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The Beatles in Help! Re-Imagining the English Man in Mid 1960s' Britain

By Dr. Martin King
Manchester Metropolitan University, England

Abstract- This article uses the male cultural phenomenon that is The Beatles as a text through which to examine changing representations of men and masculinities at a particular historical moment, illustrating the ways in which the Beatles' film Help! (1965) represents the re-imagining of what is meant to be an English man in the mid 1960s, containing, as it does, discourses which challenge notions of masculinity prevalent of the time. Discourses around hair, clothing, physical appearance and style are at work in the text. It also raises questions about 'establishment' values and the link between male identity and work which, up to that point, had been central to the male cinematic identity. The text also references ideas around upward mobility prevalent at the time of its production and argues that The Beatles provide a focus for debates around men and masculinity given their global popularity which was partly achieved through the medium of film.

Keywords: the beatles, representation, masculinity, feminized, metrosexual.

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Abstract- This article uses the male cultural phenomenon that is The Beatles as a text through which to examine changing representations of men and masculinities at a particular historical moment, illustrating the ways in which the Beatles' film *Help!* (1965) represents the re-imagining of what is meant to be an English man in the mid 1960s, containing, as it does, discourses which challenge notions of masculinity prevalent of the time. Discourses around hair, clothing, physical appearance and style are at work in the text. It also raises questions about 'establishment' values and the link between male identity and work which, up to that point, had been central to the male cinematic identity. The text also references ideas around upward mobility prevalent at the time of its production and argues that The Beatles provide a focus for debates around men and masculinity given their global popularity which was partly achieved through the medium of film.

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I. Introduction – The Beatles

The Beatles[1] – John Lennon, Paul McCartney, George Harrison and Ringo Starr – were, arguably, the most photographed, listened to, high-profile men on the planet in the 1960s. Evans (1984:7) has described them as 'the most important single element in British popular culture in the post-war years', while Mäkelä (2004:237) states:

> 'It is notable that as early as 1964 The Beatles had conspicuously expanded from being a music group to a highly mediated and circulated product … The Beatles' early fame was underpinned not only by music, albeit it remained at the centre of their celebrity, but by appearances in different media forms and situations, as in comic television shows and films'.

Inglis (2000) has made an exploration of this cultural phenomenon in one of the few academic texts on The Beatles while elsewhere The Beatles' as a global cultural phenomenon and their significance in terms of representations of masculinity in the period known as the sixties has been explored (King,2013).

Here it is the intention to examine one of the 'products' mentioned by Mäkelä (2004), The Beatles' second feature film *Help!* (1965), in relation to changing representations of men and masculinity this period. The filmic text provides an example of the way in which The Beatles, through the global commodification of their image, often ignored but equally as important as their music, helped to re-imagine what it meant to be an English man in the 1960s.

II. Masculinity and Cinema

In introducing a screening of Gone *With The Wind* (1939) for a series on TCM in 2004, broadcaster Stephen Fry described Clark Gable as Rhett Butler as 'the epitome of masculinity'. The notion of masculinity as rugged, manly and associated with 'traditional' ideas about the male role has always had currency in the cinema. Spicer (1999) has examined representation of masculinity in British cinema since 1945, producing a range of varying masculinities; the gentleman, the action adventurer, the everyman, fools and rogues and rebel males to name but a few (Spicer, 1999). He argues that these types represent different social constructions of masculinity and that they embody beliefs about power, authority, nationality and class (Spicer, 1999). Male stars of the 1940s equated with Fry's views on Clark Gable; macho heroic, daredevil swashbucklers or English gentlemen. The importance of the war film to British cinema in the 1950s brought to the fore the quiet yet heroic, stoic Englishman, epitomised by Kenneth More. However, the emergence of the portrayal of working

[1] Inglis (2000) provides an authoritative summing up of their career:
'On one level the story of the Beatles is deceptively easy to relate, not least because it has been retold, reproduced and reinvented on so many occasions. John Lennon met Paul McCartney in Woolton 6th July 1957, and shortly afterwards invited him to join his group (then known as The Quarrymen). In 1958 McCartney introduced Lennon to George Harrison: these three remained the nucleus of the group amid numerous variations in personnel (of which the most important was Stuart Sutcliffe's membership from January 1960 to June 1961), changes of name (Johnny and the Moondogs, The Silver Beatles, The Beatles), and a performing history largely confined to Merseyside (with occasional spells in Hamburg) for the next five years. At the beginning of 1962 they agreed to place their management in the hands of Brian Epstein, a local businessman. In August of that year, several weeks after the group had accepted a provisional recording contact with E.M.I.'s Parlophone label, drummer Pete Best was replaced by Ringo Starr. In October 1962, *Love Me Do*, their first official single, was released and was a minor chart entry; and in February 1963, *Please Please Me* became their first British Number One. In January 1964, *I Want to Hold Your Hand* was their first US Number One, and for the rest of the decade the Beatles dominated popular music around the world. They toured extensively until August 1966, when they elected to abandon live performances in favour of studio work. Epstein died in August 1967, and in 1968 the Beatles established their own management and recording company, named Apple. In April 1970, after increasing involvement in individual projects, the group effectively disbanded.' (Inglis, 2000:xv) See also Davies (1968); Norman (1981); Stark (2005) for a full history.

Author: Manchester Metropolitan University, UK.
e-mail: m.king@mmu.ac.uk

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class masculinity on the screen in the late 1950s (Segal, 1988; Spicer, 1999) brought the issue of class and upward mobility to the fore and it is within the context of the period that Marwick (1998) refers to as the long sixties (1958 – 1974) that this paper examines the role of The Beatles in re-imagining and reimaging the English man on the cinema screen.

III. Culturalist Approaches

Culturalist approaches to the examination of masculinity are marked by a shift from production to consumption and the concept of the commodification of masculinity (Edwards, 1997). These approaches take, as a starting point, the idea of consumption as traditionally associated with the feminine rather than the masculine:

> 'The equation of fashion with the feminine, with the not masculine, with the effeminate, as well as with the homosexual, remains a chain of socially constructed and perpetuated links that are decidedly difficult to overcome.'
>
> (Edwards, 1997:4)

This approach is, therefore, aligned with that of the social constructionists (Burr, 2003) but culturalist approaches also draw on other areas of the academy, drawing further ideas from fashion, art and design and media and cultural studies. The focus on image and representation is, therefore, vitally important (Edwards, 2006) and this links to ideas on 'the gaze' in relation to the male body (Mulvey, 1975; Cohan, 1993; Neale, 1993).

Several authors see the social changes of the 1980s, and the associated rise in production and consumption of men's fashion, as a key period in which the objectification of the male body in film, TV and advertising becomes more visible and, therefore, see this period as key to the production of different conceptualisations of masculinities (Mort, 1996; Edwards, 1997; Nixon, 1997).

While the 1980s provides a focus and a starting point for many culturalist approaches, a number of authors provide a comprehensive history of the development of the male as consumer as context (Mort, 1996; Osgerby, 2001; Edwards, 2006). This includes work by Mort (1996) on the rising importance of advertising targeting men in the late 1950s and by Osgerby (2001) [drawing on work by Ehrenreich, 1983] which looks at the rise of *Playboy* magazine and the male consumer creating a new culturalist discourse around masculinity.

Much of this work is pertinent to the discussion of the represetations of masculinities at work in The Beatles' films (King, 2013). Both Mort (1996) and Edwards (1997) provide a history of the development of male fashion which pre-dates the 1950s and this is also relevant to the discussion of images of men in the 1960s. For example, it will be argued here that Simpson's (2004) 1990s' invention, the metrosexual, is preempted by The Beatles in *Help*! (1965), and that their style, appearance and artefact-filled homosocial living space, coupled with their 'playboy' lifestyle, makes them metrosexual before it had been invented.

IV. Representations of the Beatles: the Beatles on Film

> "… the real value of the British pop film is the light it sheds on a culture in transition and transformation."
>
> (Medhurst, 1995: 61)

Here the intention is to briefly outline the way in which the Beatles' films provide an opportunity to examine their representation and act as a way of exploring changing representations of men and masculinities in the 1960s. Hearn (1992) sees film as a relevant medium for the examination of men and masculinities, while Edwards (2008: 157) states:

> 'movies have rarely received much serious study within the world of sociology and social science, or even sexual politics, while studies of masculinity still tend to see analysis of such popular cultural texts as films as rather small or trivial fry…'

Medhurst (1995), however, has argued the case for the pop film, in particular, as cultural artefact and as a way of examining social change stating "… the real value of the British pop film is the light it sheds on a culture in transition and transformation." (Medhurst, 1995: 61).

The 1960s was the heyday of the British pop film (Medhurst, 1995; Carr 1996) yet these artefacts have been mainly ignored by British film theorists and historians. Neaverson (1997) sees this as a result of their 'low-culture' status and their generic categorisation with no real attempt to distinguish between those which blatantly set out to make a fast buck from the singing sensation of the day and those which have a more interesting approach and pedigree.[2] The Beatles' films, then, have to a large extent been disregarded because of their positioning within this genre and have certainly not been subject to the critical and cultural analysis of their recorded works. Neaverson (1997 : 1) regards the films as 'the most neglected aspect of The Beatles' output' and 'a historical footnote' and beyond his work The Beatles Movies (1997) and Roy Carr's *The Beatles at the Movies* (1996) there are no texts that deal specifically with the films.

Lack of availability has also been an issue. Despite the Beatles *Anthology* TV series (1996) and

[2] *Just for Fun* (1963) would be an example of the former, having no real plot and it is merely a way of showing a number of early 1960s' acts one after another. *Catch us if you can* (1965), director John Boorman's debut film, starring the Dave Clark Five, would be an example of the latter.

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subsequent DVD box set (2003), repackaged versions of the films have been slow to arrive. *A Hard Day's Night* (1964) became available on DVD in 2003 while a remastered boxed set of *Help!* (1965) appeared in 2007. *Magical Mystery Tour (1967) was released in 2012 but Let it Be* (1970) is still not available on DVD. *Let it Be* (1970) did not even receive a video release and has not been seen on TV since the 1970s.

However, the films are a key part of the Beatles' legacy. Firstly, they provide texts in which to look at and study the 'to-be-looked-at-ness' (Mulvey, 1975: 18) of Beatles at various points throughout the 1960s. Neaverson (2000: 152) states '… their films were vital in communicating and showcasing the group's ever-changing array of images, attitudes, ideas and musical styles'. The Beatles can be read as truly McLuhanite (McLuhan, 1964; MacDonald, 2003) in that their fame coincided with an expansion of global media (Gripsrud, 2002) and the films are a central part of their ability to reach the global audience particularly in this historical period. Hoberman (2003) outlines the relationship between US politics, social change and a number of films produced in the 1960s, the films reflecting what he terms 'the dream life' (Hoberman, 2003) of the 1960s. In many ways it can be argued that the films of the Beatles can be read as a kind of dream-like version of the 1960s, a way of reflecting on the realities of social change mediated through a fantasy version of what the Beatles actually were. Much of Hoberman's (2003) analysis centres on hegemony (Gramsci, 1971), the clashing of value-sets in general and on hegemonic masculinity (Carrigan et al., 1985; Connell, 1995; Hearn, 2004) and masculinism (Brittan, 1989) at work in film texts and US politics of the 1960s.

The first two Beatles films, in particular, are central to the rise of Beatlemania as a global phenomenon (Neaverson, 1997; Stark, 2005). Their creative involvement and financing of the later films, combined with director Dick Lester's range of ideas at work in *A Hard Day's Night* (1964) and *Help*! (1965) reflect their status of 'men of ideas' (Inglis, 2000: 1). These two films, in particular, Neaverson (1997: 177) sees as 'thoughtful, anarchic and joyous' with an 'anarchic freedom' (Neaverson, 1997: 119) in keeping with the social changes and ideas of the time. Their stylistic dissimilarity and experimental nature mirrors their approach to album marking in many ways and, yet, it is not recognised in the same way. Musical producer and arranger George Martin has often been quoted as saying they never wanted to do the same thing twice and were always looking for new ideas (The Beatles, 2000). Victor Spinetti, who starred in three of the four films, describes them as 'eternal students' (Neaverson, 1997: 118) always wanting to learn more about their craft. Despite United Artists' initial interest stemming from the 'fast-buck, exploit them while it lasts and a sell a million soundtrack albums' approach, all the films avoid the formulaic approach and are decidedly anti-Hollywood in their varying formats (Neaverson, 1997).

The films also bookend an interesting period in UK/US relations around film production with large US film companies, like United Artists, keen to invest in the British film industry in the early 1960s, while the end of the Beatles as a working group, at the close of the decade, coincided with a decline in US investment. Neaverson (1997: 2000) reads this as significant in that the symbiotic relationship between the Beatles and the 1960s can be seen as the reason that the UK was culturally 'fashionable' in this period. The Beatles' films and those by other groups[3] involved in the 'British invasion' of the US around 1964/5 (Sandbrook, 2005) were an important way of reaching an audience in the States beyond those who could get to live shows.[4]

As texts they also transcend the period in which they were made. Given their popularity of the Beatles with second and third generation audiences and their continued global fame, the films still provide an opportunity for new audiences to look at the Beatles and given the increasingly retro nature of the fashion and music industries their 'look' in all four of their films can be read a strangely contemporary.[5]

V. The Beatles in *Help!* (1965)

Production on the Beatles' second film *Help*! (1965) started on 23rd February 1965, produced by Walter Shenson, with a 'big' budget of £400,000 and directed by Richard Lester. Since making The Beatles' first feature film, *A Hard Day's Night* (1964), Lester had been successful at the prestigious Cannes Film Festival with *The Knack* (1965), a London- based swinging Sixties comedy starring Rita Tushingham and a young Michael Crawford. Lester brought in Charles Wood, who had written the screenplay for *The Knack* (1965), having already commissioned a screenplay from Mark Behm who had worked on *Charade* (1964), a popular comedy thriller featuring Hollywood royalty Cary Grant and Audrey Hepburn. The addition of a highly experienced team of comic British actors, including Victor Spinetti, Eleanor Bron and Leo McKern, who also brought with them the gravitas of theatre, added to the impression

[3] *Ferry Across the Mersey* (1964) starring Gerry and the Pacemakers, and *Hold On!* (1966) starring Herman's Hermits are two such examples.

[4] After they stopped touring in 1966 the Beatles' promotional films (forerunners to the pop video) for new singles fulfilled the same function.

[5] The TV documentary *The Beatles Anthology* (2003) [first broadcast on TV in 1996] combined with Manchester group Oasis' well publicised Beatle-worship saw an upsurge in Beatle interest, both music and style-wise, in the mid 1990s, while the idea of Britpop and the Labour Government's 'cool Britannia' concept attempted to recreate, somewhat unsuccessfully, the creativity of mid 1960s Britain in the same period.

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that this was no run-of-the-mill British pop movie (Carr, 1996) but rather a suitable vehicle for the Beatles as they made the transition from mop-top pop stars to 'men of ideas' (Inglis, 2000:1) surrounded by creative and experienced professionals.

Neaverson (1997) argues that *Help*! (1965) is a film starring the Beatles as opposed to a film about the Beatles, a position contested retrospectively by the Beatles themselves who claimed to have felt like extras in their own film (The Beatles, 2000). McKinney (2003: 72) describes *Help!* (1965) as 'a comic strip of what the Beatles' real lives were becoming'. Their position as 'a moving bulls eye for a band of religious zealots' (McKinney, 2003: 72), for example, predicts the 'bigger than Jesus' religious furore of 1966, in which John Lennon's statement that The Beatles were bigger then Jesus caused a violent backlash in the United States (Stark, 2005). *Help!* (1965) is essentially about the attempts of a rogue Eastern religious cult to retrieve a sacrificial ring sent to Ringo by a fan ('an Eastern bird'). Here, fear, and general threats of violence (McKinney, 2003), jostle with discourses of escape and upward mobility. There is some continuity with the first film, *A Hard Day's Night* (1964), in this sense. The hordes of girls pursuing the Beatles in the first film are replaced by a representation of 'the shadow of the female over the Beatles' (McKinney, 2003:78) in the form of the Goddess Kali, to whom Ringo is to be sacrificed. There is a suggestion of violence as a result of adoration and obsession (McKinney, 2003) which would play out in the reality of the 1966 tours and Lennon's death in 1980. Thus, the predatory female of the Northern kitchen sink drama[6] (Segal, 1988) becomes an exotic goddess, yet still provides a 'disturbing undercurrent' (McKinney, 2003: 83) to the Technicolor escapism that is *Help*! (1965).

VI. A Technicolor International Travelogue

The increased budget for *Help*! (1965) meant that the film would be shot in colour.

However, rather than hark back to the early 1960s' Brit-pop musical the Technicolor *Help!* (1965) pre-empts other key 1960s' texts such as *Batman* and *The Avengers* (Topping, 1998; Chapman, 2000) and the use of colour is important in terms of the representation of emerging versions and alternative discourses of masculinity at this point in the 1960s. As an 'elaborate fantasy film' (Neaverson, 1997:34) it is part of a shift in British film making, a North-South shift, away from the new wave Northern drama of the early 1960s (Stafford, 2001). This shift also reflects changes in the representation of men in the cinema in this period, from men at work, trapped by work and responsibility in the grim North, to men at play in the swinging South (Spicer, 1999; Stafford, 2001).

This shift from reality to fantasy is reflected in the Beatles' first appearance in *Help!* (1965). Following the opening sequence, in which they do not appear, they are seen in black and white, wearing black roll neck sweaters, dark trousers and Beatle boots in what looks like an outtake from *A Hard Day's Night* (1964) but is, in fact, a cine film of the group performing the song *Help!* (1965), watched by cult leader Chang and his followers, with the ring, central to the plot, visible on Ringo Starr's finger. The next time they appear they are in colour. Like Dorothy in *The Wizard of Oz* (1939) they have travelled from the black and white 'reality' of Kansas (read Liverpool) to the Technicolor fantasy world of Oz (read pot-fuelled swinging London, 1965), with the implication that other men could make this journey too. *Help!* (1965) is itself a representation of this shift. The Beatles are seen at play in an international travelogue, no longer ground down by the gruelling touring schedule represented in *A Hard Day's Night* (1964), the ordinary replaced by the extraordinary, a reflection of their 'real' lives, having moved from Liverpool to London in late 1964.

Neaverson (1997) describes how British cinema moved from North to South in this period with the resultant colour films being 'increasingly London based, light-hearted and 'international' in both style and subject matter.' (Neaverson, 1997: 34-5). In this sense *Help!* (1965) can be read as a cultural text of its time with the Beatles, as men, at the centre of an emerging consumerist and upwardly mobile lifestyle, a key discourse throughout the film. It is a Technicolor travelogue, exotic, in retrospect vaguely racist (Ingham, 2003), with a hint of adventure movie, the Bond cycle[7] and something of a *Carry On* Britishness about it. However, it is also peppered with drug references for the emerging 'in' crowd. Above all, it is international, with settings in 'swinging' London, Austria and the Bahamas, mixing James Bond with the upward mobility thesis of the 1960s (Sandbrook, 2005).

The mood, settings and international style of *Help!* (1965), borrowed from the Bond cycle, is crucial in establishing a discourse of masculinity which is resistant to the hegemonic (Carrigan et al., 1985; Connell, 1995; Hearn, 2004). Foulkes (1996a) sees the Bond films as introducing the audience to the possibility of long distance travel and exotic locations years before it became a reality for ordinary men (Sandbrook, 2005). He goes on to describe the Bond cycle of films as part of the post war affluent, feel-good atmosphere of the early 1960s, with Bond as a member of 'the international set'

[6] See Segal (1988) for an account of the role of the female in late 1950s'/early 1960s film.

[7] The James Bond cycle of films produced by United Artists and based on the novels of Ian Fleming, began with *Dr No* (1962) followed by *From Russia with Love* (1963) and *Goldfinger* (1964) with Sean Connery in the role of Bond.

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(Foulkes, 1996a: 62) *Help!* (1965) draws on this in establishing the Beatles as part of the international set, with art mirroring life to a certain extent. Their extraordinariness and the exotic freedoms it brings is a key theme of *Help!* (1965). Their 'freedom' is established in the film by their lifestyle and their portrayal as part of 'the jet set', with the ability to leave behind the mundane for the exotic at a moment's notice.

The portrayal of Bond in the early Sean Connery films draws very much on traditional 'Hollywood' masculinity in his dealings with women and villains. Fiske (1992) asserts that the male Hollywood hero embodies patriarchal capitalism. Connery's Bond is a good example of this. Bond's contested portrayal of masculinity continues to present material for debate. The release of *Quantum of Solance* in 2008 prompted an article by Rohrer (2008), in the BBC News Magazine, reviewing the evidence. This included Paul Johnson's review of Fleming's *Dr No* novel in 1958 entitled 'Sex, Snobbery and Sadism', interpreting Bond's masculinism (Brittan, 1989) as something loathsome, Kingsley Amis' assertion that Bond's relationship to 'foreign' villains is about Britain's cultural hegemony (Gramsci, 1971) at a time of developing world power, and Professor James Chapman's view that the films remain ideologically unsound as racist, heterosexist, xenophobic texts (Rohrer, 2008). Early 1960s' Bond, while certainly containing these elements, has also been interpreted as representing something else for men and the representation of masculinities. McInerney (1996), for example, writing from a US perspective, argues that his persona also represented a new kind of stylish masculinity and that his sophistication, urbanity and Europeanism were seen as positive (rather than sexually suspect) attributes. He sees Bond as a new kind of role model 'a cultured man who knew how to navigate a wine list … and how to seduce women' (McInerney, 1996:36).

Connery's working class roots (he had been a truck driver like Elvis [Sullivan, 1996]) meant that his portrayal of Bond reflected something of the upward-mobility thesis of the times (and a contrast to the more traditional gentlemen-hero of the Fleming novels). Like John, Paul, George and Ringo, Connery as Bond reflected the mood of times and his visual appearance – single breasted suits – 'the modern man's preferred choice' (Foulkes, 1996b:96) or modern casual attire, his elegant Aston Martin DB5 (McCartney and Harrison both owned one by the mid 1960s) and the many exotic mise-en-scenes of the Bond films represented male aspiration (Sandbrook, 2000). While the Beatles did not invent swinging 1960s' cinema, *Help*! (1965) sees them planted firmly centre stage and thus enables a reading of changing representation of masculinity, at this point, through them.

VII. Escape

If their first film, *A Hard Day's Night* (1964), showed moments of men 'breaking out' from the trappings of the indoor, work and screaming females, *Help!* (1965) can be read as a discourse of escape on a number of levels. Both the Bond and Michael Caine's Harry Palmer films[8] had presented male heroes who were fiercely heterosexual, children of Hefner's 1950s' vision of men reclaiming the indoors and their identity (Ehrenreich, 1983). The Beatles are presented in the same way here. The film, as a travelogue and a celebration of upward mobility, can be read as a fiction fantasy prompted by the Beatles' own need to break out and escape from Beatlemania for a more sustained period. *A Hard Day's Night* (1964) ends with the group being whisked off to yet another midnight matinee performance by minders Norm and Shake. *Help!* (1965) provided the opportunity for men at work to become men at play and to take advantage of their fame. McCartney (1989:47) recalls:

> 'I remember one of the first conversations was, hey can't we go somewhere sunny? … The Bahamas? Sure we could write a scene in where you go to the Bahamas. And skiing. We'd like to go skiing! It was like ordering up your holidays.'

This idea of men at play provides a sharp contrast to the idea of the male cinematic hero as defined by work/achievement, a role acted out by The Beatles themselves in their first film (King, 2013).

VIII. Indoor Boys

The ordinary yet extraordinary nature of the Beatles as men is established in a memorable early scene where they arrive in a limousine in a terraced street and walk up to the doors of four adjoining terraced houses (with red, green, blue and orange front doors). They are observed from across the road by two older women who discuss whether or not to wave: 'they expect it, don't they' and then comment on their fame and extraordinary nature, a reference to Beatle mania and their household name status.

> 'Lovely lads, and so natural. I mean, adoration hasn't gone to their heads one jot, has it? You know what I mean … success? … still the same as they were before … not spoilt one bit, just ordinary lads.'

As they step through four separate front doors they enter one large communal room. The interior of the house represents a shift from the black and white reality

[8] The Harry Palmer films starring Michael Caine began with the *Ipcress File* (1964) followed by *Funeral in Berlin* (1965) and *Billion Dollar Brain* (1967). Palmer is generally seen as a more down to earth spy played with Caine's characteristic deadpan humour, the antithesis of Bond's glamour.

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of 1964 to the Technicolor hyper-reality of 1965 and the upward mobility of the Beatles, but also reflects, as does the film itself, a different potential lifestyle opening up for men in the mid-1960s and, consequently, can be read as a discourse around resistant masculinities. The house is filled with contemporary designer furniture – arc lamps, an Arne Jacobson egg chair, a Robin Day sofa (Jackson, 1994) – with a well stocked book case (from which Lennon takes [and kisses] his own book *A Spaniard in the Works* [Lennon, 1964]), an action which emphasises Inglis' (2000:1) 'men of ideas' concept. It is also a fantasy world. Expectations created by the outside are subverted by the inside view. They are Hefner's playboys (Ehrenreich, 1983) reclaiming the indoors. As well as the upwardly-mobile designer furniture, the house also contains a number of surreal and displaced objects. A Wurlizter organ, a number of vending machines along one wall and a set of American comics, all reflect the increasing influence of Americana on the UK (Hoggart, 1957).

Co-ordinated different coloured front doors, telephones and pyjamas for each Beatle indicates movement from the uniform dress of their Beatlemania period in *A Hard Day's Night* (1964), to a greater sense of individuality within the group. The colours on the walls are vibrant blues, purples and greens. They are men interested in their surroundings, creating a non-traditional male environment. But only men live there, in an environment that would not look out of place in a 21st century copy of *Elle Decoration*. While there is no real romantic plot, the presence of heroine Eleanor Bron and her meaningful looks to Paul McCartney and George Harrison, coupled with Lennon's reported off-screen fascination with her (Carr, 1996), establishes their heterosexual credentials. The setting represents the idea of freedom, Ehrenreich's (1983) male revolt[9]. They are independent men living together. They have moved out of the family home, but not to get married, something that was to become increasingly common for men throughout the decade. The juxtaposition of contemporary furnishing and Americana creates an exotic location.

Their upward mobility as men is contextualised by their upward mobility as Beatles. As in their other films the Beatles represent a resistant version of masculinity (King, 2013). They are not like other men portrayed in the film. Their youth and vitality is juxtaposed with the world weariness of the older men they encounter; the police inspector, the jeweller, the scientist, a marching band and Royal Guardsmen at the Palace. These all provide a representation of a traditional masculine discourse, old order, 'the establishment' and the Beatles' encounters with them allow for a subversive dialogue with satirical digs at their masculinism (Brittan, 1989), against which we can read the Beatles' version of resistant masculinity (Whitehead, 2002). The setting of the emerging swinging London (Melly, 1970) of 1965 acts as a focus for their 'inside yet outside the establishment' status. Iconic representations of the upper class are interspersed throughout the film. They are pursued by a Harrod's van, seen in Asprey the jewellers and visit Scotland Yard. All the classic London land marks appear in the film and, eventually they seek sanctuary in Buckingham Palace (actually filmed at Cliveden, setting for the Profumo scandal), a nod back to their success at the Royal Variety Performance in 1963 and a pre-cursor to their actual trip to the Palace later that year to receive their MBEs. This also represents the ultimate in upward mobility. The four 'working class' heroes, the most famous men in Britain, seemingly offered hospitality by the Monarch.

IX. Outdoor Boys

The use of the indoor/outdoor juxtaposition (Petersen, 1998) is featured in *Help!* (1965). The outdoor scenes in the film (skiing in Austria, beaches in the Bahamas) represent breaking out and having fun. In their first film, *A Hard Day's Night* (1964), they achieved this by running about in a field. In *Help*! (1965) it is as if the world were their playground, McLuhan's (1964) global village made (un)real in Lester's fantasy travelogue. Lester uses the performance scenes in the film to build on the work he pioneered in the first feature with outdoor settings and their 'breaking out' implications replacing the confined indoor spaces of *A Hard Day's Night* (1964). This is important in terms of representation. While the outdoors has provided the backdrop of the most masculine of film genres, the Western (Branston and Stafford, 1996), the Western's rugged landscape for rugged men scenario is subverted by the Beatles' feminized and narcissistic appearance (Cohan, 1993; Neale, 1993). In a scene where the group are supposedly recording on Salisbury Plain, protected by the army from Ringo's pursuing hordes, the group wear a 'feminized' version of military chic which can be read as subversive (Hebdidge, 1978). The resistant masc-ulinities on display serve to undermine the phallic military tank symbolism. The whole idea of recording outdoors is surreal in itself, the military presence makes it more so and the scene pre-empts the Monty Python[10] team's juxtaposition of indoor

[9] See Ehrenreich (1983) for a full account of her ideas on the male revolt as a precursor to second wave feminism.

[10] Monty Python's Flying Circus (BBC 1969 – 74) grew out of the British satire movement via the Cambridge Footlights. George Harrison famously financed their film *Life of Brian* (1979) when EMI pulled out due to the contentious plot line. Harrison also made a cameo appearance in Eric Idle's Beatles' spoof *The Rutles: All you need is cash* (1978). The songs for this programme were all written by Neil Innes of the Bonzo Dog Band, who make an appearance in *Magical Mystery Tour* (1967). At the *Concert for George* (2002) which followed Harrison's death in 2001, various Pythons, joined by actor Tom Hanks, performed Monty Python's *The Lumberjack Song* (1969).

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objects in outdoor settin-gs by several years. Harrison and Starr wear military jackets in the style of those that they would all wear for their appearance at New York's Shea Stadium later that year (The Beatles, 2000). Starr also wears a huge military tam-o-shanter which gives his outfit a further air of camp.

A later scene showing the group skiing in the Alps sees McCartney sporting a zip up fur jacket, definitely of the unisex variety, while Harrison wears a top hat and cape and Starr and Lennon wear nautical caps. Again, these outfits challenge the traditional masculinism (Brittan, 1989) of the suit and tie and reflect changing options for men at the time. Their choice of halves of lager and lime as opposed to the traditional 'male' pint in another scene set in a London pub further adds to their upwardly-mobile, 'feminized' credentials.

X. Men of Ideas

Dick Lester's direction provides some continuity with their previous film. Slapstick humour and silent-movie jump-cut comedy combine with the surreal – day-glo graphics, which sporadically appear, an indoor gardener cutting the indoor 'grass' with a set of wind-up false teeth, and an 'intermission' sequence, with the Beatles in an outdoor rural setting. In this sense the film looks backwards to Lester's Goons[11] connection but also forward to mid 1960s' pop art TV (Chapman, 2000; Ingham 2003). Its influence and links with other TV and film series of the time is also significant. Lennon is quoted as realizing in retrospect that Lester was 'a bit ahead of his time with the Batman thing' (Carr, 1996:64). Ingham (2003) sees its pop art style as highly influential on future US TV shows. The Beatles' proximity as men of ideas (Inglis, 2000:1) to Lester as man of ideas is an important element in their 1960s' journey. The style over substance approach apparent in *Help!* (1965) has also seen it linked to the cult TV series *The Avengers* (Topping, 1998), particularly the 1965-1967 Diana Rigg/Patrick MacNee phase, 'when it abandoned any pretence of realism or seriousness and moved decisively in the direction of fantasy and tongue-in-cheek humour' (Chapman, 2000:38). In his work on The Avengers, Chapman (2000) characterizes it as a key text of the 1960s, a window on what Marwick (1998) has termed the 'high sixties', and sees it as a hybrid of internationalisation (in terms of finance and production) and quintessential Englishness. The pastiche, intertextuality and post-modernism Chapman (2000) identifies in The Avengers, 'the foregrounding of style over narrative and the very knowing and deliberate playing with generic conventions' (Chapman, 2000:64), is also at work in Lester's *Help!* (1965). Goldman (1988:219) sees the change of environment from Liverpool to London as significant.

> 'Lennon was employing the new medium of the pop song like a serious artist, using it as a lens through which to scrutinize quietly and accurately the character of the strange new life he was experiencing in London'

XI. The Beatles as Pre-Metrosexual

Mark Simpson's late 20th century 'discovery' 'the metrosexual' has, it can be argued, its roots firmly in the mid 1960s and the Beatles in *Help!* (1965) can be read as metrosexual or, perhaps, pre-metrosexual. Simpson (2004:51) describes the typical metrosexual as

> 'a young man with money to spend, living in or within easy reach of the metropolis … they might be officially gay, straight or bisexual but this is utterly immaterial.'

Pre-dating Simpson's (2004:51) 'űber metro poster boy' David Beckham by almost 40 years, the Beatles in *Help!* (1965) can be read as a representation of the development of further feminisation (Cohan, 1993; Bruzzi, 1997) in men's visual appearance, characterized by increased hair length and a more dandified dress sense.

By 1965, the phrase unisex was in circulation via the mass media. Entrepreneurs like Mary Quant and, more significantly for men, John Stephens, had invented the boutique as opposed to the clothes shop (Marwick, 1998; Sandbrook, 2006), and 'Carnaby Street' became a globally recognised 'brand' in itself, representing these new developments. The boutique provided both young men and women with a multi-coloured, pop-soundtrack filled environment in which to buy the latest fashions. The clothes worn by the Beatles in *Help!* (1965) reflect this change for men, a development of the mod style of the early 1960s (Hewitt, 2001) and a more 'feminized' look in many ways. The suits worn with coloured roll neck sweaters, the introduction of coloured shirts, materials such as corduroy and denim and the addition of capes and hats can all be seen as examples of early metrosexuality. Simpson (2004) argues that while metrosexuality can be read as emasculation, or an opposition to masculinism (Brittan, 1989) it can, at the same time, be read as liberating through its aesthetic pleasures, and the Beatles' visual appearance in *Help!* (1965) can be seen as a representation of Stacey's (1992) possibilities of pleasure, inherent in certain forms of masculinity.

This feminized (Cohan, 1993; Neale, 1993) pre-metrosexual look is on show throughout *Help!* (1965),

[11] The Goons, Spike Milligan, Peter Sellers, Harry Secome and Michael Bentine were a popular surreal comedy grouping with a radio show in the UK in late 1950s. The Beatles' producer George Martin had worked with them on a number of recordings and Richard Lester had worked with them on *The Running, Jumping and Standing Still* (1959) film. All went on to success in a variety of fields. Sellers became friendly with the Beatles later in the 1960s and co-starred with Ringo Starr in the film *The Magic Christian* (1969).

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particularly where Lester stops the action in order to gaze (Mulvey, 1975; Cohan, 1993; Neale, 1993) at the Beatles' performance. *Help!* (1965) provides the opportunity for the audience to gaze at the Beatles at a number of points in the film. One early scene in the film shows the Beatles in the recording studio, a diegetic performance with non-diegetic moments, a good example of Lester's experimental style. Beautifully lit (Ingham, 2003:197) and shot in soft focus with a blue filter, the addition of Ringo Starr's cigarette smoke gives the whole scene an indoor jazz club feel and in-scene drug jokes ('boys are you buzzing?') reminding the audience that it is 'swinging' 1965. It is an invitation, via close up shots of heads, hands, hair, mouths and guitars, to look at the Beatles in their coloured shirts and polo neck casuals. This provides another example of the Beatles' resistance to hegemonic masculinity (Carrigan et al., 1985; Connell, 1995; Hearn, 2004). McKinney (2003:75) regards them in this scene as 'posed merely for their magnificence as objects', an example of Mulvey's (1975:18) 'to be looked at-ness'. However, it is through this position as objects to be looked at that their resistance to the traditional male film hero, with its connotations of masculinism (Brittan, 1989) and patriarchal capitalism (Fiske, 1992) is established. The other men in the scene - the studio engineers in the control room, attired in shirts and ties and dark rimmed 1950s' style glasses - appear to belong to a different era, and to reflect Brittan (1989) and Fiske's (1992) conceptualisation of traditional masculinity. Again the juxtaposition within the scene is crucial to an understanding of this state of affairs, and, indeed, to the way in which The Beatles re-imagined the English man at this point in the mid 1960s.

XII. Conclusion

The exotic Technicolor travelogue that is *Help!* (1965), containing, as it does, discourses around upward mobility for the Beatles, and, by implication, other young mid-1960s men caught up in the classless society discourse prevalent at the time (Marwick, 1998; Sandbrook, 2006), is, then, a text which draws together a number of academic and popular ideas at work in UK society by the mid 1960s (Sandbrook, 2006; King, 2013. These discourses are constructed particularly through the mis-en-scene of the film, through its indoor pre-metrosexual (Simpson, 2004), pre-loft-living accommodation that the Beatles occupy early in the film, but, mainly, through the indoor/outdoor juxtapositioning (Petersen, 1998) which equates the outdoors with escape. This discourse is also at work in The Beatles' first film, *A Hard Day's Night* (1964), but appears to go into overdrive in *Help*! (1965), representing a reflection, to some extent, of the pace at which the Beatles' own lives and global success had escalated between 1964 and 1965 (Norman, 1981; Stark, 2005).

Help! (1965) offers a second opportunity to look at and study the 'to-be-looked-at-ness' (Mulvey, 1975:18) of the Beatles on the big screen, and the more feminized (Cohan, 1993) visual appearance described here is significant in terms of changing representations of masculinity in this period. In *Help!* (1965) they are metrosexual (Simpson, 2004) before it had been invented (a post-modern idea if ever there was one). The camp codes and narcissism at work in *A Hard Day's Night* (1964) are still in evidence (Neale, 1993; Shillinglaw, 1999) and the subtle differences in forms of appearance and attitudes which challenge the masculinism (Brittan, 1989) that surrounds them are on show in *Help!* (1965). It is a swinging sixties text (Stafford, 2001; Sandbrook, 2006) yet the Beatles are out on their own as the only 'swinging' characters in the film.

Its 'swinging' credentials are cemented by its intertextual relationship with other texts, such as the Bond films and *The Avengers* which also played with traditional discourses around class and gender (Chapman, 2000), an emergent transatlantic visual style and Lennon and McCartney's appearance together, in the same year, in a photograph which seemed to blur the homosexual/homosocial boundaries, as part of David Bailey's *Box of Pinups* (1965), a collection of photographs which supposedly 'reflected the values of swinging London' (Sandbrook, 2006:255).

Francis Wyndham's introduction to the collection stated:

> 'Together, these 36 photographs make a statement not only about the man who took them, but also about London life in 1965. Many of the people have gone all out for the immediate rewards of success; quick fame, quick money, quick sex – a brave thing to do' (Sandbrook, 2006:255)

Help! (1965), then, is a text which captures the Beatles as the men of the hour. The discourses around masculinity at work in *Help!* (1965) are reflective not only of a number of sociological and cultural debates of the time, but also reflect the real beginnings of a resistance to the discourses of masculinism (Brittan, 1989) and hegemonic masculinity (Carrigan et al., 1985; Connell, 1995; Hearn, 2004) which had been the norm in 1950s' British cinema and were still at work in many mid-1960s' texts (Spicer, 1999). In this sense The Beatles in *Help!* (1965) can be read as a central text which reflects mid-1960s' Britain, projecting their global image across the world using the emerging global media in this period. In addition, the appearance of the Beatles' song writing partners in a collection of photographs categorized as 'pinups' is, of itself, a reimagining of the concept of the Englishman and a signpost to the further feminization of the English male on the screen in the years that followed.

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Eugène Dupréel on the Ethical Idealism of Socrates

By Nicolae Iuga
University of Arad, Romania

Abstract- In contemporary researches on Ethics, the study subject of this discipline seems to be simple and is considered as being a sociological, given fact. From this perspective, the subject of Ethics is provided by the external experience, the observation of the social world and of the rules of conduct, including the ones pertaining to certain professional fields, which are actually followed or just proclaimed verbally, as well as by the internal experience, our own sense regarding the idea of good and acceptance of the moral rules. However, this way of perceiving things has an important shortcoming: it cannot explain an ethical conduct which is defining for the human being, the heroic conduct.

There are people with strong characters who, in the name of some ethical ideals, make choices that do not pursue personal interests. On the contrary, the choices can prejudice them greatly and even putting their own lives in danger. We are talking about choices that are not conditioned internally or externally, neither socially or by personal emotions, but are ethical imperatives that refer to unconditional and unrelated values, to the definite and absolute.

Keywords: socrates, dupréel, ethical, metaphysical, unconditional, ethical idealism.

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Nicolae Iuga

Abstract- In contemporary researches on Ethics, the study subject of this discipline seems to be simple and is considered as being a sociological, given fact. From this perspective, the subject of Ethics is provided by the external experience, the observation of the social world and of the rules of conduct, including the ones pertaining to certain professional fields, which are actually followed or just proclaimed verbally, as well as by the internal experience, our own sense regarding the idea of good and acceptance of the moral rules. However, this way of perceiving things has an important shortcoming: it cannot explain an ethical conduct which is defining for the human being, the heroic conduct.

There are people with strong characters who, in the name of some ethical ideals, make choices that do not pursue personal interests. On the contrary, the choices can prejudice them greatly and even putting their own lives in danger. We are talking about choices that are not conditioned internally or externally, neither socially or by personal emotions, but are ethical imperatives that refer to unconditional and unrelated values, to the definite and absolute.

Our present endeavor seeks to highlight how the manifestation of the Unconditional occurs in the case of exemplary ethical personality of antiquity and how the Unconditional reveals itself as being a divine imperative, a metaphysical principle.

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I. Introduction

The principle of the contemporary researcher in the field of ethics, formulated as such by a famous, contemporary historian of the moral systems, Eugène Dupréel [1], is that the moral order should be studied as a social act, under a double impression. On the one hand, the moral order appears as a very strong feature of societies and of the consciences, never under the threat of abolition and deeply embedded in the nature of things. On the other hand, all the high moral and spiritual values always appear to us as being founded on a set of complex conditions and circumstances, on the state of the soul which, paradoxically, are not absolutely imposed, but rather always seem to be threatened. The moral excellence is fragile and does not inspire us the idea to follow it. All in all, that which seems to be morally perfect is actually, most often, a precarious "something".

The same Dupréel very fortunately compares morality with a tree growing in the desert [2]. Its roots run deep and it is very well protected by thorns against herbivores, but on its dusty branches one can seldom see, as if it were nature's rare gift, a shining flower which, however, cannot be relied upon. The sturdiness or the roots and scarcity of flowers – these are the two impressions that are stirred within us, when regarding morality as a whole.

Staying within the lines of Dupréel's suggestive comparison, of morality as a "natural" trait of peoples with a tree in the desert, we shall try and go even further. Namely, to regard the flowers in a privileged manner, in contrast with the rest and with vivid colors, from a perspective other than that of the botanist in awe of their beauty. We could equate the flowers, pure and rare, with as many contact points of morality, as a sum of physical facts, to the metaphysical. Namely, the holiness, the absolute independence of the will to external conditions, the heroic conduct, up to self-sacrifice, the genius of the human being that dedicates his life to knowledge, - all these three flowers, i.e. the moral excellences, and maybe others as well, refer to the Unconditional, that Unconditional which, in Jasper's opinion, is the Transcendence, the All-knowing one, that is the same with God[3]. Eugène Dupréel calls this determination of the Unconditional "ethical idealism"[4].

Socrates, for example, when faced with death, respects the moral norms not because it would benefit him; on the contrary, he is capable of self-sacrifice, considering the rules of the city as sacred, and the respect for them should be unconditional, i.e. metaphysical. In mid modernity, Imm. Kant divided the ethical systems – using as criterion the answer to the question: where do norms come from, God or men? – into autonomous and theonomic ethics. The theonomic ethics, which claim that rules come from God (gods), refer to a theological metaphysics, and the autonomous ones, which claim that the rules derive from human reasoning, actually practice a metaphysic hypostatis of reason, Kant's categorical imperative being valid not

[1] Eugène Dupréel, *Traité de Morale*, Presses Universitaire de Bruxelles, vol. I, Brussels, 1967, p. V.

Author: Human & Social Sciences Departament Vasile Goldis Western University of Arad. e-mail: nicolaeiuga@yahoo.com

[2] E. Dupreel, *op. cit.*, p. VII.

[3] Karl Jaspers, *Texte filosofice*, Political Publishing House, Bucharest, 1986, p. 115 and the following.

[4] E. Dupreel, *op. cit.*, p. 15.

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only for humans, but "for every rational being, in general".

Socrates is a fulfilled ethicist. From a certain point of view, it would be inappropriate to talk about the ethical teachings of Socrates, since he repeatedly stated about himself that he knows nothing, and therefore has nothing to teach others[5]. The Socratic approach is a well-known one. Socrates engages, seemingly at random, with people of the most varied types and entertained himself with them with an utter urbanity and tolerance of familiar things, i.e. about those things that interlocutors, by their everyday use, considered them to be real, existent, known and true. Socrates examined the definition given by others, from every perspective, and by giving ingenious and varied examples showed that the very same definition contained within it exactly the opposite of what it stated. Therefore, his interlocutors were compelled to draw logical conclusions which contradicted their initial point of view, which was the very essence of the Socratic irony.

In this manner, Socrates explicitly argued that he knows nothing, therefore he does not teach anyone anything. Implicitly, things are exactly the opposite. Socrates taught his contemporaries a great deal of things, as he did with the entire, subsequent European civilization. Namely, he taught the people the ability to lie, to seek out counter-examples for any given example, he taught them to comprehend, via induction, more general concepts that go beyond and integrate the general contradictions. "Socrates was the first to establish theoretically what others, before him, have used practically, i.e. the inductive reasoning" [6].

The same is true in terms of ethical issues. Some Platonic dialogues from his youth clearly address such a problem. In them, Socrates thoroughly examines ideas such as: Wisdom (in *the Charmides*), which is depicted as being the general science of good and also contained the other virtues as well, like the gender contains species. Then: Piety or devotion to the gods (in *the Euthyphron*). Then: Justice for the people (in *the Republic*) and finally, Courage in battle (in *Laches*). So, in regard to Plato, when exposing Socrates' ethical standpoint, one can speak of so-called "ethical" dialogues, which actually contain a certain issue in a given case.

On the other hand, the most important thing in Socrates' case is not only his implicit ethical teachings, but even his life, seen in terms of the explicit relation of his acts with his ethical idealism. For it is definitely ethical idealism what Plato talks writes about in his *Apology of Socrates*. And, according to Emil Cioran, Socrates is "the first thinker who sparked a debate about his own theme and who posed as a legal case" [7].

As we know, in the spring of 399 B.C., Socrates, who was 70 years old at the time, was brought before the Athenian court of the five hundred, to be judged. There were no professional accusers at that time, with the status of magistrates, to enforce the law and represent the interests of the state in a trial, as the modern-day prosecutors. At that time, any member of the city could have been prosecutor, denouncer or sycophant, provided he could support his claims. In order to prevent and deter the abuses of denunciation as well as the denunciation used as a political chicanery, if the conviction was not voted by at least 20% of the judges, if so the prosecution could not substantiate its claims significantly, then the denouncers were punished with quite a considerable fine and they also had their right to be accusers revoked. On the other hand, in order to encourage the public to oversee that the law is enforced, if the conviction was clear and the defendant was punished with a fine or the confiscation of his property, the denouncers were rewarded with a certain amount of the fine or said property.

The procedure was carefully regulated by the law[8]. The plaintiff had to submit their claim in writing, to one of the archons, usually to the basileus archon, in the presence of the defendant and two other witnesses. Both the plaintiff and the defendants swore an oath, that they shall provide evidence to substantiate their claims, namely that they will disavow the accusations in question. The judgment itself was opened by reading the depositions of the prosecution and defense. Afterwards, in the debates to follow, the defendant could directly interrogate his accusers. The criminal trial has two stages. In a first phase, the court, after hearing both the prosecution as well as the defense, decided via vote if the imputable criminal act indeed existed or not, i.e. perforated chips were used for conviction and whole ones for an acquittal. If it was the latter, the trial ended there. If a conviction was ruled, the trial was resumed in a second phase, after a brief recess; in this part, the type of the punishment and, depending on the case, the amount of the punitive measure were decided. In principle, there were three punitive measures in criminal cases: a fine, exile or the capital punishment. Unlike other ancient civilizations, who only applied torture or the death penalty, the Greek civilization was much more humane; it acknowledged a certain dosing of the punishment, depending on the gravity of the act and, at least when free people were concerned, torture was not an option. Even the type of execution, via poisoning,

[5] G.W.F. Hegel, *Prelegeri de Istorie a Filosofiei*, vol. I, Academy Publishing House, Bucharest, 1963, p. 378.
[6] Athanase Joja, *Istoria gândirii antice*, vol. I, Bucharest, ESE, 1980, p. 179.
[7] E. M. Cioran, *La tentation d'exister,* Paris, Gallimard, 1956, p. 98.
[8] See Plato, *Opere,* vol. I, ESE, Bucharest, 1974, p. 11 et seq. Also see Doru Cosma, *Socrate, Bruno, Galilei în fața Jusiției,* Sport-Turism Publishing House, Bucharest, 1982. Also see George Bălan, *Procesul lui Socrate,* Albatros Publishing House, Bucharest, 1993

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offered the possibility of a dignified death, without suffering terrible pains or being exposed to ridicule, as was the case with the crucifixion, practiced by the Romans. Moreover, the defendant could have pled guilty, which offered him the opportunity to suggest his own punishment. He then was presented with the opportunity to convince the judges to render him a more lenient sentence, such as exile instead of the death penalty, a fine instead of exile, or a smaller fine instead of a more considerable one.

Socrates' accusers were Meletios and Lykon, a poet and an orator, both mediocre and obscure, with no renown in the city. But they had the backing of Anytos, the wealthy owner of several workshops, a person with political influence, whom Socrates had once admonished publicly because he educated his son to only lead a mercantile life, therefore an individual whom we can state accused Socrates out of personal spite[9]. In this case, the plaintiffs were not interested in the possessions that might have been confiscated from Socrates, for it was known that he was a poor man, but rather revenge was the motive of their denunciation.

The charges were concocted in such a fashion so that Socrates could not prove them false with clear evidence but, on the contrary, to produce a certain ambiguity in the public's mind. The first accusation: Socrates does not recognize the Athenian gods. A charge of impiety could have made a strong impression on the city, especially since philosophers had a bad reputation in this field, in the minds of the Athenian citizens, since the cases of two other thinkers, Anaxagos and Protagoras were still fresh in their memory; they had been tried earlier on the same grounds, lack of piety to the gods, found guilty and sentenced to exile. And most importantly, Socrates himself believed in gods, actually in a single omnipotent God [10]; he spoke of God in the singular and with a definite article, but he was also frequently overheard in the city mocking the anthropomorphic divine figures, "with common pursuits and scandalous biographies" [11]. The second accusation was the Socrates introduced new gods. In truth, it was the famous *daimon*, which Socrates claimed to have had, which was as a voice of his conscience that prevented him from doing certain things; *daimon* who acted as an inner prohibitive entity. In this case as well, the crowd, instigated by the accuser's vile imagination, can easily make a dangerous confusion, i.e. to believe that Socrates' personal demon is actually a new divinity, illicitly introduced in the Athenian Pantheon. The third accusation, serious in its own nature as well stated that Socrates corrupts the youth. There were indeed young people fascinated by the personality of this teacher who, unlike the Sophists, did not require any form of payment for his teachings, and they followed him with pleasure, asking themselves questions in turn, in order to place their interlocutors in difficulty. In reality, Socrates talks in a friendly manner, with sympathy, to the young people willing to better themselves, trying to get together at the meaning behind wisdom (as, for example, in the *Charmides* dialogue), but with the powerful ones of the day, full of the sufficiency of their success and convinced that they are all-knowing, he is of a relentless irony. They hardly recognize their defeat in such battles of the mind and will never forgive Socrates for it, a reason strong enough to determine them to vote for his conviction.

The Platonic dialogue *Socrates' Defense* is structured in three parts[12]. The first part consists of the actual defense. First of all, Socrates denies the calumnies that have been going around about him, for quite some time, after which he gives direct response to the indictment. On the allegation of his negative influence on the youth, an opinion which could not be demonstrated, Socrates combats it by showing the lack of seriousness of the charge, i.e. asking some questions that made the accuser, Meletos, to sound ridiculous in his responses. Regarding the charge of *asebia*, of lack of devotion to the gods and the introduction of new deities, Socrates defends himself by saying that he cannot be accuse of atheism since, at the same time, he is being accused of believing in newer deities as well. On the contrary, Socrates demonstrates that he is a profoundly religious person since, all his life, from twenty up to seventy years, he has done nothing else but honor the commands of the God, which actually explains his everyday practice.

It was known that in his youth, somewhere around the age of twenty, Socrates had consulted Apollo's Oracle from Delphi, through which the God told him that he, Socrates, is the wisest of men[13]. This put him in a serious mess. If Socrates would have believed unconditionally and without doubts that he was the wisest of men, he would have risked becoming presumptuous and, at a certain point, meeting someone else, smarter than him. The issue was also relative from another point of view as well, since wisdom cannot be measured precisely, with a trans-subjective standard. On the other hand, if he would not had taken into consideration what the oracle had told him and would not have thought about him to be wise, that would have meant him disregarding the word of the God himself, and only then proving a lack of devotion to the gods. Since that point on, till the end of his life, Socrates did nothing else; he abandoned even his lucrative and

[9] Bertrand Russell, *Istoria filosofiei occidentale*, vol. I, Humanitas Publishing House, Bucharest, 2005, p. 102.
[10] Emilian Vasilescu, *Istoria religiilor*, BOR Publishing House, Bucharest, 1982, p. 276.
[11] Plato, *Opere*, vol. I, ed. cit., p. 10.
[12] Idem, p. 12.
[13] Diogenes Laertios, *Viețile și doctrinele filosofilor*, Academic Publishing House, Bucharest, 1963, p. 167.

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promising profession of being a sculptor, settling for little, but constantly seeking out a person wiser than he was. He sat all day in the public market, talking to people of all positions, about subjects of the most varied of natures, asking simple yet insightful questions, which ultimately lead to the discovery of an obvious lack of wisdom in his interlocutors. It was in this manner that he unjustly acquired the reputation of being disrespectful to the gods and corrupting the youth. At the same time, he managed to stir in some people a deadly enmity towards himself, but he unwaveringly followed the destiny set before him by the God. There it found him, on duty, in the agora, at seventy years old, his trial and sentencing to death.

The second part of *Socrates' Defense* actually coincides with the second part of the trial. After the first part it was voted, with a majority of only thirty votes, that Socrates was found guilty. Of 502 judges, 221 voted for acquittal, and 281voted for a conviction. After a recess, the second part of the hearing followed, which was to establish the nature of the punishment. The prosecution asked for the maximum penalty, the death sentence. Some rich friends, with Crito among them (Plato's uncle) wanted to stand bail for Socrates and pay a huge fine for him, of 30 mines, the equivalent of about 13 kg of gold in our terms, today. Socrates is given the floor, so that he also may suggest the nature of his punishment. All stood in stupefaction when Socrates requested as punishment that he be fed in the Prytaneum for the rest of his life.

In ancient Athens, the Prytaneum was a public building located in the immediate vicinity of the public square, named agora; the highest ranking magistrates of the state were hosted here, the Prytaneans, throughout the duration of their one year tenure; the sacred fire was kept here, the one which never went out, a symbol of the eternal continuity of the city; here is where the keys to the rooms where the treasure was stored were kept, along with the seal of the state. The most important guests were also accommodated here, foreign kings or ambassadors of friendly states. This was also the place where the highest possible distinction was given, "the feeding in the Prytaneum", conferred to citizens with extraordinarily important merits to the city's life, for example the winners of the Olympic Games or victorious generals returning from war [14].

Therefore, at the trial, Socrates proposed as punishment for himself no more, no less than he "be fed in the Prytaneum" for the rest of his life! This was Socrates had asked, a man famous in the ancient world for his wisdom, character, modesty, the simplicity of his lifestyle and the sense of proportion he possessed, features characteristic to him. The punishment that Socrates proposed for himself, that of him being awarded the greatest honors, struck the crowd as a lightning bolt; it came off as a huge and reckless act of defiance addressed to the Court of the five hundred, who immediately voted for his condemnation to death. It is interesting that the number of votes sentencing him to death is eighty votes higher than the number of votes for him being guilty as a principle, in the first phase of the trial. In other words, a number of eighty judges that had initially voted in the first phase of the trial for Socrates' innocence, had changed their minds after Socrates defied the court and voted, in the second phase, for his death sentence. That says a lot about the ability of a court, even with an immense number of jurors, of over five hundred, to maintain the objectivity and impersonal nature of the act of justice, but it also says a lot about Socrates' suicidal act, to finally claim what was rightfully his.

The third part of *Socrates' Defense* is no longer spoken before the court. Immediately after the sentence, the meeting was adjourned and Socrates talked to a few friends and disciples, as well as with those who voted in his favor, until the archons were still busy giving the necessary provisions for his transportation to prison. Socrates consoles them, telling them not to be sad, as long as we do not know whether death is a good or a bad thing.

Towards the end of Plato's *Apology*, Socrates reveals himself in all his ethical grandeur. He tells his disciples that we must not fear death, but injustice, that we need not run from death, but from vileness. Death comes anyway and it is not up to our will to get rid of it; death catches up primarily with the older and slower ones. However, even if it is up to our will, vileness is more difficult to get rid of than death, for "vileness runs faster than death" [15]. The temptation of vileness haunts us for the rest of our lives and it catches up even with the most swift and fierce people. Vileness should be an enemy more feared than death, because death kills the body swiftly, whilst vileness kills the soul slowly, throughout one's entire life. He, Socrates, departs this world unjustly condemned, but the judges who voted for his death sentencing Truth will condemn them, as some who are guilty of being vile and unlawful[16].

Finally, one could raise the question to what extent does the Platonic dialogue respect the historical reality of Socrates' trial or, in other words, to what extent do we have here ideas that actually pertain to Socrates and if not Plato also wrote down his own ideas, different from those of Socrates. This problem seems, on the one hand, insoluble, because it would be inappropriate to divide the dialogues according to this criterion: what pertains to Socrates goes here and what pertains to Plato there, or to what extent is a literary character created by Plato. On the other hand, we don't actually

[14] Ovidiu Drimba, *Istoria culturii şi civilizaţiei*, vol. 1, ESE, Bucharest, 1985, p. 570.

[15] Plato, *Opere*, vol. I, ed. cit, p. 41.

[16] Ibidem.

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have a real, but a pseudo-problem, because the ethical essence enunciated by the character of Socrates is what matters here.

As we all know, immediately after the death of Socrates, Plato left Athens, living for a while in the city of Megara, because of this unjust conviction, but also out of fear that the Athenians might take revenge on the ones close to Socrates. However, very soon after, the hostility against the friends of Socrates ceased, and Plato could return back home. Moreover, shortly after, the Athenians deeply regretted this conviction, which was obviously unjust, after which the mob furiously tuned against the aggressors and punished them. According to tradition, Meletos was sentenced to death and Anytos and Lycon to exile[17]. These are the circumstances in which Plato wrote *Socrates' Defense*, three years after the events[18]. The trial of Socrates was still significantly present in the memory of the Athenians, and Plato could not have written a substantially different *Defense* than that Socrates uttered before the court.

Socrates' ethical position, as presented by Plato, is most easily noticed from the *Criton* dialogue which, together with *Socrates' Defense,* constitutes two consecutive moments of the same subject, the trial, conviction and execution of Socrates.

The action from the dialogue takes place three days before the execution. Criton, a close friend of Socrates, manages to get into the prison and tries to convince Socrates to escape. Criton was even willing to spend an enormous amount of money, to bribe the jailors and sycophants, so that the escape goes smoothly, and the escapee was to live in exile, in another city. The only one opposed to this was Socrates himself. One can notice here two types of discourse: Criton's *pathetic* discourse which is opposed by Socrates' *ethical* discourse. The architecture of the Socratic discourse consists of an assertion of principles *(arhé)*[19], which indicate the metaphysical origination of the Socratic ethics.

The first principle enunciated by Socrates refers to the opposition between "the opinion of the many", an undifferentiated (doxa) opinion and easily changeable, which shows the lack of a self-conscious morality, but also represents a customary tradition, an unwritten law that regulates the social relations that people must take into account. Socrates puts this *doxa* in opposition with the elaborate and reflexive moral judgment of *logos*. The simple mind is tailored to accept a random way of life, without conscious and steadfast moral norms, and the conscious ethical judgment is the foundation for the way of life in conformity with the idea of good, a way of life that does not suffer immoral or unjust acts [20]. Only after this principle is admitted and established, can Criton's proposal be discussed, that of Socrates escaping from prison, a proposal which obviously fails to pass the test whether it is in accordance or not with the principle of Justice.

According to another ethical principle of Socrates, the individual owes his life to the laws of the city, and if these laws are not to his liking, he is free to leave and settle in another city. But, since he has chosen to stay, he must unconditionally submit to and have a religious type of respect for the laws. This Socratic principle stands out even more, since it had been enunciated in the period with a peaking activity of the great sophists, Protagoras (485-410 B.C.) and Gorgias (487-380 B.C.). By stating things such as "man is the measure of all things" (Protagoras), or that human knowledge is absolutely relative, if not impossible (Gorgias), the sophists were the first in history who "desecrated the law"[21], i.e. reduced it to a mere custom or convention agreed upon by the people. The consequences are important and may lead the people to render an unjust verdict where a just one was fitting and vice versa, depending on the interest of the individual. For example, in Plato's *Republic* a sophist appears, by the name of Trasymachos, who defines the law as the tool of the one with the most power, and then Callicles from the same dialogue reaches juridical nihilism, claiming that it is in the nature of things that the strong dominate the weak, and the cunning and courageous man shall bypass the laws and shall make the law himself.

II. Conclusion

In the historical context in which he lived, Socrates restates the sacred respect for the law, resorting to a famous rhetorical artifice called the "prosopopeea" (personification) of laws. The laws are regarded as being persons who speak to Socrates, in the hypothesis that we wants to escape, and draw-up for him quite an indictment. "Through your act (i.e. by the attempt to escape), you, Socrates, contribute as much as is needed of you to our demise, that of the Laws, and consequently, to the demise of the City. For a City in which the Laws are not respected and where sentences no longer hold meaning, but lose their authority and effect by the mere will of individuals, that City can no longer endure and is destined to fall into ruin."[22] If the Laws found it necessary to forsake Socrates into perdition, judging that it is the right thing to do, Socrates, in turn, cannot forsake the Laws and the City, not even "as much as is up to him". The laws constitute a supreme value in relation to the individual.

[17] Diogenes Laertios, *op. cit.*, p. 168.
[18] Plato, *Opere*, vol. I, ed. cit., p. 11.
[19] Ibid, p 55 et seq.
[20] Ibidem
[21] Ştefan Georgescu, *Filosofia dreptului*, ALL Publishing House, Bucharest, 1999, p. 17.
[22] Plato, *Opere*, vol. I, ed. cit., p. 70.

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Even though he himself was unjustly convicted, Socrates places the eternal concept of law above its evanescent failure. We have here the moral of Socrates, as it is depicted in some Platonic dialogues, a moral in which the universal (the Law for example) has precedence over the individual (Socrates), the conceptual reality over the appearance.

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The Dilemma of Corporal Punishment of Children from Parents' Perspective in Some Selected Rural and Urban Communities of Jimma Zone, Oromia/Ethiopia

By Dereje Wonde, Nega Jibat & Amenti Baru
Jimma University, Ethiopia

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Keywords: *child/child corporal punishment/parent's perspective/communitarian view/dilemma.*

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The Dilemma of Corporal Punishment of Children from Parents' Perspective in Some Selected Rural and Urban Communities of Jimma Zone, Oromia/Ethiopia

Dereje Wonde [α], Nega Jibat [σ] & Amenti Baru [ρ]

Abstract- This study investigated dilemmas of corporal punishment of children from parents' perspective in Jimma zone. Quantitative and qualitative approaches, 71 samples, questionnaire, interview, descriptive and thematic analyses were employed. Most parents corporally punish their children. Major contributing factors of the practice include cultural beliefs, social roles, parents' childhood personal experiences, favorable conception of the practice and limited alternative forms of child disciplining. A dilemma regarding child corporal punishment arises on the distinction between child corporal punishment for disciplining and parent's abusive behavior. Parents do not conceive child corporal punishment as a violation of children's rights rather as their cultural responsibility of child nurturing. Parents in rural and urban communities differently view the potential and real effects of child corporal punishment. Male children are perceived as more knowledgeable and capable of controlling themselves than female ones, hence the later need closer supervision. Diametrically opposing views held by parents and public office agents on the practice. Child corporal punishment partly serves the purpose of gender role socialization and mechanism of social control. Workable and traditionally sound community based participatory strategies should be designed to minimize negative effects of child corporal punishments. Yet no 'one-fits-for-all' intervention strategies can be suggested for rural and urban communities. Rather, it needs to be contextual depending on the perceived and realistic effects of the practice.

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I. Introduction

Punishment is a painful action taken against "wrong doers" by individuals, groups or agencies with power and/or authority to do so either as a corrective measure or abusive behavior. Corporal punishment (CP)[4] is a means of social control mechanisms that is externally applied. Thus, corporal punishment is a negative social sanction in reaction to a group or individuals' deviant behavior in case a social norm is really or potentially violated. Corporal punishment is practiced against people of all age categories. Yet, the patterns, forms, type and extent may vary from one to the other of which child [5] corporal punishment is just a one. Corporal punishment of children (CPC) [6] is usually administered to make them disciplined and internalized socially desirable behavior (Turner, 2002:1). In most countries worldwide, many children even babies continue to be subject to corporal punishment of their parents, guardians, teachers in work places, residential and penal institutions (Save the Children Sweden, 2003:3). Even though corporal punishment of child is widely practiced globally, it has become a growing concern of child growth and development. Debates about its acceptance, definition, forms and patterns, and reactions to punishers are not settled.

Regarding its consequences on children, there are different and contrasting views. While some consider it as a normal part of socializing and disciplining children, others equalize it with child physical abuse. In either view, inflicting pain is a common element. Both views imply contrasting measures to be taken against the practice based on their assumptions of its necessity. The controversies and debates prevail not only between parents and scholars/researchers but among professionals with different backgrounds. The debate include whether child corporal punishment by parents should be regarded as parents' role of child disciplining or child physical abuse (Straus and Stewart, 1999: Gershoff, 2002; Turner, 2002; Save the children Sweden, 2005). This particular research strives to reflect on the dilemma arise between the two contrasting views only from parents' perspective in selected rural and urban communities of Jimma Zone.

[4] refers to a form of physical punishment that involves the deliberate infliction of pain as retribution for an offence, or for the purpose of disciplining or reforming a wrongdoer, or to deter attitudes or behavior deemed unacceptable.

Author α σ ρ: Jimma University, College of Social Sciences and Humanities, Department of Sociology and Social Work.
e-mail: lammees2007@gmail.com

[5] Child refers to a human being below age of 18 years

[6] is any form of physical punishment practiced by parents against their own children that involves the deliberate infliction of pain as retribution for an offence, or for the purpose of disciplining or reforming a wrongdoer, or to deter attitudes or behavior deemed unacceptable.

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Laws of different countries also differently treat the matter with respect to parents and/or guardians, teachers, employers and other stakeholders. Corporal punishment of children is unlawful in schools and other institutions under article 36 of the Ethiopian 1995Constitution. However, neither the constitution nor any other law prohibits corporal punishment by parents and other caregivers within the home or in non – institutional forms of alternative care. Corporal punishment is lawful in home. Article 576(3) of the Criminal Code of Ethiopia (2005) states "The taking by parents or other persons having similar responsibilities; of a disciplinary measure that does not contravene the law, for the purpose of proper upbringing, is not subject to this provision." Provisions in the Civil Code (1960) allowing for "light bodily punishment" as an educative measure within the family have been repealed but the Revised Family Code (2000) states that, "The guardian may take the necessary disciplinary measures for the purpose of ensuring the upbringing of the minor" (article 258).

A few research conducted so far on this topic primarily focused on the negative effects of corporal punishment of children from the view point of the victims and left the parent's perspective untouched. Save the Children (2005), for instance, reported that children in Ethiopia are considered as properties of parents. As a result, parents can do anything they wish to their children and it regards child corporal punishment as physical abuse. Thus, this research strived to contribute towards filling the present knowledge gap concerning the dilemmas of corporal punishment of children in Jimma Zone. The study aimed to answer two basic research questions: What dilemmatic conditions are there around corporal punishment of children from parents' points of view? What are the reasons and outcomes of corporally punishing children as believed by parents? The specific research objectives include: to investigate parents' view of child corporal punishment in rural and urban communities; to identify major factors contributing to the prevailing practice of child corporal punishment; to identify common types of child corporal punishments used by parents; to explore the relationship between child corporal punishment in terms of gender roles; and to elucidate the role of cultural values and beliefs for the prevalence of corporal punishment.

This study is delimited to exploring dilemmas associated to value and practice of child corporal punishment only from parents' perspective in some selected rural and urban communities of Jimma zone. It does not extend to perspectives of other stakeholders in institutional setup such as schools, day care and orphanages. The study does not intensively examine services provided and public responses to the problem except mentioning the legal provisions on the issue. The researchers' intention was just to discover insiders' view and not to judge the practice against any standard.

We believe that such study helps to enhance readers understanding of the practice from the stand point of parents and the community at large. Such understanding in turn enables interested parties to identify gaps of intervention and design sound community based intervention. It also gives a clue for law formulators, policy makers and implementers.

II. Theoretical Framework

Communitarian theory (Kinney, 2011) is used as explanatory tool in this study. This theoretical framework views children as crucial for the reproduction and stability of communities through socialization towards a collective consensual values; children's responsible autonomy is emergent and must be conceptually and practically distinguished from that of adults; and they require agents (e.g. parents, guardians, teachers, judges, doctors) to act on their behalf. It assumes that social continuity depends on progeny. Without children who are socialized and eventually willing to take on the burdens of community life, no social system can survive. Central to the communitarian argument is a concern with how minors are transformed into citizens, and the hurdles that they face in the transition. Without the transition of power or the transmission of responsibility from generation to generation, order is impossible.

The fate of communities depends on the socialization of children. Socialization produces children's social selves. It confers identities and the capacity to understand each other as individuals. It transforms children into citizens. Recognizing the baseline function of the community in which the child is socialized (including the family and secondary institutions, such as schools, churches, and clubs) is a key. The child builds on and modifies what has been given through the expectations of the social environment. The community becomes a model that the children use to measure the good life, either accepting it or by using it as a negative reference. The child must build a moral position based upon earlier socialization, coupled with communal reinforcement of core values.

Because children's autonomy emerges over time, children require agents to act on their behalf. This complicates discussion of autonomy, since a child's emerging autonomy must be reconciled with the autonomy of those who act on behalf of children. This can lead to bitter conflict between the rights of parents to raise children as they see fit and the rights of children as citizens. While the attitude of the government is changing, becoming more involved (or intrusive, depending on one's perspective), collective ideology posits a zone of autonomy and control for parents. Does the state have the authority to insist that parents bear responsibility for their children in the ways that public

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representatives believe best? This is an issue of which we as a society are deeply conflicted, and is exemplified in questions as to whether parents should be held responsible for the misdeeds of their children. The debate over who should speak for children has a greater import and inspires greater controversy than the question of who should speak for adults. The question of how adults should treat children makes clear that this central responsibility of a society is a matter of controversy.

III. Materials and Methods

A cross sectional survey design supplemented with qualitative research methods was employed in the study. Survey/personal interview was used to collect data from parents regarding their perception and stands on administering corporal punishment of children. Qualitative research was used to understand the meaning parents attach to their practices of corporally punishing their children, impact of cultural values and beliefs on the practice of corporal punishment of children by parents. Key informants interview was conducted with elders, workers of women and children's affairs office.

The study was conducted in Jimma zone of Oromia regional state. This area was selected because of vicinity advantage for the researchers and lack of adequate research in the area. Accordingly, two rural kebeles (Tikur Abulo and Toli Karso) and two town kebeles, Mendera Kochi of Jimma town and Sokoru were investigated. Non-probability sampling technique such as purposive and convenience sampling techniques were administered to select 71 sample sizes; 11 from each rural kebeles, 39 from Mendera Kochi kebele in Jimma town and 10 from Sokoru town. Quantitative data were presented and analyzed using tables and simple statistical techniques where as qualitative data was interpreted and analyzed using content analysis. Informed consent was obtained from all voluntary study participants.

IV. Results

a) Socio- Demographic Characteristics of Respondents

As indicated in Table 1a, females are over-represented as respondents. This is because during house to house survey more women than men were available at or around home. This shows that women are still as compared to men are significantly confined to traditional domestic-sphere home located activities and are observed playing child rearing roles. From responses to open ended questions we understood that even if increasing number of women are apparently engaging in paid or income generating activities, traditional gender role division is nearly intact. In terms of age, all of the respondents were more than 25 years old and they are parents. Regarding marital status, majority of respondents (71.42%) in urban areas and (81.82%) in rural areas, were married which roughly implies that most children are born in established families. Yet more children are born to unmarried parents in towns than rural communities.

Table 1 a : Socio-demographic Conditions of Respondents

Variables	Response	Frequency		Percentage	
		Urban	Rural	Urban	Rural
Sex (n=71)	Male	22	6	44.89	27.27
	Female	27	16	55.11	72.73
Age (n=71)	25-34	11	8	22.44	36.36
	35-44	11	6	22.44	27.27
	45-54	13	-	26.53	-
	55-64	11	3	22.44	13.63
	≥65	3	5	6.15	22.74
Marital status (n=71)	Married	35	18	71.42	81.82
	Divorced	6	2	12.26	9.09
	Widowed	8	2	16.32	9.09

In terms of religion, about 60% of respondents in urban areas and 100 % in rural areas were followers of Orthodox Christianity and Islam respectively. The religious proportion of the respondents is the reflection of the population composition in rural areas of Jimma Zone and probably certain degree of selection bias in towns so long as non-probability sampling techniques were employed. In terms of ethnic composition, about (42.85%) of samples in urban areas and (100%) in rural areas were Oromo which also indicates the actual population composition of the respective settings. With respect to educational status, most respondents in urban areas (69.3%) have attained secondary education and above whereas in rural areas the significant

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proportion of respondents (86.36%) were non literate. Such variation in educational status between respondents in the two areas resulted from limited educational access during the school age of current parents in rural areas.

Table 1 b : Socio-demographic Conditions of Respondents

Variables	Response	Frequency		Percentage	
		Urban	Rural	Urban	Rural
Religion (n=71)	Orthodox	30	-	61.22	-
	Islam	10	22	20.40	100
	Protestant	6	-	12.26	-
	Catholic	3	-	6.12	-
Ethnicity (n=71)	Amhara	11	-	22.44	-
	Oromo	21	22	42.85	100
	Tigre	5	-	10.22	-
	Gurage	5	-	10.21	-
	Others	7	-	14.28	-
Educational status (n=71)	Non-literate	7	19	14.28	86.36
	Read and write	4	1	8.26	4.54
	Primary education	4	2	8.16	9.10
	Secondary	7	-	14.28	-
	Certificate	8	-	16.32	-
	Diploma	10	-	20.40	-
	Degree and above	9	-	18.30	-

In terms of occupation about (36.83%) of respondents were employed by other body and about (30.61%) of them were self employed in urban areas. Whereas, in rural areas, (95.45 %) of respondents means of livelihood were agriculture. With regard to average monthly income slight majority of samples in urban areas earn more than 900 birr per month while most of samples in rural areas on average earn less than 300 birr per month. The researchers found that measuring monthly/annual income of a household in rural area is a difficult task because they do not calculate their income in terms of cash on the one hand and they do not actually tell data collectors their agricultural out puts in calculable units.

Table 2 : Economic Conditions of Respondents

Variables	Response	Frequency		Percentage	
		Urban	Rural	Urban	Rural
Occupation (n=71)	Self-employed	15	-	30.61	-
	Employed (full time)	14	-	28.57	-
	Employed (part- time)	4	-	8.26	-
	Contract	6	-	12.04	-
	Farming	-	21	-	95.45
	House wives	10	1	20.52	4.55
Average monthly income (n=71)	< 300	11	13	22.44	59.09
	301-600	9	3	18.36	13.61
	601-900	4	-	8.10	-
	> 900	25	6	51.10	27.30

Interview results show that rural mothers care for children, assist husbands in agricultural activities, shoulder domestic works and in some cases engage in petty trades. The relative reluctance of fathers/husbands of the study area in even the traditionally male domains aggravates the women's/mothers' burden of life. Partly growing khat consuming behavior induced declining productivity of men in the area usually irritates rural women towards their husbands. This concern needs due attention as it tends to result in role replacement in favor of men without appropriate adjustment of role shift among men and women. It is quite clear that such role confusion will have negative impact on child development.

b) Popularity of CPC and Factors Associated to the Practice

Majority of respondents who took part in this study (38.78%) and (72.73%) have had more than 5

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children in urban and rural areas respectively. It indicates that relatively larger family size is still observed in rural areas compared to its urban counterpart. No parents in rural area have less than three children among those who participated in this particular study. It is not common to find parents with only one or two children whereas about a quarter of urban parents involved in this study have one or two children.

Table 3 : Distribution of Respondents Based on their Experience and Reason for CPC

Item	Response	Frequency		Percentage	
		Urban	Rural	Urban	Rural
How many children do you have?	1-2	13	-	26.53	-
	3-4	17	6	34.69	27.27
	≥5	19	16	38.78	72.73
Have you ever punished your children?	Yes	44	22	89.79	100
	No	5	-	10.21	-
What is the major cause of CPC?	Culture	33	22	67.34	100
	Large family size	15	-	30.61	-
	Lack of awareness about alternative form of disciplining	18	11	36.73	50
	Poverty	13	-	26.63	-
	Other	3	1	6.12	4.54

In assessing the extent of child corporal punishment a question, "Have you ever punished your child/ren?" was posed for the respondents. The answer of most urban (89.79%) and all (100%) rural respondents to this question was "yes". Their primary reason for the practice is using corporal punishment for disciplining or making children comply with the conventional behaviors. A dilemma regarding child corporal punishment arises here. The data shows that CPC is the most widely used and shared technique for making children conformist in the studied population. Broadly speaking, child corporal punishment is simply part of the social control mechanisms to prevent deviant behaviors of children from parents' perspective.

Parents also do not conceive child corporal punishment as a violation of children's rights rather as their responsibility of child bearing. Nearly all and most of parents in rural and urban parents respectively share cultural assumptions and beliefs in the necessity of child corporal punishment so as to insure proper child upbringing. Almost all parents assume that so long as the intention of child corporal punishment is not to harm children and if it does not involve injury or over punishment using potentially harmful objects like fire, rubber, hard and dry sticks, it is not considered as child maltreatment.

Nearly all respondents believe that child corporal punishment is a normal practice because they have cultural support to do so. One respondent said, "We grew up getting punished. We have had orientation from our families that corporal punishment is acceptable when children deviate. If parents do not corporally punish their children upon wrong deeds, the response of neighbors towards such parents is negative". This response reveals that in the studied population the use of corporal punishment for making children obedient is a common norm. Within the culture of community studied, there were popular sayings which support the practice of CPC. Many parents are proud of their own parents' for corporally punishing them during their childhood that resulted in their present "good behavior". Hence, due to cultural transmission through vertical generations, it seems that CPC tends to be long lasting with only some modifications than moving towards its elimination.

During the data collection a proverb which many rural respondents were raising is "Ijoolleen waaqni ishee uleedha" literally means "The god of children (of a child)is stick". This means among the studied population, there is widespread belief that beating with stick (which is one form of CPC) is the only thing which children fear and make them remain obedient. The same proverb also implies that there is limited alternative to using stick to discipline children and it is unavoidable. A proverb, "Utuun gaafaa ulee gate na dhaananii, kophee hin gatuun ture jedhan" which literally means "Had I had been punished when I lost stick[stick for taking care after cattle], I wouldn't have lost shoes" is also the one which the people inherited from their fore fathers and use as justification for applying CPC. It indicates that if they do not whip children when they deviate, they would do even further serious evils another time. Hence, the cultural beliefs of the people implies that CPC guarantees prevention of future and more serious violation if minute ones are left unchecked.

And the interview results from urban areas also confirm the existence and persistence of the practice of CPC along the process of urbanization. There are also sayings which support the importance of`CPC and which they use as justification for punishing their children. One middle aged woman, for example said ""

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'ምነዉ በእንቁላሉ ጊዜ በቀጣሽኝ አሉ' [which roughly means, "All this serious violation wouldn't come if I were punished when I did less serious one ".Hence every time a child violates it should be punished even though the nature of punishment varies depending on the seriousness of violation.

According to the information collected from key informants interview from Jimma zone women children's affair office, the problem of CPC is a common practice and serious in the surrounding woredas of Jimma town. The office has been arranging and offering awareness creation strategies about the right of children and working with different stakeholders like NGOs, the police, and religious organizations to curb the problem. There are different child based NGOs, children parliament, child right committee, women's and youths' forum in Jimma town. Ihe women and children's affair office has been working with these and other stakeholders like Jimma FANA FM 98.1 and Human Right Commission to minimize the problem of CPC by rising the awareness of the people about the adverse effects of CPC.

The key person from the same office of Jimma town told the researchers about the commonality and factors associated to CPC saying, "Almost all dwellers of Jimma town have awareness about the negative consequences of CPC, but still they are practicing it, including the educated and elites; they use corporal punishment as a measure of disciplining children." The informant added the following, "It's too difficult to get rid of harmful traditional practices in Ethiopia."

It is easily understood from the key informant interview that the practice of child corporal punishment does not significantly vary across social classes based on level of education and economic status. The key informant also has different conception about the practice as he clearly categorized it as one of the harmful traditional practices whereas the general public (as can roughly be inferred from the respondents) view it as appropriate. The researchers, therefore, suggest that workable and traditionally sound community based as well as participatory strategies should be designed to minimize negative effects of child corporal punishments.

c) Effects of CPC from Parents' Perspective

Generally, wider variation is observed on parents' perspective regarding the effects of child corporal punishment based on their settlement backgrounds. Rural parents view child corporal punishment for its positive contribution in the child's psychological, social and moral developments than the possible damages it creates in their life course. On the other hand, urban parents are more hesitant of short and long term functions of child corporal punishment than their rural counterparts.

As Table 4 reveals, the majority of respondents of urban (71.42%) and all (100%) respondents of rural areas believe in the crucial role of CPC in making the child disciplined. From these responses, one can logically argue that child corporal punishment as a social control mechanism is more used in rural than urban setting.

In addition, (46.93%) and (100%) urban and rural parents respectively think that CPC can ensure immediate compliance. Similarly, (73.46%) and (100%) parents residing in urban and rural areas respectively accept the notion that CPC supports suitable moral development of children. Respondents from urban areas mentioned industriousness besides immediate compliance and moral internalization as advantages of CPC.

The above mentioned facts lead us to the following inferences; parents' administered CPC for the preconceived intention of keeping their children humble, disciplined, and responsible. However, critical community based response to excessive and irresponsible child corporal punishment goes beyond the social intention of the practice need to be in place. That is, the mere justification of defending CPC under the disguise of disciplinary purpose without appropriately checking the act of negligent parents increases children's physical, psychological and social risks.

Table 4 : Distribution of Respondents Based on Their View about the Outcomes of CPC

Items	Response	Frequency		Percentage	
		Urban	Rural	Urban	Rural
Does CPC make children disciplined?	Yes	35	22	71.42	100
	No	14	-	28.58	-
What are the advantages of CPC?	Immediate compliance	23	22	46.93	100
	Moral internalization	36	22	73.46	100
	Others	5	12	10.21	54.54
What are the negative consequences of CPC?	Physical injury	30	5	61.22	22.72
	Psychological pain	27	6	55.11	27.27
	Undermining the quality of parent child relationship	34	4	69.38	18.18
	Make children aggressive	13	4	26.53	18.11
	Others	5	3	10.21	13.72

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Does CPC affect the social life of children?	Yes	31	-	63.26	-
	No	18	17	36.74	77.27
	I don't know	-	5	-	22.73

As per the negative outcomes of CPC, the followings are dealt with. Physical injury is selected as one negative consequences of CPC by (61.22%) respondents from urban areas and (22.72%) respondents from rural areas. The former reported physical injuries like scar may appear on different parts of the body of the child as a result of repeated whipping. The rural-urban variation in response to the question could be either the result of differently conceiving the concept 'physical injury' or applying different forms of punishment techniques which in turn result in different effects on the subject or the victim. As long as participants of this study are concerned, almost all rural parents disregard the negative effects of child corporal punishment to the extent whether it can cause any form of physical injury.

Psychological pain is the other undeniable negative impact of CPC identified by respondents which also more prevalent in urban cases. The following lists are among the psychological pains facing children's as inferred from parents' responses: unhappiness, low-self esteem, feeling of hopelessness, anxiety and low-self confidence. Majority of the respondents (69.38%) from urban and (18.18%) from rural areas consider poor parent-child relationship as the other negative consequences of CPC.

According to the study conducted by Save the Children Sweden (2005), CPC results in the following major negative long term consequences: streetism, prostitution, anti-social behavior, abusing one's own child and suicide. As far as long term challenges of CPC is concerned information collected from informants also agreed with this. One informant replied for the question 'why do you punish your kids' saying that "I was facing the same problem in my childhood."

Regarding the effect of CPC on the social life of children's, most of the respondents (63.26%) from urban areas and none of the respondents from rural areas responded that CPC definitely results in unhealthy social life. In urban settings, therefore, CPC seems to erode positive child-parent relationship at least to certain extent as perceived by parents. A key person from Jimma town women and children's affair office also highlighted some of the negative consequences of CPC which better characterize parent-child relationships in urban centers. Accordingly, the problem of juvenile delinquencies, unwanted pregnancy, rampant of homosexuality, streetism, and widespread drug addiction are some of the problems children face. These in turn could be resulted in ill-social relationships among repeatedly punished children and their parents.

The dilemma of CPC here is, on the one side the law prohibits punishment. For example the UN Universal Declaration of human rights adapted by the UN assembly in 1948 gives a common standard of achievements for all people and all nations. This declaration states, "No one shall be subjected to torture, or to cruel, inhuman or degrading treatment or punishment." Corporal punishment of children is unlawful in schools and other institutions under article 36 of the Ethiopian constitution (1995). The UN declaration seems more tolerant of parents' disciplining social roles focusing on serious forms of child corporal punishment that are considered as mal-treatment. Laws in Ethiopia are more tolerant of child corporal punishment and far from effective enforcement so long as child corporal punishment by parents is unchecked unless very serious inflictions are reported to the police. Another dilemma is, therefore, if parents fail to punish, the socialization process will be incomplete at least from parents' perspective.

d) Common Types of CPC

Table 5 : Distribution of Parents Based on the Common Types of CPC they use

Item	Response	Frequency		Percentage	
		Urban	Rural	Urban	Rural
Which types of CPC you used?	Slapping	9	2	18.36	9.09
	Beating with stick/belt	30	20	61.22	90.91
	Spanking	9	5	18.36	22.72
	Pinching	26	16	53.06	72.72
	Others	7	-	14.28	-

As Table 5 points out, there is similarity in patterns of types of child corporal punishment commonly used by parents. Child beating with stick/belt is the most commonly used by parents both in rural and urban areas. The majority of parents in urban areas (61.22%) and most of rural areas (90.91%) prefer beating children with stick/belt. Pinching is the second mostly used child corporal punishment technique by 26

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(53.06%) and 16 (72.72%) parents in urban and rural communities respectively. Spanking and slapping are the least techniques of child corporal punishment patterns both in rural and urban areas. Some parents, 7 (14%), in rural areas also reported that they use other forms of punishing children like kneeling them down, forcing children to do physical exercises, assigning them to do additional tasks, and burning with pepper and whipping. There is also significant variation in types of child corporal punishment techniques employed for male and female children as reported by most of the respondents, (67.35%) from urban areas and (68.19%) from rural areas.

e) The Gender Dimension of CPC: Parents and Children

Table 6 : Distribution of Respondents Based on their Response about the Relationship between CPC and Gender

S.No.	Item	Response	Frequency		Percentage	
			Urban	Rural	Urban	Rural
1.	Who punishes children more at home?	Father	24	12	48.97	54.54
		Mother	24	10	48.97	45.46
		Others	1	-	2.06	-
2.	Which sex of kids is more punished by parents?	Male	26	8	53.06	36.36
		Female	23	14	46.94	63.64
3	Is the technique of CPC you use for each sex of children the same?	Yes	16	7	32.65	31.81
		No	23	15	67.35	68.19

As depicted in Table 6, in this study data have also been collected to study the link between CP and sex of punishers, and also to identify who is more punished in terms of sex. Regardless of their backgrounds, there is no significant difference between fathers and mothers concerning dominance of playing the role of corporally punishing children at home although fathers take little dominance over mothers in rural areas. From the surveyed 49 samples in urban areas equally 24 respondents (48.97%) from each sex parent is responsible for the duty. And from the rural peoples (54.54%) of them responded that it is mothers who more of the time punishes children at home than fathers where as the remaining (45.46%) reported that fathers are the perpetrators of CPC than mothers.

As also clearly indicated in Table 6, in urban areas males are more exposed to CP than females. The majority (53.06%) of respondents said parents use CP against males than females. Therefore, the difference between sexes in terms of CP in urban areas is not as such pronounced. But in rural areas daughters are more punished than sons. Respondents have been asked with open ended question the reason why females are subjected to CP than males. Qualitative information from both areas supports the idea that female children are more punished. Rural parents witnessed that they give different attention to male and female children as the punishment for daughters is more extensive compared to males. There is also similar stand of posing more extensive control upon daughters among fathers and mothers in both areas. Such differential treatment of their children of different sex is simply a reflection of prevailing gender structure and process of interaction.

Parents believe that girls should be more disciplined than their counter boys and they are more vulnerable to get off socially acceptable behavior which would be difficult to correct. Parents tend to reduce the importance of daughters' discipline to ensure their conformity to sexual norms particularly avoiding premarital sex as one can easily capture this point from one of the interviewee who stated as, "If you don't punish your daughter, she will go here and there and may come back with unwanted pregnancy and this is the most spoiling thing that eradicates the family status and dignity." Yet, severe forms of punishment are for boys than girls. Male children are mainly supervised to lead socially acceptable goal oriented life. Accepting job order from their father and hardworking values are the major yardstick for punishing sons. Hence, CPC is considered as a tool of gender role socialization.

Many respondents had a mental construct that males are more knowledgeable and can control themselves whereas females cannot control themselves because they are less intelligent which in turn presupposes the need of close supervision. One 27 years old mother, for example asked, "In the university in which you teach [i.e one of the researchers as interviewer], who is dominant (she meant majority)? For sure it is males. Females cannot reach there because they are not smart enough. They cannot also control themselves unlike males".

V. Discussion, Conclusion and Recommendations

a) Discussion

Children's exposure to diversified and heterogynous environments in urban context compared to children growing in relatively homogeneous rural community could be the main contributing factor for the

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variation. Ever growing prevalence of delinquency in urban areas is a supportive evidence of such argument. Hence, it is sound to suggest that searching alternative and suitable child disciplining strategies in urban setting for urban parents is crucial.

Moreover, females mostly perform house hold chores and they also have extensive time contact with mother; when they fail to properly do activities or fail to finish activities on time, CP immediately follows. But males are given outdoor activities, i.e. they spend the day away from home. Due to this, they have less contact with parents and are less punished as compared to females. Even in case they violate certain rules they can escape CP since parents may not around to immediately react.

This research found that parents do not conceptualize corporal punishment of children as a criminal act rather as socially acceptable parenthood responsibility. As supported by Turner (2002:1), child corporal punishment is a means of reproducing socially desirable behavior and securing disciplined young generation. More abstractly, corporal punishment is part of social control mechanisms that is externally applied by primary socializing agents, parents. Donnelly and Straus (2005:3) also view CPC as acceptable disciplinary tool. Parents' perspective in the study area, does not replicate the notion that child corporal punishment is classified under physical abuse that is usually taken as illegal act (Save the Children Sweden, 2005:8).

Parents in the studied communities condemn excessive physical punishment practiced with primary intention of hurting children as evil act and believe such case has to be reported to the police. This commitment contradicts with a finding by Save the Children Sweden (2005:8) which argues that "… children are seen as parental property; hence parents can do whatever they like to their children." In light of parents' perspective, children are divine gifts hence they impart responsibility on parents not to be abused. This proves that people in the study areas have shared distinctive conceptual frames for practices considered child corporal punishment on the one hand and those viewed as child abuse. The conflicting findings might be better attributed to variation of the conceptual, theoretical and methodological approaches chosen in respective studies.

In this particular research, communitarian view from insider's perspective is employed towards understanding the subjective meaning of the practice through interpretive methods. In this regard, parents conceptualize CPC as descipling mechanism where as Save the Children defines the practice as physical abuse and violation of children's rights. Employing objective standards against parents' beliefs and practices as might have been done by foreign based organizations, like Save the Children, with commitment of minimizing the "abusive" practice would bring different results.

Child corporal punishment should not be seen as particular to certain cultures. Regardless of economic, social and political level of development, the practice persists across cultures. Straus and Stewart (1999) found that 94% of American children were hit by parents (usually hand slapping or spanking), and that 35% corporal punishment starts as an infant. This result coincides with average rural-urban distribution of the practice in the study area which accounts for 95% and early initiation of the practice is at the age of two years or earlier. That is, democratic socioeconomic and political environment is not a proof of child corporal punishment in a country. What matters most is parents' view of the practice which in turn derived from community's view of the act and values attached to it.

A number of potentially negative outcomes are attributed to parental child corporal punishment by different scholars or agencies. Gershoff (2002, p. 549) for example argues that the practice can result in unnecessary constructs of behavior and the practice is physical abuse. Save the Children (2005) identified biological, psychological, emotional, and social effects of CPC on children as well as long term national effects in Ethiopia. Among the possible effects, corporal punishment induces fear which in turn leads to low performance (at school) (Global initiative to end all corporal punishment of children, et al 2011, p. 2). While results obtained from parents in urban areas of our study sites partly show commonalities with these findings, the rural side is the direct opposite whereby CPC is viewed as normal in the course of life. The implication is that exposure to western view of the issue through mass media and urban living environment might have brought change on lived or perceived outcome of the practice. More importantly, CPC may produce different outcomes in such diverse world.

As far as causes of CPC is concerned those who approach it as unacceptable behavior identified cultural values, poverty, large family size, alcoholism, unemployment, gaps in legislative enforcement and lack of awareness about alternative discipline as factors contributed to the practice (Save the Children Sweden, 2005, p. 8). As parental view is focused in this study, shared cultural values of the practice is given attention than personal attribution of parents. Yet these variables should not be overlooked in dealing with the matter.

Corporal punishment of children is unlawful in schools and other institutions under article 36 of the Ethiopian Constitution (1995). However, neither the constitution nor any other law prohibits corporal punishment by parents and other caregivers within the home or in non –institutional forms of alternative care. Corporal punishment is lawful in home as the Civil Law reads, "The guardian may take the necessary

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disciplinary measures for the purpose of ensuring the upbringing of the minor" (Article 258).

b) Conclusion

Child development is affected by the tradition of role division among parents. Role confusion resulted from mothers' growing engagement in traditionally males' role and other emerging activities on the one hand and fathers' reduced productivity because of their withdrawal from farming activities on the other has been a growing problem among rural households.

Given very limited access to education during their school age, most rural parents cannot read and write. Larger family size continues to be valued or family planning schemes are less effective (more challenged) or less accessible to parents in rural communities.

The practice of child corporal punishment persists along the process of urbanization. Effects of parents' ethnic, religious, economic and educational statuses upon their child treatment behavior seek detailed investigation on large and representative samples. However, this study finds a clue that no remarkable differences against these variables as long as the practice of and belief in child corporal punishment are concerned.

Disciplinary child corporal punishment by parents, when need arise, is permitted not only culturally but under UN convention, Ethiopian Constitution and Laws. The practical challenge is on detection of where disciplinary and abusive parental corporal punishment starts to overlap. Classification of child punishment practices under each category is a difficult task. Empirical measurement of the differences between the two marks the challenge.

Diametrically opposing views held by parents and public office agents undermine their cooperative responses to improve parent-child relationships and to tackle evil outcomes of uncontrolled child corporal punishment by the former.

Child corporal punishment serves the purpose of gender role socialization and mechanism of social control.

c) Suggestive Recommendations

1. The dividing line between physically abusive punishment and disciplinary corporal punishment by parents is practically blurred. So are the effects so long as exceptional parental abusive behavior is unavoidable. This is an area that necessitates responsive intervention in ensuring children's integrated healthy development and recognizing parents' irreplaceable socializing roles. Although precautions should be taken for exceptions, parents are the most important figures in children's lives. Hence, any programmatic intervention to children's problem is required to be carefully responsive to this central matter. Participatory, parental and community oriented approaches to all child related intervention has to be a priority.
2. Administering effective parenting education may improve the overall parents' effects on child development.
3. Making distinction between practices categorized under disciplinary and abusive child punishment, and setting enforceable strategies to tackle child maltreatment may help to strike balance between parents and children's best interests.
4. Workable and traditionally sound community based participatory strategies should be designed to minimize unavoidable negative effects of child corporal punishments by parents. Yet no 'one-fits-for-all' intervention strategies can be suggested for rural and urban communities. Rather, it needs to be contextual depending on the perceived and realistic effects of the practice.
5. Thorough examination of effects of the practice is beyond the scope of this study; so further rigor investigations are required to come up with replicated findings so as to establish evidence based policy and legal frameworks. To the scope of this study, however, rural parents in contrary to urban ones perceive CPC to have more positive outcomes on children taking their own life course as a model. Regardless of the opposing views on conceptualizing child corporal punishments, we aspire more studies to come to fill the gaps. Hence, the researchers recommend further empirical studies on problems such as child vulnerability in terms of homosexuality, juvenile delinquency, child drug abuse, effects of CPC and child abuse and neglect in Jimma town.

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Performing Accross the Sea: Yoruba Race in Global Space

By Bashiru Akande Lasisi
University of Ibadan, Nigeria

Abstract- The impact of the staging environment on effectiveness of communication between the performer and the audience has remained contentious. The objective of this paper is to determine the effectiveness of plays about the Yorubas as presented elsewhere in the western world in projecting the Yoruba race. The paper is theoretically grounded on Richard Schechner's Performance theories and used the documentary approach to sociology of drama to contentanalyze two selected performances in Europe and America. Findings showed that plays with Yoruba socio-cultural background face challenges when being staged in Western world because of its length, cast strength and staging condition which lower their aesthetic values and affect audience interpretation. The paper concluded that utilizing African theatre presentation style could be effective when performing in a foreign land. It therefore recommended its adoption and that cultural promoters should be conversant with the peculiarities of productions that projects Yoruba socio-cultural world-view.

Keywords: *race, space, stage, yoruba, drama, performance, africa, directing, theatre, plays.*

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I. Introduction

This paper looks at what is performance, its spatial relationship as well as the differences in the staging condition of plays between its source and its destination. It x-rays plays written by Yoruba dramatists in South Western Nigeria with Yourba socio-cultural background. It discusses common characteristics of these types of plays, their uniqueness in terms of staging environment as well as challenges of producing them in an environment different from their origins. It uses two plays as performed in Europe as examples of how staging environment could affect the presentation as well as the reception of such performances.

II. Discussions

Schechener (1988:1-320), in his Performance Theory explains that performance is not only about what the performers do but the totality of communication that takes place between the performers and the audience. Everything that facilitates a two-way communication between the performer and the audience to ensure effective communication is performance. Performance is not determined by what the script or drama dictates alone. Thus the staging environment, the action, reaction and even inaction of the audience could be said to be performative in nature.

To Schechner, performance has to move from entertainment to efficacy and this could only be achieved through adequate participation of the audience. Schechner is aware of the limitation which theatre structure could place on communal dialogue between the performer and the audience. Hence the introduction of its environmental theatre which took performances out of the conventional staging environment and take it to the people where they are for effective interaction and participation. Schechner's Environmental theatre is performed on the streets, swimming pools, stock exchange building to mention just a few. This is in order to take the performance to the people and make them active partaker in the process of entertainment and efficacy. In his presentations; performance spaces were totally rebuilt for each production and the audiences were motivated to play active role different from the usual roles they play in conventional theatre.

However, there is a slight contradiction between Schechner's theory and practice. In spite of the fact that he proposes and demonstrated active participation of the audience in his environmental theatre, he describes the audience as a passive agent in his performance model. It is this contradiction that forms its radical departure from African performance framework. In this framework, the audience is an active agent whose contribution is essential to the overall success of such performance. The performance also in most cases, meet the audience in their comfort zones and can take place anywhere without any structural limitation. Toeing this line means that we shall be concerned not only with the performers acts but also the contribution of the audience and the staging environment in facilitating effective communication between the two.

Enekwe 2008:1-16 identified many African dramatists, theorist and critics like Ogunba (1978), Obiechina (1978), Soyinka (1978) and Okpewho (1979 who have voiced out their resentment to western exclusivist approach to definitions and concepts of drama and theatre which failed to take into account the various non-western mode of performance. He highlighted the roles of non-script, non-dramatic elements particularly the audience and performance space on overall African experience.

To an average audience, one performance is the same as the other performance of the same

Author: University of Ibadan, Ibadan Nigeria.
e-mail: ba.lasisi@ui.edu.ng

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production. However, to key players in the theatre, the theatre critics as well as regular and informed theatre audience, the reverse is usually the case. That is why many critics and regular theatre audience would see the same production two or three nights within a run to be able to fully savor the theatrical juice being packaged for them. The main reason for watching the same production more than once is to see how various extraneous factors could play significant roles in the delivery of a theatrical menu.

Such extraneous factor could include the mood of the actors, the prevailing mood of the audience in the auditorium, the performance space, the performance of the technical crew and sometimes the weather condition. What this portends is the fact that a production running for three to five nights could be a conglomeration of three to five different theatrical experiences as no two performances could ever be the same. Theatre performance is temporal in nature and the same theatrical experience could not be accessed twice unless such performance is electronically mediated. However, the director through the rehearsal process try as much as possible to ensure that the differences in such theatrical experience is not that significant to the point that it would be so glaring to the audience. Thus he tries to put all machineries in motion to ensure that the basic essence of the play remains constant.

It is apposite to note that this need for consistency and protection of the play essence could be more challenging if the same play would be staged in two or more different locations. This is where the director is challenged to analyze both the potential audience and the staging environment of each of the locations where such productions would be staged. It is not likely that the staging conditions in two different theatres even if both of them are proscenium stage would be the same as the size of the acting area, the lighting condition, the exit points as well as the size of the auditorium may differ. Thus as the director takes his performance from one theatre to the other, he is faced with the task of reworking the play and redirecting the actors towards effective utilization of the available space to ensure that the play is not only well delivered but equally well received by the audience. This is so because the success of any production rests largely on how well the audience received the play. as demanded by Susan Benneth's reception theory.

In the same vein, a play written in a particular socio-cultural background which is different from the background of the destination audience could equally be very daunting for a director as he portrays the socio-cultural background that may be relatively different from the reality that the audience members are familiar with. He is then faced with the task of not only adequately familiar with the socio-cultural background of the play but also the socio-cultural background of the audience and also creates a synergy between the two for the audience to be firmly at home with the content of the play and understand not only the text but also the sub-text. This is not as easy as it sounds as some customs, traditions, and belief system could look out of place or out rightly unreasonable for somebody coming from a different social background entirely due to the relativity of culture (Blackburn 2011:1-43).

As we work towards universalism since the beginning of 20th century in which the entire world is seen as a single unit with all the parts working and conforming to the principle of that unit. The unit where "globalization announces itself as a cultural ferment that spans the gamut of space and raids spatial cultural zones that hitherto were differentiated reified and ossified. It seduces or teases them out of their cocoons and executes miscegenation of antipodal cultures" (Tsaaior 2009:7-21). However, the uniqueness of each culture poses a very big threat to that concept as would be explained later. This paper carefully examines how change in space and change in environment has affected the delivery as well as the reception of plays written about the Yorubas and presented elsewhere in Western world and strives towards identifying the challenges and how such challenges could be addressed.

III. African Drama and Theatre Space

To the Afrocentrics, it is an outright fallacy to be using western parameter to define, discuss and analyze drama and theatre in Africa because African drama and theatre did not originate from Greece as widely articulated in the West. The Afrocentrics believe that drama and theatre predates our meeting with the western world and each prehistoric society has its own unique form of drama. Perhaps this explains why there are some significant differences in the form, content and structure of drama between Africa and the Western world. For instance, while theatre in the Western world favors a gulf between the performer and the audience, places more emphasis on the spoken word, often representational, with essentially passive audience, theatre in Africa is the theatre of the people for the people and by the people. There is no significant demarcation between the performer and the audience as the audience also participates actively in the performance process. It is a total theatre; a theatre of spectacles where singing, dancing and acrobatic display more often complement the action and spoken world.

In terms of the staging environment, western theatre is largely proscenium with a picture frame stage which expects the audience to peep-in; in order to enjoy the theatrical presentation. However, African theatre is usually staged in what is known as theatre in the round where the audience surrounds the performers who are

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usually in the middle. The closest it gets to the Western theatre is the thrust stage where the audience surrounds the performers from three angles. We can better appreciate the mode of presentation of plays set in Yoruba land by using the Ogunde theatre production style as a typical example:

It is deep-rooted in the traditional African festival theatre aesthetics. This form can be said to be socially functional because of the elements that it employs in its performance mode. The form gives room to the integration of the arts of the community as well as the people who created it. It is characterized by great festivity and celebrations that provide an avenue for the spirit of the ancestors to emerge and be re-enacted in masquerade performance form (Ugoli 2011:116).

This theatre of festivity and celebration is a total theatre consisting of not only drama but dance, music, chants and sometimes acrobatic display and stunts. There are instances where masquerades would also be part of the dramatic personae. The Yorubas are usually very elaborate in all their doings. When they are happy they express it in a very loud and plausible manner. They shout for joy, scream loud and clear to show their excitement and sometimes try one or two dance steps to articulate their moods. In the same vein, when they are struck with tragedy, they yell, cry and wail. They throw themselves up and down unto the ground rolling on the floor for the blind, the dumb and the deaf to identify what their emotional state is. Apart from that, everything to them is ceremony. That is why the Yorubas would say *Ojo gbogbo bi odun* (Always in a festive mood). If they are blessed with a child, had a good harvest, escape accident or being honored by their people they celebrate. Even when they are bereaved they still celebrate what many from outside the climes would call an irreparable loss. This celebration is not what you do alone with a bottle of Champaign under a candle light. It is a celebration with the people who troops in and out to felicitate with you. All these cultural indices are expected to be well articulated in any play that is projecting the Yorubas as they are.

It is regrettable however to note that most of our playwrights usually create their works with the conventional western theatrical space in mind. This is so because many of them only have Western theatre orientation. Each stage direction reveals that a proscenium stage is what the playwright operationalizes with, in the course of developing such play. Apart from that, the aural and aesthetic aspects of our traditional performances are subjugated to that of western production aesthetics. This perhaps explains why it is possible in some instances for an average western audience to be able to easily relate to such productions because of its preferred style. Many people believe that the only way to get wide acclaim and recognition is not by imitating how people in the west write their plays and use the same yardstick to create, transmit and evaluate plays that are meant to project the Yoruba worldview.

This 'copy-copy' approach is very evident in the ways many things are done while hiding under the garb of globalization. It is equally similar to what prompted Ishola 2010:102, to ask; "How do we explain our culpable indifference in the face of this metastatic infection of our linguistic and literary atmosphere by a foreign disease of mindless imitation and repetition? It is also apposite to note that majority of the plays written with Yoruba socio-cultural background are either adaptation of popular western plays ranging from the Classical Greek plays, to Shakespeare to Chekov to mention a few. This is tantamount to looking at the Yoruba world with western eyes.

The Yorubas have in their repository various myths, fables, music, chants, folklores and legends which have been passed down from generation to generation and could be equally adapted for theatrical presentation not only for preservation but also for articulating the cultural essence of the Yorubas through these performances, to the children that are fastly loosing contact with Yoruba culture; and give them what can reconnect them to their roots. This becomes more significant if we note the fact that "performance is the means--perhaps the principal means--through which people come to understand their world, reinforce their view of it and transform it on both small scale and large scale". (Beeman 2012).

Many would also wonder whether watching a play that comes from a different socio-cultural background from yours should in any way affect your comprehension of such play. After all, there is nothing so unique to a particular culture that you cannot find its equivalent in your own culture. This school of thought believes that objects and phenomena may be different in terms of the name we call them and the purpose they serve from one society to another but they are essentially the same. Boundary is immaterial if it is only created for our administrative convenience and not for it to divide us or alter the way we perceive things. According to Leach 1976: 35 "In all human societies, the great majority of ceremonial occasions are 'rites of transition', which mark the crossing of boundaries between one social category and another: puberty ceremonies, weddings, funerals, initiation rites of all kinds are the most obvious". Most of these rites are articulated from Yoruba world view through the plays but the way and manner through which such rites, practices and daily rituals are practiced in the western world seem different from the way they are practiced and articulated in Yoruba land. This invariably calls for a thorough understanding of how things are done among the Yorubas for the foreign audience to appreciate the essence of conflicts in such productions and justifications for their resolutions.

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IV. Preparing for International Tours

Performances that capture the true essence of Yorubas' ways of life as elaborated above usually require large cast. Thus, the cost of transporting a huge cast abroad would force the director to start reviewing and reworking the drama in order to cut cost. One of such exercise may be to make an individual play multiple roles, make sure that the actors could also double as dancers and musicians and so on. However, in spite of all these adjustment, there could still be many people on board due to areas requiring specialized skills which many people may not have. You may have a griot that can chant very well but cannot act. If his role as a griot is so essential in the play, then you would have to go with him without forcing him to play multiple roles. This is also peculiar to drummers as many of them may not necessarily be able to act.

Even when all the necessary cuttings have been done and the sponsor is able to fund the number of the people in the troupe, the next hurdle is at the embassy of the destination country. More often than not, the embassy staff is familiar with the minimalist approach of the whites to many things including play productions. He has seen so many solo performances and at most not more than ten people delivering a good theatrical menu. This officer would not understand why thirty- five people could be travelling to his country just to present a two hour stage drama. He then starts to query the relevance of each of the artistes. It has happened on many occasions that some members would not be granted visa because the white man does not understand how important such artist is to the whole ensemble.

V. Preparation and Presentation

With the denial of visa to some of the troupe members, the director is faced with the task of reworking the play again in order to use what he has to deliver what he intends. It is apposite at this juncture to note that at each time the director tampers with the size of the troupe and try to manipulate such productions due to no fault of his, something is being missed. What would be delivered at the end of the day is not likely to be a holistic experience. Many things that add glamour and spectacles to the play might have been sacrificed along the line. A drum like the Agba drum which may sometimes be very significant might be left behind because of its monstrous size. The visual aesthetics of crowd scene is lost as such scenes become scanty. The duration of the play could equally suffer the surgical knife to appease the potential foreign audience. A typical example of how the original version of the same play could be manipulated to suit the peculiarity of the foreign space is presented below:

> After obtaining their travel documents, there were only five nights left for the company to rehearse *Oba Koso* before their departure in September of 1964. The rehearsal's aim was 'to produce a version of *Oba Koso* that might be understood by a German audience that did not know Yoruba' (1994: 32). Ladipo recruited Beier and Georgina as guinea pigs to act as if they were the European audience, in order to assess whether the mood of the play could be comprehended by the European audience. The length of the play was condensed to seventy minutes to suit the European audience (see 32), in comparison to the usually much longer Nigerian version; sometimes up to two hours (Both emphasis mine) as revealed by Abiodun Duro-Ladipo (Ogunjobi, 2007:105).

Coping with this restriction of reducing the length of the play and going ahead with his half strength troupe, the director is saddled with the responsibility of adjusting to the staging environment in the destination country. Such theatres are mostly proscenium with very few thrust stages here and there. Many of such stages are designed in such a way that there is an invisible dividing line between the performers and the audience. The level of interaction between the performers and the audience is restricted to mere clapping at the end of the play. This may be alien to the cast that is hitherto familiar with loud and responsive audience who actively participate in the performance process with their comments, commendations, questions and encouragement which makes the process a shared experience. The absence of this active participation of the audience may affect the psyche of many performers and they may not be able to perform optimally.

Apart from that, in order to satisfy the peculiar needs of its audience, the director may make use of selectivity and emphasis selecting key areas that would be appealing to foreign audience and emphasizing them while at the same time reducing those areas that may not necessarily appeal to them even though such areas are equally significant to the narrative of the performance. This usually creates a gulf between the performance and the audience as the audience may not be able to logically fill in the gaps since they are not familiar with the environment where the play is coming from. Even though it is an essential part of the director's role to "give the audience a role in filling what's happening. That is, give them all the dots they need but don't connect all the dots for them" (Hauser&Russel 2003:10); their ability to connect the dots depends largely on their basic understanding of the socio-cultural environment of such plays.

It is a near impossibility to expect the audience to connect the dots in a vacuum. Also in many theatres, the length of the play that was initially performed for over two hours might be reduced to one hour or less as part of the theatre policy or as part of the guidelines guiding such festivals if the performance is for a theatre festival. All these point to the fact that presenting an authentic Yoruba worldview in a global space outside the country

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is bedeviled with so many challenges which reduce the quality of what is delivered to the audience. They inhibit the director's vision; affect the quality of performance from the cast and crew and ultimately what is delivered may not be as exciting and intriguing as the version that one could see at home where all the restrictions are absent.

The above scenario also calls to question the extent of freedom that a director has before he starts damaging another man's play. Is he at liberty to engage in this reductionist business at the detriment of the playwright's product? Will he be holistically projecting the playwright's idea and would the inability of the target audience to understand the play fully not be placed at his doorstep? Every director is faced with this challenge but the watchword is caution as Hauser& Reich (2003:9) warns that "You are not the parent of this child we call the play. You are present at its birth for clinical reasons, like a doctor or a midwife. Your job most of the time is simply to do no harm".

VI. Review of Selected Plays with Yoruba Socio-Cultural Background and their Performances

Having articulated the challenges that the director in particular and the entire troupe in general face whenever a play is taken outside the shore of Nigeria, let us now look at how such productions with all the challenges they faced before being staged fared with the audience. To achieve this we shall utilized the documentary approach to content-analyzed two plays with Yoruba sociological background. One of the plays is from the Yoruba traveling theatre tradition while the other is from the Nigeria literary drama scene. We shall be looking at the plays Oba Koso by Late Duro Ladipo and Death and the King's Horseman by Wole Soyinka. The choice of these two plays is borne out of the fact that their productions have being widely staged in different parts of the world and they have contributed significantly towards stimulating interests of people from other climes in learning more about the Yorubas.

In order to assess the level of the effectiveness of such performances, we shall analyzed the thematic preoccupation of the play and how such performances project the trio of; race, the period and the milieu as expected by the literary sociologists using the documentary approach as propounded by Hipollyte Taine. According to Taine (Bamidele 2003: 19); "documentary approach to sociology of literature and by inference drama becomes an effective instrument of socio-cultural analysis". We shall then look at some of the reviews of these plays by theatre critics to show whether adequate understanding of the three parameters highlighted above are articulated in the reviews. The choice of the theatre critics and their reviews is based on the fact that they are expected to be "informed audience" and if they found a performance wanting in terms of its ability to effectively reach out to the audience; it is most likely that an average audience who is not as informed would found such performance ineffectual.

VII. Documentary Reading of Oba Koso by Duro Ladiipo

The play; Oba Koso is set in the pre-colonial Old Oyo Empire. It articulates the dignity and respects that the Yorubas have for their kings, premium placed on bravery; as your manness depend on your level of bravery, and how cowardice is treated with utmost resentment. Such that can force an individual no matter how highly placed to commit suicide. It highlights the socio-cultural environment in which Sango lived during his life time. It is a society with very strong belief in the efficacy of supernatural forces and magic, a society where respect, regal and splendor are attached to royalty and a place where dance, music and chants play significant roles in socio-cultural and political lives of the people. The play was performed more than 2,000 times when Late Duro Ladipo was alive. This production;

> *was performed at university theatres, market-places, schools, traditional Sango festivals, and palaces of Obas, and in particular, before two Alafins of Oyo… It was equally performed in fifteen foreign countries and won seven awards at international theatre and cultural festivals (Ogunbiyi 1981: 345).*

With that brief insight into the summary of the play as it relates to the period of the play, the race that gave birth to it and its socio-cultural environment, we will now take two reviews that articulated the experience of Duro Ladipo troupe while presenting this particular play which has been performed for more than 2,000 times with wide acclaim in Nigeria before the tour. Afterwards, we shall analyze *Death and the King's Horseman* and present another two reviews that highlight the exploits of the play in foreign land

> *Theatre audiences in Berlin were the best we ever experienced; their intelligent concentration and their enthusiastic participation carried Duro's performance to new heights. The hall was small and the platform low. The utter simplicity of the stage encouraged interaction between actors and audience (Ogunjobi 2012:105).*

> *Duro never experienced such an unfriendly atmosphere before or since. The audience was ice cold and audibly hostile. Maybe they were disappointed at seeing an African performance without bare tits – because Keita Fadeba's 'Ballets Africain' had been there the week before" (1994: 41). Their performance was deliberately disrupted by those in charge of managing the stage. According to Beier, the lighting cues were not followed, they dropped the curtain before*

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a scene came to an end and the set constructed specially for Eda crashed down. (Ogunjobi 2012:111).

In the first review, the staging condition which promotes effective interaction between the performers and the audience was adjudged successful and well accepted by the audience. However, the second experience showed the failure of the exercise as effective communication could not be achieved due to many reasons. A stereotypic audience; a conventional theatre staging condition that creates a gulf between the performers and the audience as well as failure of the technical elements like lighting, set and curtains. This goes to show that for any African play to be successful with the audience, it must be performed in a staging environment similar to the African performance space. It is only then that the effective transfer of information and knowledge with regards the beauty of culture and ways of life of the Yorubas could be well articulated.

VIII. Wole Soyinka's Death and the King's Horseman

Like Duro Ladipo's play *Oba Koso*, the play *Death and the King's Horseman* is about the incidence that happened in Old Oyo Empire in 1946. However, unlike *Oba koso*, the event that happened in Death and the King's Horseman happened during the colonial era. At the demise of the then Alaafin of Oyo, his, horseman; Elesin has to commit suicide as tradition demands for him to accompany his former master on his heavenward journey. However, instead of carrying out his duty as custom and tradition demands, Elesin foot-dragged and in the process put the entire community into the danger of retribution for this affront on the gods as calamity dangles like the sword of Damocles on the entire community. The Colonial District Officer; Pilkings got wind of the situation, arrests and detain Elesin to prevent him from committing suicide. On realizing the extent of the calamities that would befall the kingdom due to his father's failure to accede to tradition and the shame it would bring into his lineage forever, his son, Olunde, who is a trained medical doctor commits suicide in his father's place. On learning of his son's death, Elesin eventually commits suicide thereby thwarting the efforts of Pilkings who in his attempts at preventing one suicide ended up with two suicides in his hands due to his interference in the customs and tradition that he knows next to nothing about.

The Reviews

In his script, and in Vreeke's staging, there is precious little doubt as to which side will win the ideological argument. Clearly Soyinka sees Yoruba values as much more civilized than those of the occupying British and he gives voice to the argument in many ways. What saves the evening from being a didactic bore (Emphasis mine) is the bright language that Soyinka gives to both sides of the arguments and the honesty which Vreeke has the cast display for each statement of values. (Hathaway, 2006)

Set designer, Katrina Lindsay has done a truly phenomenal job with the set, which at one point make Elesin and his bride vanish from the stage. The intricate details and unique features (the actors playing furniture is ingenious) add a sense of marvel and mystery to the production but at the same time also distract you, as you stare in wonder at the beauty of it. (Emphasis mine) (Williams, 2009)

In the first review above, in spite of the effort of the dramatist as well as the performing troupe in presenting the authentic Yoruba world view, the audience undergoes what nearly ended up as an excruciating pain of watching 'a didactic bore' to use the reviewer's words. As I stated earlier on, that the western theatre is an aural theatre; where people go to the theatre to listen to rather than to see a show, it was only the beauty of the spoken words rather what it implies that caught the fancy of this reviewer and by inference the audience and prevented them from being another ice-cold and unfriendly audience. In the second review, the concentration of the reviewer was on the theatrical elements she could relate with from western theatre perspective. She is more preoccupied with the production style at the detriment of the essence of the play. Such an audience may not remember anything about the Yorubas shortly after that theatrical encounter. Apart from that, commendable as the use of visual and aural aesthetics in the play, the reviewer still found them distracting which mean that no matter how well they were employed, they did not succeed in articulating the playwright's message.

From all the four reviews that we presented above, what is glaring is the fact that it was only when the staging environment was similar to what is obtainable here in Africa that the two-way communication between the audience and the performer was achieved. It also showed that attempt at presenting the Yoruba worldview using western theat-rical presentation format may be counter-productive as elements packaged into such productions to enhance its quality may eventually become distractive and the Achilles'' heel of such performances. It therefore means that as much as we try to please the potential foreign audience, it is apposite to demand for a staging environment which could promote effective interaction between the performers and the audience. Plays that project the Yoruba world view could only be effectively delivered when and if the audience is very responsive to every beat in such productions. When the audience responds to the call and response from the cast, when they commend an actor for performing brilliantly and show appreciation and the willingness to learn more about Yoruba world view, it is then that a successful engagement could be achieved. This is obviously poss-

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ible as experience with Schechner's environmental theatre has shown.

IX. Conclusion

In this paper we have illuminated the fact that no two theatrical experience is ever the same and that performing the same production in different locations expands the quantum of this difference. We also articulated the fact that presenting a play outside its socio-cultural background attracts many challenges that could even affect the quality and purpose of such presentation. We highlighted the various challenges that the director directing a play with Yoruba socio-cultural background usually faced while working on a theatrical piece to be performed in foreign land and how such director has to manipulate a lot of things due to circumstances beyond his control as well as the urge to spoon-feed the audience with a familiar formula. We traced the origin of the problem to the playwrights who usually write their plays with western theatre space in mind as this, we observed; reduce the aesthetic values of the play, the interaction between the performers and the audience and invariably reduce the amount of cultural enlightenment which is the ultimate in producing such work to such audience in the first place.

We also reviewed the staging environment of two of the most widely produced plays set in old Oyo empire as written by Wole Soyinka and Late Duro Ladipo and analyze the review of those productions as staged in different parts of the world. We identified the failure in most cases of such productions to effectively intimate the foreign audience about the Yoruba not due to the deficiency in the script but due to the staging environment, production style, a pre-emptive audience with stereotyped mind and the distraction which visual and aural effects place on such productions.

It is our opinion that, it is high time we realize that we should do our work by doing justice to the socio-cultural background which produces the drama to be presented and also be faithful to the playwright in delivering its baby without any accident. No matter how much we try to panel beat productions in order to satisfy the audience at the other end of the sea, those with pre-conceived notions would not changed their stands while those that are eager and willing to understand the dynamics of our culture, traditions and way of life would not only take pain to understand issues as clearly articulated in whatever form we chose but also attempt to learn more about the Yorubas outside the words and images presented in the plays. In as much as we could watch productions from other climes and try to make meaning out of it without such performers packaging such productions in accordance with our home grown performance space, then we should concentrate more on using our forms and structures to deliver our messages to the world without necessarily doing much damage not only to the work of the playwright but also to the socio-cultural world of the Yorubas that gave birth to such artistic endeavour.

However, according to Soyinka's, 1990: 37

> *The serious divergences between a traditional African approach to drama and the European will not be found in lines of opposition between creative individualism and communal creativity, nor in the level of noise from the auditorium-this being the supposed gauge of audience-participation-at any given performance. They will be found more accurately in what is a recognizable Western cast of mind, a compart-mentalizing habit of thought which periodically selects aspects of human emotion, phenomenal observations, metaphysical intuitions and even scientific deductions and turns them into separatist myths (or 'truths') sustained by a proliferating super-structure of presentation idioms, analogies and analytical modes.*

This stereotyped could be fought and reduced to the barest minimum if we continue to do things differently, perform our drama our own way and jettisoned the conventional western drama and theatre practice. This may not be a magic wand but through consistency, it would not be too long before we achieve our objectives and able to drive home our points before the audience no matter how prejudiced such an audience is.

If we want the foreign audience to be conscious of the existence of, and also appreciate authentic African performance mode, we must regularly put it into practice anytime we have the opportunity to do so. It is also imperative for playwrights to see things from an African eye while 'wrighting' their scripts instead of continually doing so through the western theatre framework. The future of our drama and theatre lies essentially on doing things our way and not minding the criticism. Sooner than expected, the entire world will accord our performance mode its desired respect but more importantly we will be able to show the world who we are and what make us such a happy, fun-loving and exciting people.

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The Bases of the Social Consensus in Holy Quran and in Iran Constitution Law

By A. Hoseinzadeh, M. Sheikhani, S. J. Hoseini, S. Saleh & M. S. Tayarani

Imam Reza International University, Iran

Abstract- In the present research the bases of social consensus in Holy Quran and the Constitution law have been studied. In every society social consensus has been affectedby various factors, but certainly the ideological, legal and political bases in every society have an important role in it. This study has emphasized on the teachings of Holy Qur'an & the Constitution law. It is a qualitative content analysis with semantic, box and cumulative classifications, the unit of content analysis and two corpuses for analysis (Holy Qur'an and The Constitution Law). The results show that the teachings of Holy Qur'an from the ideological, social and political point of view have formed the basis of social consensus that from the political legal point of view has been realized in the Constitution Law, too. It forms the base of convergence behaviors in the society. It has been realized in value, cognitive, functional, rank and conventional dimensions in the Constitution Law.

Keywords: *social consensus-holy qur'an-constitution law.*

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The Bases of the Social Consensus in Holy Quran and in Iran Constitution Law

A. Hoseinzadeh [α], M. Sheikhani [σ], S. J. Hoseini [ρ], S. Saleh [Ω] & M. S. Tayarani [¥]

Abstract- In the present research the bases of social consensus in Holy Quran and the Constitution law have been studied. In every society social consensus has been affected by various factors, but certainly the ideological, legal and political bases in every society have an important role in it. This study has emphasized on the teachings of Holy Qur'an & the Constitution law. It is a qualitative content analysis with semantic, box and cumulative classifications, the unit of content analysis and two corpuses for analysis (Holy Qur'an and The Constitution Law). The results show that the teachings of Holy Qur'an from the ideological, social and political point of view have formed the basis of social consensus that from the political legal point of view has been realized in the Constitution Law, too. It forms the base of convergence behaviors in the society. It has been realized in value, cognitive, functional, rank and conventional dimensions in the Constitution Law.

Keywords: social consensus-holy qur'an-constitution law.

I. Introduction

One of the important capacities of social behavior, including social consensus is based on the beliefs of that society. In Iran society, Holy Qur'an is the unique source of inspiring of people's behaviors. So the look of this Holy Book on social behavior, including social consensus is of great importance [1-3].

From Holy Qur'an's point of view, human factors act as cohesive ties for human consensus that they are rooted in deep heartfelt beliefs. It shows itself in political & social behaviors of that people (Tabatabayee, 1984). From Islam's point of view, the most important political unit is the Nation of Islam- the Ummah- that is indicative of a kind of public and universal consensus. The Umma can be composed of people & groups [4].

There are many verses in Holly Qur'an that encourages the social consensus directly. This study has investigated which verses have emphasized on social consensus & from which view they have done so. Furthermore, in the political area, Constitution Law forms the content of a political system. This law can have a high potential in convergence or divergence in a society. For this reason, the present study has revealed the laws that make ground for the social consensus in Iran society [5].

Author α σ: Department of Cultural Policy, Imam Reza International University, Mashhad, Iran. e-mail: Hoseinzadeh3000@yahoo.com
Author ρ: Department of Sociology, Teachers and Islamic Azad University, Mashhad, Iran.
Author Ω: Islamic Azad University, Quchan, Iran.
Author ¥: Department of Linguistics, Ferdowsi University of Mashhad,

a) The theoretical model of social consensus evaluation

Lowenthal (1979) believes that for identifying the social consensus in a society, we should study people's tendencies in that society to 3 levels of "system", "process'" and "policy". The theoretical model for the present study is the evaluation of social consensus based on Lowenthal theory, at the system level. Perhaps the most important factor of the citizen's tendency at the "system level" is the base of the legitimacy of the government. As we know, the concept of consensus, culture and legitimacy are interrelated concepts (Hoseini, 2006:72).

Now, considering the interrelation of the concepts of the culture and legitimacy, we ask how cultural values affect on political system's legitimacy. In other words, how the members of a political system look at the legitimacy of that system, based on their criteria, norms and values (Lowenthal, 1979:462). To answering this question, it can be said if people follow a system according to the present traditions, that system has the traditional legitimacy and if they follow it based on the divine light of the leader, that system will have a divine legitimacy and finally if in a system the policy making and employing people are done by legal and intellectual manner, that system will have a legal-intellectual dominance. As a result the bases of legitimacy are composed of: tradition, divinity and intellectuality. These cultural bases lead to legitimacy of a political system and social consensus. In order to know which bases the social consensus has in Iran, we can trace the discussion in each historical period: pre-Islamic, Islamic, safavid dynasty period up to Islamic revolution and after Islamic revolution [4-6].

It can be said that the social consensus in the first period, pre-Islamic period, was divinity. People obey the power authorities because they suppose they deserve it and God has gifted them the divinity light (Rajayee, 1992:7). The social consensus in Islamic period was based on religious traditions, customs and rituals. From Safavid period to Islamic revolution, the factors of social consensus were religious traditions, customs and rituals of Shia, and a belief to divinity of safavid kings (Ibid, p. 8).

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The Mashrute revolution was a turning point because at the beginning western thoughts and ideas made their way toward Iran and in this way the cultural social consensus was transformed. The traditions, customs and rituals were no longer bases for social consensus; instead it found intellectual-legal bases. During this period, Iran for the first time had the constitution law and legislated man-made rules, both based on social conventions and ideas. From then on, people gained access to social consensus, and social solidarity was reinforced based on the conventions (Hoseini, 2006:134).

After the Islamic revolution, bases of social consensus on traditions were empowered again and along with legal and intellectual factors (with ratification of the new constitution law in Iran after revolution) and the charismatic base led to social consensus and solidarity. The charismatic base that was appeared after the revolution because of the charismatic leadership guarantees the social consensus in Iran. Therefore in this research two important sources of social consensus including religious beliefs that inspires the religious teachings and the Constitution Law that is the basis of political legitimacy, have been studied [7-8].

b) The concept of social consensus in Holly Qur'an

Some of the terms that are related to social consensus in Holly Qur'an are:

تعاون (help), جماعت (public), اجتماع (society), جمع (gathering), اجماع (assembly), تووددومودت (friendship), اخوت ومؤاخات (brotherhood), (unity)وحدت واتحاد , (love) محبت (حب وتحابب, (guardianship)ولايت , (greeting)سلم , سلام, الفت وتأليف قلوب (closeness of hearts),…

As an example:

« تعاونواعلى البر والتقوى »

Help one another in goodness & piety. (Maidah: 2)

1. The concept of تعامج, عمج & عامتجا present the coexistence, togetherness & avoiding of separation and of individualistic and nonconformist behaviors.
2. The words تدوم & ددوت present creating friendship and kindness and they are regarded the bases of social consensus in Holy Qur'an.

« وجعل بينكم مودة ورحمه »

And He put between you love and compassion. (Rum: 21)

« ان الذين آمنوا وعملوالصالحات سيجعل لهم الرحمن ودا»

Surely (as for) those who believes and do good deeds for them will Allah bring about love. (Marium: 96).

3. تاخاؤم, ءاخا , توخا means brotherhood in all of the life affairs even the social and economical issues as the Holy prophet Mohammad (P. B. U. H.) who make Muslims brother in Madinato- al- Nabi, so as to be partner in all of their life affairs. In Holy Qur'an it is there is:

« انما المومنون اخوه فاصلحوابين اخويكم »

The believers are but brethren, therefore make peace between your brethren and be careful of your duty to Allah that mercy may be had on you. (Hujurat: 10)

And:

« فالف بين قلوبكم فأصبحتم بنعمته اخوانا»

Then He united your hearts so by His favor you became brethren. (A'lay Imran: 103)

« ربنا اغفرلناولأخواننا الذين سبقونا باالايمان »

Our Lord! Forgive us and those of our brethren who had precedence of us in faith. (Hashr : 10)

تحدو and اتحاد mean general consensus, unity and avoiding separation. It also represents unity and is representative of destination and intention in social, political and cultural life. تحدو and اتحاد are among the fundamental aims of Holy Qur'an that are being considered in it repeatedly. For example:

«كان الناس امه واحده ...»

All people are a single nation. (Baghara: 213)

4. بح and بباحت show affection, friendship and closeness among people of a society, because from the Islamic standpoint, without affection, social consensus is not desired for the members of a society and it will be a mechanical and artificial concept.
5. The words الو and تيالو mean putting one thing beside another thing so that there is no distance between them (Motahhari: 1968: 6-7). It is used for spiritual closeness and non-spritual closeness (local- temporal,..), friendship, affection, unity, togetherness, help, controlling the affairs,... This word and its derivatives have been used in Holy Qur'an repeatedly. For example:

« والمومنون والمومنات بعضهم اولياء بعضى يأمرون بالمعروف وينهون عن المنكر »

And (as for) the believing men and the believing women, they are guardians of each other; they enjoy good and forbid evil,.. (Baraat: 71)

To explain this verse, Motahhari (ibid: 22) has written:

The believing are close to each other and because of this they help each other. They are interested to each other's destiny and in fact they are interested to their destiny that comprised a unity so they enjoying good and forbid evil.

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6. سلم and سالم mean felicitation, greeting, security and peaceful existence. Tabatabayee (1972:1984: 5) says:
   The word سالم represents expanding the peace, health and security between two persons that meet each other. This peace and security is equal for both. سالم in this sense can cause consensus.
7. تألف and تألیف بولق mean making link between people. By this means, unity, solidarity and social consensus come into being.

«واعتصموابحبل الله جميعاً ولاتفرقواوذكرانعمه الله عليكم اذكنتم اعداء فالف بين قلوبكم فاصبحتم بنعمه اخوانا»

And hold fast by the covenant of Allah all together and be not disunited, and remember the favor of Allah on you when you were enemies, then He united your hearts so by His favor you became brethren,.. (A'lay Imran: 103)

And in another part, we see:

«ولكن الله الف بينهم »

But Allah united them. (Anfal: 63)

II. Methodology

This is a qualitative content analysis study. The corpuses for analysis (statistical sampling) involve Holy Qur'an and Iran Constitution Law. Using coding method, both of them have been codified.

In coding system there are 3 classifications: descriptive, combinational and semantic. This study has been done based on semantic classification. We use cumulative classification for the conceptual model of social consensus in Holy Qur'an and box classification for studying the Constitution Law. The categories used in Holy Qur'an have been divided into two parts: social basics and political basics. They both have been sub classified that are represented in the analytical model. In conceptual modeling of social consensus we use box method. First we divided social consensus to 5 categories: value consensus, functional consensus, cognitive consensus, rank consensus and conventional consensus. Then the related articles of the Constitution Law were extracted. The content unit in this study for recording unit is the subject or content and for base unit are verses of Holy Qur'an related to social consensus and the Constitution Law's articles.

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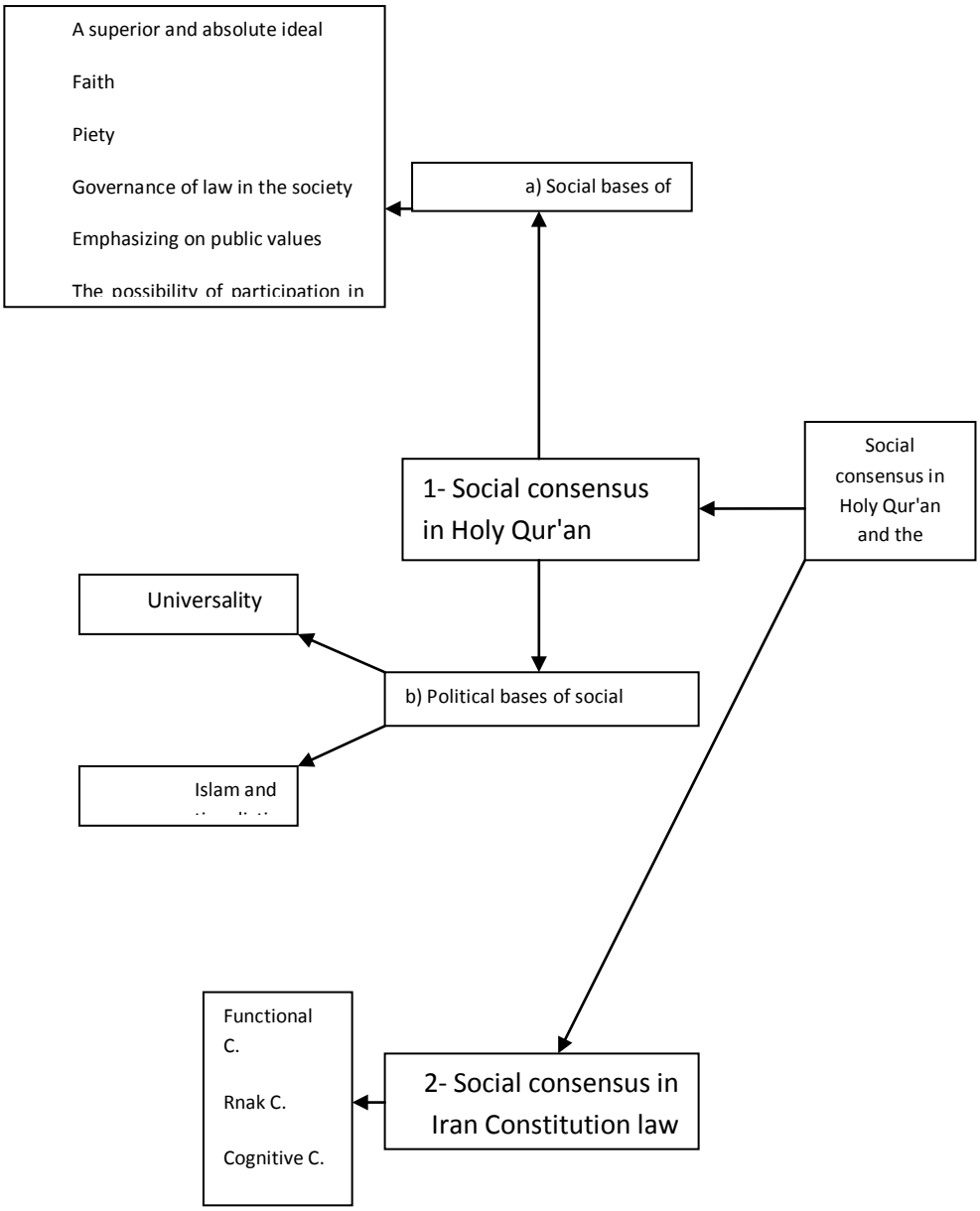

As you see in this model, we use accumulative method for classification of the categories of the social consensus. In this method, the text is being studied carefully and during the study, the categories are being extracted, classified and integrated and finally the categories related to social consensus are being determined in 2 parts: the social bases of consensus and the political bases of consensus. Then we identify 5 categories for social bases of consensus:

1. A superior and absolute ideal
2. Governance of law in the society
3. Faith
4. Piety
5. Real participation of people in governing
6. Making opportunity for social movements

Also regarding the political basics of social consensus, two categories have been considered: universality of Islam and Islam's standpoint about nationalism. Then the related verses of Holy Qur'an have been studied.

In studying the Constitution Law, box classification has been used. In this method, analytical categories are considered at first. Then the text is studied. Accordingly social consensus is divided to 5 categories: value consensus (consensus on fundamental ideals of the society), functional consensus (it means conventional acceptance of the right and own duties and others' duties), rank consensus (consent on individual and public merits of humans), cognitive consensus (consent on understanding and doing), and conventional consensus (consent on the behaviors of people and expectations). Then all of the articles of the

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Constitution Law are studied and social consensus is extracted from the Constitution Law based on these theories.

Corpus:

1. Holy Qur'an and the social consensus

For studying the social consensus in Holy Qur'an we looked at it from two views. First social basics of social consensus will be studied. Then we have a look at the political basics of it:

a) Social basics of consensus in Holy Qur'an

The basics and fundamental conditions that make the ground for the social consensus in the society and its permanence and have been considered in Holy Qur'an too, are as the followings:

i. *A superior and absolute ideal*

If a society has a superior and absolute ideal, that is the ultimate end of the people on that society, there appears an axis that social consensus forms around it and last. In Islam, monotheism and God are those superior and absolute ideals and the ultimate perfection. These make all Muslims united. They all turn to God and step in His road. Their deeds are done for closeness to God, and in His way. If not, they will be worthless.

ii. *Faith*

It means believing in one absolute God. It is one of the most important factors of forming the public consensus that makes the people brethren of each other, close hearts together and paves the way for realization of consensus.

«فمن یکفر با لطاغوت و یؤمن بالله فقد استمسک بالعروة الوثقی لا انفصام لها.... »

Therefore, whoever disbelieves in the shaitan and believes in Allah, he indeed has laid hold on the firmest handle, which shall not break off,... (Bagharah: 256)

So faith is the resort to a firm cycle because it has salient social effects. It takes the person out of the isolation and submerges him in the society. As a result, he ignores individual benefits and is loyal to social expediencies.

Faith can result in "sacrifice" for others and the society. The believer may give his life for the faith and for the survival of the public and even devote his life for others (to be martyred for God). Our prophet Mohammed (P.B.U.H) says:

"اَشرف الایمان انّ یامنک الناس ...."

The most honorable faith is that of keeping people safe. (Nahj-ol-Balagha: 1958: 214)

iii. *Piety*

Piety can be one of the most important factors for creating social consensus. The word derives fromیقو that means controlling the self and keeping it away from the evils, dangers and sins (especially when they take public form). It leads to controlling the society and uniting its members. If a society bases its fundamental on faith, surely it can achieve a social consensus based on purity.

"افمن اسّسّ بنیانه علی تقوی من الله و رضوان خیرام من اسّسّ بنیانه علی شفا جرف هار و فانهارَبه فی نار جهنم "

Is he therefore, better who lays his foundation on fear of Allah and (His) good pleasure, or he who lays his foundation on the edge of a creating hollowed bank, so it broke down with him into the fire of hell. (Baraat, 109)

iv. *Government of law in Society*

Social consensus depends on a convention that in that convention, the rights and duties of the members of the society and the officials are being defined clearly and all the rights of individuals and groups are recognized officially and justly. Then in establishment the social consensus: First, there should be organized and ordered rules. Second, the rights of all of the members of the society should be recognized officially. Third, member's duties and rights should be stated explicitly. Fourth, the laws should have public legitimacy.

From the Qur'an's point of view and the traditions, the necessity of these laws whether in the forms of intellectual laws or Islamic laws has been emphasized:

"شرع لکم من الدین ما وصیّ به نوحا والذی اوحینا الیک"

He has made plain to you of the religion what He enjoyed upon Nuh and that which we have revealed to you... (Shura: 13)

"لکل جعلنا منکم شرعة و منهاجا"

For every one of you did we appoint a law and a way... (Maidah: 48)

"ثم جعلناک علی شریعه من الامر فاتبعها"

Then we have made you follow a course in the affairs, therefore follow it. (Jasiyah: 18)

عرش, ءعرش, ءعرش (the Islamic law) represents law and its necessary for the society.

In the third verse the Islamic law that is legislated by God, is mentioned, like the last two verses. But in this verse following of that Islamic law has been added.

v. *The possibility of participation of people in government*

According to Holly Qur'an and the religious leaders, man is the successor of the God on the earth. This is applied to human beings generally, not a certain individual. The Holy Qur'an says:

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"و هو الذی جعلکم خلائف الارض "

And He is who has made you successor in the land. (Annam: 165)
Or:

"امن یجیب المضطر ....و یجعلکم خلفاء الارض "

Who answers the distressed one when he calls upon Him and removes the evil, and He will make you successors in the earth. (Naml: 62)

و کذلک جعلناکم امه وسطاً لتکونوا شهداء علی الناس

The succession of man on the earth has various dimensions. One of the most important one is that of his control on himself and his destiny that is called "sovereignty of human".

And thus we have made you a medium (Just) nation that you may be the bearers of witness to the people. (Baqarah: 143)

"کنتم خیرامه اخرجت للناس "

You are the best of the nations raised up for (the benefit of) men. (A'lay Imran: 110)

"و شاورهم فی الامر "

And take counsel with them in the affair. (A'lay Imran: 159)

"وامر هم شوری بینهم"

And their rule is to take counsel among themselves. (Shura: 38)

vi. *Making opportunity for social movement*

It means the possibility of movements of the individual and social groups in the ranks of the society.

"انّی لا اُضیع عمل منکم من ذکرٍاو اُنثی"

(A'lay Imran: 195)

b) The political basis of social consensus in Holy Qur'an

i. *The universality of Islam*

Islam is the last heavenly religion. It is a universal and a broad-based school. After it the missions of the prophets ended and it is a firm reason for its universality. Furthermore, it is comprehensive so that it can meet all the guiding needs in the lifetime.

"ولارطب ولا یابس الا فی کتاب مبین"

Nor anything green nor dry but (it is all) in a clear book. (Anam: 59)

Additionally, Islam is an innate religion, i. e. it is in harmony with man's innateness and his inherent nature.

فطره الله التی فطر الناس علیها لا تبدیل لخلق ذلک الدین القیم

The Nature made by Allah in which He has made men, there is no altering of Allah's creation; that is the right religion. (Rum: 30)

Then its innateness shows its universality; because it conforms to equal innate characters of all human beings. As Sadr (1981) says the ideology and the beliefs have humane aspect when it paves the way for all human beings to burst in to bloom all their talents. It harmonizes all of the aspects of human being so that there is no contradiction between them and it is possible only when it deals with humanity and its genuineness, as God has created it, without denying man's talents, abilities, needs and fixed and variable values. Also Holly Qur'an has introduced the mission of Islam as universal and says the prophet, Mohammad (P. B. U. H) is the prophet of all human beings:

وما ارسلناک الاّرحمه للعالمین

And we have not sent you but as a mercy to the worlds. (Anbiya: 107)

وما ارسلناک الاّ کافّه للناس

And we have not sent you but to all the men. (Saba: 28)

Then Mohammad's mission is not an ethnic, tribal, racial and national mission. It is not limited to a social class. It is universal. According to the reasoning in Holly Qur'an, Islam will be practically universal too, that is the aim of prophecy.

هوالذی ارسل رسوله بالهدی و دین الحق لیظهره علی الدین کله

(Fateh: 28, Saff: 9)

He is who sent His Apostle with the guidance and the true religion that he makes it.

Furthermore, when Holly Qur'an tells about honoring of human being, it wants all know about his esteem.

و لقد کرمنا بنی آدم .....

And surely we have honored the children of Adam. (Bani-Israel: 70)

In general, this religion creates universal consensus among people because it involves common principles among them. Sadr (ibid: 93) says: For universality of an invitation, it is not enough that make it universal, but it should have common principles among humans. It should have the ability to take them out of the darkness and lead them to brightness and promote them to recognition, consciousness and responsibility.

It can solve the difficulties of the nations so that it doesn't contradict with unity of humanity and their heartfelt solidarity and these conditions all are involved in Islam.

Furthermore, many verses of Holy Qur'an are addressed to سان (people). اىها الناس (o people) is the clear sound of Holy Qur'an and the tradition.

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ii. *Islam and internationalist view*

Internationalism means super national and super-border tendencies with considering super national benefits according to human criteria. This involves those beliefs that are based on common benefits of different nations and ethnic groups of the world, also the possibility of cooperation and co-existence and help so that the borders will be removed and they will be unified (Babayee: 1990: 84).

Internationalism is a viewpoint that reside somewhere between nationalism and cosmopolitanism. Cosmopolitism means deletion of every criteria and measure for human unification and consensus and replacement of some irresponsibility to those criteria and standards that can exist for the creation of the nationality and the solidarity of humans, but nationalism involves ethnic group criteria.

Islam's viewpoint, as with its humanitarian mission, is an international view in its broad sense. Accordingly, consensus and solidarity are based on common factors among humans that go beyond racial, group and rank borders. They will lead to a universal government within which the most important factor of social consensus are feelings, faith and desired political system common to all human beings. This Islamic internationalism is different from that of Marxist that seeks the bases of universal solidarity and consensus in economical factors. It emphasizes on unity of humanity, beliefs, feeling and religious ideals, as Holy Qur'an says:

یاایهاالناس اتقوربکم الذی خلقکم من نفس واحده وخلق منها زوجها وبث منهمارجالاکثیراً ونساء

Nisa (1)

O people! Be careful of (your duty to) your lord, who created you from a single being and created its mate of the same (kind) and spread from these two, many men and women...

Then as far as origin, base, aim, mission, insight and teachings are concerned, Islam has an international viewpoint and it is confirmed by the great scholars and jurisconsults like Abunasr-e-Farabi, Avesina, Molla sadra, Seyyed Jamalo-al-dine Asadabadi, shahid sadr, Imam Khomeyni,...

As a matter of fact because of human logic and universal mission and its internationalism, Islam basically hasn't confirmed the internationalism, sectarianism and ethnicity especially if they are barriers to public consensus. So not only none of its teachings shows any inclination to ethnic, rank or racial priorities, but also its criteria and measures are universal and belong to all human beings:

یاایهاالناس اناخلقناکم من ذکروانثی وجعلناکم شعوباوقبائل لتعارفوان اکرمکم عندالله اتقیکم

O, you men! Surely we have created you of a male and a female, and made you n tribes and families that you may know each other; Surely the most honorable of you with Allah is the one among you most careful (of his duty)...(Hujurat:11)

Additionally, in Baraat: 24 man is forbidden of ethnic and tribal consideration firmly.

c) *The concept of social consensus in Iran constitution law*

In this part, first we divide consensus to 5 categories: functional, conventional, cognitive, value and rank consensus. Second, they are defined. And then they are studied in the articles of the constitution law.

i. *Conventional consensus and Iran constitution law*

Conventional consensus is conventional acceptance of authority and freedom in the shade of security, consent, order, peace, justice, fairness and promotion for owners of right and duty (Chalabi: 1992: 28).

Islamic revolution of Iran comes into existence on one hand of denial of monarchic political-legal system and on the other hand of consensus on creating a new political-legal system in the form of the constitution law of Islamic republic of Iran. In this process, the instrumental and content diagram of conventions and contracts of the superiors of the revolution is the constitution law. In its introduction it is claimed that the written and collected text of the constitution law is the reflection of the desire of Islamic nation (necessary aspect) that by means of it the internal autocratic and external domination (based on dispossession aspect) were broken down.

Articles of the constitution law confirm that the long lasting belief of Iranians to the government of right and justice is the basis of the Islamic revolution of Iran and the Islamic republic confirmed in referendum was announced as Iran's government. So both the form and the content of Islamic revolution and the two referendums represent that in early stages of the revolution, Iranian made a pledge for what they desire and what they don't desire, in written and non-written form and they have consensus on them. This is called the conventional consensus that is the sign of the most basic needs. And it shouldn't be forgotten that justice, anti-autocracy, public life with right, justice and fair and freedom have always been the most basic needs of Iranians that are being realized in Mashrute revolution, in nationalization of Iranians Oil Industry and in Islamic revolution of Iran. The basis and theme of convectional consensus are not being supposed to change.

ii. *Value consensus and the constitution law of Islamic republic of Iran*

Value consensus is defined as optimism and consensus on political ends of the society and common norms and basic ideals of the society (Chalabi: ibid: 17).

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Some of the ideals that are regarded as the most basic norms are as following:

In individual and humanistic area (articles 19, 56, 154), the equal right of Iranians, mastering of man on his own destiny, his happiness in the society; in the area of public life, family and group life, sacredness of family; In social area (articles 1, 2, 4, 5), long-standing belief in Islamic government and its basics and acceptance of religion and leadership for the governing; in the foreign policy area (articles 152, 11), the rejection of all forms of domination, the attainment of independence of the country and its territorial integrity and the defense of the rights of all Muslims, non-alignment with respect to the hegemonic superpowers, and peaceful relations with all non-belligerent states and the attempt for unification of Islamic nations and nation- making; in economical area (article 43), economical independence, removing poverty, employment, leisure possibilities, rejection of wrong trades and prohibition of extravagance and wastefulness in all matters related to the economy and in military area (article 144), Islamic army, ideological army, public, devoted, all are value consensus of Islamic republic and the constitution law. These values can be considered as indispensable result of governing that if they are executed, we can have a strong and healthy society with good citizens and the rulers who find the best policies.

iii. *Cognitive consensus and Iran constitution law*

Cognitive consensus is the common consensus on methods of seeing, feeling, doing and having relationships with others. It is also the process of cognition that involves the problem-solving through attention, thinking and temporal expression (Ghamari: 2005:111).

The common methods of seeing, feeling friendly, marching together, uniting in a single destiny are of the other basics of consensus that are found in the constitution law of Iran in various forms. In the individual right area (articles 27, 112, 13, 14, 20), freedom, safety, prohibitions and limitations; in basics area (articles 6, 7, 8, 9, 50, 100, 101, 104, 106), honoring the public opinions, inseparability of independence, freedom and honoring enjoying the good and forbidding evil; in the symbol area (articles 15-18), common script, language, formal date and declaration of existence; in leadership and governing area (articles 5, 75, 107, 108 and 111) honoring the leader and methods of choice, supervision and dismissal; in executing area (articles 3, 29, 30, 31, 60, 114, 116-120, 130, 131, 135, 139-141), government's duties in establishing the welfare, security and the methods of selection, supervision and dismissal; in legislative area (articles 57, 59, 65, 66, 68, 69, 73, 74, 77-83, 86-89, 92-95, 98 & 99), the basics of legislation in Majlis (the Islamic consultative Assembly), preservation of the endurance of the Majlis, selection of the best Majlis deputies, different supervision of Majlis on behalf of people on public affairs of the country, defence of Shariah (Islamic law) and the constitution law and the very importance and validity of knowing the way public affair of the country are managed: in the Judiciary area (articles 32-42, 61, 156, 159, 162, 164-166, 168, 169, 171, 172), preservation of the accused's rights, the legal settlement of the claims, protection of public rights, extending the justice execution, performing the divine orders and honoring the right, Justice and fair in orders of the court as the most meritorious duties of judges; in economical and financial areas (articles 28, 44-49, 51-55) the legitimacy of the ownership in accordance with the Shariah, religiously forbidden of every non-humanistic and non-religious gain and legality of the budget and the tax and being three dimensional forms of economical management; in military and security area (articles 81,145, 146, 149, 151, 153), preventing severely of every foreign domination on the country's affairs and empowering people for armed defense of the country; in the area of resolving the problems (articles 110, 112), center for resolving the problems and its methods; and in revision area (articles 132 & 177), revision, its pioneer, the revisionists and the important role of the people and leadership are among the case of consensus in the constitution law.

is keeping watch of the sanctities, honoring the possession, and try is to access to what people don't have that can be done in various forms according to temporal and local conditions and various tools.

iv. *Rank consensus and Iran constitution law*

Rank consensus means consensus on the set of capabilities of a person which is supposed by a legal structure and on the set of the rewards and punishments that every society establishes for each person in every social ranks (ibid, 2007:16).

There are some acquired ranks or hierarchical ranks in some fields that are shown in the constitution law and they involves various areas; in leadership (articles 5, 107, 109, 110, 117), Faghih with various features and special characteristics and determined and comprehensive authority ; in governing area (articles 113, 115, 124, 126, 128, 129, 137, 138) the president with authority and various responsibilities; in legislating area (articles 62-64) the selection of representatives and the base of the representatives on behalf of the people; in the justice area (articles 157, 161, 163, 173, 174) to acquired base of the Judiciary affairs; in the area of safeguarding the law (article 91) it is referred to the Guardian Council, in area of resolving the problems (articles 112) to the Nation's Exigency Council, in the area of safeguarding the national interests and the national security (article 176) to Supreme Council for National Security. These articles shows whom the primary legislators of the constitution law and the nation- as those who ratify it- have officially recognized. In the case of leadership, governing, legislation, Judge

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safeguarding of the law, resolving the problems and safeguarding the national interests and the national security, this area is a domain that can tolerate changes both in infrastructures and in the apparent methods and tools; because we are concerned here with proficiency, endurance, and efficiency and if it isn't done as it must be done, the revision on the work of the past is a must.

v. *Functional consensus and Constitution law of the Islamic Republic of Iran*

Functional consensus is the consensus on the amount of the interfering or the participation of someone that the political-legal structure expects him a certain behaviors in participation links and giving order in hierarchical form (Ghamaei: ibid: 112).

In the constitution law, the defined ranks are not let go for themselves. They have been asked for special behaviors and the expectation for putting them in to action has been declared, in the leadership area (articles 5 & 110) it was expected from the ruling juriconsultor, in the area of governing (articles 11, 121, 127, 132, 134, 136, 137) from Executive power, in the broad sense of it, in the area of legislation (articles 67, 72, 76, 84, 90, 96, 97, 113) from legislature power and all of the representatives of Assembly; in the area of Judgment(articles 160, 161, 167, 170, 173, 174, 142, 158) from Judiciary and all of the related organizations; in the area of safeguarding of the laws of supervision and interpretation (articles 92, 98, 99), of the Guardian Council, in the area of resolving the problems (article 112), of the Nation's Exigency Council; in the area of supervision on leader (articles 108 & 111); from experts Assembly, in the military affairs (articles 143, 147, 148, 150), from Army, the Islamic Revolution Guards Corps and the armed forces; in the area of public defense (articles 151and176) from all of the members of the society and Supreme Council for National Security, in the public affairs (articles 102, 104, 175) from Councils, the Radio and Television of the Islamic Republic of Iran and in the area of revision of the thoughts, functions and behaviors (article 177) the leader, Nation's Exigency Council, the Council of revision and the nation are expected to behave well in relation to governing. Some should lead, some should govern, some should recognize the legal needs of the country, some should settle the disputes and spread the just and fair, some should supervise on the rules and the alternative selection choices, some should settle the disputes among the organizations, some should supervise on the leader, some should deal with the interior and foreign security and all of them should participate in executing public programs and revise themselves permanently.

III. Conclusion

From Qur'an's point of view the human factors are the linking factor of consensus among people and that is possible only in the shade of the firm faith and the strong beliefs. On the other hand, the belief can turn into a real and fixed and at the same time sacred unity only when it is around the axes of right, Justices and humanity and this is that feature that Islam has leaned on it for making a public consensus in the world and has set the One God as the criteria for the beliefs. So not only the Islamic consensus roots in the human hearts and leads to the unity of hearts, but also it has the result of the practical consensus and this case has not in congruity with nationalism. Of course nationalism in certain temporal conditions and in the positive sense is confirmed as far as it is the factor of consensus and solidarity of groups and the members of the society and serves to mutual understanding of people and helping the fellows, as far as it isn't a barrier to consensus and solidarity among people and not create unnatural boundaries. The most important political unit of Islam that represents the concept of universal and public consensus of human being is the united Ummah or Islamic ummah. Ummah may involve different people and groups that have a common political aim and organization. Accordingly, it can be supposed that it is a special form of nationalism that universal nature and innateness of Islamic teachings and the dependence on the general political aim and organization of the society and its common benefits form its basis. The basis of such an Ummah is "general consensus"; it means that even when people don't have the same belief, they have the same aim, benefits and the organizations that provide that benefits and thus they have consensus. But about the constitution law and the social consensus the research has the following results:

1. The individual and public identity of humans is unforgettable. The conventions of people with each other are for the observation of rights of his and others. Constitution law is the result of the convention.
2. Consensus is the result of norms, compromises, interaction and cooperation that is classified into 5 categories: conventional, value, cognitive, rank and functional.
3. Five consensuses assemble together and form a cone because each consensus has an epistemeological dependence.

Conventional consensus has superiority on other consensus and its special function of it is determining the special function for other consensus. The foundation of conventional consensus is on homogeneity and recognition. Value consensus has the basic function of empowering and is based on accompaniment and similarity. The basic function of cognitive consensus is gathering and preventing of dispersion and on interaction and consensus. The basic function of rank consensus is equipping and preparation and is based on multiplication. The basic function of cons-

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ensus is duplication and management and is based on equality.

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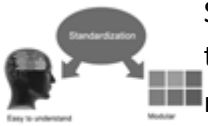

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Institutional Fellow of Open Association of Research Society (USA) - OARS (USA)

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The "FARSC" is a dignified title which is accorded to a person's name viz. Dr. John E. Hall, Ph.D., FARSC or William Walldroff, M.S., FARSC.

The IFOARS institution is entitled to form a Board comprised of one Chairperson and three to five board members preferably from different streams. The Board will be recognized as "Institutional Board of Open Association of Research Society"-(IBOARS).

The Institute will be entitled to following benefits:

The IBOARS can initially review research papers of their institute and recommend them to publish with respective journal of Global Journals. It can also review the papers of other institutions after obtaining our consent. The second review will be done by peer reviewer of Global Journals Incorporation (USA) The Board is at liberty to appoint a peer reviewer with the approval of chairperson after consulting us.

The author fees of such paper may be waived off up to 40%.

The Global Journals Incorporation (USA) at its discretion can also refer double blind peer reviewed paper at their end to the board for the verification and to get recommendation for final stage of acceptance of publication.

The IBOARS can organize symposium/seminar/conference in their country on behalf of Global Journals Incorporation (USA)-OARS (USA). The terms and conditions can be discussed separately.

The Board can also play vital role by exploring and giving valuable suggestions regarding the Standards of "Open Association of Research Society, U.S.A (OARS)" so that proper amendment can take place for the benefit of entire research community. We shall provide details of particular standard only on receipt of request from the Board.

The board members can also join us as Individual Fellow with 40% discount on total fees applicable to Individual Fellow. They will be entitled to avail all the benefits as declared. Please visit Individual Fellow-sub menu of GlobalJournals.org to have more relevant details.

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We shall provide you intimation regarding launching of e-version of journal of your stream time to time. This may be utilized in your library for the enrichment of knowledge of your students as well as it can also be helpful for the concerned faculty members.

After nomination of your institution as "Institutional Fellow" and constantly functioning successfully for one year, we can consider giving recognition to your institute to function as Regional/Zonal office on our behalf.
The board can also take up the additional allied activities for betterment after our consultation.

The following entitlements are applicable to individual Fellows:

Open Association of Research Society, U.S.A (OARS) By-laws states that an individual Fellow may use the designations as applicable, or the corresponding initials. The Credentials of individual Fellow and Associate designations signify that the individual has gained knowledge of the fundamental concepts. One is magnanimous and proficient in an expertise course covering the professional code of conduct, and follows recognized standards of practice.

Open Association of Research Society (US)/ Global Journals Incorporation (USA), as described in Corporate Statements, are educational, research publishing and professional membership organizations. Achieving our individual Fellow or Associate status is based mainly on meeting stated educational research requirements.

Disbursement of 40% Royalty earned through Global Journals : Researcher = 50%, Peer Reviewer = 37.50%, Institution = 12.50% E.g. Out of 40%, the 20% benefit should be passed on to researcher, 15 % benefit towards remuneration should be given to a reviewer and remaining 5% is to be retained by the institution.

We shall provide print version of 12 issues of any three journals [as per your requirement] out of our 38 journals worth $ 2376 USD.

Other:

The individual Fellow and Associate designations accredited by Open Association of Research Society (US) credentials signify guarantees following achievements:

- The professional accredited with Fellow honor, is entitled to various benefits viz. name, fame, honor, regular flow of income, secured bright future, social status etc.

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- In addition to above, if one is single author, then entitled to 40% discount on publishing research paper and can get 10%discount if one is co-author or main author among group of authors.
- The Fellow can organize symposium/seminar/conference on behalf of Global Journals Incorporation (USA) and he/she can also attend the same organized by other institutes on behalf of Global Journals.
- The Fellow can become member of Editorial Board Member after completing 3yrs.
- The Fellow can earn 60% of sales proceeds from the sale of reference/review books/literature/publishing of research paper.
- Fellow can also join as paid peer reviewer and earn 15% remuneration of author charges and can also get an opportunity to join as member of the Editorial Board of Global Journals Incorporation (USA)
- • This individual has learned the basic methods of applying those concepts and techniques to common challenging situations. This individual has further demonstrated an in–depth understanding of the application of suitable techniques to a particular area of research practice.

Note :

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- In future, if the board feels the necessity to change any board member, the same can be done with the consent of the chairperson along with anyone board member without our approval.
- In case, the chairperson needs to be replaced then consent of 2/3rd board members are required and they are also required to jointly pass the resolution copy of which should be sent to us. In such case, it will be compulsory to obtain our approval before replacement.
- In case of "Difference of Opinion [if any]" among the Board members, our decision will be final and binding to everyone.

"

Process of submission of Research Paper

The Area or field of specialization may or may not be of any category as mentioned in 'Scope of Journal' menu of the GlobalJournals.org website. There are 37 Research Journal categorized with Six parental Journals GJCST, GJMR, GJRE, GJMBR, GJSFR, GJHSS. For Authors should prefer the mentioned categories. There are three widely used systems UDC, DDC and LCC. The details are available as 'Knowledge Abstract' at Home page. The major advantage of this coding is that, the research work will be exposed to and shared with all over the world as we are being abstracted and indexed worldwide.

The paper should be in proper format. The format can be downloaded from first page of 'Author Guideline' Menu. The Author is expected to follow the general rules as mentioned in this menu. The paper should be written in MS-Word Format (*.DOC,*.DOCX).

The Author can submit the paper either online or offline. The authors should prefer online submission.Online Submission: There are three ways to submit your paper:

(A) (I) First, register yourself using top right corner of Home page then Login. If you are already registered, then login using your username and password.

(II) Choose corresponding Journal.

(III) Click 'Submit Manuscript'. Fill required information and Upload the paper.

(B) If you are using Internet Explorer, then Direct Submission through Homepage is also available.

(C) If these two are not conveninet , and then email the paper directly to dean@globaljournals.org.

Offline Submission: Author can send the typed form of paper by Post. However, online submission should be preferred.

Preferred Author Guidelines

MANUSCRIPT STYLE INSTRUCTION (Must be strictly followed)

Page Size: 8.27" X 11'"

- Left Margin: 0.65
- Right Margin: 0.65
- Top Margin: 0.75
- Bottom Margin: 0.75
- Font type of all text should be Swis 721 Lt BT.
- Paper Title should be of Font Size 24 with one Column section.
- Author Name in Font Size of 11 with one column as of Title.
- Abstract Font size of 9 Bold, "Abstract" word in Italic Bold.
- Main Text: Font size 10 with justified two columns section
- Two Column with Equal Column with of 3.38 and Gaping of .2
- First Character must be three lines Drop capped.
- Paragraph before Spacing of 1 pt and After of 0 pt.
- Line Spacing of 1 pt
- Large Images must be in One Column
- Numbering of First Main Headings (Heading 1) must be in Roman Letters, Capital Letter, and Font Size of 10.
- Numbering of Second Main Headings (Heading 2) must be in Alphabets, Italic, and Font Size of 10.

You can use your own standard format also.
Author Guidelines:

1. General,

2. Ethical Guidelines,

3. Submission of Manuscripts,

4. Manuscript's Category,

5. Structure and Format of Manuscript,

6. After Acceptance.

1. GENERAL

Before submitting your research paper, one is advised to go through the details as mentioned in following heads. It will be beneficial, while peer reviewer justify your paper for publication.

Scope

The Global Journals Inc. (US) welcome the submission of original paper, review paper, survey article relevant to the all the streams of Philosophy and knowledge. The Global Journals Inc. (US) is parental platform for Global Journal of Computer Science and Technology, Researches in Engineering, Medical Research, Science Frontier Research, Human Social Science, Management, and Business organization. The choice of specific field can be done otherwise as following in Abstracting and Indexing Page on this Website. As the all Global

Journals Inc. (US) are being abstracted and indexed (in process) by most of the reputed organizations. Topics of only narrow interest will not be accepted unless they have wider potential or consequences.

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Authors should follow the ethical guidelines as mentioned below for publication of research paper and research activities.

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The Global Journals Inc. (US) follows the definition of authorship set up by the Global Academy of Research and Development. According to the Global Academy of R&D authorship, criteria must be based on:

1) Substantial contributions to conception and acquisition of data, analysis and interpretation of the findings.

2) Drafting the paper and revising it critically regarding important academic content.

3) Final approval of the version of the paper to be published.

All authors should have been credited according to their appropriate contribution in research activity and preparing paper. Contributors who do not match the criteria as authors may be mentioned under Acknowledgement.

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Appeal of Decision: The Editorial Board's decision on publication of the paper is final and cannot be appealed elsewhere.

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Manuscript submission is a systematic procedure and little preparation is required beyond having all parts of your manuscript in a given format and a computer with an Internet connection and a Web browser. Full help and instructions are provided on-screen. As an author, you will be prompted for login and manuscript details as Field of Paper and then to upload your manuscript file(s) according to the instructions.

To avoid postal delays, all transaction is preferred by e-mail. A finished manuscript submission is confirmed by e-mail immediately and your paper enters the editorial process with no postal delays. When a conclusion is made about the publication of your paper by our Editorial Board, revisions can be submitted online with the same procedure, with an occasion to view and respond to all comments.

Complete support for both authors and co-author is provided.

4. MANUSCRIPT'S CATEGORY

Based on potential and nature, the manuscript can be categorized under the following heads:

Original research paper: Such papers are reports of high-level significant original research work.

Review papers: These are concise, significant but helpful and decisive topics for young researchers.

Research articles: These are handled with small investigation and applications

Research letters: The letters are small and concise comments on previously published matters.

5.STRUCTURE AND FORMAT OF MANUSCRIPT

The recommended size of original research paper is less than seven thousand words, review papers fewer than seven thousands words also.Preparation of research paper or how to write research paper, are major hurdle, while writing manuscript. The research articles and research letters should be fewer than three thousand words, the structure original research paper; sometime review paper should be as follows:

Papers: These are reports of significant research (typically less than 7000 words equivalent, including tables, figures, references), and comprise:

(a)Title should be relevant and commensurate with the theme of the paper.

(b) A brief Summary, "Abstract" (less than 150 words) containing the major results and conclusions.

(c) Up to ten keywords, that precisely identifies the paper's subject, purpose, and focus.

(d) An Introduction, giving necessary background excluding subheadings; objectives must be clearly declared.

(e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition; sources of information must be given and numerical methods must be specified by reference, unless non-standard.

(f) Results should be presented concisely, by well-designed tables and/or figures; the same data may not be used in both; suitable statistical data should be given. All data must be obtained with attention to numerical detail in the planning stage. As reproduced design has been recognized to be important to experiments for a considerable time, the Editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned un-refereed;

(g) Discussion should cover the implications and consequences, not just recapitulating the results; conclusions should be summarizing.

(h) Brief Acknowledgements.

(i) References in the proper form.

Authors should very cautiously consider the preparation of papers to ensure that they communicate efficiently. Papers are much more likely to be accepted, if they are cautiously designed and laid out, contain few or no errors, are summarizing, and be conventional to the approach and instructions. They will in addition, be published with much less delays than those that require much technical and editorial correction.

The Editorial Board reserves the right to make literary corrections and to make suggestions to improve briefness.

It is vital, that authors take care in submitting a manuscript that is written in simple language and adheres to published guidelines.

Format

Language: The language of publication is UK English. Authors, for whom English is a second language, must have their manuscript efficiently edited by an English-speaking person before submission to make sure that, the English is of high excellence. It is preferable, that manuscripts should be professionally edited.

Standard Usage, Abbreviations, and Units: Spelling and hyphenation should be conventional to The Concise Oxford English Dictionary. Statistics and measurements should at all times be given in figures, e.g. 16 min, except for when the number begins a sentence. When the number does not refer to a unit of measurement it should be spelt in full unless, it is 160 or greater.

Abbreviations supposed to be used carefully. The abbreviated name or expression is supposed to be cited in full at first usage, followed by the conventional abbreviation in parentheses.

Metric SI units are supposed to generally be used excluding where they conflict with current practice or are confusing. For illustration, 1.4 l rather than 1.4 × 10-3 m3, or 4 mm somewhat than 4 × 10-3 m. Chemical formula and solutions must identify the form used, e.g. anhydrous or hydrated, and the concentration must be in clearly defined units. Common species names should be followed by underlines at the first mention. For following use the generic name should be constricted to a single letter, if it is clear.

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All manuscripts submitted to Global Journals Inc. (US), ought to include:

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Abstract, used in Original Papers and Reviews:

Optimizing Abstract for Search Engines

Many researchers searching for information online will use search engines such as Google, Yahoo or similar. By optimizing your paper for search engines, you will amplify the chance of someone finding it. This in turn will make it more likely to be viewed and/or cited in a further work. Global Journals Inc. (US) have compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

Key Words

A major linchpin in research work for the writing research paper is the keyword search, which one will employ to find both library and Internet resources.

One must be persistent and creative in using keywords. An effective keyword search requires a strategy and planning a list of possible keywords and phrases to try.

Search engines for most searches, use Boolean searching, which is somewhat different from Internet searches. The Boolean search uses "operators," words (and, or, not, and near) that enable you to expand or narrow your affords. Tips for research paper while preparing research paper are very helpful guideline of research paper.

Choice of key words is first tool of tips to write research paper. Research paper writing is an art.A few tips for deciding as strategically as possible about keyword search:

- One should start brainstorming lists of possible keywords before even begin searching. Think about the most important concepts related to research work. Ask, "What words would a source have to include to be truly valuable in research paper?" Then consider synonyms for the important words.
- It may take the discovery of only one relevant paper to let steer in the right keyword direction because in most databases, the keywords under which a research paper is abstracted are listed with the paper.
- One should avoid outdated words.

Keywords are the key that opens a door to research work sources. Keyword searching is an art in which researcher's skills are bound to improve with experience and time.

Numerical Methods: Numerical methods used should be clear and, where appropriate, supported by references.

Acknowledgements: Please make these as concise as possible.

References

References follow the Harvard scheme of referencing. References in the text should cite the authors' names followed by the time of their publication, unless there are three or more authors when simply the first author's name is quoted followed by et al. unpublished work has to only be cited where necessary, and only in the text. Copies of references in press in other journals have to be supplied with submitted typescripts. It is necessary that all citations and references be carefully checked before submission, as mistakes or omissions will cause delays.

References to information on the World Wide Web can be given, but only if the information is available without charge to readers on an official site. Wikipedia and Similar websites are not allowed where anyone can change the information. Authors will be asked to make available electronic copies of the cited information for inclusion on the Global Journals Inc. (US) homepage at the judgment of the Editorial Board.

The Editorial Board and Global Journals Inc. (US) recommend that, citation of online-published papers and other material should be done via a DOI (digital object identifier). If an author cites anything, which does not have a DOI, they run the risk of the cited material not being noticeable.

The Editorial Board and Global Journals Inc. (US) recommend the use of a tool such as Reference Manager for reference management and formatting.

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Tables: Tables should be few in number, cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g. Table 4, a self-explanatory caption and be on a separate sheet. Vertical lines should not be used.

Figures: Figures are supposed to be submitted as separate files. Always take in a citation in the text for each figure using Arabic numbers, e.g. Fig. 4. Artwork must be submitted online in electronic form by e-mailing them.

Preparation of Electronic Figures for Publication

Even though low quality images are sufficient for review purposes, print publication requires high quality images to prevent the final product being blurred or fuzzy. Submit (or e-mail) EPS (line art) or TIFF (halftone/photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Do not use pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings) in relation to the imitation size. Please give the data for figures in black and white or submit a Color Work Agreement Form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

For scanned images, the scanning resolution (at final image size) ought to be as follows to ensure good reproduction: line art: >650 dpi; halftones (including gel photographs) : >350 dpi; figures containing both halftone and line images: >650 dpi.

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6. AFTER ACCEPTANCE

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The corresponding author will receive an e-mail alert containing a link to a website or will be attached. A working e-mail address must therefore be provided for the related author.

Acrobat Reader will be required in order to read this file. This software can be downloaded

(Free of charge) from the following website:

www.adobe.com/products/acrobat/readstep2.html. This will facilitate the file to be opened, read on screen, and printed out in order for any corrections to be added. Further instructions will be sent with the proof.

Proofs must be returned to the dean at dean@globaljournals.org within three days of receipt.

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Before start writing a good quality Computer Science Research Paper, let us first understand what is Computer Science Research Paper? So, Computer Science Research Paper is the paper which is written by professionals or scientists who are associated to Computer Science and Information Technology, or doing research study in these areas. If you are novel to this field then you can consult about this field from your supervisor or guide.

TECHNIQUES FOR WRITING A GOOD QUALITY RESEARCH PAPER:

1. Choosing the topic: In most cases, the topic is searched by the interest of author but it can be also suggested by the guides. You can have several topics and then you can judge that in which topic or subject you are finding yourself most comfortable. This can be done by asking several questions to yourself, like Will I be able to carry our search in this area? Will I find all necessary recourses to accomplish the search? Will I be able to find all information in this field area? If the answer of these types of questions will be "Yes" then you can choose that topic. In most of the cases, you may have to conduct the surveys and have to visit several places because this field is related to Computer Science and Information Technology. Also, you may have to do a lot of work to find all rise and falls regarding the various data of that subject. Sometimes, detailed information plays a vital role, instead of short information.

2. Evaluators are human: First thing to remember that evaluators are also human being. They are not only meant for rejecting a paper. They are here to evaluate your paper. So, present your Best.

3. Think Like Evaluators: If you are in a confusion or getting demotivated that your paper will be accepted by evaluators or not, then think and try to evaluate your paper like an Evaluator. Try to understand that what an evaluator wants in your research paper and automatically you will have your answer.

4. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

5. Ask your Guides: If you are having any difficulty in your research, then do not hesitate to share your difficulty to your guide (if you have any). They will surely help you out and resolve your doubts. If you can't clarify what exactly you require for your work then ask the supervisor to help you with the alternative. He might also provide you the list of essential readings.

6. Use of computer is recommended: As you are doing research in the field of Computer Science, then this point is quite obvious.

7. Use right software: Always use good quality software packages. If you are not capable to judge good software then you can lose quality of your paper unknowingly. There are various software programs available to help you, which you can get through Internet.

8. Use the Internet for help: An excellent start for your paper can be by using the Google. It is an excellent search engine, where you can have your doubts resolved. You may also read some answers for the frequent question how to write my research paper or find model research paper. From the internet library you can download books. If you have all required books make important reading selecting and analyzing the specified information. Then put together research paper sketch out.

9. Use and get big pictures: Always use encyclopedias, Wikipedia to get pictures so that you can go into the depth.

10. Bookmarks are useful: When you read any book or magazine, you generally use bookmarks, right! It is a good habit, which helps to not to lose your continuity. You should always use bookmarks while searching on Internet also, which will make your search easier.

11. Revise what you wrote: When you write anything, always read it, summarize it and then finalize it.

12. Make all efforts: Make all efforts to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in introduction, that what is the need of a particular research paper. Polish your work by good skill of writing and always give an evaluator, what he wants.

13. Have backups: When you are going to do any important thing like making research paper, you should always have backup copies of it either in your computer or in paper. This will help you to not to lose any of your important.

14. Produce good diagrams of your own: Always try to include good charts or diagrams in your paper to improve quality. Using several and unnecessary diagrams will degrade the quality of your paper by creating "hotchpotch." So always, try to make and include those diagrams, which are made by your own to improve readability and understandability of your paper.

15. Use of direct quotes: When you do research relevant to literature, history or current affairs then use of quotes become essential but if study is relevant to science then use of quotes is not preferable.

16. Use proper verb tense: Use proper verb tenses in your paper. Use past tense, to present those events that happened. Use present tense to indicate events that are going on. Use future tense to indicate future happening events. Use of improper and wrong tenses will confuse the evaluator. Avoid the sentences that are incomplete.

17. Never use online paper: If you are getting any paper on Internet, then never use it as your research paper because it might be possible that evaluator has already seen it or maybe it is outdated version.

18. Pick a good study spot: To do your research studies always try to pick a spot, which is quiet. Every spot is not for studies. Spot that suits you choose it and proceed further.

19. Know what you know: Always try to know, what you know by making objectives. Else, you will be confused and cannot achieve your target.

20. Use good quality grammar: Always use a good quality grammar and use words that will throw positive impact on evaluator. Use of good quality grammar does not mean to use tough words, that for each word the evaluator has to go through dictionary. Do not start sentence with a conjunction. Do not fragment sentences. Eliminate one-word sentences. Ignore passive voice. Do not ever use a big word when a diminutive one would suffice. Verbs have to be in agreement with their subjects. Prepositions are not expressions to finish sentences with. It is incorrect to ever divide an infinitive. Avoid clichés like the disease. Also, always shun irritating alliteration. Use language that is simple and straight forward. put together a neat summary.

21. Arrangement of information: Each section of the main body should start with an opening sentence and there should be a changeover at the end of the section. Give only valid and powerful arguments to your topic. You may also maintain your arguments with records.

22. Never start in last minute: Always start at right time and give enough time to research work. Leaving everything to the last minute will degrade your paper and spoil your work.

23. Multitasking in research is not good: Doing several things at the same time proves bad habit in case of research activity. Research is an area, where everything has a particular time slot. Divide your research work in parts and do particular part in particular time slot.

24. Never copy others' work: Never copy others' work and give it your name because if evaluator has seen it anywhere you will be in trouble.

25. Take proper rest and food: No matter how many hours you spend for your research activity, if you are not taking care of your health then all your efforts will be in vain. For a quality research, study is must, and this can be done by taking proper rest and food.

26. Go for seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.

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27. Refresh your mind after intervals: Try to give rest to your mind by listening to soft music or by sleeping in intervals. This will also improve your memory.

28. Make colleagues: Always try to make colleagues. No matter how sharper or intelligent you are, if you make colleagues you can have several ideas, which will be helpful for your research.

29. Think technically: Always think technically. If anything happens, then search its reasons, its benefits, and demerits.

30. Think and then print: When you will go to print your paper, notice that tables are not be split, headings are not detached from their descriptions, and page sequence is maintained.

31. Adding unnecessary information: Do not add unnecessary information, like, I have used MS Excel to draw graph. Do not add irrelevant and inappropriate material. These all will create superfluous. Foreign terminology and phrases are not apropos. One should NEVER take a broad view. Analogy in script is like feathers on a snake. Not at all use a large word when a very small one would be sufficient. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Amplification is a billion times of inferior quality than sarcasm.

32. Never oversimplify everything: To add material in your research paper, never go for oversimplification. This will definitely irritate the evaluator. Be more or less specific. Also too, by no means, ever use rhythmic redundancies. Contractions aren't essential and shouldn't be there used. Comparisons are as terrible as clichés. Give up ampersands and abbreviations, and so on. Remove commas, that are, not necessary. Parenthetical words however should be together with this in commas. Understatement is all the time the complete best way to put onward earth-shaking thoughts. Give a detailed literary review.

33. Report concluded results: Use concluded results. From raw data, filter the results and then conclude your studies based on measurements and observations taken. Significant figures and appropriate number of decimal places should be used. Parenthetical remarks are prohibitive. Proofread carefully at final stage. In the end give outline to your arguments. Spot out perspectives of further study of this subject. Justify your conclusion by at the bottom of them with sufficient justifications and examples.

34. After conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print to the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects in your research.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form, which is presented in the guidelines using the template.
- Please note the criterion for grading the final paper by peer-reviewers.

Final Points:

A purpose of organizing a research paper is to let people to interpret your effort selectively. The journal requires the following sections, submitted in the order listed, each section to start on a new page.

The introduction will be compiled from reference matter and will reflect the design processes or outline of basis that direct you to make study. As you will carry out the process of study, the method and process section will be constructed as like that. The result segment will show related statistics in nearly sequential order and will direct the reviewers next to the similar intellectual paths throughout the data that you took to carry out your study. The discussion section will provide understanding of the data and projections as to the implication of the results. The use of good quality references all through the paper will give the effort trustworthiness by representing an alertness of prior workings.

Writing a research paper is not an easy job no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record keeping are the only means to make straightforward the progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear

· Adhere to recommended page limits

Mistakes to evade

- Insertion a title at the foot of a page with the subsequent text on the next page
- Separating a table/chart or figure - impound each figure/table to a single page
- Submitting a manuscript with pages out of sequence

In every sections of your document

· Use standard writing style including articles ("a", "the," etc.)

· Keep on paying attention on the research topic of the paper

· Use paragraphs to split each significant point (excluding for the abstract)

· Align the primary line of each section

· Present your points in sound order

· Use present tense to report well accepted

· Use past tense to describe specific results

· Shun familiar wording, don't address the reviewer directly, and don't use slang, slang language, or superlatives

· Shun use of extra pictures - include only those figures essential to presenting results

Title Page:

Choose a revealing title. It should be short. It should not have non-standard acronyms or abbreviations. It should not exceed two printed lines. It should include the name(s) and address (es) of all authors.

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Abstract:

The summary should be two hundred words or less. It should briefly and clearly explain the key findings reported in the manuscript--must have precise statistics. It should not have abnormal acronyms or abbreviations. It should be logical in itself. Shun citing references at this point.

An abstract is a brief distinct paragraph summary of finished work or work in development. In a minute or less a reviewer can be taught the foundation behind the study, common approach to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Yet, use comprehensive sentences and do not let go readability for briefness. You can maintain it succinct by phrasing sentences so that they provide more than lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study, with the subsequent elements in any summary. Try to maintain the initial two items to no more than one ruling each.

- Reason of the study - theory, overall issue, purpose
- Fundamental goal
- To the point depiction of the research
- Consequences, including definite statistics - if the consequences are quantitative in nature, account quantitative data; results of any numerical analysis should be reported
- Significant conclusions or questions that track from the research(es)

Approach:

- Single section, and succinct
- As a outline of job done, it is always written in past tense
- A conceptual should situate on its own, and not submit to any other part of the paper such as a form or table
- Center on shortening results - bound background information to a verdict or two, if completely necessary
- What you account in an conceptual must be regular with what you reported in the manuscript
- Exact spelling, clearness of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else

Introduction:

The **Introduction** should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable to comprehend and calculate the purpose of your study without having to submit to other works. The basis for the study should be offered. Give most important references but shun difficult to make a comprehensive appraisal of the topic. In the introduction, describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will have no attention in your result. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here. Following approach can create a valuable beginning:

- Explain the value (significance) of the study
- Shield the model - why did you employ this particular system or method? What is its compensation? You strength remark on its appropriateness from a abstract point of vision as well as point out sensible reasons for using it.
- Present a justification. Status your particular theory (es) or aim(s), and describe the logic that led you to choose them.
- Very for a short time explain the tentative propose and how it skilled the declared objectives.

Approach:

- Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done.
- Sort out your thoughts; manufacture one key point with every section. If you make the four points listed above, you will need a least of four paragraphs.

- Present surroundings information only as desirable in order hold up a situation. The reviewer does not desire to read the whole thing you know about a topic.
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This part is supposed to be the easiest to carve if you have good skills. A sound written Procedures segment allows a capable scientist to replacement your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt for the least amount of information that would permit another capable scientist to spare your outcome but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section. When a technique is used that has been well described in another object, mention the specific item describing a way but draw the basic principle while stating the situation. The purpose is to text all particular resources and broad procedures, so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step by step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

- Explain materials individually only if the study is so complex that it saves liberty this way.
- Embrace particular materials, and any tools or provisions that are not frequently found in laboratories.
- Do not take in frequently found.
- If use of a definite type of tools.
- Materials may be reported in a part section or else they may be recognized along with your measures.

Methods:

- Report the method (not particulars of each process that engaged the same methodology)
- Describe the method entirely
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures
- Simplify - details how procedures were completed not how they were exclusively performed on a particular day.
- If well known procedures were used, account the procedure by name, possibly with reference, and that's all.

Approach:

- It is embarrassed or not possible to use vigorous voice when documenting methods with no using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result when script up the methods most authors use third person passive voice.
- Use standard style in this and in every other part of the paper - avoid familiar lists, and use full sentences.

What to keep away from

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings - save it for the argument.
- Leave out information that is immaterial to a third party.

Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part a entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Carry on to be to the point, by means of statistics and tables, if suitable, to present consequences most efficiently.You must obviously differentiate material that would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matter should not be submitted at all except requested by the instructor.

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Content

- Sum up your conclusion in text and demonstrate them, if suitable, with figures and tables.
- In manuscript, explain each of your consequences, point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation an exacting study.
- Explain results of control experiments and comprise remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or in manuscript form.

What to stay away from

- Do not discuss or infer your outcome, report surroundings information, or try to explain anything.
- Not at all, take in raw data or intermediate calculations in a research manuscript.
- Do not present the similar data more than once.
- Manuscript should complement any figures or tables, not duplicate the identical information.
- Never confuse figures with tables - there is a difference.

Approach

- As forever, use past tense when you submit to your results, and put the whole thing in a reasonable order.
- Put figures and tables, appropriately numbered, in order at the end of the report
- If you desire, you may place your figures and tables properly within the text of your results part.

Figures and tables

- If you put figures and tables at the end of the details, make certain that they are visibly distinguished from any attach appendix materials, such as raw facts
- Despite of position, each figure must be numbered one after the other and complete with subtitle
- In spite of position, each table must be titled, numbered one after the other and complete with heading
- All figure and table must be adequately complete that it could situate on its own, divide from text

Discussion:

The Discussion is expected the trickiest segment to write and describe. A lot of papers submitted for journal are discarded based on problems with the Discussion. There is no head of state for how long a argument should be. Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implication of the study. The purpose here is to offer an understanding of your results and hold up for all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of result should be visibly described. Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved with prospect, and let it drop at that.

- Make a decision if each premise is supported, discarded, or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."
- Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work
- You may propose future guidelines, such as how the experiment might be personalized to accomplish a new idea.
- Give details all of your remarks as much as possible, focus on mechanisms.
- Make a decision if the tentative design sufficiently addressed the theory, and whether or not it was correctly restricted.
- Try to present substitute explanations if sensible alternatives be present.
- One research will not counter an overall question, so maintain the large picture in mind, where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

- When you refer to information, differentiate data generated by your own studies from available information
- Submit to work done by specific persons (including you) in past tense.
- Submit to generally acknowledged facts and main beliefs in present tense.

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- Do not give permission to anyone else to "PROOFREAD" your manuscript.

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- To guard yourself and others from possible illegal use please do not permit anyone right to use to your paper and files.

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Topics	Grades		
	A-B	**C-D**	**E-F**
Abstract	Clear and concise with appropriate content, Correct format. 200 words or below	Unclear summary and no specific data, Incorrect form Above 200 words	No specific data with ambiguous information Above 250 words
Introduction	Containing all background details with clear goal and appropriate details, flow specification, no grammar and spelling mistake, well organized sentence and paragraph, reference cited	Unclear and confusing data, appropriate format, grammar and spelling errors with unorganized matter	Out of place depth and content, hazy format
Methods and Procedures	Clear and to the point with well arranged paragraph, precision and accuracy of facts and figures, well organized subheads	Difficult to comprehend with embarrassed text, too much explanation but completed	Incorrect and unorganized structure with hazy meaning
Result	Well organized, Clear and specific, Correct units with precision, correct data, well structuring of paragraph, no grammar and spelling mistake	Complete and embarrassed text, difficult to comprehend	Irregular format with wrong facts and figures
Discussion	Well organized, meaningful specification, sound conclusion, logical and concise explanation, highly structured paragraph reference cited	Wordy, unclear conclusion, spurious	Conclusion is not cited, unorganized, difficult to comprehend
References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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