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## The Being in Becoming or the *Becoming-Man* of the Son of God: Rahner and the Enunciation of the *Logos* in Becoming

By Andre Luis De Araujo

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**Abstract-** If discourse analysis fails to account for the infinite realities of the divine Logos, this would not prevent us from trying to discover, within the limits of the analogy, that syntactic operations could correspond to such characteristics of the enunciation of the divine Logos and its self-communication, in the perspectives of Karl Rahner and Joseph Moingt. After all, it will be in the operations of a kind of theological syntax that we will be able to search for such grammar, because these operations undoubtedly assume that theology points to a discourse and, consequently, to the existence of a theological language. A grammar of relations evokes and therefore announces The Being in becoming, revealing a God who speaks and who would not speak through the opacity of Creation if he did not speak, before, in Himself, not to Himself, but to others, in Himself: a true dialogical Logos.

**Keywords:** *the being –the becoming –the son of god –the becoming-man– enunciation – prologue of saint john –logos – rahner– moingt – grammar of relations.*

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# The Being in Becoming or the *Becoming-Man* of the Son of God: Rahner and the Enunciation of the *Logos* in Becoming

L'Être En Devenir Ou Le *Devenir-Homme* Du Fils De Dieu : Rahner Et L'énonciation Du *Logos* En Devenir

Andre Luis De Araujo

**Abstract-** If discourse analysis fails to account for the infinite realities of the divine *Logos*, this would not prevent us from trying to discover, within the limits of the analogy, that syntactic operations could correspond to such characteristics of the enunciation of the divine *Logos* and its self-communication, in the perspectives of Karl Rahner and Joseph Moingt. After all, it will be in the operations of a kind of *theological syntax* that we will be able to search for such *grammar*, because these operations undoubtedly assume that theology points to a discourse and, consequently, to the existence of a theological language. A *grammar of relations* evokes and therefore announces The Being in becoming, revealing a God who speaks and who would not speak through the opacity of Creation if he did not speak, before, in Himself, not to Himself, but to others, in Himself: a true dialogical *Logos*.

**Keywords:** *the being –the becoming –the son of god – the becoming-man– enunciation – prologue of saint john –logos – rahner– moingt – grammar of relations.*

## I. INTRODUCTION

Le rapport entre Dieu et le monde créé n'est pas simplement un rapport de création. Ce qui détermine cette relation en fin de compte et de façon décisive, selon Karl Rahner, c'est le fait que « Dieu crée le monde non seulement comme ce qui est distinct de lui, mais comme ce à quoi, librement, Il veut se communiquer et en son absolue réalité Il se communique ».<sup>1</sup> Cela veut dire que Dieu *Lui-même* sort de soi et le monde est introduit dans la vie propre de Dieu selon un processus qui ne s'achèvera qu'avec la consommation des siècles. Le théologien dit par là que *l'autocommunication de Dieu*, désireuse de se répandre en s'extériorisant en amour, constitue à proprement parler le dessein premier de Dieu, bien qu'il reste vrai que Dieu aurait pu créer le monde sans se communiquer à lui.

Dans cette perspective, l'Incarnation se révèle comme le but suprême, de tout temps envisagé, de

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toute l'œuvre de Dieu se communiquant à son monde. But en fonction duquel tout le reste est tracé, comme condition et comme conséquence. Cette autocommunication de Dieu s'adresse ainsi à toute créature spirituelle. Son fondement propre, sa cime unique, son sceau, sa tangibilité historique comme histoire du salut et son terme irrémédiablement définitif, selon Rahner, elle les trouve dans le fait que Dieu Lui-même devient personnellement présent au monde dans l'Incarnation du *Logos* divin.

De ce fait, dans la quatrième partie de la sixième étape du *Traité fondamental de la foi*, celle consacrée à Jésus-Christ, Rahner pose bien la question de comment se rendre compte du *devenir-homme* du Fils de Dieu. D'après lui, bien que nous supposions déjà la foi du christianisme comme donnée par l'annonce kérygmatique des évangiles, la question portant sur la rencontre du *Logos* divin dans la personne historiquement concrète de Jésus de Nazareth mérite un approfondissement, de par un travail de théologie fondamentale.

En effet, selon Christoph Theobald, les évangiles ne racontent pas seulement l'itinéraire de Jésus, du début jusqu'à la fin de sa vie, mais, en tant que récits de rencontre, ce genre littéraire met l'accent sur la relation d'identification mutuelle établie entre Jésus et ceux et celles qui croisent son chemin. Les évangiles mettent donc en évidence ce qu'il « devient » *en et pour* ceux et celles dont l'itinéraire croise le sien.<sup>2</sup> C'est pourquoi il nous semble légitime de nous poser, nous aussi, cette question. Dieu peut-il « devenir » quelque chose ? Que voulons-nous dire par le « *devenir-homme* du Fils de Dieu » ? À ce titre, qu'est-ce que nous entendons, en tant que chrétiens, quand nous confessons croire à l'Incarnation du *Logos* ?

En fait, le chrétien et la philosophie théiste sont ici dans une situation difficile. Ils confessent que Dieu est l'immuable, celui qui « est » purement et simplement.

<sup>1</sup> RAHNER, K. *Marie mère du Seigneur*. Paris : Éditions de l'Orante, 1960, p. 18.

<sup>2</sup> Cf. THEOBALD, C. « La réception des Écritures inspirées ». Dans : *RSR*, 4/2005 (Tome 93), p. 564.

Dieu est l'*acte pur* qui, dans son invulnérabilité, dans l'absence de manque propre à une réalité infinie, possède depuis toujours, dans une plénitude absolue, immuable et sereine, ce qu'il est, sans aucun devenir, sans même avoir à l'acquiescer. De même, la Tradition de l'Église affirme que la nature créée ignore le mouvement d'où résulterait un changement, une transformation, une altération. Cela dit, est-ce que le *devenir-homme* du Fils de Dieu, au moment de l'Incarnation, entraînerait, par conséquent, un changement, une transformation ou même une altération à l'Être divin immuable ?

À cet égard, nous proposons d'accompagner les mouvements du *Logos* divin, à l'intérieur du Prologue de l'évangile selon saint Jean. Or, pour ce qui concerne la structure du Prologue johannique, nous remarquons d'abord que le *Logos* joue son rôle manifestement autour de deux axes : le verbe *être* et le verbe *devenir*. Par ailleurs, il est souvent opportun de garder le mot grec *logos* pour ne rien perdre de la gamme de significations qu'il déploie : « Au temps d'Héraclite, le mot [*logos*] a d'emblée le sens de discours, récit, parole, mais aussi raison. La référence au langage et discours n'a pas disparu ».<sup>3</sup>

Pour cela, dans le premier chapitre de notre analyse, nous essayerons de montrer les mouvements du *Logos* autour du verbe *être* et ses implications. Ainsi, bien que l'usage actuel tende à privilégier la traduction de *Logos* par « Parole », à cause des accointances bibliques de ce terme, nous garderons le mot grec pour maintenir ses différentes nuances afin d'approfondir l'aspect discursif mentionné. En ce sens, prenant en considération le *Logos* en tant que « discours », en relation étroite avec ses éléments communicationnels les plus simples, c'est-à-dire la présence de celui qui parle, de celui à qui il parle, et d'un système sémiotique qui sert de pont entre les interlocuteurs, nous pouvons nous demander : est-ce que le texte du Prologue du quatrième évangile nous permet de placer une structure discursive à l'intérieur de l'Être divin ? « Au commencement *était* le *Logos*, et le *Logos était* auprès de Dieu (*πρὸς τὸν θεόν*), et le *Logos était* Dieu » (Jn 1, 1). Pouvons-nous ainsi situer en Dieu une structure discursive, voire communicative, avant même de parler de son *devenir-homme* ? De plus, est-ce que cela s'oppose au *devenir-homme* du Fils de Dieu ? Ou bien plutôt cette énonciation de l'Être divin confirme-t-elle et, d'une certaine façon, prépare-t-elle le *devenir-homme* du Fils de Dieu ?

Cela veut dire qu'il faut prendre sérieusement en compte l'analyse du « discours » dans le Prologue, en prenant en considération le *Logos* en tant que *dispositif énonciatif*. Car, en effet, il nous semble que c'est tout un *dispositif énonciatif* qui se manifeste,

composé de multiples lignes d'énonciations textuelles, selon divers plans d'organisation discursive. De fait, tout ce qui devient est vie dans le *Logos* et quand il se tourne vers Dieu, à l'intérieur du Prologue, il est Dieu, mais il est aussi la lumière qui illumine tout homme venant en ce monde, la lumière que les ténèbres n'étouffent pas, mais que les hommes n'ont pas reçue.

Cela signifie qu'il n'est pas suffisant de nous intéresser au *devenir-homme* du Fils de Dieu. Il faut nous occuper d'abord de Celui qui S'énonce, qui parle, de Celui qui *est* et qui *était* pour arriver à Celui qui *devient*, l'Être en *devenir*, puisque Dieu Se communique par son *Logos*, avec lui et en lui. Nous tenterons d'effectuer cette connexion, ce qui nous oblige à prendre le point de vue spécifique de la Trinité immanente, en cherchant à enraciner l'envoi du *Logos* éternel vers la chair de Jésus.

C'est pourquoi nous ferons intervenir à plusieurs reprises la parole de Joseph Moingt pour parler de cette perspective discursive en Dieu et de son devenir. Il nous semble que Rahner lui a donné d'emblée le concept de *grammaire* avec lequel Moingt fait apparaître une vraie « grammaire de relations », sans le danger de voir en Dieu trois consciences distinctes, trois centres d'action et, par conséquent, le risque du trithéisme. Pour cette raison, avec Rahner et Joseph Moingt, nous osons dire ainsi que le mystère de Dieu Trinité venant dans le monde s'articule justement à la jonction de sa communication interne et de sa communication externe à d'autres êtres appelés à se mettre en relations les uns avec les autres pour devenir personnes à leur tour.

Pour déployer donc cette « grammaire de relations », nous nous rendons compte que Rahner nous invite d'abord à voir la façon créatrice dont Dieu crée l'homme et l'assume comme son autodiction, comme la *grammaire* qui rendra possible son auto-énonciation. De même, il nous encourage à voir, d'une manière vraiment claire et systématique, l'économie du salut comme voie d'accès au mystère de la Trinité, à partir de l'histoire de la Révélation elle-même. « On pourrait partir de la manière dont Dieu (le Père) se manifeste lui-même, dans l'économie du salut, par la médiation de la Parole et dans l'Esprit, et montrer que cette différence qui apparaît dans 'Dieu pour nous' est celle du 'Dieu en soi' [...] ».<sup>4</sup>

Ce qui se dégage du témoignage de l'Écriture sera donc notre point de départ. En ce sens, Joseph Moingt adopte bien ce registre du langage biblique en tant que mode d'expression de l'économie trinitaire, bien développé par Rahner dans son *Traité dogmatique* autant que dans la *Méditation 12* à propos de l'Incarnation de Dieu. Selon Moingt, Dieu n'est pas solitude, Il est tout entier sujet, mais sous le mode de

<sup>3</sup> JEANNIÈRE, A. « En archè ên o Logos ». Dans : *RSR*, 2/1995 (Tome 83), p. 244.

<sup>4</sup> RAHNER, K. « Le traité dogmatique 'De Trinitate' ». Dans : *Écrits théologiques*, VIII. Paris : DDB, 1967, p. 140.

l'intersubjectivité. « L'Évangile montre comment Père, Fils et Esprit Saint, en prenant ou en s'adressant mutuellement la parole, se posent comme des personnes, non exactement en face l'une de l'autre, mais plutôt l'une dans l'autre, et chacune de façon différente ». <sup>5</sup> D'après lui, la Trinité devient un circuit des relations, un lieu indissolublement théologique et anthropologique, où le chrétien s'exerce à comprendre ce qu'est la Personne divine, ou plutôt ce qu'elles sont. L'être personne et, par conséquent, le *devenir-homme* est vécu ainsi dans un jeu de relations à l'autre, c'est-à-dire à partir du déploiement d'une vraie « grammaire de relations ».

Après cela, nous serons en condition d'opérer le passage au deuxième chapitre de cette analyse : nous passerons donc de l'*Être* au *Devenir*. Car, le *Logos*, source de tout commencement possible, devient chair [Καὶ ὁ λόγος σὰρξ ἐγένετο] (Jn 1, 14). Dieu nous donne Son *Logos* définitif qui embrasse tout. Et Il l'insère réellement dans le monde en sorte qu'Il ne peut plus l'en retirer. Il l'énonce en insérant, au milieu de ce monde, Son *Logos* éternel, qui l'exprime Lui-même tout entier, à tel point qu'Il est Lui-même devenu, dans la chair de cette humanité, une créature de ce monde. Dieu S'est donné ainsi une réalité définitive, au milieu de ce monde en devenir.

C'est pourquoi, avant d'avancer, il nous faudra faire un petit détour philosophique pour essayer de comprendre le concept du « devenir », ce mot fascinant mais difficile à saisir. Car, malheureusement, il arrive que le devenir se réduise à un mot paradoxalement statique : voir toutes choses en devenir, nous vivons nous-mêmes en devenir. « [...] la pensée se fige sur cet énoncé censé lui apporter le mouvement, et ce qu'on tenait pour son point culminant ressemble fort à un engourdissement : une stase, une extase, une unique masse logique indifférenciée, uniforme et sans promesses ». <sup>6</sup> En effet, malgré leurs efforts, des philosophes comme Gilles Deleuze et Félix Guattari n'ont pu empêcher que faux amis et détracteurs se liguent pour noyer le concept sous les malentendus : fusion mystique, anthropomorphisme.

De toute façon, considère Rahner, il se trouve qu'il existe un devenir. Et ce n'est pas seulement un fait d'expérience, mais aussi un axiome fondamental de la théologie elle-même, autrement, la liberté, la responsabilité et l'accomplissement de l'homme par sa propre action responsable n'ont aucun sens. Ainsi, d'après lui, le devenir, dans son essence vraie, ne peut être compris comme un simple devenir *autre*, en tant

qu'une réalité devient non pas plus qu'elle n'est, mais *autre*. Le devenir doit être entendu comme un *devenir-plus*, comme un surgir de plus de réalité, comme atteinte conclue d'une plus grande plénitude d'être <sup>7</sup> – d'où son concept du *devenir-homme* du Fils de Dieu. C'est pourquoi ce plus ne saurait être pensé comme simplement ajouté à ce discours qui le précède ; il doit aussi s'affirmer, d'un côté, comme ce qui est effectué par ce qui précède justement, et, d'un autre côté, comme sa croissance en être propre et intérieur.

En définitive, selon Rahner, cela signifie que le devenir, pour être réellement pris au sérieux, doit être nécessairement compris comme autotranscendance réelle, autodépassement de l'être vers son accomplissement. À cet effet, avec le développement du troisième et dernier chapitre de cette analyse – le devenir homme de l'homme – nous souhaitons que l'homme ne reçoive pas simplement cette nouvelle réalité de façon passive, comme effectuée uniquement par Dieu. Mais que la force de ce *Logos*, parole créatrice, éveille en lui l'image du Dieu invisible, de manière à ce que cette image prenne forme en lui, pour qu'à son tour, il se transforme, jusqu'à devenir ce qu'il était à l'origine.

Rahner nous fait remarquer ainsi qu'il ne s'agit pas de prouver le sens de ce *devenir-homme* par les déclarations du Magistère officiel de l'Église, bien que l'Église et sa foi soient toujours notre point de départ. Quiconque se tourne vers une véritable compréhension du Mystère doit, dans un mouvement spirituel, prendre distance vis-à-vis des formules dogmatiques et, de retour à elles, trouver le sens de ce qu'il a compris dans son parcours existentiel et herméneutique. Il nous semble qu'avant tout une certaine ouverture au Mystère et à sa dynamique propre est la condition de possibilité d'une saisie compréhensive de ce Tout singulier et originaire en devenir *en nous* et *pour nous*.

Dans l'histoire de cette autocommunication, c'est l'humanité tout entière, dans son unité, qui se trouve devant Dieu dans la situation d'interpellée, et Jésus-Christ nous invite à une compréhension beaucoup plus radicale de notre vie humaine. Ce que Jésus révèle à l'homme c'est qu'il ne peut être lui-même qu'en se dépouillant de lui-même, qu'en se décentrant par un acte d'amour. Et cet Amour énoncé dans l'Évangile relève moins des comportements individuels que d'un rapport nouveau instauré entre les hommes par la relation de Jésus avec son Père et avec nous.

Jésus se présente ainsi comme l'homme *pour* et avec les autres. Il se présente finalement comme le signe même de l'Amour aux yeux de l'humanité, ce qui est à la racine de lui-même : l'homme pour un Autre. Effectivement, cette histoire se réalise toujours et partout par l'offre de la grâce aux hommes libres de tous les

<sup>5</sup> MOINGT, J. « Dieu qui vient à l'homme, t. II-2 : De l'apparition à la naissance de Dieu – 1. Apparition ». Dans : *Cogitatio Fidei*, 245. Paris : CERF, 2005, p. 185.

<sup>6</sup> ZOURABICHVILI, F. Conférence prononcée à Horlieu (Lyon) le 27 mars 1997. « Qu'est-ce qu'un devenir, pour Gilles Deleuze ? » Document accessible à l'adresse : horlieu-editions.com/brochures/zourabichvili-qu-est-ce-qu-un-devenir-pour-gilles-deleuze.pdf

<sup>7</sup> Cf. RAHNER, K. « Jésus Christ ». Dans : *Traité fondamental de la foi*. Paris : Centurion, 1983, p. 212.

temps et de toutes les conditions. Ainsi, la grâce de Dieu universellement à l'œuvre présente une tangibilité historique (*histoire du salut*, au sens strict du terme) lorsque, en certains points déterminés de l'espace et du temps, et du fait de leur enchaînement, Dieu, par la révélation de sa *Parole* atteste sa volonté de sauver le monde.

En guise de conclusion, dans une liberté qui est le fruit de la grâce, l'homme rencontre ce Don du Dieu éternel qui est Dieu Lui-même. Il le rencontre avec son corps, son âme, son langage et avec toutes les puissances de son être tout entier, avec tout ce qu'il est, son apport discursif et existentiel, tout ce qu'il a, avec tout ce qu'il fait et tout ce qu'il souffre. Cet accueil de Dieu englobe ainsi tout l'être de l'homme et toute son histoire, pour l'introduire dans la vie éternelle. D'autre part, la grâce sanctifiante signifie, au plus profond, Dieu Lui-même, ses communications à l'esprit créé, le don qu'il est Lui-même. La grâce est aussi lumière, vie, ouverture de la vie spirituelle et personnelle de l'homme aux domaines infinis de Dieu. Elle signifie liberté, force, activité de l'Esprit (Personne divine dans les profondeurs de l'homme), adoption filiale et héritage de la vie éternelle. De telle sorte que, pour nous, tout se ramène à devenir ce que nous sommes, à entendre l'appel que cette grâce fait retentir pour nous et à réaliser librement la fin qui correspond au commencement établi par Dieu : le devenir homme de l'homme à la lumière du *devenir-homme* du *Logos* éternel.

## II. L'ÊTRE EN DEVENIR OU LE *DEVENIR-HOMME* DU FILS DE DIEU : RAHNER ET L'ÉNONCIATION DU *LOGOS* EN DEVENIR

### a) *L'Être*

« Et le *Logos* est devenu chair » [Καὶ ὁ λόγος σὰρξ ἐγένετο] (Jn 1, 14). Dieu est descendu sur terre. Il est là comme nous sommes là, dans une semblable appartenance au monde et au temps. Dieu a assumé une nature humaine essentiellement ouverte – affirme Rahner. D'après lui : « L'homme est visité par l'Infini et devient de cette façon celui qui ne s'invente pas lui-même, parce que la finitude humaine ne peut être dépassée qu'en s'enfonçant dans la plénitude incompréhensible de Dieu ». <sup>8</sup> La nature humaine est ainsi un chemin à parcourir. De même, la nature divine est un parcours à découvrir.

Arrêtons-nous donc à la singularité de cette révélation pour laisser se dévoiler la nouveauté d'une telle affirmation. Car, si d'une part il reste vrai que « le *Logos* est devenu chair », d'autre part, confesser un

Dieu immuable et sans devenir, d'une plénitude éternelle et comblée, n'est pas seulement un postulat de la philosophie, mais une telle confession est aussi un dogme de foi. Comment tenir tout cela ensemble ? En effet, être vraiment chrétien exige de creuser au plus profond pour aller jusqu'au bout de cet énoncé. Il faut donc que chacun de nous s'ouvre au mystère insurpassable, puisqu'il est la condition de possibilité pour comprendre le destin de l'incompréhensible parole de Dieu qui vient nous saisir.

Parvenues à ce point, la théologie traditionnelle et la philosophie commencent à balbutier, admet Rahner. Elles expliquent que le devenir et le changement seraient du côté de la réalité créée qui est assumée, et non du côté du *Logos*. En ce sens, le *Logos* assumerait sans modification ce qui, en tant que réalité créée, a un devenir et le garde même après avoir été assumé et ainsi tout le devenir et toute l'histoire resteraient de ce côté-ci de l'abîme absolu qui sépare, sans confusion, le Dieu immuable et nécessaire du monde changeant et contingent. Pourtant, dit-il :

[...] il reste vrai que le *Logos* *devint* homme, que le devenir historique de cette réalité humaine a été sa propre histoire, notre temps, le temps Éternel, notre mort, la mort du Dieu immortel lui-même, et que si l'on répartit sur ces deux réalités – à savoir la parole divine et la nature humaine créée – ces prédicats, apparemment contradictoires et dont une partie semble ne pas pouvoir s'appliquer à Dieu, on ne peut pas oublier que l'une de ces réalités (à savoir la réalité créée) est justement celle du *Logos* divin lui-même ; donc, après cet expédient d'une répartition qui visait à la résoudre, toute la question est à reprendre à neuf. <sup>9</sup>

Pour Rahner, il s'agit en fait de comprendre que l'affirmation de l'immutabilité de Dieu ne doit pas nous faire perdre de vue que ce qui s'est produit, en Jésus de Nazareth, en fait de devenir et d'histoire, est précisément l'histoire du *Logos* de Dieu Lui-même, *son* propre *devenir* à lui. Pour cette raison, l'intérêt de cette réflexion est de donner à l'Incarnation sa pleine signification : c'est un événement qui survient en Dieu Lui-même. <sup>10</sup>

Cela veut dire que pour parvenir à cette singularité, il importe de ne pas enfermer la révélation de Dieu dans l'événement de la mort et de la résurrection de Jésus. Il faut déployer la totalité de cet événement afin de « lui laisser prendre ses pleines dimensions en amont et en aval : en amont, en direction, non seulement de son commencement historique [...], mais encore du commencement absolu du temps [...] ; en aval, en direction de la fin des temps,

<sup>9</sup> Ibidem, p. 172.

<sup>10</sup> Une telle compréhension, suppose aussi que nous ne considérons pas l'Incarnation comme l'achèvement absolu de la révélation de Dieu, que nous n'arrêtons pas non plus celle-ci à la mort et à la résurrection de Jésus, mais que nous la prolongions jusqu'à son terme, qui est le don du Saint-Esprit répandu « en toute chair », par qui Dieu reste avec nous et *en* nous jusqu'à la fin du monde. (Cf. MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », pp. 396-397).

<sup>8</sup> RAHNER, K. « Méditation 12 : L'Incarnation de Dieu ». Dans : *L'Esprit Ignatien*. (Sous la direction de Michel Fédou). Paris : CERF, 2016, p. 169.

mais sans la faire imposer en éternité sous couleur d'« eschatologie » – comme l'affirme encore Joseph Moingt.<sup>11</sup> Ainsi, d'après lui, connaître le Christ, selon la chair, c'est lui donner ses pleines dimensions d'homme, premier-né des créatures et premier-né d'entre les morts (Col 1, 15-20). Saint Paul nous apprend par là que Jésus ayant traversé victorieusement la mort, en se livrant à elle pour nous, a transgressé les limites d'une existence individuelle et est parvenu à une plénitude d'humanité universelle, celle que nous lui reconnaissons sous le nom de Christ. Celle-ci est précisément où se révèle l'humanité de Dieu, qui n'est rien d'autre que l'être là de Dieu dans le temps propulsé par la venue de son *Logos* vers la chair.

L'Incarnation concerne donc le Père autant que le Fils, son *Logos* divin, en lien d'amour indivisible de leur existence dans l'action de l'Esprit Saint. À cet effet, chacun tire de l'autre, sans inégalité, la raison d'être qui il est, amour qui se donne et amour rendu et reçu, amour qui s'interpose, échangé et partagé, comme principe irréductible de l'un à l'autre au sein d'une parfaite communion.

« Et le *Logos* est devenu chair ». Or, dans cet acte d'Incarnation du *Logos*, il arrive au Père également de devenir chair, c'est-à-dire de devenir autre, à savoir Père d'un homme et en lui, potentiellement, Père des hommes. Il faut oser penser à cela quand nous considérons cet énoncé – insiste Joseph Moingt. Et pour le comprendre, nous pouvons mettre l'accent tantôt sur le sujet divin, tantôt sur la chair de l'homme. Effectivement, nous pouvons opérer des choix ou des soulèvements, soit sur le *Logos* divin, soit sur le prédicat humain. Dès lors, dans cette énonciation du *Logos* en devenir, c'est la christologie qui devient le terme et le commencement d'une anthropologie, justement en ce qu'elle a de plus radical, comme l'affirme Rahner : « cette anthropologie est, pour l'éternité, théo-logie ».<sup>12</sup> Selon Rahner, elle est la théologie que Dieu Lui-même a formulé en proférant son *Logos* comme notre chair dans le vide du non-Dieu et du péché.

En d'autres termes, le *Logos* s'est fait homme. Mais, pour l'instant, nous ne posons pas encore la question de savoir ce que nous entendons par ce *devenir-homme* qui occupe la sixième étape du *Traité fondamental de la foi*. De fait, nous pourrions commencer par le mot « homme », peut-être le terme le plus facile à comprendre dans cette proposition. Car homme, c'est ce que nous sommes, ce que nous connaissons de l'intérieur (en chacun de nous-mêmes) et de l'extérieur (à partir du monde qui nous entoure). Pourtant une définition de l'homme est-elle possible ?

Il paraît que définir, « donner une formule qui circonscrive et énumère adéquatement la somme des

éléments, nous ne le pouvons évidemment que pour un objet réel composé d'éléments qui soient à leur tour eux-mêmes des grandeurs intelligibles par soi, donc déjà circonscrites et délimitées par elles-mêmes »<sup>13</sup> – considère Rahner à propos de la nature humaine. De ce fait, il nous semble que bien que nous puissions dire globalement quelque chose de valable pour définir notre nature humaine, nous n'avons encore rien dit de décisif sur nous, sauf que l'homme est, dans son essence et par nature, un mystère. Non qu'en lui-même l'homme soit la plénitude infinie et inépuisable du mystère qui nous concerne. C'est bien plutôt parce que, dans son essence propre, dans sa nature, lui vient la conscience de sa faiblesse et, en conséquence, de sa finitude.

De toute façon, nous sommes les signes du Dieu incompréhensible, car « Dieu créa l'homme à son image, à l'image de Dieu il le créa » (Gn 1, 27). Mais cette signification, qui est notre nature même, selon Rahner, n'est entendue et comprise que si nous nous laissons librement saisir par l'Incompréhensible dans le consentement à cet acte qui, au-delà de l'exprimable, est la condition de possibilité d'un discours capable de comprendre quelque chose de ce mystère. L'acceptation ou le refus du mystère que nous sommes, en tant que signes du Mystère de la plénitude, fait toute notre existence. C'est pourquoi nous allons commencer par le sujet de cette proposition : l'énonciation de l'Être divin, le *Logos*. Et, pour cela, nous proposons d'accompagner les mouvements du *Logos*, à l'intérieur du Prologue de l'évangile selon saint Jean.

#### i. Le *Logos* : un dispositif énonciatif

Le *Logos* occupe dans la Tradition et dans l'histoire des dogmes une place considérable. Toutefois, le fait qu'il ne soit nulle part ailleurs mentionné dans l'Évangile est troublant – affirme Joseph Moingt.<sup>14</sup> En effet, nous ne le trouvons, comme nom propre et personnel du Christ, que dans le Prologue du quatrième évangile. D'une certaine manière, cela nous permet de reconnaître que ce terme, favorisé par la philosophie de l'époque, a été choisi pour introduire cet évangile dans les milieux cultivés. Quoi qu'il en soit, que le nom *Logos* soit si rare et exclusif dans le Nouveau Testament, du fait qu'il est ignoré des autres évangélistes et de saint Paul et qu'il est culturellement si marqué, cela n'empêche pas qu'il a été très tôt et unanimement accepté par la tradition chrétienne, identifié dans la sémantique biblique comme Parole de Dieu, Verbe éternel du Père : *Logos* consacré par le dogme et la prédication de l'Église, en référence explicite à la deuxième personne de la Trinité – le Christ.

Cela dit, les modes d'exister du Christ, en Dieu et dans l'histoire, montrent, d'une part, qu'il prend son origine, en tant que *Logos*, dans l'éternité de Dieu, et que cette origine divine, d'autre part, l'appelle

<sup>11</sup> Ibidem, pp. 396.

<sup>12</sup> RAHNER, K. « Méditation 12 : L'Incarnation de Dieu », p. 175.

<sup>13</sup> Ibidem, p. 166.

<sup>14</sup> Cf. MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », p. 123.

éternellement à assumer, depuis le commencement, l'histoire de l'humanité qu'il devait assumer dans le temps. Cela nous oblige dès maintenant à ramener ces deux volets de l'existence du Christ afin de voir d'abord l'unité de sa personne, avant même de considérer l'énonciation du *Logos* divin. Car la dimension de la présence du *Logos* avant l'Incarnation n'est autre que la présence du Christ dans l'histoire.

Cela signifie que le *Logos* qui est en Dieu est projeté dans l'histoire « dès avant la fondation du monde », qu'il la met en marche en direction de son Incarnation, que ce lien dynamique à l'histoire le tient en relation avec l'être humain qu'il doit assumer, et qu'il prépare sa naissance dans le temps en venant au monde depuis le commencement du temps.<sup>15</sup>

La créature peut ainsi, grâce à sa nature la plus intime, être assumée et devenir la matière d'une éventuelle histoire de Dieu. « En créant, Dieu projette toujours la créature comme la grammaire qui permettrait de déchiffrer son propre Nom, s'il le disait, et il ne peut la créer autrement, même s'il se tait, parce que ce silence même suppose toujours des oreilles qui écoutent le mutisme de Dieu ».<sup>16</sup> Dans cette grammaire évoquée par Rahner, nous parviendrons à comprendre que c'est précisément le *Logos* divin qui est devenu homme, et que lui seul peut le devenir, car si Dieu prononce son propre Nom, dans l'immanence de sa plénitude éternelle, comme le dit Rahner, Il le prononce hors de lui. C'est la condition de la simple existence de l'autre, de ce qui est différent de Dieu. De plus, Rahner ajoute :

Dieu, qui est sans origine, se dit lui-même en lui-même, et pour lui-même, et pose ainsi en Dieu même la distinction d'origine des Personnes divines. Et quand Dieu s'exprime lui-même comme tel dans le vide, il profère sa Parole immanente et non une parole quelconque qui pourrait aussi bien convenir à une autre Personne divine.<sup>17</sup>

Ainsi, parce que Dieu Lui-même un jour a proféré cette Parole, son *Logos* divin, nous supposons par là qu'Il a voulu se proférer Lui-même. En conséquence, Rahner se pose la question : « comment pouvait-il le proférer autrement qu'en créant une capacité de percevoir intérieurement cette parole, et qu'en disant de fait sa parole à l'être ainsi ouvert, de sorte que ne fassent plus qu'un l'auto-expression de Dieu et ce qui peut la percevoir ? »<sup>18</sup> Cependant, il admet aussi que si cela advient vraiment, c'est tout à fait un mystère. D'autre part, un mystère est quelque chose d'inattendu, qui nous plonge dans un étonnement et en même temps dans quelque chose d'évident – considère-t-il.

L'Incarnation du *Logos* est pour cela le mystère absolu et pourtant évident. Cela veut dire qu'il faut ainsi chercher les traces de ce *Logos*. Tout d'abord, comment pouvons-nous traduire ce *Logos*, un des premiers mots du texte du Prologue de l'évangile selon saint Jean et un des plus importants ?

Selon Abel Jeannièrre, au temps d'Héraclite, le terme a le sens de discours, récit, parole, mais aussi raison.<sup>19</sup> Il nous semble que la référence au langage et au discours n'a donc pas disparu. Mais est-ce que cela nous autorise à situer en Dieu une structure discursive ?

Pour le théologien Georges Tavard, la réponse est affirmative. Selon l'auteur, l'usage du même mot (*Logos*) pour désigner la révélation ou la raison qui sous-tend un discours appartient lui-même à la logique discursive. Il soutient que parmi ces sens du mot, qui sont d'ailleurs en corrélation, à savoir – discours, récit, parole, raison –, la tradition théologique en a retenu trois : « Elle [la tradition] a réfléchi sur la deuxième Personne comme Parole unique parlée par Dieu de toute éternité, qui contient en elle-même aussi bien la raison ultime de toutes choses que la possibilité de la révélation de cette ultime raison à travers les paroles temporelles des prophètes ».<sup>20</sup> Pourtant cela veut-il dire que nous pouvons traduire le *Logos* énoncé dans le Prologue de l'évangile selon saint Jean par discours ? Le quatrième évangile aura-t-il retenu cette nuance discursive, voire communicative, attribuée au mot *Logos* depuis Héraclite ?

Tout bien considéré, nous espérons que l'analyse du discours du Prologue pourra nous aider à mieux saisir ces questions. De même, que le découpage du texte que nous proposons ci-dessous pourra nous donner quelques pistes aussi bien que des éléments de réflexion pour franchir ce terrain.

1. « 1. Au commencement *était* le *Logos* et le *Logos était* auprès de Dieu et le *Logos était* Dieu. 2. Il *était* au commencement auprès de Dieu. 3. Tout *fut* par lui, et sans lui rien ne *fut*. 4. Ce qui fut en lui *était* la vie, et la vie *était* la lumière des hommes, 5. et la lumière luit dans le ténèbres et les ténèbres ne l'ont pas saisie.
2. 6. *Il y eut* un homme envoyé de Dieu ; son nom était Jean. 7. Il vint pour témoigner, pour rendre témoignage à la lumière, afin que tous crussent par lui. 8. Celui-là *n'était* pas la lumière, mais il avait à rendre témoignage à la lumière.
3. 9. Il *était* la lumière véritable, qui éclaire tout homme, venant dans le monde. 10. Il *était* dans le monde, et le monde *fut* par lui, et le monde ne l'a pas reconnu. 11. Il est venu chez lui, et les siens ne l'ont pas accueilli.

<sup>15</sup> MOINGT, J. « L'homme qui venait de Dieu ». Dans : *Cogitatio Fidei*, 176. Paris : CERF, 1999, p. 673.

<sup>16</sup> RAHNER, K. « Méditation 12 : L'Incarnation de Dieu », p. 173.

<sup>17</sup> Ibidem, p. 174.

<sup>18</sup> Ibidem, p. 179.

<sup>19</sup> Cf. JEANNIÈRE, A. « En archê ên o Logos », p. 244.

<sup>20</sup> TAVARD, G. « Le discours ». Dans : *La Vision de la Trinité*. Paris : CERF, 1989, p. 137.

12. Mais à tous ceux qui l'ont accueilli, il a donné pouvoir de *devenir enfants de Dieu*, à ceux qui croient en son nom, 13. eux qui ne furent engendrés ni du sang, ni d'un vouloir de chair, ni d'un vouloir d'homme, mais de Dieu.

14. Et le Logos s'est fait chair et il a campé parmi nous, et nous avons contemplé sa gloire, gloire qu'il tient du Père comme Unique-Engendré, plein de grâce et de vérité.

4. 15. Jean lui rend témoignage et s'écrie : « C'est de lui que j'ai dit : Celui qui vient derrière moi, le voilà passé devant moi, parce qu'avant moi il était. »
5. 16. Oui, de sa plénitude nous avons tous reçu, et grâce pour grâce. 17. Car la Loi fut donnée par l'entremise de Moïse, la grâce et la vérité *advinrent* par l'entremise de Jésus-Christ. 18. Nul n'a jamais vu Dieu ; le Fils Unique-Engendré, qui est dans le sein du Père, lui, l'a fait connaître. »

En commençant cette analyse et en regardant de plus près le Prologue, le texte johannique nous fait remarquer, au tout début, une communication interne à Dieu Lui-même. Le *Logos* divin se présente actif depuis le commencement. Il est Dieu et, en même temps, il était auprès de Dieu en façonnant le monde : « Au commencement était le *Logos* et le *Logos* était auprès de Dieu ( $\pi\rho\varsigma\ \tau\acute{o}\nu\ \theta\epsilon\acute{o}\nu$ ) et le *Logos* était Dieu. Il était au commencement auprès de Dieu » (Jn 1, 1-2). De plus, il nous semble qu'un discours est adressé à quelqu'un, car le texte présentera par la suite une direction et une destination claire (tout homme, le monde, les siens) : « Il [le *Logos*] était la lumière véritable, qui éclaire *tout homme*, venant dans *le monde*. Il était dans *le monde*, et *le monde* fut par lui, et *le monde* ne l'a pas reconnu. Il est venu chez lui, et *les siens* ne l'ont pas accueilli » (Jn 1, 9-11).

Et bien que le monde ne l'ait pas reconnu ni accueilli, aucun élément de ce monde n'échappera au *devenir* ( $\acute{\epsilon}\gamma\acute{\epsilon}\nu\epsilon\tau\omicron$ ) du *Logos*. Il s'agit bien ainsi de l'unité du dessein de Dieu depuis la Création (« Tout fut par lui, et sans lui rien ne fut » – Jn 1, 3), comme dans l'histoire du monde (« Il était dans le monde, et le monde fut par lui [...] » – Jn 1, 10). Tout ce mouvement culmine dans le Christ (« Et le Logos s'est fait chair et il a campé parmi nous, et nous avons contemplé sa gloire, gloire qu'il tient du Père comme Unique-Engendré, plein de grâce et de vérité » – Jn 1, 14), de telle sorte que chacun de nous qui l'a accueilli se sent concerné, du fait de croire en Lui (« Mais à tous ceux qui l'ont accueilli, il a donné pouvoir de *devenir enfants de Dieu*, à ceux qui croient en son nom, eux qui ne furent engendrés ni du sang, ni d'un vouloir de chair, ni d'un vouloir d'homme, mais de Dieu » – Jn 1, 12-13).

Et le *Logos*, présent dès l'origine, s'est fait chair. Ce *Logos* se révèle ainsi pour être compris et reçu. Mais « [...] *le monde* ne l'a pas reconnu. Il est venu chez lui, et *les siens* ne l'ont pas accueilli » (Jn 1,

10-11). Malgré cela, aux versets suivants, s'ouvrira une nouvelle perspective à *tous ceux qui l'ont accueilli*, c'est-à-dire : Le *Logos* éternel, Lui-même, leur donnera le pouvoir de devenir enfants de Dieu, à ceux *qui croient en son nom* (Jn 1, 12). Eux *qui ne furent engendrés ni du sang, ni d'un vouloir de chair, ni d'un vouloir d'homme, mais de Dieu* auront potentiellement la force de ce devenir, avant même que le texte nous annonce le *Logos* devenu chair (Jn 1, 14).

Cela veut dire qu'il y a un véritable tournant, juste au milieu du Prologue, précisément aux versets 12 et 13, introduit même avant l'Incarnation proprement dite, ce qui se manifestera littéralement seulement au verset 14. Ce tournant ouvre par là une étonnante possibilité à l'homme, dévoilée par le changement des interlocuteurs ou bien plutôt par une précision discursive : le passage de la troisième personne du singulier (*tout homme, le monde*), employée d'une façon communicative encore générale ; à la troisième personne du pluriel (*les siens, ceux, eux*), utilisé selon un mode déjà plus spécifique et identifiable ; et finalement à la première personne du pluriel (*nous*). Nous pouvons donc remarquer que cette identité discursive des interlocuteurs devient de plus en plus discernable, car le texte opère un changement de perspective vers un « nous », au verset 14, c'est-à-dire après l'Incarnation du *Logos* divin. Est-ce là un indice que la venue du *Logos* dans la chair nous dispose à un « nous ecclésial ? ». Nous y reviendrons.

Pour l'instant, il nous semble fondamental de nuancer le point suivant : nous pouvons *devenir enfants de Dieu* en recevant la lumière et en croyant au nom du Verbe, sans être chrétien ni croyant de façon explicite en Jésus-Christ.<sup>21</sup> Effectivement, les Pères de l'Église ont interprété ce passage comme le temps de la révélation faite au peuple juif pour préparer et annoncer la venue du *Logos* dans la chair. À vrai dire, ils n'ont pas supposé que le rejet du *Logos* par les Hébreux aurait été total. Ils ont tous admis, au contraire, que les patriarches, les prophètes et en général les « justes » de l'Ancien Testament avaient cru d'avance en lui. Interprétation qui autorise à les inclure au nombre de ceux à qui le *Logos* a donné le pouvoir de devenir fils de Dieu.

Néanmoins, comme la suite du texte va nous le montrer, seule la foi dans le *Logos* incarné, donc en la personne de Jésus-Christ, permet de comprendre vraiment et de vivre à pleinement cet enfantement divin. En ce sens, selon Yves Simoens, cela peut s'exprimer de l'intérieur d'une foi ecclésiale dans le Christ, qui seule rend compte d'un tel engendrement-enfantement de Dieu dans le monde et dans l'histoire. C'est pourquoi,

<sup>21</sup> Cf. LÉON-DUFOUR, X. *Lecture de l'évangile selon Jean*, t. I (Parole de Dieu). Paris : Seuil, 1988, p. 107 et 148 et SIMOENS, Y. *Selon Jean*. 2. Une interprétation. Bruxelles : Éditions de l'Institut d'Études Théologiques, 1997, p. 40.

au sein de cette communauté ecclésiale évoquée par le Prologue, l'identité de chacun se reconnaît, se révèle et s'intègre. Puisque chacun de *nous* (narrateur et lecteur) possède un visage concret, peut être nommé et se trouve existentiellement impliqué de par son interlocution avec l'Être divin, dans cette communauté rassemblée autour du *Logos* incarné.

Dans cette perspective, le *Logos*, en se faisant *chair*, permet à Dieu de mieux Se communiquer à nous, en vue d'habiter ce monde et la Création. De ce fait, cette structure discursive se trouve amplifiée, comme nous l'avons vu, à partir du texte du Prologue. C'est pourquoi nous la rapprochons maintenant de la notion discursive utilisée par le philosophe Francis Jacques, car il nous semble que le *Logos*, depuis le commencement, se communique à plusieurs niveaux en *dispositif énonciatif*. Selon l'auteur, un *dispositif énonciatif* est un « composé de multiples lignes sur lesquelles se disposent les positions différentielles de l'énonciation, disons les voix énonciatives ». <sup>22</sup> En effet, un mouvement complexe se profile à l'intérieur du texte johannique, à divers plans d'organisation d'une structure communicationnelle, comme nous venons de le démontrer. Démêler donc les lignes de ce *dispositif énonciatif* nous a demandé de dresser la carte de cette énonciation discursive sur le terrain textuel, afin de relever les marques d'énonciation du *Logos* divin avec ses interlocuteurs (*tout homme, le monde, les siens, ceux, nous*), par un travail qui s'éloigne d'une approche purement statique, pour s'attacher à la production dynamique elle-même : l'Être divin S'énonce en devenir et, *par Lui, avec Lui et en Lui*, nous devenons enfants de Dieu. À tel point que « nous » (la communauté ecclésiale) contemplons « [...] sa gloire, gloire qu'il tient du Père comme Unique-Engendré, plein de grâce et de vérité » (Jn 1, 14).

En outre, bien que la révélation de Dieu dans son *Logos* soit adressée à quiconque, à des destinataires eux-mêmes appelés à bénéficier du don de sa vie, très vite se trouve aussi abordé le registre de la liberté humaine, dans le Prologue, en conformité avec toute la tradition biblique. Dieu en créant prend le risque de se voir refusé. Son amour va jusqu'à ce point. Mais la vie ne se laisse pas vaincre par les puissances de la mort et la lumière ne se laissera pas occulter ; au contraire, elle sera révélée encore davantage par la ténèbre. Ce refus se trouve ainsi couronné grâce à un acte de croire qui est engendré par Dieu.

En fait, nous ne pouvons faire cette découverte que parce que, de sa plénitude, nous avons vraiment reçu cette grâce : *devenir enfants de Dieu*, à savoir, ne naître « [...] ni du sang, ni d'un vouloir de chair, ni d'un vouloir d'homme, mais de Dieu » (Jn 1, 13). Être engendré par Dieu, de son Évangile, né d'en haut, né

de son Esprit. « Or, cette naissance d'en haut n'est possible que parce que Dieu fait connaître ce qu'il est en Lui-même, par sa Parole faite chair ». <sup>23</sup>

Finalement, compte tenu de cette analyse discursive, avec Georges Tavard, nous pouvons en retenir que le mot *Logos*, situé au cœur du Prologue de l'évangile selon saint Jean, peut être compris comme *Discours* plutôt que comme simple ingrédient d'un discours quelconque. Néanmoins, quand Tavard affirme que « Traduire *Logos* par *Discours* serait donc plus correct que de le traduire par *Parole* ou *Verbe* », <sup>24</sup> cela nous semble trop exclusif, car le mot grec *Logos* garde une richesse sémantique qu'il faut maintenir. C'est-à-dire : du *Logos* peuvent jaillir des nuances actives et subjectives. Ainsi, si d'une part nous le traduisons par *Verbe*, il peut exprimer des actions verbales performatives, en tant qu'il est le *Logos* divin qui façonne le monde. D'autre part, si nous le traduisons par *Parole*, le *Logos* conserve donc ses traces subjectives, à savoir, les implications d'un sujet présent auprès du Père.

Cela veut dire que nous ne pouvons pas limiter les attributions de l'Être divin. En même temps, nous ne voulons pas pour autant nier que le *Logos* en tant que discours « implique vraiment une structure de communication entre ceux qui parlent et ceux qui écoutent ». <sup>25</sup> Au contraire, quand nous admettons, sans aucun risque, la traduction du grec : *Logos* = *Discours* et que nous l'appliquons au texte du Prologue : « Au commencement était le *Discours*, et le *Discours* était auprès de Dieu, et le *Discours* était Dieu » (cf. Jn 1, 1), les notions relatives à *Parole* et *Verbe* se trouvent bien sauvegardées, car il s'agit clairement de la *Parole* ou du *Verbe* de Dieu qui habite le *Discours* divin.

Par ailleurs, nous n'oublions pas non plus que le *Logos* dans le Prologue de l'évangile selon saint Jean se comporte en termes d'un *dispositif énonciatif*. Cela préserve tout un dynamisme d'énonciation active (objective/performative) et subjective attribué au *Logos* divin, à plusieurs niveaux discursifs, depuis le commencement. Car, à vrai dire, tout discours est composé *a priori* de paroles et de verbes. Autrement dit, cette structure discursive, à la fois subjective (le sujet) et objective (le verbe), inhérente au *Logos*, permet la réalisation de tout énoncé du langage, du fait que le *Logos* assume la totalité des énoncés linguistiques, parce qu'il est sujet (*Parole*) et parce qu'il est prédicat (*Verbe*).

À cet effet, cette *Parole* incarnée n'est pas simplement une parole quelconque, comme le disait Rahner, au tout début de cette analyse. Elle est aussi le

<sup>23</sup> THEOBALD, C. *Croire aujourd'hui en Jésus, Christ et Saint de Dieu*, 2016, p. 83. (Cours de Christologie – Polycopié).

<sup>24</sup> TAVARD, G. « Le discours ». Dans : *La Vision de la Trinité*. pp. 137-138.

<sup>25</sup> Ibidem, p. 138.

<sup>22</sup> JACQUES, F. « La parole et l'écriture ». Dans : *L'arbre du texte et ses possibles*. Paris : Librairie Philosophique J.Vrin, 2007, p. 89.



*Verbe* de Dieu, son vrai *Discours*, capable d'animer à la fois l'énonciation divine et humaine, puisque « le *Logos* s'est fait chair ». Cette énonciation du *Logos* divin en devenir rend possible le langage, du fait qu'il était présent au commencement dans la parole créatrice qui façonne le monde, de même qu'il était auprès de Dieu, qu'il est Dieu et qu'il s'est fait capable d'assumer, par son Incarnation, les deux côtés de cette proposition : il est vraiment le sujet divin et le prédicat humain, puisqu'il est vraiment homme et vraiment Dieu.

Grâce à cela, nous pouvons, avec Tavard, aller encore plus loin, car : « Il y a Discours de Dieu adressé à l'homme parce que d'abord il y a Discours en Dieu, Discours de Dieu à Dieu. Dieu est le Locuteur, et aussi l'Auditeur, et encore le Discours ». <sup>26</sup> Cela veut dire que, avant tout, il y a communication et échange de parole à l'intérieur même de la Trinité et celle-ci manifeste par là son désir de s'extérioriser dans le monde créé, de s'autocomm uniquer. Cela fait, nous allons maintenant remonter encore une fois vers notre point de départ : « Au commencement *était* le *Logos* » (Jn 1, 1). Vers cette *Parole de vie*, toujours prononcée, en vue de mieux trancher le sens ontologique de cette Révélation, qui a rendu possible l'accueil du *Verbe* de Dieu en devenir *pour* nous et *en* chacun de nous.

ii. « Au commencement *était* le *Logos* » (Jn 1, 1)

Tout d'abord, ce mouvement vers le commencement nous sera possible parce que nous avons déjà franchi plusieurs seuils : premièrement, celui de la liberté de se décider pour ou contre la lumière (« Ce qui fut en lui était la vie, et la vie était la lumière des hommes, et la lumière luit dans les ténèbres et les ténèbres ne l'ont pas saisie » – Jn 1, 4-5) ; ensuite, celui du refus de l'incrédulité par l'adhésion de foi (« Il est venu chez lui, et les siens ne l'ont pas accueilli. Mais à tous ceux qui l'ont accueilli, il a donné pouvoir de devenir enfants de Dieu, à ceux qui croient en son nom, eux qui ne furent engendrés ni du sang, ni d'un vouloir de chair, ni d'un vouloir d'homme, mais de Dieu » – Jn 1, 11-13) ; pour, finalement, bénéficier de l'accomplissement et recevoir grâce sur grâce (« Oui, de sa plénitude nous avons tous reçu, et grâce pour grâce » – Jn 1, 16).

Véritablement cette *Parole* est le commencement du temps et c'est bien en ce sens qu'elle est parfaitement identifiée en *Logos* de Dieu, parmi nous, par qui tout *est devenu* [ἐγένετο] (cf. Jn 1, 3). C'est pourquoi seulement à partir de l'esquisse d'une *théologie discursive*, nous pouvons proposer désormais un parcours vers la théologie du salut et de la rédemption. Un tel itinéraire s'origine dans l'enseignement de l'Écriture et reprend la Tradition, du fait que celle-ci souligne que la médiation de Jésus-Christ s'accomplit au cœur de deux mouvements croisés : celui qui va de Dieu vers nous dans le Christ

qui nous aime à en mourir ; et celui qui va de nous à Dieu par le Christ qui, dans son humanité, aime le Père à en mourir.

Dans cette perspective, la *remontée* aux origines éternelles des Personnes divines, dont nous avons déjà, d'une certaine manière, accompagné le devenir dans le monde et dans l'histoire, confirme et manifeste la nécessité d'entreprendre ce mouvement inverse. Car, au sein de cette dynamique et de ces allers-retours herméneutiques, nous apprenons que la naissance de Jésus, n'est pourtant pas un commencement absolu, mais la suite et l'accomplissement de la révélation du *Logos* divin, présent au monde depuis toujours, puis lié à l'histoire du peuple d'Israël, avant de s'enfoncer dans la temporalité de la chair du monde. <sup>27</sup> En faisant cela, nous voulons mieux comprendre le mouvement du devenir du *Logos* éternel, lorsque nous évitons de placer l'Incarnation comme unique point de départ pour la christologie. Nous cherchons à apporter de nouvelles réflexions qui puissent éclairer davantage l'événement de cette venue de Dieu vers l'homme depuis le commencement du temps, en essayant de trouver un langage dans lequel nous pouvons penser en même temps la foi de l'Église.

Ainsi, notre option de mettre au tout début en évidence l'acte de lecture du Prologue de l'évangile selon saint Jean s'éclaire du fait qu'il est le seul texte du Nouveau Testament à prononcer les mots « devenu chair ». Il situe par là l'Incarnation du *Logos* dans la continuité d'une histoire de révélation, dont le terme est le dévoilement de la vérité de Dieu par son Fils unique Jésus-Christ. C'est pourquoi cette première analyse a fait ressortir la simplicité absolue de Dieu, source d'une richesse inépuisable d'expression, un *Discours* absolument parlant et illimité.

En fait, si l'analyse du discours ne saurait ni compter ni mesurer les actualités infinies du *Logos* divin, ce ne serait pas là une excuse pour ne pas tenter de découvrir, dans les limites de l'analogie, quelles opérations syntactiques pouvaient correspondre aux caractéristiques du *Logos* divin. Car c'est dans les opérations d'une espèce de *syntaxe théologique* qu'il faut chercher une telle *grammaire*, du fait que cela présume sans doute que la théologie soit elle-même discours et qu'il existe un langage théologique. Cela veut dire, comme nous l'avons déjà vu, que le Prologue de l'évangile selon saint Jean, dès son verset initial, nous engage dans un acte discursif : « Au commencement *était* le *Logos* » [Ἐν ἀρχῇ ἦν ὁ λόγος] (Jn 1, 1).

À l'intérieur du Prologue, le *Logos* est à l'œuvre et il s'énonce toujours actuel. « Au commencement *était* le *Logos* ». Il y demeure à jamais. Ce *Logos* exprime une

<sup>26</sup> Ibidem, p. 139.

<sup>27</sup> Cf. MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », p. 383.

référence prioritaire au commencement. Il habite l'ordre du commencement. D'ailleurs, le verbe *était* qui l'accompagne corrige l'idée de commencement comme un processus indéfini sur l'axe temporel délimité par un avant qui précède un après. « Sans verser dans le discours ontologique, il [le commencement] situe pourtant au plan de l'être, c'est-à-dire à celui d'un fondement qui neutralise les fluctuations et les aléas du temps et de l'histoire, au profit de l'instauration d'une permanence ». <sup>28</sup>

C'est ainsi que le temps verbal de l'imparfait, employé à plusieurs reprises dans le premier verset du quatrième évangile, prend la signification d'un passé qui influe sur le présent : « Au commencement *était* le Logos, et le Logos *était* auprès de Dieu, et le Logos *était* Dieu » (Jn 1, 1). Le *Logos* marque par là un ancrage ferme, solide, de telle sorte que la seule répétition du verbe *être* à l'imparfait tout au long du Prologue confère à cette structure narrative un *Logos* présent depuis le commencement, sous plusieurs formes, et qui y reste à jamais. Cette richesse sémantique rejaillit sur le *Logos*, en lien direct avec le verbe être, en le précisant et en le nuancant. « En Lui *était* la vie, et la vie *était* la lumière des hommes » (Jn 1, 4). « Il *était* la lumière véritable, qui illumine tout homme, venant dans le monde. Il *était* dans le monde, et le monde par lui *devint* [ἐγένετο] » (Jn 1, 9-10).

C'est pourquoi, effectivement, oser penser maintenant à ce *devenir* de l'Être divin accordé au déploiement de la trinité économique dans le temps, exige faire la conciliation de l'éternité et du temps, une idée de Rahner, selon qui l'immuable en soi peut lui-même être muable en l'autre. Cette idée nous met sur le chemin d'une solution possible pour essayer de répondre à notre question initiale, en vue d'intégrer l'événement de l'Incarnation à l'éternité de la vie divine. Cela confirme notre choix de ne pas prendre l'Incarnation immédiatement pour elle-même, « car un événement temporel ne peut avoir sa vérité dans l'éternité de Dieu qu'à condition de porter la « marque du définitif », mais cela est rendu vrai, « rétrospectivement », par le « détour » de la résurrection de Jésus ». <sup>29</sup>

Ayant donc posé ces prémisses, à la fois discursives et ontologiques, les mouvements de *descente* et de *remontée* prennent du sens. Car il fallait construire l'argumentation de ce devenir du *Logos* divin à partir de l'identité de Jésus en relation immédiate avec son Père (autre idée de Rahner), une fois que la personne est relation d'abandon de soi à l'autre (selon une définition de Hegel). En effet, Jésus a vécu son existence d'homme sous le mode de l'unité avec Dieu (« Moi et le Père nous sommes un » - Jn 10, 30 ou « Qui m'a vu a vu le Père » - Jn 14, 9) à qui il s'est abandonné

jusqu'à se livrer totalement à Lui par la mort ; et Dieu, en le ressuscitant, a ratifié la prétention de Jésus, a accepté le don qu'il lui a fait, l'a reçu en communion avec son être éternel et S'est révélé en tant que Père, de sorte que Jésus peut être légitimement identifié au Fils éternel connoté par ce nom.

Ainsi, à l'autre extrémité de la durée de la vie humaine de Jésus, sa mort et surtout sa résurrection atteste que lui, du fait de son union à Dieu, possède subsistance, depuis toujours, dans la personne du Fils. Cette subsistance il l'assume en la sauvegardant intégralement. « Le *Verbe* a donc créé l'humanité de Jésus en l'assumant, et l'a assumée en la créant », selon une formule d'Augustin reprise par Rahner. <sup>30</sup> C'est pourquoi nous osons dire qu'un individu n'est pas un commencement absolu, une création nouvelle, puisqu'il s'intègre et s'articule à la succession des moments du temps. Et Jésus lui-même est né dans une culture, en ayant une langue nationale propre, façonné par l'histoire des générations qui l'ont précédé.

Cela confirme donc notre choix de prendre un autre chemin, dans cette *chaîne herméneutique du devenir*, ce qui met en évidence à la fois la dynamique descendante et la dynamique ascendante, à partir de la signification de la résurrection de Jésus. Nous voulons montrer par là qu'il est forcément nécessaire, à la suite de l'Écriture et de la tradition de l'Église, d'analyser les diverses métaphores et catégories à travers lesquelles la réalité du salut se trouve exprimée dans la révélation et la foi. Ce mouvement du devenir, mis en évidence par la montée et la descente, va souligner que toutes ces catégories, malgré leur solidarité et leur complémentarité, resteront en elles-mêmes toujours plus pauvres que la personne de Jésus à partir de laquelle elles prennent sens. En d'autres termes, bien qu'elles puissent parler de révélation, de rédemption, de libération, de divinisation, de justification, du côté descendant ; ou de sacrifice, d'expiation-propitiation, de solidarité, voire de satisfaction, du côté ascendant, ces perspectives ne sont que des qualificatifs de la personne et de l'action de Jésus.

Au fond, le Christ se présente à nous comme médiation d'une Altérité qui sauve. Et justement en Jésus, mort et ressuscité, chaque être humain réalise non pas seulement que Dieu existe, mais qu'il veut être son libérateur et lui donner sa propre vie. Il l'aime et l'homme existe et toute sa vie prend sens et valeur éternelle. L'homme découvre par là que l'acte sauveur que Dieu accomplit pour lui est aussi l'acte d'un homme comme lui, engageant librement sa vie dans une mission de salut, nous arrachant tous aux forces du mal et réalisant en Lui, pour nous, le passage à Dieu son Père. Dès lors, celui qui nous réconcilie avec Dieu et nous communique une telle adoption filiale est l'unique

<sup>28</sup> SIMOENS, Y. *Selon Jean*. 2. Une interprétation, p. 30.

<sup>29</sup> MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », p. 387.

<sup>30</sup> Cf. RAHNER, K. « Jésus Christ ». Dans : *Traité fondamental de la foi*, p. 252.

Médiateur, parce qu'il est vraiment Dieu et vraiment homme.

Mais où avons-nous été entraînés ? Maintenant nous nous rapprochons de notre seconde question, ce qui va nous mener encore plus loin. Puisque celui qui est immuable en *Lui-même* nous fait signe qu'il peut être muable en un autre. Ce faisant, dit Rahner, nous aurons atteint un point extrême de l'ontologie : Dieu fait sien la nature humaine. La nature indéfinissable assume l'être humain comme sa *propre* réalité. Dieu assume la nature humaine, parce que celle-ci est essentiellement une nature ouverte, assumable, parce qu'elle seule peut exister en une identité qui la dépasse elle-même et, seule, atteint par là la perfection même de son sens spécifique qui est incompréhensible.

Au plus profond l'homme n'a pas de choix : ou bien il se considère finalement comme un pur néant, que l'on inventorie pour constater, avec le rire cynique des damnés, qu'il n'y a rien dedans. Ou bien (puisqu'il n'est certainement pas lui-même la plénitude qui pourrait légitimement reposer en elle-même), il est visité par l'Infini et devient de cette façon celui qui ne s'invente pas lui-même, parce que la finitude humaine ne peut être dépassée qu'en s'enfonçant dans la plénitude incompréhensible de Dieu.<sup>31</sup>

« Et le *Logos* est devenu homme » – dit la phrase que nous désirons mieux comprendre. C'est justement en acceptant comme grâce insigne pour nous la charge de l'histoire et du devenir que nous allons confesser désormais un tel Dieu. Un Dieu trine qui se trouve, comme dit Joseph Moingt, sans muraille protectrice, au cœur d'un monde de possibles, que son désir d'aimer rend possible : un Dieu qui n'attend d'être aimé pour venir à l'être. L'explosion d'amour trinitaire fait donc que Dieu n'est pas seul en Lui-même, mais rend possible que l'autre soit et fait que l'autre n'est pas le seul à être. L'autocommunication de la Trinité à l'intérieur de soi est donc toujours en train de s'extérioriser.

#### b) *Le Devenir*

Fascinant mais difficile, le concept du « devenir » est de ceux qui échappent quand nous croyons les saisir. Toutefois, malgré ces difficultés, nous essayerons d'exposer ce que des philosophes comme Hegel, Gilles Deleuze et Félix Guattari pensent sous le nom de « devenir », avant même d'opérer le passage au domaine théologique. Cet effort de lecture et ces contributions philosophiques visent à jeter un peu plus de lumière sur notre réflexion à propos du devenir en vue de parvenir à comprendre le *devenir-homme* du Fils de Dieu, chez Rahner.

Parvenus donc à ce point, bien que Rahner signale que la philosophie et la théologie sont encore en train de balbutier au sujet du « devenir », il nous semble qu'un espace d'interlocution et de confluence peut s'ouvrir pour considérer sérieusement des deux côtés

cette proposition « Et le *Logos* s'est fait chair » (Jn 1, 14), à savoir : d'une part, ce que dit la philosophie à propos du devenir et, d'autre part, comment se manifeste la théologie quand elle admet le devenir du *Logos* de Dieu, en même temps qu'elle confesse l'immutabilité de l'Être divin.

La foi chrétienne se trouve ainsi confrontée à un défi radical, étant donné que la philosophie grecque, surtout néoplatonicienne, s'était élevée à un sens aigu de la transcendance divine. Être vraiment chrétien exige donc de creuser au plus profond pour aller jusqu'au bout de ces énoncés quand nous confessons croire à l'Incarnation du *Logos*. Pour cela, en faisant l'exercice de changer l'axe de notre lecture de l'« Être » au « Devenir », nous allons visiter une fois de plus ce que nous dit la philosophie à propos du devenir de l'être.

#### i. *Le devenir : « une synthèse disjonctive »*

Pour tenter de saisir le « devenir », nous proposons paradoxalement de relire ce que disait le philosophe grec présocratique Parménide : « l'être est et le non-être n'est pas ». Alors, pour commencer, nous voyons déjà que l'affirmation de l'être et l'affirmation du néant sont équivalentes et qu'elles basculent l'une dans l'autre. C'est pourquoi nous allons oser dire que le dépassement de cette situation doit s'effectuer par le concept du devenir : l'incessant passage de l'un dans l'autre – de l'être au devenir.

De fait, quand nous passons à la lecture de la philosophie de Hegel, si nous disons « être » et que quelqu'un nous demande « être quoi ? » ou « quel être ? », nous devons répondre « être tout simplement » ou bien « être et rien de plus ». Car l'être pur est l'être sans aucune détermination. Ainsi, selon la perspective hegelienne, l'être n'est rien de plus sous peine de n'être plus l'être. D'autre part, l'être absolument indéterminé, c'est le néant et le néant n'est rien. Par conséquent, il l'est. Néanmoins, l'être et le néant ne sont pas identiques, bien qu'ils aient un élément commun qui est leur indétermination. Ils sont aussi indéterminés l'un que l'autre. À cet égard, si nous disons que l'être est, nous ne disons rien. Il faut que nous nous engagions encore plus loin. Et l'unité des deux n'est pas un mélange, au contraire, c'est un constant passage de l'un à l'autre dans lequel le sens de l'être s'enrichit.

C'est pourquoi l'être devient. Cet événement du devenir de l'être est maintenant plus concret par rapport à l'abstraction du départ. Cette démarche consiste à exposer par là le réel du plus abstrait au plus concret, mais en revenant au point de départ à la fin. Dès lors, un nouveau concept est né : le devenir. Le devenir comme un passage, le devenir comme une certaine manière d'être, du fait qu'en parlant du devenir, nous continuons à parler de l'être. En fait, c'est la première des modalités concrètes de l'être. Et cette modalité de l'être qui consiste à devenir c'est l'existence. *L'être en devenir*, c'est donc exister. Et exister, ce n'est pas

<sup>31</sup> RAHNER, K. « Méditation 12 : L'Incarnation de Dieu », p. 169.

simplement être, c'est ne pas cesser de se déterminer au sein d'un devenir qui est une épreuve constante du non-être. L'existence, c'est ainsi l'être travaillé dialectiquement par le non-être, et en conséquence l'être en devenir. En ce sens, nous sommes passés de « l'être est » à « l'être existe » pour arriver à « l'être en devenir ». Effectivement, déterminer l'être comme existence est le résultat positif d'une dialectique antérieure interne à l'être pur. L'existence est ainsi la contradiction surmontée dans le devenir de l'être face au non-être.

Cela dit, il nous semble qu'il y a déjà quelques pistes pour admettre un possible devenir de l'Être divin. Dans le sillage de cette communication de Dieu, nous allons donc avancer maintenant avec Deleuze et Guattari. Ces philosophes français affirment que « devenir », c'est sans doute changer : ne plus nous comporter ni sentir les choses de la même manière, bien que sans doute nous ne changions pas d'identité. La mémoire demeure, chargée de tout ce que nous avons vécu et le corps vieillit sans métamorphose. En outre, il nous semble que « devenir » signifie aussi que les données les plus familières de la vie changent de sens, ou que nous n'entretenons plus les mêmes rapports avec les éléments coutumiers de notre existence.

Faut-il pour cela l'intrusion d'un *dehors* ? Deleuze et Guattari assurent qu'il faut d'emblée que nous soyons en contact avec autre chose que nous-mêmes, que quelque chose nous arrive. Le « devenir » implique ainsi un lieu de rencontre dans un sens large du terme. Nous ne devenons nous-mêmes autres qu'en rapport avec *un autre objet* ou bien plutôt quelqu'un d'autre. D'autre part, ce *dehors* s'entend ici en un sens absolu : il ne s'agit pas simplement de ce qui est à l'extérieur de nous, mais aussi de sentir autrement, d'entrer en contact avec un monde d'évaluations et des sentiments, auparavant inconnus, au point d'être lancé hors de nous-mêmes. Il s'agit ainsi d'une série d'intensités, de mouvements, de précipitations, de suspens, de changements dans une différenciation intensive.

Nous affirmons par là un monde de possibilités de vie et de perspectives. Puisque, à vrai dire, toute rencontre a pour « objet » un être en devenir, non qu'il soit en train de changer, mais parce que ce que nous captions de lui ne relève pas de caractères identitaires stables. Les couples maudits, dit Deleuze, sont ceux qui postulent une homogénéité entre les personnes quand une rencontre ou une relation ne relève pas en réalité d'une mise en commun.<sup>32</sup> Pourtant quelque chose circule allant de l'un à l'autre et les reliant, sans être du tout commun à l'un et à l'autre.

En effet, une rencontre est constituée de deux expériences distinctes, qui ne peuvent être mises en

commun mais qui s'impliquent mutuellement, se présupposent réciproquement. Je suis objectivement en rapport avec l'autre, ayant objectivement capté quelque chose de lui et lui de moi. Il y a donc un devenir commun aux deux, unissant indiscutablement des vécus différents. Ce qu'éprouve l'un est inséparable du rapport avec l'autre, mais ils ne se confondent point ; par conséquent, les affects, de part et d'autre différents, ne se produisent pas l'un sans l'autre. Tentons, avec le philosophe François Zourabichvili, une première synthèse approximative :

Les termes de la relation se caractérisent par leur hétérogénéité radicale et irréductible [...] ; cette hétérogénéité n'empêche pas l'effectivité d'une relation qui, dès lors, se dédouble en deux rapports inverses mais solidaires, au lieu d'une relation simple entre un terme et un autre (la relation de l'un à l'autre n'est pas la même que celle de l'autre avec l'un) ; enfin (nous partions de là), cette double relation modifie l'économie interne de chacun des termes, et c'est pourquoi elle reçoit le nom de devenir [...]. La relation s'établit moins entre un terme et un autre qu'entre chaque terme et ce qu'il capte de l'autre, ou – cela est équivalent – entre chaque terme et ce qu'il devient, à la rencontre de l'autre.<sup>33</sup>

Désormais nous percevons mieux le risque d'une simplification et nous nous rendons compte combien les idées de fusion ruinteraieent le concept que Deleuze et Guattari mettent en évidence. Or, le « devenir » implique que quelque chose de l'autre, objectivement, se passe en nous. Le centre de la question, dit Zourabichvili, est celui d'une *identification sans identité*, d'une *communication sans mise en commun*, d'un rapport qui ne supprime pas l'hétérogénéité des deux termes, d'une relation dont nous affirmons jusqu'au bout à la fois l'effectivité et l'extériorité. En fait, le problème est de penser jusqu'au bout une relation à l'autre en tant qu'autre – insistent Deleuze et Guattari –, opérant par la différence et non par la similitude. Il y a rencontre où chacun pousse l'autre, l'entraîne dans sa ligne de fuite. Ce n'est pas affaire d'imitation, mais de conjonction.

En fait, nous parlons aussi de *sympathie* pour autant que capter, envelopper les rapports de l'autre, revient à envelopper la manière de sentir de l'autre. Capturer la manière de sentir et de se rapprocher fait que nous soyons capables de laisser une sensibilité étrangère travailler la nôtre, agir en elle au point de la changer. D'une certaine façon, cette sensibilité autre sentira comme nous sentons ; de même, notre vie et notre affectivité l'envelopperont. L'intérêt de Deleuze et Guattari consiste vraiment à penser cette rencontre, ou l'affect au sens fort du terme. Autrement dit, penser l'affect de la rencontre ou bien la *résonance de l'un dans l'autre*. Or si un autre sentir s'est objectivement logé en nous, bien qu'il ne soit pas le nôtre, et qui

<sup>32</sup> Cf. DELEUZE, G. *Pourparlers*. Paris : Minuit, 1990, p. 177.

<sup>33</sup> ZOURABICHVILI, F. « Qu'est-ce qu'un devenir, pour Gilles Deleuze ? » (Conférence prononcée à Horlieu, Lyon, le 27 mars 1997).

pourtant lui est attribuable, envelopper une autre sensibilité veut dire que nous sentons d'une façon autre que la nôtre.

Du point de vue philosophique, selon Deleuze et Guattari, envelopper l'autre dans une rencontre signifie incorporer à ses propres rapports des rapports hétérogènes comme hétérogènes. Un autre sentir se trouve objectivement en nous, de telle sorte qu'envelopper une autre sensibilité fait surgir un autre que nous. Cela veut dire en effet que nous sentons d'une façon autre que la nôtre. Objectivement cette rencontre nous fait sentir autrement, nous fait gagner une zone de nous-mêmes, nous fait sentir nous-mêmes autrement. C'est bien là l'irréversibilité du devenir. Deleuze et Guattari signalent donc par le devenir philosophique une synthèse de l'hétérogène : un hétérogène en enveloppe un autre ; un hétérogène résonne dans un autre.

En conséquence, « une synthèse disjonctive » prend la place et intervient à cet endroit. C'est-à-dire : les deux individus déplacent leur singularité, ils jalonnent un parcours d'existence, l'un se sent affecté par l'autre par cet « événement du devenir » où l'affect est inséparable de l'expérience d'une possibilité de vie. L'un ne devient que par son rapport à l'autre. Dans cette « synthèse disjonctive », tous deux se sont donc épousés, ils conjuguent leurs forces et quoique « distincts » au niveau de leur expression et contenu, ils deviennent indiscernables. En revanche, leur identité n'efface point la différence des natures. Voilà une réunion d'identités sans équivalence, une vraie communication : un événement se déroulant sur deux plans différents.

ii. « *Et le Logos s'est fait homme* » (Jn 1, 14)

Si du côté philosophique une « synthèse disjonctive » irréversible s'annonce quand nous accompagnons les mouvements de l'être en « devenir », comme nous venons de le voir, du côté théologique, il nous semble que nous nous rapprochons du *devenir-homme* du Fils de Dieu. Mais pour réaliser cela, Rahner affirme qu'il faudrait que le philosophe et le théologien abandonnent complètement le champ qui est le leur, et que, usant d'une méthode qui relève davantage de l'*a posteriori*, la méthode des sciences de la nature, ils déploient les structures fondamentales de l'histoire du monde. Selon lui, il est souhaitable que nous puissions montrer d'une façon plus concrète quels traits communs existent dans le devenir de ce qui est matériel, de ce qui est vivant, et de ce qui est spirituel. Plus précisément, comment ce qui est simplement matériel prélude, dans sa dimension propre, à la réalité supérieure de la vie, en une approche progressive de la frontière qui, par le jeu de l'autotranscendance, est à déborder en direction de l'esprit.

Rahner commence donc par admettre que si le monde est un et si, comme un, il a une histoire en

devenir, tout n'est pas là dès toujours et d'emblée. Il n'y a donc aucune raison de nier que la matière avait à évoluer en direction de la vie et de l'homme. Ce que de la sorte nous saisissons comme conceptuellement pensable : les sciences de la nature conçoivent un monde en devenir, dans lequel l'homme entre en scène comme produit de ce monde. Cette histoire est donc vue comme une histoire cohérente de la matière, de la vie et de l'homme. Cette histoire ne n'exclut pas des différences essentielles, mais elle les inclut. Ainsi, l'histoire n'est pas la permanence du même, mais le devenir de ce qui est toujours nouveau, de ce qui est plus, et pas seulement de ce qui est autre, comme disent les philosophes. De ce fait, cette histoire s'affirme justement dans une autotranscendance essentielle.

Dans la mesure donc où l'ordre supérieur englobe toujours l'ordre inférieur comme persistant en lui, il est clair que ce qui est inférieur, dans le développement de sa réalité et de son ordre propres prélude à l'avènement proprement dit de l'autotranscendance en ce qu'il la prépare ; il se met lentement en mouvement vers ces limites, dans une histoire qui ensuite se déborde elle-même dans l'autotranscendance proprement dite ; vers ces limites que l'on reconnaît clairement dépassées seulement à partir d'un déploiement plus clair de ce qui est nouveau, sans qu'on puisse les fixer en elles-mêmes avec précision et clarté.<sup>34</sup>

En ce sens, pour Rahner, si l'homme est l'autotranscendance de la matière vivante, l'histoire de la nature et l'histoire de l'esprit forment en l'homme une unité intérieure. Par conséquent, l'histoire de la nature évolue vers l'homme, se poursuit en lui comme son histoire personnelle et en lui est conservée et dépassée. De telle sorte que l'histoire de la nature humaine parvient à son but propre avec l'histoire de l'esprit et en elle. Autrement dit, l'histoire de la nature vient à son but dans l'histoire libre de l'esprit, et demeure là comme son constitutif intérieur. Ainsi, dans la mesure où l'histoire de l'homme inclut toujours en elle l'histoire de la nature, elle se trouve toujours au sein de sa liberté. Cela dit, l'homme n'est pas forcément un observateur spirituel de la nature, mais il en est partie prenante, parce qu'il doit mener plus avant son histoire. Et son histoire n'est pas simplement une histoire culturelle superposée à l'histoire de la nature, mais elle est aussi et surtout une transformation active de ce monde.

C'est ainsi seulement par une action spirituelle, et par conséquent par une spiritualité qui est action, que l'homme et la nature viennent de concert à leur but unique et commun. L'histoire de la liberté de l'esprit est donc enveloppée par la grâce de Dieu. De ce fait, le chrétien sait que l'histoire du cosmos, en tant que totalité, trouve son accomplissement réel malgré la liberté de l'homme, en elle et par elle. De là, l'essence

<sup>34</sup> RAHNER, K. « Jésus Christ ». Dans : *Traité fondamental de la foi*, p. 214.

de l'homme peut être vue à l'intérieur d'une conception fondamentale et globale du monde.

« [...] c'est justement cette essence de l'homme qui, par son autotranscendance suprême, libre, rendue gratuitement possible et pleine pour lui par Dieu même, cette autotranscendance qui, par l'autocommunication de Dieu, le porte jusqu'en Dieu même, qui « attend » son accomplissement et celui du monde dans ce que, en concepts chrétiens, nous appelons grâce et gloire ».<sup>35</sup>

Rahner considère aussi que le point de départ permanent et la garantie absolue en ce que cette autotranscendance, fondamentalement insurpassable et irréversible, réussit et se trouve déjà engagée, c'est ce que nous appelons « l'union hypostatique ». En ce sens, pour lui, l'Homme-Dieu est l'origine première de la réussite définitive du mouvement d'autotranscendance du monde qui le porte vers la proximité absolue du mystère de Dieu. Cette union hypostatique ne saurait être vue comme quelque chose qui différencie Jésus de nous, mais comme quelque chose qui doit advenir une fois et une fois seulement alors que le monde commence d'aborder sa phase dernière, son point culminant définitif et sa proximité radicale du Mystère absolu qui est Dieu Lui-même.

De là l'Incarnation apparaît comme l'origine nécessaire et permanente de la divinisation du monde en son ensemble. Dans la mesure où advient, en ouverture sans réserve, la proximité insurpassable au mystère absolu que Dieu est et demeure, et dans la mesure où cette phase définitive de l'histoire du monde certes déjà commencée, mais n'est pas encore achevée, le cours ultérieur de cette phase et son résultat demeurent naturellement enveloppés de mystère.<sup>36</sup>

Ce qui est clair et définitif dans la vérité chrétienne, c'est la remise inexorable de l'homme au Mystère. D'autre part, ce qui devient de plus en plus évident, selon Teilhard de Chardin, dans le cadre d'une évolution cosmique, c'est la loi de complexité-conscience. L'homme n'est pas un composé contradictoire, mais une unité (esprit et matière). Cette relation de réciprocité n'est pas simplement une relation statique, mais elle a une histoire. Il faut pour cela comprendre l'esprit et la matière, sans les séparer, comme des moments de l'homme en son unité, moments rapportés l'un à l'autre, inséparables et irréductibles.

C'est pourquoi il faut appliquer à la multitude humaine la loi fondamentale de l'évolution. Pour cela, Teilhard de Chardin explique que, de même que les cellules vivantes sont irrésistiblement poussées à s'unir entre elles, en arrangements de plus en plus complexes, de même les hommes sont irrésistiblement poussés à organiser et perfectionner leurs rapports sociaux. D'après lui, il existe une nécessité biologique en route. L'humanité marche donc vers des formes de

socialisation de plus en plus étendues, de plus en plus complexes et de plus en plus interdépendantes. Il serait donc inexplicable que cette évolution ne s'achève pas en un Dieu personnel, en un centre de convergence qu'il appelle le point Oméga et qui s'identifie à Jésus de Nazareth, devenu le Christ universel, tel que l'ont annoncé les écrits de saint Paul et de saint Jean.

Cela dit, Rahner nous invite encore une fois à considérer en toute simplicité que Dieu peut devenir quelque chose. Il insiste que Celui qui est immuable en Lui-même peut être muable en un autre, car Celui qui est l'Absolu a, dans la pure liberté de son indépendance infinie, qu'Il conserve toujours, la possibilité de devenir l'autre, de *devenir-homme*. Il est donc possible que Dieu, précisément en se dépouillant, se dessaisissant de soi, fasse de l'homme sa propre réalité. Et selon la foi, d'après lui :

Le phénomène par excellence est bien plutôt et tout justement le dépouillement de soi, le devenir, la *kénôsis* et la *génésis* de Dieu lui-même, qui peut devenir, parce qu'en faisant jaillir de soi quelque chose d'autre, il devient lui-même ce qui a jailli, sans pour autant lui-même devenir ce qui lui est propre, qui est l'origine même de tout. Parce que tout en demeurant dans son infinie plénitude, Dieu se dessaisit de lui-même (parce qu'il est l'Amour, c'est-à-dire la volonté de combler le vide – qui possède de quoi combler), l'autre prend consistance comme sa propre réalité à lui, en ce qu'il le possède comme sien. Inversement : parce qu'il veut vraiment posséder l'autre comme son bien propre, il l'établit dans sa réalité authentique. Dieu sort de lui-même, en personne, comme la plénitude qui se donne.<sup>37</sup>

Rahner fait remarquer par là que Dieu agit ainsi parce que, primordialement, il peut (et non il doit) librement s'introduire dans l'histoire, que l'Écriture l'appelle l'Amour, l'Amour dont la liberté prodigue est tout simplement indéfinissable. Par conséquent, dans la capacité qu'Il a de créer, de faire exister, de faire sortir le tout autre en soi de son propre néant, sans cesser pour autant d'être Lui-même, il n'est qu'un pouvoir dérivé, limité, secondaire, qui se fonde en définitive sur ce pouvoir primordial, bien que le pouvoir de créer soit dissociable de celui d'aimer. En effet, dans ces mouvements, le Créateur exprime son désir libre à la fois de se communiquer en acte d'Amour dans la Création tout entière et de s'autocommunicuer par l'Incarnation de son *Logos* divin.

Dès lors, nous parviendrons à mieux comprendre que c'est précisément le *Logos* divin qui est devenu homme, et qui est le seul à pouvoir le devenir, car la Parole qui fait advenir l'univers ne s'adresse pas à des choses qui ne sont pas susceptibles d'y répondre. Cette Parole exprime d'ailleurs une communication d'un sujet à l'autre et, d'une certaine façon, c'est un discours qui s'énonce, comme nous l'avons vu. La Parole n'est pas sans la

<sup>35</sup> Ibidem, p. 208.

<sup>36</sup> Ibidem, pp. 208-209.

<sup>37</sup> RAHNER, K. « Méditation 12 : L'Incarnation de Dieu », p. 173.

réponse qu'elle appelle et suscite – comme nous le montre Joseph Moingt :

La parole créatrice est celle que Dieu adresse à un être capable de lui répondre, qu'il crée pour cela capable de parler et dont la parole est associée immédiatement à celle de Dieu : unique Parole créatrice qui sépare du cosmos un sujet parlant et qui se diffracte dans la multiplicité des noms que celui-ci, en réponse à Dieu, donne aux choses pour les séparer de l'informe. Il fut ainsi *fait*, par un *dire* unique et commun, parce que Dieu n'est *pas sans* l'homme (comme l'a dit justement Karl Barth), ni l'homme sans le monde (ce qu'il a peut-être moins bien vu). [...] voilà pourquoi le chrétien interprète la parole créatrice comme celle qui s'échange au sein de la Trinité entre le Père et son Verbe dans le « milieu » communiquant qui est l'Esprit Saint.<sup>38</sup>

De fait, la manière dont nous avons compris le « dire créateur », en tant que *dispositif énonciatif* au cœur du Prologue, commande « l'intelligence du faire » et de son « devenir dans le monde ». Si ce dire est conçu dans l'ordre de la communication, de l'échange et de l'appel, le faire créateur et son devenir dans la chair de Jésus de Nazareth se laisseront comprendre dans le registre symbolique du don, de l'amour, d'une offre de liberté, d'une mise en relation, d'une histoire commençante, d'un partenariat, toutes significations qui sont les harmoniques d'une parole vive, du *Logos* éternel de Dieu Lui-même.

De ce fait, Joseph Moingt souligne que la parole créatrice ne saurait être autre que celle par laquelle Dieu se dit Lui-même par son *Logos*. Car il n'y a qu'une Parole, et l'acte de parler n'est rien d'autre pour Lui que l'acte d'être, à savoir : d'exister en relation à un autre. Ainsi, Dieu est Père par l'acte de se dire dans et à un autre, qui existe comme un autre lui-même. Or, l'Être de Dieu, soustrait à toute nécessité comme à toute détermination, ne se définit par rien d'autre que par la liberté d'être Soi-même. C'est ainsi que le *Logos* reçoit la parole que lui adresse le Père comme l'appel à exister dans la liberté d'un être-autre, comme l'appel de son amour infini à se répandre dans le monde. Il exprime donc au Père son consentement, et cet accord réciproque, qui scelle la relation du Père au *Logos* dans leur être commun, donne l'existence à l'Esprit Saint, lien vivant de leur intercommunication, preuve en acte que le Père reste uni au *Logos* en son être-autre, quand il s'énonce dans le monde.

En outre, bien que Rahner nous ait fait remarquer qu'il ne s'agissait pas de prouver le sens de ce *devenir-homme* par les déclarations du Magistère officiel de l'Église, il admet pour autant que quiconque se tourne vers une véritable compréhension du Mystère doit, dans un mouvement spirituel, prendre distance à l'égard des formules dogmatiques et, de retour à elles, trouver le sens de ce qu'il a compris dans son parcours existentiel et herméneutique. À cet effet, les énoncés de

*La Constitution dogmatique sur La Révélation Divine* (Dei Verbum) s'enrichissent et prennent tout leur sens quand ils affirment qu'en ces jours qui sont les derniers, Dieu nous a parlé par son Fils (cf. He 1, 1-2), après avoir, à bien des reprises et de bien des manières, parlé par les prophètes. De même, quand ils annoncent qu'Il nous a envoyé son Fils, le *Logos* éternel qui éclaire tous les hommes, pour qu'il demeure parmi nous et nous fasse connaître les profondeurs de l'Être divin en devenir (cf. Jn 1, 1-18).

« Jésus-Christ donc, le Verbe fait chair, « homme envoyé aux hommes », « prononce les paroles de Dieu » (Jn 3, 34) et achève l'œuvre de salut que le Père lui a donnée à faire (cf. Jn 5, 36 ; 17, 4). C'est donc lui – le voir, c'est voir le Père (cf. Jn 14, 9) – qui, par toute sa présence et par la manifestation qu'il fait de lui-même par ses paroles et ses œuvres, par ses signes et ses miracles, et plus particulièrement par sa mort et sa résurrection glorieuse d'entre les morts, par l'envoi enfin de l'Esprit de vérité, achève en l'accomplissant la révélation, et la confirme encore en attestant divinement que Dieu lui-même est avec nous pour nous arracher aux ténèbres du péché et de la mort et nous ressusciter pour la vie éternelle. L'économie chrétienne, étant Alliance Nouvelle et définitive, ne passera donc jamais et aucune nouvelle révélation publique n'est dès lors à attendre avant la manifestation glorieuse de notre Seigneur Jésus Christ (cf. 1 Tm 6, 14 ; Tt 2, 13).<sup>39</sup>

Désormais, nous comprenons mieux ce que veut dire : le *devenir-homme* du Fils de Dieu. L'ouverture au Mystère et à sa dynamique propre sont la condition de possibilité d'une saisie compréhensive de ce Tout singulier et originaire en devenir *en* nous et *pour* nous. Dès lors, c'est Jésus-Christ lui-même qui nous invite à une compréhension beaucoup plus radicale de notre vie humaine, car « [...] le *Logos* devient homme, son humanité n'est pas donnée à l'avance ; elle est ce qui devient et naît à l'essence et à l'existence dans la mesure exacte où le *Logos* de fait se dépouille de soi ». <sup>40</sup> Cet homme est précisément comme homme dessaisissement de Soi de Dieu dans leur dessaisissement de soi commun. Car, pour Rahner, Dieu saisit dans sa révélation justement quand Il se dessaisit de Lui-même, quand Il se révèle comme l'Amour, quand Il voile la majesté de cet amour et se montre sous les traits ordinaires de l'homme. Effectivement, Il est l'Amour et, par nécessité de nature, la merveilleuse possibilité de Se donner librement.

En conséquence, Rahner nous donne la possibilité d'ébaucher une définition de l'homme, le prédicat de cette proposition initiale : « Et le *Logos* s'est fait *homme* » (Jn 1, 14), en pénétrant dans l'abîme de ce que son mystère a de plus profond et de plus obscur. Ce qui naît de la liberté de Dieu, quand Celui-ci se dit Lui-même et profère sa Parole dans le vide du néant.

<sup>39</sup> DOCUMENTS DE VATICAN II (*Constitution Dogmatique sur la Révélation Divine*) : DV 4.

<sup>40</sup> RAHNER, K. « Méditation 12 : L'Incarnation de Dieu », p. 174.

<sup>38</sup> MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », p. 293.

Rahner appelle le *Logos* incarné le chiffre de Dieu et, selon lui, ce chiffre est l'homme, plus précisément, le Fils de l'homme, du fait que quand Dieu veut être non-Dieu, l'homme apparaît.

Cela dit, si Dieu Lui-même est homme et le demeure dans l'éternité, aucune théologie n'a le droit de se faire une petite idée de l'homme. Car ce serait se faire une petite idée de Dieu, lequel demeure le Mystère sans fond – admet Rahner. L'homme est ainsi, dans l'éternité, le mystère proféré par Dieu, participant toujours au Mystère qui le fonde. En tant qu'il est mystère inépuisable dans la béatitude de l'amour, cet homme doit toujours être reconnu dans cette dignité : il est l'auto-expression de Dieu et, en même temps, l'être fini habité par la Parole infinie de Dieu.

Ainsi, de « l'Être » au « Devenir » du *Logos* divin, de même que pour tout être humain, nous nous trouvons dans un carrefour où la christologie est le terme et le commencement d'une anthropologie. D'abord parce que cette anthropologie, dit Rahner, Dieu Lui-même l'a formulée en proférant sa Parole comme notre chair dans le vide du non-Dieu et du péché. En ce sens, comme nous l'avons vu, cette théologie est devenu *théologie discursive* parce que nous ne pouvons pas la proférer sans passer par le *Logos*, le Verbe incarné dans la chair de Jésus de Nazareth, c'est-à-dire la chair de l'être humain tout simplement. Ce parcours et cette énonciation discursive du « *Logos* en devenir » nous obligent ainsi à confesser – par le Christ, avec lui et en lui – un Dieu qui est là où nous sommes et encore plus : que nous ne pouvons le trouver que là. En admettant cela, nous admettons aussi que :

S'il y demeure l'Infini, ce n'est pas à dire qu'il est infini « aussi » là et quelque part ailleurs, mais que le fini a acquis une profondeur infinie. Il n'y a donc plus d'opposition à l'Infini, il n'y a plus que ce que l'Infini Lui-même est devenu, pour ouvrir à toute la finitude, au sein duquel il s'est Lui-même fait « partie », accès à l'Infini.<sup>41</sup>

En d'autres termes, pour les hommes, l'Infini s'est fait accès à l'Infini, dans l'exacte mesure où il est devenu la réalité du rien, où il est devenu homme. Cela entraîne des conséquences encore plus fortes et plus profondes pour tous les chrétiens. Car celui qui assume son être d'homme et confesse le *Logos* devenu homme dans la chair de Jésus de Nazareth, celui-là assume le Fils de l'homme, parce qu'en lui Dieu a assumé l'homme. Le *devenir-homme* du Fils de Dieu entraîne ainsi le devenir homme de chacun de nous, du fait que Dieu est devenu homme, c'est-à-dire : Il est devenu notre prochain.

C'est là toute la Loi et les prophètes : « Tu aimeras le Seigneur ton Dieu de tout ton cœur, de toute ton âme et de tout ton esprit : voilà le plus grand commandement. Le second lui est semblable : Tu aimeras ton prochain comme toi-même » (Mt 22, 37-39).

C'est là aussi la perfection dans l'amour : « Quant à nous, aimons, puisque lui nous a aimés le premier. Si quelqu'un dit : 'J'aime Dieu' et qu'il déteste son frère, c'est un menteur : celui qui n'aime pas son frère, qu'il voit, ne saurait aimer le Dieu qu'il ne voit pas » (1 Jn 4, 19-20). Grâce à ce commandement que nous avons reçu du Christ, « que celui qui aime Dieu aime aussi son frère » (1 Jn 4, 21), nous passons maintenant au devenir homme de l'homme.

### c) *Le devenir homme de l'homme*

Le parcours de « l'Être » au « Devenir », et plus précisément « l'énonciation du *Logos* en devenir », au sein du Prologue de l'évangile selon saint Jean, nous a rendu capables de voir encore plus loin pour professer avec l'Église notre foi. Or, il a plu à Dieu, dans sa bonté et sa sagesse, de se révéler Lui-même et de faire connaître le mystère de sa volonté, dès avant la fondation du monde (cf. Ep 1, 3s). Il détermina ainsi d'avance que nous serions pour Lui des fils adoptifs par le Christ, le *Logos* fait chair, en ayant dans l'Esprit Saint accès auprès de Lui, pour *devenir participants* de la nature divine. Dieu qui crée (cf. Jn 1, 3) et conserve toutes choses par le Verbe, donne ainsi aux hommes dans les choses créées un témoignage incessant sur Lui-même (cf. Rm 1, 19-20) ; voulant de plus ouvrir la voie du salut d'en haut, Il s'est manifesté aussi Lui-même, dès l'origine, à nos premiers parents.<sup>42</sup>

L'homme est donc un mystère. Non, il est le mystère ! – dit Rahner. Mais nous ne le sommes pas en étant indigence qui s'ouvre au Mystère de la plénitude incompréhensible de Dieu ; au contraire, nous le sommes bien plutôt parce que Dieu exprime un jour ce mystère comme étant le sien. En ce sens, la créature humaine, à partir de son fondement essentiel le plus intérieur, est entendue comme possibilité de pouvoir-être-assumée, du fait de fournir un « matériau » pour une possible histoire de Dieu. Ainsi, dans son *devenir-homme*, le *Logos* crée la réalité humaine en l'assumant, affirme Rahner, et l'assume en s'extériorisant lui-même. De fait, le Christ est le plus radicalement homme, et son humanité la plus autonome, la plus libre, parce qu'elle est l'humanité assumée, posée comme autodiction de Dieu. « C'est de façon créatrice que Dieu ébauche la créature en l'instituant à partir du néant, dans sa propre réalité, distincte de Dieu, comme *la grammaire d'un auto-énoncé possible de Dieu* ». <sup>43</sup>

La Révélation n'est donc pas seulement l'enseignement de Jésus dans les évangiles. Certes, en sa propre personne, il est le révélateur de Dieu et de par son humanité et sa cohérence interne il nous aide à *devenir hommes* à notre tour. Pour cette raison justement, il nous faut poursuivre l'annonce kérygmatique de cette Révélation aujourd'hui encore et

<sup>42</sup> Cf. DV 2-3.

<sup>43</sup> RAHNER, K. « Jésus Christ ». Dans : *Traité fondamental de la foi*, p. 252.

<sup>41</sup> Ibidem, p. 176.



susciter l'adhésion au Christ pour que d'autres puissent devenir hommes à leur tour, selon un processus d'identification mutuelle établie entre Jésus et ceux et celles qui croisent son chemin. Tout cela exprime bien les soucis de l'Apôtre : « Comment l'invoquer sans d'abord croire en lui ? Et comment croire sans d'abord l'entendre ? Et comment l'entendre sans quelqu'un qui proclame ? Et comment proclamer sans être d'abord envoyé ? » (Rm 10, 14-15). Car l'adhésion présuppose la foi, la foi présuppose l'écoute, l'écoute présuppose l'annonce et l'annonce de la parole a besoin que quelqu'un la porte et qu'il soit envoyé pour la répandre dans le monde. Il faut donc élargir « le cercle du devenir homme » par l'énonciation du *Logos* divin, puisqu'il nous unit au Père qui est en lui et il nous fait communier à l'Esprit Saint pour devenir véritablement des êtres humains à son Image.

Jésus se présente ainsi comme l'homme *pour* et *avec* les autres. Il se présente comme le signe même de l'Amour aux yeux de l'humanité, ce qui est à la racine de lui-même : l'homme pour un Autre. À vrai dire, cette histoire se réalise toujours et partout par l'offre de la grâce aux hommes libres de tous les temps et de toutes les conditions. Ainsi, la grâce de Dieu universellement à l'œuvre, comme le dit Rahner, présente une tangibilité historique lorsque, en certains points déterminés de l'espace et du temps, et du fait de leur enchaînement, Dieu, par la révélation de sa *Parole* atteste sa volonté de sauver le monde. De même, la Révélation nous donne accès au salut, du fait qu'elle anticipe la vision de Dieu, de telle sorte qu'elle est l'acte par lequel Dieu Se communique en communauté de vie *tel qu'il est* – comme l'affirme Joseph Moingt.<sup>44</sup> Et parce que la Révélation est l'œuvre du « *Logos* en devenir », depuis le commencement, il s'ensuit qu'elle est l'histoire de la Trinité *pour* nous, *en* nous et *avec* nous.

En outre, le Prologue johannique confère une portée universelle et éthique à notre histoire. Il marque la continuité de l'histoire de la Révélation par la présence du *Logos* au commencement depuis la Création. Il montre aussi la réalisation pleine de cette histoire par la venue du *Logos* dans la chair, par laquelle Dieu manifeste la plénitude de son Être pour nous, puisqu'il nous appelle à nous reconnaître en frères dans son Fils. De fait, « à tous ceux qui l'ont accueilli, il a donné pouvoir de devenir enfants de Dieu, à ceux qui croient en son nom, eux qui ne furent engendrés ni du sang, ni d'un vouloir de chair, ni d'un vouloir d'homme, mais de Dieu » (Jn 1, 11-13); pour, finalement, bénéficier de l'accomplissement et recevoir grâce sur grâce « Oui, de sa plénitude nous avons tous reçu, et grâce pour grâce » (Jn 1, 16).

C'est ainsi que l'idée du salut apparaît depuis toujours comme constitutive de l'homme, puisque, selon Rahner, elle implique l'autocommunication de

Dieu en Lui-même comme la force la plus intérieure de notre existence et comme notre but. Elle manifeste aussi notre lutte et notre aspiration à tout faire pour devenir ce que nous pouvons être et ce que nous désirons devenir. De là, si l'être humain se sent limité dans son accomplissement par la mort, par le mal et par la fatalité, pour sauver sa vie et la réussir, il doit surmonter tout ce qui y fait obstacle.

Néanmoins, le panorama chrétien du salut est bien plus large qu'il n'apparaissait, il touche à tout ce qui fait échec à la réalisation pleine de l'homme et il ne se limite pas au péché. Car, en effet, pécheur ou non, selon Bernard Sesboüé,<sup>45</sup> l'homme est en toute hypothèse devant Dieu dans la situation d'un besoin radical de salut. En tant que créature, il est un être fini, habité par une vocation, celle de connaître Dieu, de le voir et de communier à sa propre vie. Il ne peut pas s'accomplir parfaitement comme homme par ses propres forces. Il ne peut pas à lui seul réaliser sa vocation, il ne peut s'accomplir comme homme qu'en Dieu.

D'autre part, cette idée de tenir d'un autre son accomplissement est funeste à l'homme, précisément parce qu'elle l'empêche de devenir lui-même par lui-même. Ainsi, bien que nous comprenions cette objection et que Dieu soit devenu objet de soupçon pour tant d'hommes d'aujourd'hui, des théologiens comme Gesché soulignent qu'il faut y regarder de plus près et se demander s'il ne s'y trouve pas quelque malentendu qui touche à la méconnaissance de l'importance de l'altérité.<sup>46</sup> Car l'homme n'est pas un être qui peut se passer des autres, et enfermé en lui-même il perd son être. L'altérité est donc un facteur constitutif de l'identité humaine. L'autre est justement celui qui, par son altérité même, nous appelle, nous convoque, nous fait sortir de l'enfermement en nous-mêmes et nous permet d'accéder au plus intime de nous-mêmes. L'autre devient à la fois pour nous : grâce et salut. En conséquence, toute autonomie commence par être provoquée par une altérité qui nous appelle à devenir pleinement les hommes que nous sommes.

En ce sens, le Christ se présente à nous comme cette médiation d'une altérité qui sauve. En Jésus, mort et ressuscité, chaque être humain réalise non pas seulement que Dieu existe, mais qu'il existe pour lui, avec lui et en lui et qu'il veut être son libérateur et lui donner sa propre vie. Il l'aime et l'homme existe et toute sa vie prend sens et valeur éternelle. L'homme découvre ainsi que l'acte sauveur que Dieu accomplit pour lui est aussi l'acte d'un homme comme lui, engageant librement sa vie dans une mission de salut,

<sup>45</sup> Cf. SESBOÜÉ, Bernard. « Le sauver et le salut. Problématique ». Dans : *Jésus-Christ l'unique Médiateur*. Essai sur la rédemption et le salut. Paris : Desclée, 1988, pp. 1-120.

<sup>46</sup> GESCHÉ, Adolphe. « Topiques de la question du salut ». Dans : *Dieu pour penser V. La destinée*. Paris : Cerf, 1995, pp. 27-70.

<sup>44</sup> Cf. MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », p. 335.

nous arrachant tous aux forces du mal et réalisant en lui, pour nous, le passage à Dieu son Père. Par ailleurs, celui qui nous réconcilie avec Dieu et nous communique une telle adoption filiale est l'unique Médiateur (cf. 1Tm 2, 5-6), parce qu'il est vraiment Dieu et vraiment homme.

De ce fait, Dieu Lui-même, dans sa grandeur inexprimable, dans son existence éternelle, nous a saisis et introduits dans cette existence éternelle qui lui appartient. Ainsi, Jésus-Christ, en tant qu'homme-Dieu, est à son tour la cause opérante, propre et unique, de notre salut. Il est, en tant que Fils de Dieu, notre salut même et l'accès de grâce à Dieu le Père – soutient Rahner. D'autre part, en tant que celui qui, dans l'unité de sa personne, possède l'essence divine, venant du Père par génération éternelle, et la nature humaine, venant de la Vierge Marie, il est celui qui, dans son être et dans son œuvre, constitue l'unique et exceptionnelle réunion entre Dieu et sa création à racheter. Il est en ce sens un Médiateur tel qu'il n'y en a pas d'autre que lui. De telle sorte que si tout homme veut réussir sa vie, l'idée du salut doit d'abord y faire écho.

Après Jésus-Christ, on ne peut rien dire de vrai, d'authentique, de concret sur Dieu sans le confesser comme Emmanuel, comme Dieu-avec-nous, comme le Dieu de notre chair, le Dieu de notre nature humaine, le Dieu de nos signes humains dans les sacrements, le Dieu de nos autels, comme le Dieu qui est né de la Vierge Marie et se trouve ainsi comme homme parmi nous, homme et Dieu en une seule personne.<sup>47</sup>

De ce fait qu'il est le Dieu vivant, véritablement homme et Dieu, la théologie, en tant que champ de foi et science de Dieu, montre aussi le visage d'un homme. Et pour qu'elle soit aussi une théologie authentique, elle doit, de façon vraiment nécessaire et pas seulement accessoire, bien montrer, dans son accomplissement le plus intime, une théologie qui exalte l'homme et qui, en conséquence, nous révèle ce Dieu qui se communique avec nous. Or, comme ce que Dieu nous donne, ce n'est pas en fin de compte son don créé mais Lui-même, c'est le Dieu éternel même qui vient à l'homme, qui par sa grâce agit en cet homme, en sorte que celui-ci ouvre librement son cœur de petite créature, pénètre toute sa splendeur et l'immensité de vie de Dieu.

Cela dit, l'homme est toujours invité à chercher le fondement de son être et de sa liberté par-delà l'horizon des certitudes courtes. Ainsi, l'être humain, doit être guidé par une espérance invincible et constitutive, de telle sorte que seul un acte de foi peut l'engager en certaines voies, puisque l'homme ne peut pas tout vérifier par lui-même et à tout instant – reconnaît Gesché. Il doit donc renoncer à ses prétensions et à ses illusions de pouvoir tout contrôler par lui-même, parce que, au fond, l'homme avance en raisonnant, mais il avance aussi en croyant. Ce que cette force vive de la

foi délivre et libère en nous, selon Rahner, c'est notre capacité de nous ouvrir et de nous déterminer au-delà du seul vérifiable, pour oser tenter notre aventure humaine de nous définir au plus haut de nous-mêmes, d'inscrire le fini dans l'Infini.

De plus, « pour une christologie, d'un point de vue humain, et donc aussi d'un point de vue de théologie fondamentale, il est légitime de partir de la relation qui existe de fait entre le chrétien croyant et Jésus Christ ».<sup>48</sup> C'est pourquoi, pour Rahner, celui qui laisse Jésus lui dire la vérité ultime de sa vie, et qui confesse que dans Jésus et dans sa mort Dieu lui a dit la parole ultime, celui-là accueille Jésus comme le Fils de Dieu, tel que l'Église le confesse, quelle que soit la façon dont résonne pour lui-même la conceptualité mal venue en théorie, par laquelle est formulé le déploiement croyant de son existence. D'après lui, celui qui assume son existence, et donc son humanité, en silencieuse patience, (dans la foi, l'espérance et l'amour), qui l'assume comme le mystère qui se cache au mystère de l'amour éternel et porte la vie dans le sein de la mort, celui-là – même s'il ne le sait pas – dit oui au Christ.

Voilà le parcours ! Celui qui assume son *être homme* et travaille son *devenir homme*, en se laissant façonner par le Christ, celui-là a accueilli le Fils de l'Homme, parce qu'en lui Dieu a assumé l'homme. C'est ainsi que le *devenir-homme* du Fils de Dieu pousse le devenir homme de chacun de nous, car Dieu Lui-même est devenu homme dans la chair de Jésus de Nazareth, et s'est fait notre prochain. L'Unique est devenu à la fois le proche et le lointain, celui qui doit être à la fois accueilli et aimé. Effectivement, toute la Loi et les Prophètes trouvent leur accomplissement dans cette perfection d'amour qui déborde et qui dépasse toutes les limites humaines quand nous nous disposons à écouter l'énonciation de Celui qui nous a aimés le premier.

C'est ainsi que la nature humaine devient, par l'Incarnation du Fils, l'énonciation du *Logos* en devenir, objet de la connaissance et de la puissance créatrice de Dieu au fond de chacun de nous. Quand cela arrive, naît justement ce que nous pouvons appeler une nature humaine transfigurée : le Fils est à la fois l'image parfaite du Père et de l'homme. Il est l'homme possible. Il rend l'homme toujours possible, parce qu'il se pose et il s'exprime ainsi lui-même. Il met en évidence un caractère d'ouverture relationnelle radicale et il nous invite à faire de même dans nos vies.

### III. CONCLUSION

L'échange de parole du Dieu Trinité se laisse écouter dans le monde. Le Père n'est pas sans le Fils : « Je ne suis pas seul, dit Jésus, le Père est avec moi »

<sup>47</sup> RAHNER, K. *Marie mère du Seigneur*, p. 37.

<sup>48</sup> RAHNER, K. « Jésus Christ ». Dans : *Traité fondamental de la foi*, p. 232.

(Jn 16, 32), de même qu'il n'est pas sans l'homme, car « Il nous a choisis en Christ avant la fondation du monde » (cf. Ep 1, 4). L'aventure de Dieu avec les hommes se fait entendre, et nous voici renvoyés à l'histoire de la Révélation qui nous montre comment le Père, le Fils et l'Esprit Saint travaillent conjointement pour le salut du monde. La *Parole* se manifeste ainsi dans la multiplicité des gestes d'amour communiqués à la Création depuis le commencement et cette communication atteint l'événement majeur de la relation de Dieu avec nous, son autocommunication, par l'acte irréversible de l'Incarnation du *Logos* divin – son *devenir-homme* dans le monde.

En effet, la *Parole* est tout près de nous, sur nos lèvres et dans nos cœurs (cf. Rm 10, 8) et quand Dieu se révèle à l'homme, quand Il lui dit une parole divine, il faut que cette communication se produise dans une parole humaine. Dieu précisément ne peut parler à l'homme qu'avec des paroles que l'homme puisse comprendre et qui soient par conséquent des paroles humaines. Le rapport entre la *Parole* de Dieu et la parole de l'homme dans la parole de la Révélation, comme nous l'avons vu, est ainsi multiple et à tel point que si la *Parole* de Dieu ne se liait pas à une parole humaine, elle ne dirait rien à l'homme. Selon Rahner, c'est dans cette impuissance qu'elle acquiert un quelque chose de plus : elle devient réalité dans le milieu de son autre, elle devient de fait la réalité de son autre.

C'est justement dans ce processus que se produit le *devenir-homme* du Fils de Dieu et le devenir homme de l'homme, du fait que la révélation trinitaire est la voix qui s'énonce, puisqu'elle découvre à chacun de nous notre propre mystère. L'expérience du *Logos* venant dans le monde est ainsi l'expérience de chaque être humain appelé, lui aussi, à sortir de soi pour s'accomplir dans l'autre, à risquer de se perdre en allant à la rencontre des autres. La doctrine trinitaire annonce donc son intelligibilité dans cette expérience de la personne humaine saisie par la personne divine dans le même carrefour où se croisent l'anthropologie et la christologie. De fait, seule une *grammaire* d'un auto-énoncé possible de Dieu, comme dit Rahner, pourrait dresser la carte de ces relations et articuler pour l'être humain le terrain où il fonde sa relation avec Dieu pour féconder en même temps sa relation avec le monde créé et avec les autres créatures et les autres hommes, ses frères.

Une « grammaire de relations », comme celle évoquée par Rahner et annoncée par Joseph Moingt, puisque l'Être en devenir révèle un Dieu qui parle et « il ne parlerait pas à travers l'opacité de la création s'il ne parlait en lui-même, non à soi, d'une parole monologuante qui ne pourrait que l'enfermer dans sa solitude, mais à d'autres lui-même, d'une vraie parole dialoguante qui est l'extrapolation d'un Je et d'un Tu ». <sup>49</sup>

<sup>49</sup> MOINGT, J. « Dieu qui vient à l'homme, t. II-2 », p. 190.

C'est ainsi qu'Il nous adresse sa *Parole* et nous invite à y répondre avec générosité. Son *Logos* est appel et envoi, car avec lui le Père appelle son Fils à l'existence et l'envoie dans le temps. Ce circuit de langage qui appelle et envoie dévoile par l'acte de communication un Dieu avec nous. Le « pour nous » de Dieu le Père qui nous livre son Fils n'est donc pas pure condescendance, il appartient à son Être en tant qu'Il est Amour. C'est sa « manière d'être » en relation au monde par et dans son Verbe et son Esprit.

Telle est l'identité de Dieu Trinité, une communauté ouverte aux relations, telle est notre identité. Tel est le *devenir-homme* du Fils de Dieu, l'énonciation d'un langage intersubjectif qui unifie, tel est notre appel et notre envoi : devenir hommes unifiés et bien intégrés dans le monde, champ d'humanisation où Dieu advient *pour* nous, *en* nous et *avec* nous. Pour cela, Jésus lui-même nous appelle à porter notre regard sur son intimité avec Dieu, sur sa « manière d'être » *pour* Dieu, *en* Dieu et *avec* Dieu, quand il dit : « que tous soient un comme toi, Père, tu es en moi et moi en toi », afin que s'accomplisse notre salut : « qu'ils soient un comme nous sommes un, moi en eux et toi en moi, qu'ils se trouvent accomplis dans l'unité » (cf. Jn 17, 21-23).

Conformer le *nous* humain au *nous* divin est donc par excellence le contenu de la Révélation. Cela nous remplit d'espérance « et l'espérance ne déçoit point, parce que l'amour de Dieu a été répandu dans nos cœurs par le Saint Esprit qui nous fut donné » (Rm 5, 5). De même, l'Esprit nous donne la force, car Lui, qui est au-delà de toute connaissance et de tout entendement, Lui l'indicible (1 P 1, 8), l'inexprimable, l'ineffable (2 Co 9, 15), pour nous rendre à notre tour image de Dieu, est devenu Lui-même, par amour des hommes, Image du Dieu invisible (Col 1, 15), de manière à prendre forme en nous, pour que nous, à notre tour, nous nous transformions, jusqu'à devenir ce que nous étions à l'origine.

Au fond, la profondeur du devenir homme à notre tour à l'issue du *devenir-homme* du Fils de Dieu est inépuisable. Son dynamisme nous entraîne dans un mouvement éternel de désir qui répond à l'image d'une source, comme celle évoquée par Balthasar : bien que l'image soit bonne, elle ne suffira jamais. Elle ne révélera que la « surface » de l'eau, son jaillissement reste sans fin et à chaque fois il est encore plus profond. À vrai dire, chemin faisant, peu importe le point où nous en sommes, nous resterons toujours en marche et toujours au commencement. Pourtant, cette image nous console. Nous serons toujours accompagnés, car : « Au commencement était le *Logos*, et le *Logos* était auprès de Dieu, et le *Logos* était Dieu » (Jn 1, 1).

Supposons que quelqu'un se tienne debout, près d'une source. Il admettra ce jaillissement sans fin qui toujours monte de l'intérieur et se verse en dehors, il ne dira cependant jamais qu'il a vu l'eau entière. Car comment

verrait-il celle qui est encore cachée dans le sein de la terre ? Et même s'il restait très longtemps à côté de cette ébullition, il serait toujours au commencement de sa vision de l'eau. Car jamais l'eau ne se lasse de couler et sans cesse elle recommence à sourdre. Il en est de même de celui qui regarde vers cette beauté divine et infinie : comme ce qu'à chaque instant il trouve est toujours plus nouveau et plus paradoxal que ce que sa vue avait déjà saisi, il ne peut qu'admirer ce qui, à chaque instant, se présente à lui, mais son désir de regarder ne se fatigue jamais, car les révélations auxquelles il s'attend seront toujours plus magnifiques et plus divines que tout ce qu'il a déjà vu.<sup>50</sup>

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<sup>50</sup> In Cant. H. 11; I, 1000 AB ; cf. *Didyme l'Aveugle*. P. G., 39, 1649 C. (Cité par : BALTHASAR, U. H. von. *Présence et pensée. Essai sur la philosophie religieuse de Grégoire de Nysse*. Paris : Beauchesne, 1942, pp. 124-125).



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## Chevalior Sivaji Ganesan's Tamil Film Songs Not Only Emulated the Quality of the Movie but also Contains Ethical Imports that can be Compared with the Ethical Theories – A Retrospective Reflection

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**Abstract-** This is a research work that discusses the great contributions made by Chevalior Shivaji Ganesan to the Tamil Cinema. It was observed that Chevalior Sivaji film songs reflect the theoretical domain such as (i) equity and social justice and (ii) the practice of virtue in the society. In this research work attention has been made to conceptualize the ethical ideas and compare it with the ethical theories using a novel methodology wherein the ideas contained in the film song are compared with the ethical theory. Few songs with the uncompromising premise of patni (chastity of women) with the four important characteristics of women of Tamil culture i.e. acham, madam, nanam and payirpu that leads to the great concept of chastity practiced by exalting woman like Kannagi has also been dealt with. The ethical ideas that contain in the selection of songs were made out from the selected movies acted by Chevalier Shivaji giving preference to the songs that contain the above unique concept of ethics.

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## I. INTRODUCTION – THE HUNDRED YEARS OF INDIAN CINEMA

Hon'ble Chief Minister of Tamil Nadu Manbumigu Puratchi Thalavi Amma Selvi Dr.Jayaraman Jayalalitha (most reverentially called as Amma) delivered a thought provoking speech on the eve of 100<sup>th</sup> Anniversary of Indian Cinema that gives the details about how cinema came in to existence and how it was used as a vehicle for educating the common man (1). It is therefore important to reproduce part of the speech that was delivered by Hon'ble Amma as it is relevant to the scope of the research work:

Though Lumière Brothers of France who gave shape to launch silent movies to the world of cinema, the pride goes to *Dadasaheb Phalke who produced silent movies in India. We celebrate the Centenary year of Indian Cinema on the basis of release of the movie Raja Harishchandra*, produced and released by him in 1913. Thereafter Sri Nateasa Mudaliar produced a silent movie by name Keechaga Vadam and released in 1916.

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Thereafter a movie by name Alam Ara was produced in Hindi and released in the year 1933. The first movie in Tamil was Kalidoss screend in 1931. It started as silent movies and changed to speaking movies and colour pictures. It has undergone structural changes as admired by people.

The Chief Minister continued - when I was acting in the film industry if a film runs for 100 days that was considered as a great achievement. The producers organize a big function and give away memorilla to the actors and actresses. When a particular movie runs for 100 days was considered as great achievement, is it not astonishing when the Indian Cinema attained 100 years that makes us to delve in the ocn of happiness! Those who helped the growth of Indian Cinema the Producers, those who establish the studios, Dada Saheb Palke, AV Meiyappa Chettiar, Naki Reddy, Chakrapani, SS Vasan, Sriramulu Nayudu, MMA Chinnappa Devar, Modern Theatre's Sundaram, LV Prasad, PR Pandulu and P.Sundaram. Famous Directors such as Sathyajit Ray, Beemal Roy, Vedanta Ragaviah, A Beemsingh, K.Shankar, Vitalacharya, Paa.Neelakandan, AC Thriologachandar, Krishnan Panju, Yogananth, P.Ponnaiah, AP.Nagarajan. Peraringar Anna created a revolution in Tamil Nadu through his great screen play writing and it is Puratchi Thalaivar M.G.Ramachandran who propagated new messages through the media to the general public. Famous actors like Thiyagaraja Bagavathar, P.U.Chinnappa, Kalaivanar NS Krishnan, Nadigar Thilagam Sivaji Ganesan, Gemini Ganesan, N.T.Rama Rao, Akileni Nageswara Rao, Udayakumar, Rajkumar, Prem Nazeer, Sathyan, K.A.Thangavelu, Chandra Babu, Nagesh, Dilipan, Raj Kapoor, Devananth, P.S.Veerappa, M.N.Nambiar, S.P.Subbiah, S.P.Rangarao, Elangi, Gummudi Venkateshwara Rao, Famous stage actors like T.K.S.Brothers, Viswanatha Doss, Sahasra Namam, famous film actress like Kannamma, P.Banumathi, T.A.Maduram, T.R.Rajakumari, Pandariboi, Nargis Dutt, Madhu Bala, Padmini, Savithri, Devika, Vijayanthimala, Jamuna, Saroja Devi, Anjali Devi, Sowkarjanaki, Krishnakumari, Suryakanthan, TP Muthulakshmi, Famous photographers such as Nagaraja Rao, Venkatachari, Sarathi. Famous dance directors such as

K.M.Dhandayudhapani Pillai, Mohan Lal, Hisonlal, K.K.Chopra, Thangappan, Sampath, Gopala Krishnan, Sri Krishnamurthy, Vembatti Sathyam. Famous music directors like G.Ramanathan, Naushad Ali, Shankar Jaikisan, KV Mahadevan, Viswanathan Ramamoorthy, Ilaya Raja, Hemand Kumar, Ramachandra, Madan Mohan, Laksmikanth Peraralal, Adi Narayana Rao. Famous lyrics writers like Pattukottai Kalyanasundaram, Kannadasan, Marudhakasi, Vali and famous play back singers like TM Soundararajan, Sreekazhi Govindarajan, PB Srinivas, Muhamad Rafee, Krishna Kumar, Kandasala, AM Raja, famous female play back singers like P Leela, Jikki, Latha Mangeshkar, Aasha Bosele, Gita Dhat, P.Susheela, S.Janaki, Jamuna Rani, LR Eswari – indeed their services are laudable.

Though it was films that play an important role in propagating the changes that took place in politics, in public life, in languages and the indifferences among the divisions but when we talk about films that made inroads in politics Puratchi Thalaiver MGR alone comes to our hearts. It is not an over statement to say that it was films that is the foremost among all the innovative development that took place in the civilization of mankind. Before cinema was invented it was music, literature, arts, dance, drama that were used to entertain and educate them. With these arts and the scientific advancement made in technology from time to time were used in cinema and that is the reason why cinema is attracting the attention of majority of the masses unlike any other art or entertainment. In short it can be said that cinema has become an inevitable part of human life. The pride of propagating the stories of puranas, history of India's freedom fighters and the socialistic ideology among the people is the media or

cinema. It is the cinema that makes one to see at one place the scenic beauty and wonders of far away of the world. The movie industry has created employment opportunities to many. To the students and educators it creates opportunities to learn in multivarious ways. The films greatly help to propogate the political functions, the public works that took place and the welfare schemes offered to the masses.

#### a) *Inrode of Tamil Cinema*

When the Indian film industry was producing movies on the basis of stories, from the puranas and kings who were popular in the ancient past; few movies on social movements such as Menaka, Anathai Pen and Sabapathi were produced. After the release of Nam Iruvar (we two) in 1947 by AVM Productions many movies on the basis of social evils were produced. It should be emphasized here that the screen play written by Peraringer Anna, for movies such as Velaikkari (Servant Maid) or Ore-Iravu (one night) on the basis of social evils attained great success, and Anna became popular for his undisputed intellectual contributions during 1940's, and people begun to look at Ariger Anna with awe and majesty. *But it was Kalaiger's Parasakthi that stunned the Tamil Audience and it became the "Paradise Lost" for Tamil people in terms of lively and scintillating dialogues in chaste Tamil that people had begun to admire his writings with awe and majesty. The hero of the movie was none other than Sivaji Ganesan, it was his first movie that had garnered all the fame to announce to the public in a trumpet voice that this master class will rule the roost of Tamil cinema and live in the minds of Tamils for ever (2).*



In his scholarly article Robert L Hardgrave states that the New York Times carried an article describing film star involvement in the politics of Tamil Nadu as having a touch of California". He further states, that "although Bombay is usually considered the capital of the Indian film world, it is within south India that film has

made its greatest impact (Robert L. Hardgrave, Jr) (3). Robert L Hardgrave also denotes that socially appealing films were launched in Tamil Nadu right from 1936 which was an infusion to politics. While the congress in Tamil Nadu made early in-rode in the film, in terms of bringing light to the social atrocities took place in the society,

however, most of the congressmen looked on the media of cinema with contempt. C. Rajagopalachari's view of the cinema as the source of moral corruption was predominant in their minds. However, *Dravidar Munnetra Kalazhagam (DMK)* took film seriously as a vehicle of political mobilization. The interview Hardgrave had with the great lyric writer Kaviyarasu Kannadasan came to light that congressmen never realized the power of film. Kannadasan said that they decried the Cinema and we used it. DMK introduced symbols and references and the party rode the rising popularity of cinema and film artists like MGR brought great popularity to the DMK lead by Anna. Like the movies that had great insight pertaining to social emancipation, it is an undisputed fact that film songs also carried socially appealing ideas that had become popular among the masses and it is not a mere exaggeration to say that certain movies ran because of its popular supper hit songs with mellifluous music that also bears the fact of unparalleled appealing content of social and ethical relevance. However, research towards film songs carrying socially and ethically appealing ideas are absent. These songs so meaningful and written in chaste Tamil language. It may be due to lack of emphasis or the melodious tunes composed by the legendary musicians like M.S.Viswanathan and T.K.Ramamoorthy that overshadowed the content of the lyrics. Therefore, this research pursuit is an attempt to address this anomalous situation.

#### b) Objective of the Research Work

- To narrate the combined efforts of the producer, the lyric writer, the music composer and the actor to make the film song to compliment and emulate the content of the movie.
- To narrate the great acting skills, determination and sheer commitment of Chevalior Sivaji in taking the movie to the hearts of the men and women in the society.
- To contextualize the meaningful songs of Sivaji Films written by eminent writer Kaviyarasu Kannadasan and compare it with the relevant ethical theories using a novel methodology specially designed to make a comparison with the ethical ideas contained in the selected film songs with the ethical theory postulated by W.D.Ross.

## II. SONGS AND MUSIC RULED THE ROOST

History of world cinema denotes that certain movies became popular because of its super-hit songs. For example, Broadway melody was a super hit movie in the 1930's, which hit the box office at US\$ 3.00 million. Music and its lyrics attracted the attention of millions of fans. In collaboration with Arthur Freed, who wrote the lyrics, Brown compiled an impressive list of

standards. These include "You Were Meant for Me," "You're an Old Smoothie," "Broadway Melody of 1929," "All I Do Is Dream of You" and "Alone" *The Broadway Melody (4)*. Again the film *The Great Ziegfeld* released in 1935 amazed the world of cinema by its scintillating songs (*The Great Ziegfeld (5)*). In 1944 *Going My Way* composed by Robert had certainly dominated the Hollywood. A biggest comedy but infused music in the movie and become highest grasping movie, that had hit the box office of the value of 7.5 million dollars that had made even the Pope to offer accolades. This movie had won seven Oscar Awards in all the categories. One of the biggest successes in film in the 1930s, and the pride of MGM at the time, it was acclaimed as the greatest musical biography to be made in Hollywood and still remains a standard in musical film making. Again in 1951 *An American in Paris* known for its success towards music – exclaimed The New York Times September 30, 1964, (6). In 1960's *Leyoned Bird – West Side Story* won Oscar, in all the categories, including the best music and best song more to say that more innovation had been made, in sound mixing in the movie and stood as the first and foremost in the innovation of sound mixing, and paved the way for more exploration in the future not only in the Hollywood film industry; but also in other film industry as well. Released on October 18, 1961 through United Artists, the film received high praise from critics and viewers, and became the second highest grasping film of the year in the US. The film was nominated for 11 Academy Awards and won 10, including best picture (as well as a special award for Robbins), becoming the record holder for the most wins for a movie musical. The following speech delivered by former Chief Minister of Tamil Nadu Selvi Dr.Jayaraman Jayalalitha who herself was a famous actress in Tamil Cinema wherein she had obtained the name of Kalai Selvi means versatile in the art of cinema. Jayalalitha was trained in classical music, western classical piano, and various forms of classical dance, including Bharatanatyam, Mohiniattam, Manipuri and Kathak. She learnt Bharatnatyam and dance forms under K.J.Sarasa (7). As a striking beauty in her heydays, a talented actor in her prime and as the favourite co-star and political heir to Tamil matinee idol, MGR, Jayalalitha was an iconic figure in Tamil consciousness (8). Besides she herself was a play back singer sung number of songs in Tamil Cinema and it is appropriate to consider the authoritative speech made by Amma to consider it as the basis for emulating the present research work as it speaks about the contributions made by MS Viswanathan and Ramamurthy in producing ever green songs that were listened by millions of Tamils. The speech also contains how MSV-TKR pair composed their songs with the use of various instruments to enthrall the audience. Let us move on to the content of speech.



### III. MUSIC AND FILM SONGS AND THE UNASSILABLE CONTRIBUTIONS MADE BY MSV-TKR COMBINATION - ADDRESS BY FORMER CHIEF MINISTER OF TAMIL NADU PURATCHI THALAIVI DR. JAYARAMAN JAYALALITHA

*Music is a disciplined and processed beautiful sound. Music is a wonderful instrument that enslaves man-kind and animals too. Music is a bridge that integrates the hearts of mankind. It unravels feelings and emotions such as sadness, happiness and curiosity. That is the reason why it is hailed by the nobles that anyone could be attracted by music and even the earth will dance to the tune of music. I wish to place on record here that films are to be produced to guide the people in the right path. Though cinema is an instrument for the various professionals and artists to display their skills of acting, I urge that the producers to produce films that propagates forward thinking ideas among the youths that is bereft of violence and affect the morale in terms of caste and religion. God is in the form of an embodiment of mellifluous music of sentamil; such songs in Tamil are plenty that soothes our minds and prevail in our memories perpetually. From those olden days to this day musicians such as G.V.Ramanna, K.V.Mahadevan, Adhi-Narayanarao, Chelapathi Rao, Dahkshinamurthy, S.M.Subbianaidu, Ilayaraja and various others have composed numerous mellifluous songs. They have also introduced new and innovative nuances in music. Viswanathan and Ramamoorthy combination is one among those who produced various outstanding and everlasting songs that lives in our hearts. The songs composed by them contain humming, chorus, sounds of the birds with the use of modern instruments that make our minds to delve in their melodies and exist in our hearts forever. Though the songs enacted by the kings of melodies became famous and remain everlasting in our minds due to the facts such as the story selection, the performance of actors and actress; the contributions made by the directors and the sound directors; more importantly the contributions made by eminent lyric writers such as Kannadasan and Vali and how they wrote these songs; the uncompromising way of singing by the play back singers such as P.Suseela, TMS, PBS, S.Janaki, L.R.Eswari, M.S.Rajeswari, P.Leela, Jickey, Sreekali Govindarajan, Jamuna Rani, A.M.Raja, Balasaraswathi, AL Raghavan, Sarojini, Vani Jayaram but it is because of the sole reason that these songs were composed by the combination of Viswanathan and Ramamoorthy.*

These songs spread and pervaded every nook and corner of the society. I have admired various things from my childhood days such as the air, the moon, the earth, the trees, the plants, the creepers, the flowers and they form part of my life. Like-wise the music of

Viswanathan and Ramamoorthy has been absorbed in my life. I grew along with their music. There is no end to the grandeur of the music of Viswanathan and Ramamoorthy. It has the power to attract people from all age group. The songs composed by them in 1950-60's lasts in the minds of people even today. They have become popular and famous when I was a child. Those days there were no latest communication gadgets such as computers, CDs, DVDs, only gramophone and radio was in existence. Children of this age will not know what is gramophone at all and it is bewildering - how they (MSV & TKR) attain fame without these communicative gadgets. Their songs were both admirable and composed on the basis of Carnatic music - that is the reason why their songs became immortal. Their songs will prevail in us by watching it in the theatres. These songs thus prevailed in me when I was a child and they will last till my last breath. I came to know that Carnatic music giant DK Pattamma used to shed tears whenever she listened to the Song "sonnathu nee thana sol sol enuyire". Myself witnessed a TV interview wherein Veenai Gayathri displayed the tune "nineikatherintha maname" in her veena when asked by the interviewer whether she listen to film-songs. This shows the fact that Viswanathan-Ramamoorthy pair had attracted the attention of those Carnatic musicians who generally do not pay attention to film songs - that is the greatness of this pair. They gave the feeling of taking us to an entirely new world through their music. To put it in a nutshell, it is this pair that produced outstanding music in accordance with the change of time, imbibing modern methods and innovation in their music and took the music to an entirely new direction. They gave importance to musical instruments and involved numerous musical instruments to compose songs. The fame of introducing world music to Tamil film songs belong to them alone. They have not only composed songs in Tamil language but also composed songs in Telegu, Malayalam, Kanada and Hindi as well. My mother took me to Raja Annamalai Mandram in 1963 to a function wherein Viswanathan and Ramamoorthy were conferred with the title of Mellisai Mannargal at that time I thought of felicitating them that dream has been realized through Jaya TV today.



Chief Minister Presenting the Award to Viswanathan and Ramamoorthy (Kings of Melody)

As the above qualitative and academically enriching speech on music and film songs by former Chief Minister of Tamil Nadu who herself was an impact actress with versatility of classical dancing and mellifluous playback singing; D.B.S.Jayaraj reaffirms that there were songs to denote all aspects or phases of life like birth, death, romance, marriage, heartbreak, separation, reunion, friendship, sorrow, joy celebration, sibling affection, brother-sister bonds, motherly love, husband-wife relationship; there was a Tamil film song for every occasion and every mood in life. Musical excursions by the Viswanathan-Ramamurthy duo into what was uncharted territory for Tamil film music at that time brought about a qualitative change in film songs. D.B.S.Jayaraj further held that (8a):-

- The film songs and their sequences were integral part of the film that were used to narrate the story effectively, which were greatly resulted in the commercial success of a film. The director, lyricist and music composer would discuss among themselves about the film sequence for which a song was required. Except for rare instances, the songs were recorded before the scenes were shot. Film songs and their sequences were integral part of the film that reflect the story and the director, lyricist and music composer would sit together to decide the film sequence for which a song was recorded except for rare instances the songs were recorded before the scenes were shot.

It is also important to understand that lyric writers like Kannadasan, Pattukotiar, Marudhakasi and Valli never deviated from the path of writing beyond what was held by the great treatise like Tholkapiam, Purananoru and Agananoru. These ancient books enunciate the character or virtue expected by both men and women in the Tamil Society that is why Tamil language is not only known for its rich grammar but also enunciate the ethical way of life leading to emancipation.

When these great lyric writers set their mind to write to woman character in the movie they tried to picture them in the four characteristics i.e. *acham*, *madam*, *nanam* and *payirpu*. *Acham* means fear while *nanam* means shyness; *madam* means keeping silent as if she does not know; *Payirpu* means when she happens to be touched by person other than husband she develops an attitude of aversion, all these four qualities form basic necessity to become a chaste woman (*pathini*). Often one can find these lyric writers quote the great Kannagi in their song in praise of a woman character in a movie.

While the above speech narrates the nuances of Tamil cinema music and how MSV and TKR enthralled the Tamil audience with their mellifluous music the American Academy of Paediatrics gives the staggering report on bad effects created by Rap Music.

#### IV. AMERICAN ACADEMY OF PAEDIATRICS

Of late, there were bewildering outcomes that are reported in the American Academy of Paediatrics which grievously notes adverse and staggering effects created by rap music that panics the listener and goes to the extent of altering their character and they go wild and commit mistakes resulting in crimes. Lyrics of some music genres, such as rock, heavy metal, rap, and new emerging genres such as reggaeton, have been found to revolve around topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. The songs that should be intended to gratify the sense had become anti-sensual and created damage to the souls of innocent children who should be tamed and shown the right path in the society. Given the above adverse results the American Academy of Paediatrics made the following recommendations (10):

- Paediatricians should become familiar with the role of music in the lives of children and adolescents and identify music preferences of their patients as clues to emotional conflict or problems.

- They should explore with patients and their parents what types of music they listen to and music videos they watch and under which circumstances they consume these media.
- Pediatricians should encourage parents to take an active role in monitoring the type of music to which their children and adolescents are exposed and to be aware of the music they subscribe.
- Pediatricians should encourage parents and caregivers to become media literate.
- Pediatricians should sponsor and participate in local and national coalitions to discuss the effects of music on children and adolescents to make the public and parents aware of sexually explicit, drug oriented, or violent lyrics on CDs and cassettes, in music videos, on the Internet, and in emerging technologies.
- Performers should serve as positive role models for children and teenagers. The music-video industry should produce videos with more positive themes about relationships, racial harmony, drug avoidance, nonviolent conflict resolution, sexual abstinence, pregnancy prevention, and avoidance of promiscuity.

## V. RATIONALE AND IMPORTANCE OF THE STUDY AND THE RESEARCH GAP

While the thought provoking, realistic wisdom thrown by the former Chief Minister of Tamil Nadu on the positive effect of melodious music that soothes and integrates the hearts of the people irrespective of caste, creed, religion above all rich or poor, the greats and the ordinary, it is bewildering to read the adverse results the American Academy of Paediatrics". The conclusion arrived by the American Academy of Pediatrics (pediatrics.aappublications.org) on the adverse and staggering impact created by rap music that panics the listener that would go to the extent of altering the listener's character indeed a matter to be considered very seriously in order to save the future of the young people of every society as these days information explosion everyone is connected globally before they go wild and commit errors resulting in crimes ((pediatrics.aappublications.org) www.pediatrics.org) (9).

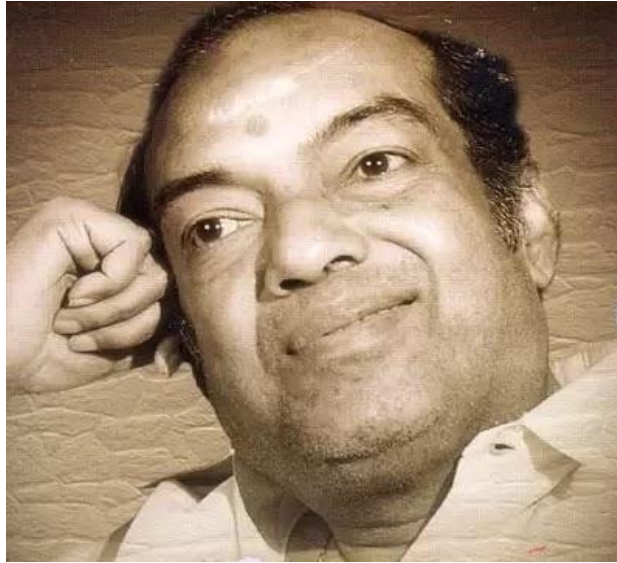
Unlike the above staggering reports, it should be noted that Chevalio Shivaji's film songs contain lyrics with ethical import. This research paper addresses these praiseworthy contents of the songs with the comparative analysis of the relevant ethical theories. It has become an undisputed fact that providing quality songs in the movies always engaged the attention of the producers and directors. Beyond these two important functionalities in production of movie is the production of quality song with meaningful lyrics. The heroes of the movies also concerned about the contents of the song;

as they play the part in the movies which would be viewed by millions of their fans. In the past the researchers made a conspectus approach to evaluate the socially relevant ideas that contain in the Bharat Ratna Dr.Marudhur Gopala Menon Ramachandran's (Dr.MGR) film songs and also compared the ideas with the relevant theories; such an effort fulfilled an academic ambition and resulted in conceptualizing and establishing the fact that *MGR film songs addresses the issue of equity and social justice, Right to Education, Denounces corruptive practice and Uphold Moral fabric of the society through the practice of virtue. More importantly these ideas are compared with relevant theories in this research work. Therefore, this academic endeavor bears the fact that lyrics of the classical Tamil film songs indeed contain chaste ideas of social emancipation.* Super-heroes who attained matinee idol status like Makkal Thilagam MGR took upon himself to produce not only quality movies but also paid personal attention to produce quality songs as he thought that good messages can be disseminated through songs and thereby millions of his fans will get the message and the society as well (10). In this research paper an attempt has been made to analyse selected film songs that contain rich philosophical imports of Shivaji Ganesan's film songs. Such an effort will not only result in testing a methodology adopted in the above research work and redress the anomalous situation that no researches about Sivaji Ganesan's film songs were conducted.

## VI. DETERIORATION IN THE QUALITY OF FILM SONGS - KAVIARASU KANNADASAN

Peer and eminent personality like the great Kaviarasu Kannadasan, who wrote thousands of meaningful songs; with philosophical import expressed concern over deteriorating music including contents of the lyrics. "Knowingly or unknowingly the quality of music is deteriorating apart from Carnatic Music, all other forms of music are losing their grammar" says Kannadasan. It starts somewhere, and ends at no man's land, and we were bound to listen to such music. The contents of the lyrics are inferior and below par, even to the ordinary prose. The situation was not that bad fifteen years ago, wherein good poetries were converted to lyrics of cine songs. Acknowledging the laudable services rendered by legendary music director KV Mahadevan, who took in to consideration the lyrics written by him using classical (sangam) Tamil words, Kannadasan opines that it is because of the introduction of cabaret songs in Tamil Cinema, the situation had become worse. The folk village songs composed by KV Mahadevan and MS Viswanathan which were admired by millions Kannadasan opined that these musicians knew the nuances of folk village songs, and with their deep rooted dedication they gave life to the lyrics. Indeed those days

were golden days wherein thousands of Kannadasan poems were turned to lively lyrics; to the songs of popular Tamil movies (11).



*Kaviyarasu* was regarded as *Aasukavi* in the Tamil cinema that means he can compose poems instantaneously on a given concept. One of the great work done by Kaviyarasu i.e. treatise known as *Yesu Kaviam* (history of Lord Jesus) a 400 page book that was written on the request of Christian Missionary was released one year after his demise. The first copy of the book was received by the then Chief Minister Bharat Ratna Marudhur Gopalamenon Ramachandran.

a) **MEGA TV'S AMUDHA GANAM**

The Mega TV brings out a one hour program in the morning 8.00 A.M. to 9.00 A.M. very gracefully presented by Director Shri.V.Aadhavan. The manner in which he presents with subtle details always helped the researcher in fine tuning the scope and general out come of the research work. Mega TV also brings out a program from 9 to 10 A.M. on Sundays Endrum MSV. It is a live consort wherein the legendary M.S.Viswanathan shares his views on composing a particular song. The intricacies discussed in many of the episode and the manner in which Director Aathavan articulates the conversation enhanced the knowledge of the researcher interms of how a particular song is recorded. The researcher place on record his sincere appreciation on the services rendered by MEGA TV in this regard. In his presentation on 21.5.2020 it was reported that it was asked to J.P.Chandrababu who in his opinion the best actor in Tamil Movies. Chandrababu immediately replied it was none-other than himself. It was again asked to him that whom he considered next to him as the best actor – he replied it is Sivaji. The message went to Sivaji Ganesan. However, Sivaji did not mind the opinion of Chandrababu. When PR Pandulu was searching for an equivalent character actor to perform along with Sivaji in

the movie *Sabash Meena* – Sivaji himself suggested the name of J.P.Chandrababu. This shows the generosity of Sivaji Ganesan who would have crossed all mundane pride of being the *Nadigar Thilagam* in accommodating careless comments of his fellow actor. This piece of information was also reported in *The Hindu* October 02, 2009 that it was Sivaji who suggested Babu's name for the role. When he was approached, Chandrababu demanded one rupee more than the amount paid to Sivaji Ganesan, and Pantulu agreed to it with a smile! (12).

## VII. A BIRDS EYE VIEW ABOUT SIVAJI GANESAN'S LIFE

Vizhuppuram Chinniah Ganesan *alias* V.C. Ganesan, was born on 1<sup>st</sup> October 1928, in Vizhuppuram. His ancestors hailed from Soorakkottai of Thanjavoor District. His father Chinnaiappillai Mandrayer was a railway employee and a freedom fighter and his mother Rajamani was a house wife. Inspired by a street drama on *Veerapandia Kattabomman*, Ganesan left his studies at a very young age (i.e. when he studied class-II) along with his classmate Radhakrishnan more popularly known as "Ka Ka". They joined as child artists in a drama troupe called *Bala Gana Sabha* at Madurai and subsequently moved to Ethartham Ponnusamipillai. Radhakrishnan, who is said to have introduced Sivaji Ganesan to his theatre group, also acted with him in the much-acclaimed „*Manohara*'. The *Hindu* reports that they shared a special bond, and had a great regard for each other. Sivaji, according to members of Radhakrishnan's family, would visit him often and the two actors would fondly revisit the time they had spent on different shooting spots (13).

From child roles Sivaji gained entry as hero and made a name for himself in the drama called Sivaji Kanda Indhu Rajyam written by Peraringer Anna and attained national fame in the 1952 block buster movie "Parasakthi" screen play written by the great Tamil Scholar Muthuvel Karunanidhi popularly known as mutamil aringer, later became the Chief Minister of Tamil Nadu. This Karunanidhi-Sivaji combination worked wonders and every film they collaborated had become success. Notable among them were Thirumbi Paar, Manohara, Kuravanji and Iruvar Ullam. Later other scriptwriters, such as MS Solaimalai, Sakthi Krishnaswamy, Aaroor Das, and „Vietnam Veedu" Sundaram, were able to provide dialogues to Sivaji Ganesan (14). Sivaji Ganesan played a wide range of characters, from god and king to commoner. Whether it was the mercurial Chola emperor Raja Raja Cholan, Lord Siva, Lord Muruga, Saivite saint Appar, Vaishnavite saint Periyaalvar says Jeyaraj. D.B.S. Jeyaraj also states that Sivaji had an astounding capacity to synchronise lip and body movements to playback renditions making it appear as if he was actually rendering these songs. Singers Chidambaram Jeyaraman, Seerkazhi Govindarajan and A.M.Raja in the earlier days and T.M. Soundararajan later gave voice to his songs, making the singing and speaking voices blend as an indivisible entity. T.M. Soundarajan's voice suited Sivaji most. Sivaji's own voice was woven into songs at times. Two memorable songs are 'Vannathamizh Pennoruthi Vandhaal' by C.S. Jayaraman in Paavai Vilakku and 'Thendrolodu Udan Piranthaal Senthamizh Pennaal' by T.R. Mahalingam in Rajarajachozhan (15). D.B.S.Jeyaraj quotes a surprise that "Sivaji himself paid tributes to L.V.Prasad saying it was Prasad who taught him the rudiments of acting for the camera". Jeyaraj also states that it was Sivaji's tragedy as years progressed enabled him to display his acting talent. D.B.S. Jeyaraj further indicates that the book titled 'Indian Film,' co-authored by former Columbia University Professor Erik Barnouw along with his research student Dr.Subrahmanyam Krishnaswamy, claims that in Madras one of the most astonishing phenomena is film star Sivaji Ganesan. "For some years in the Madras film industry scores of film workers – producers, directors, actors, writers, technicians – have at all times been dependent on the favorable decisions of Sivaji Ganesan. His nod secures financial backing. Because of his central importance, script, cast and choice of director are all subject to his approval. During his precious appearances at the studio he works with speed and precision, and can be so charming to co-workers that he is adored by all. Then he is off again, leaving anxiety as to when he will return once more.

*Indeed Shivaji had acted in about 307 movies of these 296 were in Tamil; six were in Telugu two in Hindi and Kanada and one in Malayalam. More than 170 of the movies ran for more than 100 days in the cinema halls of Tamil Nadu; 16 of these ran for 25 weeks spanning the*

*period from 1953 to 1975. Sivaji himself in his autobiography says – "During the period of my life when I was extremely busy, the studios would assign rooms exclusively for me during the different shifts. I worked in three shifts (7am-1pm), (2pm-9pm), (10pm-5am). I used to work twenty hours a day, and on odd days return home for four hours of rest. Many a time I would run through the day's schedule and move to the next studio to begin the following day's work. I compensated for my sleep deprivation by napping whilst travelling in the car and during breaks."* Like the film Parasakthi, Veerapandia Kattbomman has also attained fame. It is not an overstatement when we say that many school boys 60 years ago saw Sivaji as Veerapandia Kattaboman. *Gautaman Bhaskaran commentator and movie critic makes the following critical analysis on the two famous movies such as Parasakthi and Veerapndia Kattbomman (16).*



The evergreen film has the credit of becoming the first Tamil film to receive international awards for Best Film, Best Actor, and Best Music Director at the 1960 Afro-Asian Film Festival in Cairo in addition to winning the National Film Award for Best Feature Film in Tamil under the „Certificate of Merit“.

The best way is to consider the film that truly made him a household name in Tamil Nadu. The film, directed by BR Panthulu, was based on his war against the British and titled *Veerapandiya Kattabomman* and released on this day 60 years back. Sivaji, in his authorised biography, said that he was prompted to seek a career in acting only after watching *Kambalaththaar Koothu* (street play) on Kattabomman's life. Even after achieving success in filmdom, Sivaji involved in his own drama company Sivaji Nadaga Mandram. Once, while passing by Kayaththaru (where Kattabomman was hanged by the British) with noted playwright Sakthi Krishnaswamy, Sivaji mentioned that he had always desired to play Kattabomman's character. The writer obliged his proposal. With the added help of Tamil scholar Ma Po Sivagnanam and other writers, he began writing the play. The play was first staged in 1957 and was soon made into a film.

Even today, the dialogues of *Veerapandiya Kattabomman* are popular among school children and aspiring actors. This was possible only because of Sivaji's exemplary performance, be it his pitch or body language — though one is doubtful if Kattabomman himself had spoken in pure Tamil since he was of Telugu descent (17).

#### *Charitable Attitude and Generosity of Sivaji: (18)*

- Gave Rs.1.00 lakh for the mid-day meal scheme announced by Karmaveerar Kamaraj (he handed over the money to the then Prime Minister Pandit Jawaharlal Nehru).
- Gave Rs.2.50 lakhs to start an Industrial Training Institute at Madurai (Bodi).
- His wife Smt.Kamalambal gave 400 soverigns of gold ornament to the then Prime Minister Lal Bagadur Sastry towards donation for the relief of India-Pakistan war and Sivaji Ganesan had given his 100 soverign fountain pen to the then Prime Minister for the same cause.
- Offered Rs.25,000/- for the disaster funds for the disaster happened at Maharashtra
- Erected Statue for Chatrapati Sivaji at Pune on his own expense
- When the world Tamil Congress took place at Chennai Sivaji erected Statue for Thiruvalluvar.
- Procured the land where Veerapandia Kattaboman hanged to death (i.e. at Kayathar) and erected a statue for Veerapandia Kattabomman on 16<sup>th</sup> July 1970 that was inaugurated by Karmaveerar Kamaraj in the presence of Neelam Sanjeeva Reddy. After maintaining this place Sivaji handed over the site to the Government of Tamil Nadu ordered for the construction of a Mani-mandapam and the same was inaugurated none other than Puratchi Thalaivi Amma, the Chief Minister of Tamil Nadu on 18.5.2015.

- Accepting the request of B.M.Sankarapillai of Columbu Sivaji Ganesan enacted a drama called “En Thangai” along with his troop on 30.11.1953 at Jintupatti Murugan Takies, Columbu for the benefit of Mulai Hospital, Columbu and donate the total ticket collection of Rs.25000/-.

*SS Rajendan made accolades to Sivaji in the following manner:*

I have acted along with Sivaji in movies which are not witnessed by the field of media. After Parasakthi I also acted with Sivaji in the movies like Paman, Manohara, Raja Rani, Rankonradha, Deivapiravi, Senthamarai, Alayamani, Kunkumam, Pachai-vilakku, Kai-kodutha Deivam, Santi, Palani these are very successful movies and earned great collections. There were instances wherein attempts were made to separate me from Sivaji. Why should you act along with Sivaji how much did you gained monetarily? I answered them in the following manner:

Movies acted by me along with Sivaji are welcomed by the masses and gets more profits none of the movies had failed. The movie by name Palani which was considered a failure had earned what was spent on it. Though I could not get more profit however, I get more salary share in the profit only in the movies acted along with Sivaji. Sivaji liked the movie Kai Kodutha Deivam among all the movies I acted along with him. In the celebration on the success of the movie Sivaji remarked that I acted better than him in the movie. No one will appreciate in that manner. Sivaji alone is a

perfect actor. When I became the Raja Sabha MP he came to my house and took part in the dinner and after everyone went away *Sivaji told me that you can become Raja Sabha MP at any point of time but Tamil Nadu has lost a good actor* (19).

#### *Awards and honours*

He was the first Indian actor to win a 'Best Actor' award in an International film festival, the Afro-Asian Film Festival held in Cairo, Egypt in 1960 and is also referred to as 'The Marlon Brando of Indian Cinema'. He has also won the President's Award for more than 12 times for his performance in various films. He was also honoured with civilian awards such as Padma Shri, Padma Bhushan and Dada Saheb Palke Award, the highest award in India for people involved in film industry. Sivaji Ganesan's most prestigious award was the 'Chevalier' in 1995, awarded by the National Order of the Legion of Honour in France. The French Republic confers this honour to the most original and talented personalities, for their remarkable contributions in the field of Arts and Literature in France and all over the world (20). *The above are a bird's eye view on the life of the great actor. It is now necessary to proceed with the analysis of the research work before that the methodology of the study has to be explained.*

### VIII. METHODOLOGY OF THE RESEARCH WORK

A new methodology that was adopted for a Ph.D. Research Work by the first author by way of "Context" has been adopted to make theoretical comparison with the Film Songs of Sivaji relevant to the ideas of Ethical Values concerning this paper. Accordingly, each "Context" will contain - translation of the song in English; interpretation of the sum and substance of the song and a Critical Analysis has been made at the end of Each Context. The critical analysis makes possible the comparative analysis of the content of the song with the respective theories:

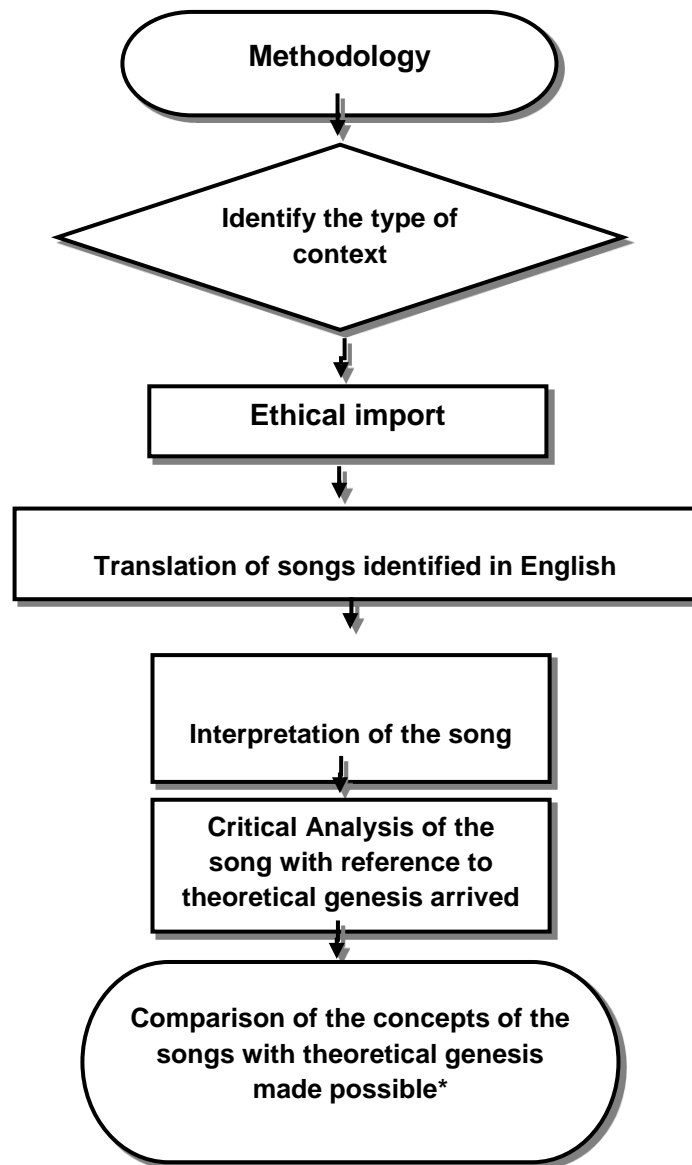


Figure-1: Diagrammatic Representation of Methodology of Context (Virtue)

*\*Though every context deals with the aspects of comparison but a table of comparison of contexts is found to be essential which is aimed to explain which song of the context coincides with the theoretical genesis arrived at. This approach makes the research work more heuristic wherein essential clarity of confluence of contexts with respect to theoretical genesis arrived are cross-verified@*

@ Those who use this methodology may acknowledge by quoting Bharat Ratna Dr.MGR's film song research methodology by Saravahana.





Sivaji replied the lyrics were written so critically by Kannadasan, the tune was composed by MSV so mellifluously and the play back singer TM Soundararajan sung the song very gracefully and to do justice to this great combination I took time to think of a style to synchronise the trible combination of immaculate lyrics, mellifluous tune and gracefull singing - let there be suiting tomorrow see me in action (21). One can see in the above u-tube wherein hundreds of listerners after watching the singing style of SPB gave their opinion.

Context-B

Consider another song written by Sri.Kannadasan - Sung by TM Soundararajan in the film "Karnan" -- film, written and directed and produced by: B.R. Panthulu; Padmini Pictures:

உள்ளத்தில் நல்ல உள்ளம் உறங்காதென்பது  
வல்லவன் வகுத்ததடா  
கர்ணா, வருவதை எதிர்கொள்ளடா  
தாய்க்கு நீ மகனில்லை தம்பிக்கு  
அண்ணனில்லை  
ஊர் பழி ஏற்றாயடா நானும் உன் பழி  
கொண்டேனடா  
நானும் உன் பழி கொண்டேனடா  
மன்னவர் பனி ஏற்கும் கண்ணனும் பனி  
செய்ய உன்னடி பணிவானடா கர்ணா..  
மன்னித்து அருள்வாயடா கர்ணா, மன்னித்து  
அருள்வாயடா..  
செஞ்சோற்று கடன் தீர்க்க சேராத இடம்  
சேர்ந்து வஞ்சத்தில் வீழ்ந்தாயடா கர்ணா  
வஞ்சகன் கண்ணனடா கர்ணா, வஞ்சகன்  
கண்ணனடா

It is ordained that the purity personified mind  
never sleeps Oh Karna just face what comes to  
your way  
You are not the son of your mother neither  
brother to your brothers  
You accepted the criticisms of the posterity  
I was also responsible for your downfall  
Even the kings adore and do menial service to  
Lord Krishna but he comes to you begging Oh  
Karna furgive him.  
To show the gratitude for the livelihood granted  
to you – you fell to a place of cowards oh Karna  
indeed Kannan is a deceit



Intrepretation:

This is one of the most superhit song of Sivaji Ganesan. The stage was set wherein the arch enemies Karnan and Arjunan's fight had to begin. It is certain that either one will die in the battle. It was known to Karnan that he will surely die as he has gifted away his kavacha and kundala which was placed by his father Surya for the safety of his child Karnan. He had also used the Sakthi Astra gifted by Indra to kill Katothkacha and now he is chanceless against Arjuna but still he determined to fight to his full potential knowing fully well that Arjuna is his own brother less to say that the Pandavas are his brothers. He wanted to clear the debt he owes to his only friend Duryodhana. Depending on the strength of Karna alone Duryodhana waged this war. In the fight Arjuna fells Karna on the ground. In accordance with the story Karna could not lift his body but his life is not

ebbing out of his body and he is still alive. It was realized by Lord Krishna who was the charioteer of Arjuna that unless someone receives all the punya earned by Karna as an alm he will not die. Lord Krishna himself decided to go and take the alm from Karna. Such is the greatness of Karna. Earlier he gifted his kavacha and kundala to Lord Indira and he never listen to his mother's words to join the Pandavas. All that he wanted in the world is fame and he attains it by gifting away is punyas to Lord Krishna. The great acting skill displayed by Shivaji to fit into the role of Karna indeed exemplary and goes without saying that the unmatched acting of Sivaji in this song has certainly emulated the quality of the movie and the story as well. The U-tube count for this song goes to more than six lakhs in June 2017 (22).

Context-C

Consider another song written by Sri.Kannadasan in the film "Paava Mannippu" – Sung by TM Soundararajan - film directed by directed and edited by A. Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions Music composed by Viswanathan–Ramamoorthy 111,837 views •Jun 23, 2014

Song Originally written in Tamil Language:	Translation of the Song in English Language:
சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் சிலர் சிரிப்பார் சிலர் அழுவார் நான் சிரித்துக்கொண்டே அழுகின்றேன் பாசம் நெஞ்சில் மோதும் அந்தப்பாதையை பேதங்கள் மூடும் உறவை எண்ணி சிரிக்கின்றேன் உரிமை இல்லாமல் அழுகின்றேன் சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் சிலர் சிரிப்பார் சிலர் அழுவார் நான் சிரித்துக்கொண்டே அழுகின்றேன் கருணை பொங்கும் உள்ளம் அது கடவுள் வாழும் இல்லம் கருணை மறந்தே வாழ்கின்றார் கடவுளைத்தேடி அலைகின்றார் சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் காலம் ஒருநாள் மாறும் நம் கவலைகள் யாவும் தீரும் வருவதை எண்ணி சிரிக்கின்றேன் வந்ததை எண்ணி அழுகின்றேன் சிலர் அழுவார் சிலர் சிரிப்பார் நான் அழுதுகொண்டே சிரிக்கின்றேன் சிலர் சிரிப்பார் சிலர் அழுவார் நான் சிரித்துக்கொண்டே அழுகின்றேன்	Some will smile and some would weep however I laugh while weeping Attachment flashes in the heart however ignorance would block the path Thinking about the relationship I laugh but cry without any authority Mind that is the fountain head of mercy wherein it is the abode of God Forgetting the practice of mercy however searches God Time will change one-day and our sufferings will cease to exist Some laugh thinking of what will happen and weep thinking of what had happened

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Intrepretation of the song:

In this particular song also the hero (Sivaji) after identifying his parents expresses his feeling of joy and sadness. Thinking about his relationship he laughs and cries because he knew who his parents are? However, his parents never knew that he was their son. This is the reason why the lyric says that some will smile and some will weep, but the hero is crying while laughing. He is crying because he knew who his parents are and laughing because one day his parents will identify him as their son. The unmatched acting skill displayed by Sivaji makes this song ever- green and certainly emulate the content of the movie.

culture should imbibe the four basic nature i.e. acham, madam, nanam and payirpu. Acham means fear while nanam means shyness; madam means though a woman knows the truth but keeps silent as if she does not know; Payirpu means when she happens to be touched by person other than her husband she develops an attitude of aversion (23). Consider the following songs that contains these ideas:

X. CONTEXTUALIZATION FEW SONGS THAT GLORIFIES WOMEN-HOOD ACHAM, MADAM, NANAM AND PAYIRPU

It is a fact that there are several Sivaji film songs that glorifies women-hood. It is held that women of Tamil

Context-D

Song written by Sri.Kannadasan– Sung by TM Soundararajan - film, Aandavan Kattalai (English: God's command) is a 1964 Tamil (B&W) film directed by K. Shankar and produced by P.S.Veerappa under PSV Pictures. Music Viswanathan-Ramamoorthy. It was dubbed into Telugu as Preminchi Pelli Chesuko (1965). This song was watched by more than 40 million people as of 28<sup>th</sup> Feb.2020. <https://www.youtube.com/watch?v=sCFkey1G4ml>, 4,185,352 views Feb 28, 2019

Song Originally written in Tamil Language:	Translation of the Song in English Language:
அமைதியான நதியினிலே ஓடும் ஓடும் அளவில்லாத வெள்ளம் வந்தால் ஆடும் காற்றினிலும் மழையினிலும் கலங்கவைக்கும் இடியினிலும் கரையினிலே ஒதுங்கி நின்றால் ஆடும், ஓய் ஓய் தென்னம் இளங்கீற்றினிலே ஏ..ஏ..ஏ தென்னம் இளங்கீற்றினிலே தாலாட்டும் தென்றலது தென்னத்தை சாய்த்துவிடும் புயலாக வரும்பொழுது ஆற்றங்கரை மேட்டினிலே ஆடி நிற்கும் நாணலது	The boat that sails smoothly on the river would be displaced when the water flows abundantly The ship when it stands at the shore will dance to be tune of the thunder and the lightening The breaze that emerges from the leaf of the coconut tree will make the tree fell-down at the time of thunder. On the banks of the river the reeds would

<p>காற்றடித்தால் சாய்வதில்லை கனிந்தமரம் வீழ்வதில்லை  அமைதியான நதியினிலே ஓடும், ஓடும்  அளவில்லாத வெள்ளம் வந்தால் ஆடும்  நாணலிலே காலெடுத்து நடந்து வந்த பெண்மை இது  நாணம் என்னும் தென்றலிலே தொட்டில் கட்டும் மென்மை இது  அமைதியான நதியினிலே ஓடும், ஓடும்  அளவில்லாத வெள்ளம் வந்தால் ஆடும்  அந்தியில் மயங்கி நின்றால் காலையில் தெளந்துவிடும்  அன்பு மொழி கேட்டுவிட்டால் துன்பநிலை மாறிவிடும்</p>	<p>Never falls due to thunder similarly the ripen tree also will not fall-down  This womanhood walked on the reed imbued with shyness borne out of the cradle of breeze of softness  Imbued in drowsy state at the dusk a clear state will be emerged at the dawn  Listening to words borne out of love all the feeling of distress would vanish away</p>
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*Intpretation of the Song:*

This is a most popular song listened with awe and majesty even today by millions of Tamils because of its rich Tamil content that can be compared with ancient sangam language. The song explains the state of affairs of the mental frame when the lovers unifies after prolonged separation. The various praise-worthy similies used by the lyric writer such as:

- The boat sails smoothly on the river would be displaced when the water flows abundantly; when it

stands at the shore it will dance to be tune of the thunder and the lightening.

- The breeze that emerges from the leaf of the coconut tree will make the tree fall-down at the time of thunder - are the aphorisms used to indicate normal state of mind and extreme state of confused mind due to conflict between the lovers. As it glorifies the nature, it also glorifies women hood who are expected to imbibe the four qualities such as acham, madam, nanam, payirpu (24).

Context-E

Consider another song written by Sri.Kannadasan in the film "Pachai Vilakku" (Green Light) is a 1964 Indian Tamil-language drama film – Sung by TM Soundararajan - film directed and edited by A.Bhimsingh and produced by Rama. Arangannal, A. R. Hassan Khan and T. S. Aadhi Narayanan - musical score by Viswanathan–Ramamoorthy; 3,073,001 views <https://www.youtube.com/watch?v=3x79T3gesAk>

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது  இந்த உலகம் பாடும் பாடல் ஓசை காதில் விழுகிறது  நால்வகை மதமும் நாற்பது கோடி மாந்தரும் வருகின்றார்  அந்த நாயகன் தானும் வானிலிருந்தே பூமழை  பொழிகின்றார்  மாலை தூடி எங்கள் செல்வி ஊர்வலம் வருகின்றார்  வாழ்க வாழ்க கலைமகள் வாழ்க என்றவர் பாடுகின்றார்  ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது  குங்குமச் சிலையே குடும்பத்து விளக்கே குலமகளே வருக  எங்கள் கோவிலில் வாழும் காவல் தெய்வம் கண்ணகியே  வருக குங்குமச் சிலையே குடும்பத்து விளக்கே குலமகளே  வருக  எங்கள் கோவிலில் வாழும் காவல் தெய்வம் கண்ணகியே  வருக  மங்கலச் செல்வி அங்கயர்க்கண்ணி திருமகளே வருக</p>	<p>I forsee an enlightened future in my mind  I could hear singing of the world in my ears  The four religions and the forty crore people are assembles  That hero (God almighty) pours flowers from heaven  Wearing garland our family princess going on a procession  They sing in praise of her to live long  I forsee an enlightened future in my mind  You resemble like an idol made out of thilak (sacred powder) oh our family diety we welcome you  Goddess who is the protector of our family Kannani we welcome you  Goddess of prosperity the fish-eyed goddess of Madura Minākṣī we welcome you  Let your arrival make the nation and our home prosperous too</p>
<p>வாழும் நாடும் வளரும் வீடும் மணம்பெறவே வருக  ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது  இந்த உலகம் பாடும் பாடல் ஓசை காதில் விழுகிறது  ஒளிமயமான எதிர்காலம் என் உள்ளத்தில் தெரிகிறது</p>	<p>Goddess who is the protector of our family Kannaki please come  Welcome oh Angaiyarkanni our goddess of prosperity  Let your arrival make our nation and our home prosperous</p>

*Intpretation of the Song:*

This song was written in praise of the sister of the hero, who was supposed to complete her medicinal studies and become a doctor. The hero visualizes the prosperity awaits her after graduation and the imagination goes beyond sense perception of invoking the Gods of heaven to bless his sister. He even

compares his sister with Kannagi a great woman of Chola dynasty belived to have lived in a place called Kaveripoom Pattinam some 2000 years ago. She is known for her purity and chastity personified. "Kannagi" forms the central character of the Tamil epic *Silapathikaram* written by Elangovadigal. Kannagi is described as the embodiment of chastity who continued



Context-G

Consider the following song written by Sri.Kannadasan in the film Pattikada Pattanamma – Sung by TM Soundararajan - film directed by: P Madhavan (Director), PN Sundaram (Director of Photography), MS Viswanathan (Music Director); 6<sup>th</sup> May 1972 (India); Music MS Viswanathan: [https://www.youtube.com/watch?v=tw\\_cXpqYMK8](https://www.youtube.com/watch?v=tw_cXpqYMK8) - 11,504,583 views • Jul 22, 2013

Song Originally written in Tamil Language:	Translation of the song in English:
(அடி ராக்கு என் மூக்கு என் கண்ணு என் பல்லு என் ராஜாயி.) அடி என்னடி ராக்கம்மா பல்லாக்கு நெளிப்பு என் நெஞ்சி குலுங்குதடி சிறு கண்ணாடி மூக்குத்தி மாணிக்க சிவப்பு மச்சாணை இழுக்குதடி அடி என்னடி ராக்கு... அஞ்சாறு ரூபாக்கு மணிமாலை உன் கழுத்துக்கு பொருத்தமடி அம்மூரு மீனாட்சி பாத்தாலும் அவ கண்ணுக்கு வருத்தமடி சின்னாலப்பட்டியிலே கண்டாங்கி எடுத்து என் கையாலே கட்டி விடவா என் அத்த அவ பெத்த என் சொத்தே அடி ராக்கம்மா கொத்தோட	Oh nauty lady - you are like my nose, my eyes and my tooth oh graceful woman Oh nauty lady looking at your mischevious smile and attire my heart is bewildered with wild enchantment The ornament on your nose blistering with shapire greatly attracts me A simple chain (made out of ordinary beads) costing five or six rupees itself will suit your neck. Even the Goddess Menakshi will envy when she looks at you Shall I buy the saree by name Kandangi from
முத்து தரவோ —அடி என்னடி ராக்கம்மா பல்லாக்கு— தெய்வாணை சக்களத்தி வள்ளி குறத்தி நம்ம கதையிலே இருக்குதடி சிங்கார மதுரையின் வெள்ளையம்மா கதை தினம் தினம் நடக்குதடி அடி தப்பாமல் நான் உன்னை சிறைஎடுப்பேன் ஒன்னு ரெண்டாக இருக்கட்டுமே என் கண்ணு என் பல்லு என் மூக்கு என் ராஜாயி கல்யாண வைபோகமே. அட பீ பீ பீ டும் டும் டும் ...	Chinnalapatti and dress you myself My wealth who begot by my aunt oh nauty Rakkamma can I give handful of pearls! There is a precedence in our story as Valli in addition to Deivayani (to Lord Muruga) similarly there will be another wife in addition to you in my life. Oh Vellaamma the proudfull dweller of this wonderful Madurai this story happens everyday I will certainly captivate you let there be two wives instead of one. Oh nauty lady - you are like my nose, my eyes and my tooth oh graceful woman

Intrepretation of both the songs:

The male counterpart who is the land lord of a very big estate forcefully marries his aunt's daughter who happens to be a convent educated girl from abroad. She never likes the village style and leads a dissatisfied life restricted with every corner. This song is a typical village folk dance song with the usual village slang which the lyric writer Kaviyarasu Kannadhasan wonderfully portrays.

Coming to the interpretation of the song the male counter-part calls his wife superimposing as his girl friend in the village slang like his nose, eyes and tooth and compares her beauty and attire that will be envied even by the Goddess Meenakshi and says that her grace and attire will not be lowered even when she wears ordinary ornaments just made out of beads. And the hero wants to present her with a kandangi saree (what is this Kandangi Sari? Wiki pedia states that "The Chettinadu Kandangi sari, introduced by Nagarathar community, is native to the town Karaikudi of Tamil Nadu state in India. This style of saree, which has 2 borders and checked at its centre, is existed for more than 250 years old. It is usually 48 inches wide and 5.5 metres length and usually manufactured in maroon, mustard and black colours. A Kandangi saree, which was made by old variety of thread (i.e, 40s x 40s) in 1920, is being used to research by NIFT scholars and it

leads to a finding that says sari manufactured currently in Karaikudi by using 60se x 60se thread is the modified version of Chettinad Kandangi (26). The lyric writer the great Kaviyarasu Kannadasan brings in the idea of ancient Tamil sentimentally important brand of saree in his lyrics. Moreover the hero mutes the idea of two wives for him jovially just to intimidate his wife. Though it is a jovial village folk song but it was a very famous song that had reverberated millions of Tamils from the city to the nook and corner of the village of Tamil Nadu. The U-Tube score shows that even today this song is listened by millions of Tamil with such an affection as one of the most unparalled folk village song with its unusual slang of Tamil language. Thus we have few contexts that show the synchronization and emulation of lyrics of the songs with the story of the movie; the great acting skills of Sivaji and the uncompromising Tamil cultural heritage inscribed in the lyrics of the songs. Let us move on to the Sivaji's film songs that contain philosophical and ethical ideas.

## XI. THEORETICAL GENESIS OF ETHICS OR MORAL PHILOSOPHY

The field of ethics is also known as moral philosophy, which involves in systematizing, defending, and recommending concepts of right and wrong behavior. Of late, ethical theories were divided into two

branches, viz. Theoretical Ethics and Applied Ethics which is inclusive of (a) Meta ethics and (b) Normative ethics. Meta ethics enables ethical evaluations such as (i) what does it mean to say something is good? (ii) If at all, how do we know what is right or wrong? (iii) How do moral attitudes motivate action? (iv) Are there objective values? Normative ethics addresses questions such as what actions are good and bad. What should we do? While normative ethics endorse ethical evaluations; Meta-ethics deals with the study of the origin and meaning of ethical concepts. Applied ethics enunciate application of ethical theories to practical situations i.e. controversial moral issues such as abortion, animal rights, and euthanasia (27).

a) *Deontological Ethics*

The word deontology has been derived from Greek words i.e. duty = *deon* and science (or study) of (*logos*). Deontology falls within the domain of moral theories that guide and assess our choices of what we ought to do (deontic theories), in contrast to those that guide and assess what kind of person we are and how we should be (28). They are also some times called non-consequential since these principles are obligatory, irrespective of the consequences that might follow from ones actions. There are four central duty theories. The first is propounded by the 17<sup>th</sup> Century German Philosopher Samuel Pufendorf, who classified dozens of duties under three headings, they are (a) Duties to God, (b) Duties to Oneself, and (c) duties to others. Concerning our duties towards God, he argued that there are two kinds (a) theoretical duty to know the existence and nature of God and (b) practical duty to

worship God both inwardly and outwardly. Concerning our duties towards oneself, they are also of two sorts: (a) duties of the soul, which involve developing one's skills and talents and (b) duties of the body, which involve not harming our bodies through gluttony or drunkenness, and not killing oneself. Concerning our duties towards others, Pufendorf divides these between absolute duties, which are universally binding on people and conditional duties, which are the result of contracts between people. Absolute duties are of three sorts (a) avoid wronging other (b) treat people as equals and (c) to promote the good of others. Conditional duties involve various types of agreements; the principal one is the duty to keep one's promises (29). A second duty-based approach to ethics is rights theory. The most influential early account of rights theory is that of 17<sup>th</sup> Century British Philosopher John Locke who argued that the laws of nature mandate should not harm anyone's life, health, liberty or possessions. For Locke, these are our natural rights, given to us by God. A third duty-based theory is by Kant, which emphasizes a single principle of duty. Influenced by Pufendorf, Kant agreed that we have moral duties to oneself and others, such as developing one's talents, and keeping our promises to others. The fourth and more recent duty- based theory is by British philosopher W.D. Ross, which emphasizes *prima facie* duties. Ross argues that our duties are "part of the fundamental nature of the universe". However, Ross's list of duties is much shorter, which he believes reflects our actual moral convictions (30).

•	Fidelity	:	The duty to keep promises
•	Reparation	:	The duty to compensate others when we harm them
•	Gratitude	:	The duty to thank those who help us
•	Justice	:	The duty to recognize merit
•	Beneficence	:	The duty to improve the conditions of others
•	Self-improvement	:	The duty to improve our virtue and intelligence
•	Non-maleficance	:	The duty not to injure others

In this research work the shorter version of W.D.Ross has been taken up for a comparative analysis with the selected Sivaji Film Songs that has such ethical import.

## XII. COMPARATIVE ANALYSIS OF THE SONGS IDENTIFIED WITH THE ABOVE IDEAS THAT CONTAIN THE IDEAS OF MORAL AND ETHICAL VALUES

### Context-I

Consider the following song written by Sri.Kannadasan in the *Gnana Oli* is a 1972 Tamil language written by Vietnam Veedu Sundaram. This film was remade in Hindi as *Devata* (1978) and in Telugu as *Chakravarthy* (1987). – Sung by TM Soundararajan - film directed by: P Madhavan (Director), MS Viswanathan (Music Director); 01 Jan 1972 (India): <https://www.youtube.com/watch?v=wfEPBX1mdVU> 117,628 views Jan 20, 2013

Song Originally written in Tamil Language:	Translation of the song in English:
<p>பெண் குழு:- ஆ.. ஆ.. ஆ.. ஆ.. ஆ.. ஆ.. ஆ.. ஆ.. ஆ.. ஆண்:-  தேவனே என்னைப் பாருங்கள், என் பாவங்கள் தம்மை,  வாங்கிக் கொள்ளுங்கள்,  ஆயிரம், நன்மை தீமைகள், நாங்கள் செய்கின்றோம்,  நீங்கள் அறிவீர் மன்னித்தருள்வீர்,  ஓ.. மை.. லாட்.. பாடின மீ..  உங்கள் மந்தையில் இருந்து இரண்டு ஆடுகள், வேறு வேறு  பாதையில் போய் விட்டன,  இரண்டும் சந்தித்த போது, பேச முடியவில்லையே..,  தாய் மடியிலே மழலைகள் ஊமையோ,  சேய் உறவிலும் நினைவுகள் மெளனமோ,  நோய் உடலிலா மனதிலா தேவனே,  நான் அழுவதா சிரிப்பதா கர்த்தரே... ஓ..  மாண்களும் சொந்தம் தேடுமே,  இம் மாண்டின் செய்த பாவம் என்னவோ,  காவலே சட்ட வேலியே உன் பாதையில்,  பிள்ளைப் பாசம் இல்லையோ,  செல்வங்கள் குவிந்தது மானிகை வந்தது,  சேவை புரிந்திட சேவர்கள் ஆயிரம்,  தேடிக் கொண்டாடிட நண்பர்கள் வந்தனர்,  ஆயிரம் இருந்தும் வசதிகள் இருந்தும்,  நோ.. பீஸ் அப்.. மைண்ட்..,  ஆண்:- கேள் தருகிறேன் என்றதே நீரன்றோ,  நான் பல முறை கேட்கிறேன் தரவில்லை,  என் கருணையே திறக்குமா சன்னிதி,  என் கர்த்தரே கிடைக்குமா நிம்மதி.., ஓ.., ஓ.., ஓலாட் பீஸ்..,  ஆண்ஸ.., மை.., பிரேயர்.., கண்களில் கண்ணீர் இல்லையே  இந்த உள்ளமும் இதை தாங்கவில்லையே, கொண்டு வா,</p>	<p>O Jesus- Look at me and accept my sins,  We commit thousands of good and bad deeds you  know them pardon us  O Lord Pardon me  From your bunch two sheeps left to different paths  When they met they couldn't talk  On the mother's lap are babies dumb?  In the relationship of child indeed their memories are  mute?  Indeed disease belongs to body or mind?  Do I have to cry or smile oh Jesus ?  Even deers search for its relationship what sin am I  committed ?  Protection, boundary of law are your path,  Is there no affection for the child?  Wealth poured in, palace came in servants came in  thousands to celebrated friends formed in numbers  Despite thousand joys and many luxuries I have no  peace of mind  You only assured that "Ask it will be given" though I  asked many times you have not granted my prayers  Oh Mercy personified will your abode be opened  oh Lord Jesus will I attain peace  O Lord- Please answer my prayers  There is no tear in my eyes – and my heart could not  withstand this calamity  Either bring it to me Or take my life away, I will do  service at your alter</p>
<p>இல்லை கொண்டு போ, உன் கோவிலில் வந்து சேவை  செய்கின்றேன்,  ஆண்:- முள்ளை வளைத்தொரு மகுடம் அணிந்ததும்,  ஆணி அடித்தொரு சிலுவையில் அறைந்ததும், அன்று  நடந்தது, ஆவி துடித்தது, இன்று நடப்பது நெஞ்சு துடிக்குது</p>	<p>They placed sharpened thorn on your head as a crown  and nailed you on the cross – your life-force suffered  in agony on that day my heart feels the same suffering  you witnessed.</p>

*Intrepretation of the Song:*

The lyric writer Kaviyarasu Kannadasan wonderfully portrays the main theme of the story of the movie to the consternation of the story writer and the producer that shows the greatness of the lyric writer. The synopsis of this particular story is: "An Orphan struck by poverty works hard to make a living for his daughter. He accidentally kills a person. He leaves his daughter and village behind, and returns after a very long time as a rich businessman with a different identity. He is faced with a dilemma whether or not he will disclose his identity to protect the dignity to his daughter" (31). The great Kannadasan brings home the agony faced by the hero in the form of pleadings before the alter of Lord Jesus and seeks forgiveness of his sins before the Lord. It was reported in the Amudha Ganam on 24.5.2020 by Aadhavan in the Endrum MSV that MSV had to wait for nearly 20 days for the Kanndasan to come and write the lyrics as he was busy writing a book on Yesu Kaviyam

and temporarily staying at Kutralam of Thankasi. In spite of the pressure of the producers MSV waited for Kannadasan to come and pen down the lyrics. Infact Kanndasan had told him to wait as he was in an assignment writing the above works without any monetary benefit. Kannadasan wrote Yesukaviyam without any monetary benefit the book was released after a year of his demise.



### Critical Analysis

The sum and substance of the song coincides with what Ross says i.e. Reparation- “The duty to compensate others when we harm them” that is the reason why this song contains pleadings before the Alter of the Lord to forgive his sins.

#### Context-II

Consider another song written by Sri.Kannadasan in the film *Alayamani* – Sung by TM Soundararajan - *Alayamani* (transl. Temple bell) is a 1962 Tamil language drama film directed by K.Shankar. The film, produced by P.S.Veerappa, had musical score by Viswanathan–Ramamoorthy and was released on 23 November 1962. The film was remade in Telugu as *Gudi Gantalu* in 1964 and in Hindi as *Aadmi* in 1968.

Song Originally written in Tamil Language:	Translation of the song in English:
சட்டி கட்டதடா கை விட்டதடா புத்தி கெட்டதடா நெஞ்சைத் தொட்டதடா நாலும் நடந்து முடிந்த பின்னே நல்லது கெட்டது தெரிந்ததடா பாதி மனதில் தெய்வம் இருந்து பார்த்துக் கொண்டதடா மீதி மனதில் மிருகம் இருந்து ஆட்டி வைத்ததடா ஆட்டி வைத்த மிருகமின்று அடங்கிவிட்டதடா ஆட்டி வைத்த மிருகமின்று அடங்கிவிட்டதடா அமைதி தெய்வம் முழு மனதில் கோயில் கொண்டதடா ஆராவரப் பேய்களெல்லாம் ஓடிவிட்டதடா ஆலயமணி ஓசை நெஞ்சில் கூடிவிட்டதடா தர்ம தேவன் கோவிலிலே ஒலி துலங்குதடா தர்ம தேவன் கோவிலிலே ஒலி துலங்குதடா மனம் சாந்தி சாந்தி சாந்தியென்று ஓய்வு கொண்டதடா எறும்புத் தோலை உரித்துப் பார்க்க யானை வந்ததடா - நான் இதயத் தோலை உரித்துப் பார்க்க ஞானம் வந்ததடா எறும்புத் தோலை உரித்துப் பார்க்க யானை வந்ததடா - நான்	The vessel heated-up the hands left it Mind had become impure and touched the heart After overcoming whims and fancies Realized what is good and bad Half the mind was occupied by the Lord and protected Rest of the mind was occupied by animal that pestered troubles. The creature that pestered trouble had recided Lord of Peace prevailed effervescently in the temple of mind The witches that arised out of pride vanished The sound of the temple's bell filled the heart The bell's sound of Lord of Dharma's temple becomes imminent My mind rests in peace peace and peace alone. Elephant came to remove the sole of the ant
இதயத் தோலை உரித்துப் பார்க்க ஞானம் வந்ததடா பிறக்கும் முன்னே இருந்த உள்ளம் இன்று வந்ததடா பிறக்கும் முன்னே இருந்த உள்ளம் இன்று வந்ததடா இறந்த பின்னே வரும் அமைதி வந்து விட்டதடா	Wisdom arrived to remove the darkness in the heart The mind that prevailed before I birth became predominant The peace that result after death came in to being

#### Intpretation of the Song:

This is a wonderful philosophical song and the lyric writer Kaviyarasu Kannadasan uses many aphorisms to indicate i.e. when wisdom is attained, the mind becomes the abode of peace. The author says when the vessel that was held by the hands heated up the hand leaves the vessel as it could not withstand the heat generated. Similarly when the mind becomes pure after experiencing ups and downs in life and after

that Half the mind is occupied by the grace of God and the rest of the mind is occupied by evil force that means the mind is consisting of both pure and impure thoughts. When the evil and bad thoughts are thus subdued through the practice of negation and assertion what remains is purity of heart and wisdom prevails. That is the whole idea of this wonderful philosophical song.

### Critical Analysis

This songs though coincides with “Beneficence” – The duty to improve the conditions of others but also suggest a practice to make the mind pure. A purity of mind qualifies to attain wisdom. That means the concept contained in the song goes beyond the concept of beneficence as enunciated by W.D.Ross. Author of the song the great Kannadasan indicates the ancient concept of wisdom of Hindu philosophy –the condition precedence to attain wisdom is purity of heart.

#### Context-III

Consider another song written by Kaviyarasu Kannadasan, Sung by T.M.Soundararajan in the film *Vietnam Veedu* is a 1970 Tamil-language drama film, directed by P. Madhavan. The film, produced by Sivaji Productions, had musical score by K. V. Mahadevan. The movie was based on the highly acclaimed stage play of the same name by Vietnam Veedu Sundaram, who was also writer of the film. The film was a super hit at the box office and received cult status. The film was remade in Telugu as *Vintha Samsaram*, and in Kannada as *Shanti Nivaasa*.

<b>Song Originally written in Tamil Language:</b>	<b>Translation of the Song in English:</b>
<p>உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி  என் கண்ணில் பாவை அன்றோ கண்ணம்மா என்னுயிர் நின்னதன்றோ  உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி  உன்னை கரம் பிடித்தேன் வாழ்க்கை ஒளிமயம் ஆனதடி  பொண்ணை மணந்ததனால் சபையில் புகழும் வளர்ந்ததடி  உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி  கால கமைதாங்கி போலே மார்பில் எனை தாங்கி  வீழும் கண்ணீர் துடைப்பாய் அதில் என் விம்மல் தணியுமடி  ஆலம் விழுதுகள் போல் உறவு ஆயிரம் வந்தும் என்ன  வேர் என நீ இருந்தாய் அதில் நான் விழ்ந்து விடாதிருந்தேன்  உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி  முள்ளில் படுக்கையிட்டு இமையை மூடவிடாதிருக்கும்  பிள்ளை குலமடியோ என்னை பேதைமை செய்ததடி  பேருக்கு பிள்ளை உண்டு பேசும் பேச்சுக்கு சொந்தமுண்டு  என் தேவையை யார் அறிவார் என் தேவையை யார் அறிவார்  உன்னை போல்தெய்வம் ஒன்றே அறியும்  உன் கண்ணில் நீர் வழிந்தால் என் நெஞ்சில் உதிரம் கொட்டுதடி  என் கண்ணில் பாவை அன்றோ கண்ணம்மா என்னுயிர் நின்னதன்றோ</p>	<p>My heart bleeds when I see tears in your eyes  Abode of my eyes Kannamma my life itself yours  My heart bleeds when I see tears in your eyes  Catching hold of your hand life became enlightened  Marrying a golden maiden fame in the society  increased  Like the statue of time you hold me in your chest and  Wipe my tears that satiate my sobber  Like the roots of banian tree what is the use of  thousands of relationship  You stood as the root and I survived without falling  Keeping on the bed of thorn unable to close my eye-  led - children of our lineage makes me mad  Children exist merely for the sake of name  The relationship exist only on words  Who knows my needs Goddess like you alone  My heart bleeds when I see tears in your eyes</p>

#### Interpretation of the song:

In this song the lyric writer brings home the sufferings at the old age when their children desert their parents. The hero consoles the heroine by remembering the good prospects, and also the prestige and prime attained in his life after marriage. The author of the song as usual uses wonderful aphorism like the banyan tree.

Though its adventitious root is its strength but when it ceases to exist however the tree will stand with the support of its root similarly when the children vanishes just like the adventitious root the head of the family still stands with the support of his wife and therefore equates wife as demi-God.

#### Critical Analysis

It is a fact that in Tamil Culture great priority is given to women and she is regarded as sumangali when she gets married and when she dies before her husband dies she is regard as kuladivam (family diety). The author of the song brings home the truth in this song wonderfully and it coincides with what W.D.Ross says about Gratitude (the duty to thank those who help us), Justice (the duty to recognize merit) and Beneficence (the duty to improve the conditions of others).

#### Context-IV

Consider another song written by Sri.Kannadasan in the film *Gauravam* (transl. Prestige, Honor) is a 1973 Tamil-language legal drama film, directed by Vietnam Veedu Sundaram, *Produced by S.Rangarajan, Writen by Vietnam Veedu Sundaram, Music by M.S.Viswanathan 25<sup>th</sup> Oct. 1973.* It is an adaptation of the play *Kannan Vanthaan*. The film was a blockbuster at the box office and the third highest grossing film of the year. 633,193 views •Jan 12, 2015 <https://www.youtube.com/watch?v=ZRCIvBqmPH4>

<b>Song Originally written in Tamil Language:</b>	<b>Translated version of the Song in English:</b>
<p>பாலூட்டி வளர்த்த கிளி பழம் கொடுத்து பார்த்த கிளி  நான் வளர்த்த பச்சைக் கிளி நாளை வரும் கச்சேரிக்கு  செல்லம்மா எந்தன் செல்லம்மா  சட்டமும் நான் உரைத்தேன் தைரியமும் நான் கொடுத்தேன்  பட்டம் மட்டும் வாங்கி வந்து பாய்ந்து செல்ல பார்ருதடி  செல்லம்மா எந்தன் செல்லம்மா  நீதிக்கே துணிந்து நின்றேன் நினைத்ததெல்லாம் ஜெயித்து  வந்தேன்  வேதனைக்கு ஒரு மகனை விட்டினிலே வளர்த்து வந்தேன்  செல்லம்மா எந்தன் செல்லம்மா எந்தன் செல்லம்மா  செல்லம்மா  பாலூட்டி வளர்த்த கிளி பழம் கொடுத்து பார்த்த கிளி நான்  வளர்த்த பச்சைக் கிளி நாளை வரும் கச்சேரிக்கு செல்லம்மா  எந்தன் செல்லம்மா  ஆண்டவன் சோதனையோ யார் கொடுத்த போதனையோ  தியிலே இறங்கி விட்டான் திரும்ப வந்து தாழ்பணிவான்  சத்தியம் இது சத்தியம் செல்லம்மா எந்தன் செல்லம்மா</p>	<p>Feeding milk and offering fruits the parrot  I grew would come to the concert tomorrow  Chellamma Oh Chellamma  Imparting law and the valour required  It determined to receive the degree and fly away  Chellamma oh Chellamma.  Standing against justice I won the cases on my way  But grew-up a child at home just to receive trouble  Chellamma oh Chellamma  Whether it is God given trouble or someone's  tutoring  He had fallen in to the fire but will certainly come  back and bow before me  I promise it will happen - Chellamma oh Chellamma.</p>

*Intrepretation of the song:*

It is the shrewedness of Kaviyarasu Kannadasan to depict the main theme of the story in a single song. In this song he describes the hero's anguish of bringing-up a child and teaching the nuances

of law, including making him the lawyer. Now the child is going to appear in an important case to defeat him that may impact the coveted prestige and fame gained by him all these years.

*Critical Analysis*

The author of the song brings home the truth in this song wonderfully and it coincides with what W.D.Ross says about Non-Malfesance (the duty not to inure others), forgetting the fact of gratitude.

Context-V

Consider another song written by Sri.Kannadasan in the film *Puthiya Paravai* (transl. New Bird) is a 1964 Indian Tamil-language romantic thriller film directed by Dada Mirasi. Produced by Sivaji Ganesan, This song - *Sung by TM Soundararajan* - Music Composed by Viswanathan–Ramamoorthy.

<b>Song Originally written in Tamil Language:</b>	<b>Translation of the Song in English Language:</b>
எங்கே நிம்மதி? எங்கே நிம்மதி? எங்கே நிம்மதி எங்கே நிம்மதி? அங்கே எனக்கோர் இடம் வேண்டும் அங்கே எனக்கோர் இடம் வேண்டும் எங்கே மனிதர் யாரும் இல்லையோ அங்கே எனக்கோர் இடம் வேண்டும் எனது கைகள் மீட்டும் போது வணை அழுகின்றது எனது கைகள் தழுவும் போது மலரும் சுடுகின்றது என்ன நினைத்து என்னைப் படைத்தான் இறைவன் என்பவனே கண்ணைப் படைத்து பெண்ணைப் படைத்த இறைவன் கொடியவனே ஓ இறைவன் கொடியவனே பழைய பறவை போல ஒன்று பறந்து வந்ததே புதிய பறவை எனது நெஞ்சை மறந்து போனதே என்னைக் கொஞ்சம் தூங்க வைத்தால் வணங்குவேன் தாயே இன்று மட்டும் அமைதி தந்தால் உறங்குவேன் தாயே ஓ உறங்குவேன் தாயே எங்கே நிம்மதி எங்கே நிம்மதி அங்கே எனக்கோர் இடம் வேண்டும் அங்கே எனக்கோர் இடம் வேண்டும்	Where is peace? Where is peace? I need a place there - Indeed I need a place there Where there are no men I need a place to stay When my hands play the vena it cries When I embrace the flower (I feel) it is hot What did the God thought when he created me Indeed creating eyes and women God is cruel A bird (appears to be old) came flying to me The new bird left the heart forgetting me I will be grateful if you make me sleep oh mother Grant me peace so that I can sleep for today of mother Where is peace; where is peace I need a place there.

*Intrepretation of the song:*

This is a most pulvarising song wherein the hero expresses his outburst of auguish not able to withstand the pressure of overcoming the situation of extraordinary circumstances wherein the police disguising as his servents tightens the nooze by introducing a woman

who appears similar to the heors former wife who had been accidentally killed by him. As usual the lyric writer uses his extraordinary poetical skills in using appropriate words in surfacing the mental status and anguish of the hero.

*Critical Analysis*

The author of the song brings home the inner feeling of the hero who wants only peace at heart and needs nothing else – the primary idea of attainment of peace as contained in the song coincides with what W.D.Ross says about Self-improvement (the duty to improve our virtue and intelligence).

Context-VI

Consider another song written by Sri.Vali in the film *Uyarntha Manithan* (The exalted personality) is a 1968 Indian Tamil-language drama film written by Javar Seetharaman and directed by Krishnan–Panju. The film was produced by AVM Productions The music by M.S.Viswanathan:

<b>Song Originally written in Tamil Language:</b>	<b>Translation of the Song in English Language:</b>
அந்த நாள் ஞாபகம் நெஞ்சிலே வந்ததே நண்பனே நண்பனே நண்பனே இந்த நாள் அன்று போல் இன்பமாய் இல்லையே அது ஏன் ஏன் நண்பனே	Memories of those days came in to existence in my heart oh friend This day is not that happy as those days why oh my friend



<p>பாடம் படிப்பு ஆட்டம் பாட்டம் இதைத் தவிர வேறு எதைக் கண்டோம்  புத்தகம் பையிலே புத்தியோ பாட்டிலே புத்தகம் பையிலே  புத்தியோ பாட்டிலே  பள்ளியை பார்த்ததும் ஒதுங்குவோம் மழையிலே...  நித்தமும் நாடகம் நித்தமும் நாடகம் நினைவெல்லாம்  காவிபம்  உயர்ந்தவன் தாழ்ந்தவன் இல்லையே நம்மிடம்  பள்ளியை விட்டதும் பாதைகள் மாறினோம்  கடமையும் வந்தது கவலையும் வந்தது  பாசமென்றும் நேசமென்றும் வீடு என்றும் மனைவி  என்றும்  நூறு சொந்தம் வந்த பின்பும் தேடுகின்ற அமைதி எங்கே  அமைதி எங்கே ?  அவனவன் நெஞ்சிலே ஆயிரம் ஆசைகள்  அழுவதும் சிரிப்பதும் ஆசையின் விளைவுகள்  பெரியவன் சிறியவன் நல்லவன் கெட்டவன்  உள்ளவன் போனவன் உலகிலே பார்க்கிறோம்  எண்ணமே சுமைகளாய் இதயமே பாரமாய்  தவறுகள் செய்தவன் எவனுமே அழுகிறான் எவனுமே  அழுகிறான்...</p>	<p>Lessons, learning, dance and playing apart from this  what have we seen  Books are in the bag but our mind would wander in  singing  On seeing the school we stay by the wayside in the  rain  Continously enjoy drama and drama alone our  thoughts would rest in the story of the drama alone  Tendency of rich or poor never existed in us  When the studies were completed our paths were  changed  When duties came there arised worries  Bondage created by house, wife and hundreds of  Relationship came in to existence  Where does the peace that we are searching for  Thousands of desires existing in everyone's heart  Crying or smiling is the result of the desires  Big or small good or bad - have or not have we  see these people in the world  Thoughts becoming burden  Thoughts resulting in burden the heart becomes  heavy  The person who commits sins suffers and cries</p>
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*Intrepretation of the song:*

In this song the lyric writer brings home the memories of school days. How friends from various walks of life whether they are rich or poor; higher cast or lower cast forgetting their family status spent their time happily during the school days. When the schooling was over, friends depart and chose their own path in life. The lyrics writer enunciates the idea of bondage- how bondage is created? Worries are born out of bondage arising out of affection towards house, wife, children and relations. He further indicates that crying, smiling are the products and results of desires. When the burden becomes predomient the heart becomes heavy and the person who commits sins suffers and cries. Thus it is the geatness of the lyric writer Vali a great frind of Kaviyarasu Kannadasan to bring out the intricate intricacy of nuances of bondage and its resultant sufferings of the mind. Thought provoking meaningful philosophical lyrics, the grandeur of tune and immaculate BGM by MSV and the graceful acting of the hero Chevalio Shivaji combinedly makes this philosophical song immortal indeed.

*Critical Analysis*

The author of the song Vai brings home the concept of bondage and the resultant sufferings of the mind and coincides with what W.D.Ross says about Self-improvement (the duty to improve our virtue and intelligence).

Context-VII

Consider another song written by Sri.Kannadasan in the film "Aandavan Kattalai" – Sung by TM Soundararajan - film directed by: K. Shankar and produced by P. S. Veerappan under PSV Pictures. Music was by Viswanathan-Ramamoorthy. It was dubbed into Telugu as *Preminchhi Pelli Chesuko* (1965). The film was a hit and ran over 90 days at Tamil Nadu. <https://www.youtube.com/watch?v=MVSKSBcUJ3c> 218,702 views.

<b>Song Originally written in Tamil Language:</b>	<b>Translation of the Song in English Language</b>
ஆறு மனமே ஆறு, அந்த ஆண்டவன் கட்டளை ஆறு சேர்ந்து மனிதன் வாழும் வகைக்கு தெய்வத்தின் கட்டளை ஆறு, தெய்வத்தின் கட்டளை ஆறு ஒன்றே சொல்வார் ஒன்றே செய்வார் உள்ளத்தில் உள்ளது அமைதி இன்பத்தில் துன்பம் துன்பத்தில் இன்பம் இறைவன் வகுத்த நியதி சொல்லுக்கு செய்கை பொன்னாகும் வரும் துன்பத்தில் இன்பம் பட்டாகும் இந்த இரண்டு கட்டளை அறிந்த மனதில் எல்லா நன்மையும் உண்டாகும் எல்லா நன்மையும் உண்டாகும் ஆறு மனமே ஆறு, அந்த ஆண்டவன் கட்டளை ஆறு உண்மையை சொல்லி நன்மையை செய்தால் உலகம் உன்னிடம் மயங்கும் நிலை உயரும்போது பணிவு கொண்டால் உயிர்கள் உன்னை வணங்கும் உண்மை என்பது அன்பாகும் பெரும் பணிவு என்பது பண்பாகும்	Subdue oh mind the gospel of the God are six To lead a united life the Lord's ordinance are six Doing what was uttered their mind rests in peace Witnessing joy in sorrow and sorrow in joy is ordained by the Lord Doing what is said is golden and witnessing joy in sorrow is silky To those who realize these two ordinances all that is good will prevail Speaking the truth and doing good the world will subdue unto you Becoming humble at the time of prosperity living beings will pay obeisance to you Truth is eternal love and humbleness is virtue

*Intrepretation of the song:*

This song contemplates six ordinances to lead a united and integrated life and the author of the song Kaviyarasu (meaning king among poets) says it is ordained by the Lord and they are: (i) one should lead according to what one says; in other words the wise should avoid thinking one thing in the mind and doing exactly opposite in accordance with the whims and fancies of the mind. A person who act what was said by him lives in peace; (ii) the wise should regard joy and sorrow as the same; (iii) Abiding the path of righteousness and leading a life of welfare of the world the wiseman will become the abode of peace for the

living beings to prostrate before him, (iv) Maintaining equanimity of mind at the time of prosperity and not developing the attitude of pride the wiseman will be regarded by the living being (v) The wise will understand righteousness is eternal love (and imbibe in it) and (vi) virtue is nothing but humbleness that will lead to the great quality of mercy. In this song also one can witness a philosopher in Kaviyarasu who gives wonderful canon of virtue. Indeed can any one expect philosophical, ethical and import of idea of virtue in a song coupled with mellifluous music by MSV and astonishing acting my Chevalio Shivaji that makes the song ever-green.

*Critical Analysis*

The song contemplates six canons of righteous life and they are indicated above to simplify the author is taking about (i) peace; (ii) treating joy and sorrow as the same ; (iii) leading a selfless life in the welfare of the world; (iv) Maintaining equanimity of mind (v) imbibing in eternal love (vi) quality of mercy perhaps it covers all that W.D.Ross says i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficance and beyond these too.

Context-VIII

Consider another song written by Sri.Kannadasan in the film "Ennaipol Oruvan " (English: *A Man Like Me*) is a 1978 Indian Tamil film – Sung by TM Soundararajan - film directed by P. Madhavan and T. R. Ramanna; Produced by: T. R. Chakravarthy; Music by: MSV; Production company Sri Vinayaka Pictures 332,453 views •Jul 6, 2016 <https://www.youtube.com/watch?v=B16HD6k-AQ>

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>தங்கங்களே நாளை தலைவர்களே – நம் தாயும் மொழியும் கண்கள் சிங்கங்களே வாழும் தெய்வங்களே – நம் தேசம் காப்பவர் நீங்கள் நம் தாத்தா காந்தி மாமா நேரு தேடிய செல்வங்கள் பள்ளி சாலை தந்த ஏழை தலைவனை தினமும் எண்ணுங்கள் . (தங்கங்களே.) அறம் செய்ய விரும்பு என்றாள் ஓளவை தருமம் செய்யுங்கள் அன்பே தெய்வம் என்றார் பெரியோர் அன்புடன் வாழுங்கள் யாரும் தீமை செய்தாலும் நீங்கள் நன்மை செய்யுங்கள் யாரும் பொய்யை சொன்னாலும் நீங்கள் மெய்யை சொல்லுங்கள் நேர்மையாய் வாழ்வதில் தோல்வியே இல்லையே . (தங்கங்களே.) கூடும் உறவு கூட்டுறவென்று ஒன்றாய் வாழுங்கள் கூடிய பிறகு குற்றம் காணும் கொள்கையை தள்ளுங்கள் என்றும் ஒன்றே செய்யுங்கள் என்றும் நன்றே செய்யுங்கள் நன்றும் இன்றே செய்யுங்கள் நீங்கள் எதிலும் வெல்லுங்கள் விரைன் வாழ்விலே வெற்றி மேல் வெற்றியே . (தங்கங்களே...)</p>	<p>Oh golden kids the future leaders – Our mother and the mother tongue are the eyes Oh lions and living Gods you are the saviours of our nation You were the wealth that our grand father (Mahatma Gandhi) and grand uncle (Pandit Nehru) searched for You should think of the person who had created the schools the leader of the poor (Karma Veerar Kamaraj) everyday. When saint Ovvaiyar emphasized the urge to practice virtue You should perform virtue When the nobles hailed that eternal love is God Then live practicing eternal love Even when one hurts you – do good to them Even when one utters untruth – you speak the truth Leading a life of righteousness there is no failure Coming together as collaborative living lead a life of cooperation After coming together desist from the attitude of finding fault Do a sole thing that is perform good deeds alone Do that good deed right today and you will succeed in everything For the braves only success and success alone results.</p>

#### Intpretation of the song:

This is an advisory song particularly to the youngsters. It says that mother and mother tongue should be regarded as the two eyes. The youngsters are living Gods and future saviours of the nation. They are the wealth that the father of nation and Pandit Jawaharlal Nehru searched for. The youth should not forget the great efforts made by Karmaveerar Kamaraj who was instrumental in establishing schools and regarded as the leader for the poors. Kamaraj was the chief minister of Tamilnadu from 1954 to 1963. This period was regarded as the "Golden Era" of Tamilnadu. He made great efforts to make Tamil Nadu better off by his selfless plans that had enabled Tamil Nadu to climb great height in the field of Education, Industries, Irrigation, Power generation, Land reform, Panchayat Raj. To quote a single achievement which is relevant to this song is that he Introduced the Midday meal scheme, free school uniforms, tried to build at least a primary school in every village; instrumental in

establishing IIT Madras. These not only resulted in considerable increase in literacy rate to 37% as per 1963 statistics it was only 7% when he became the Chief Minister of Tamil Nadu in 1954. Thus in 1957, the primary schools count which was 15,800 rose steeply to 29,000 by 1962. The number of students attending schools increased from 19 Lakhs to 40 Lakhs. The number of high schools increased from 637 to 1,995 (32).

The song then moves on to advice the youngsters to practice virtue as enunciated by Ovvaiyar - the woman saint who had also produced great many works on ethics that propagate the idea of Tamil Culture. The practice of virtue like not hurting others and only do good, speaking the truth and leading a life of righteousness. It also contemplates the idea of living in harmony with others wherein only pure love exists and performing only good deeds. Such a co-ordinated integrated life promoting peace, prosperity and harmony among the fellow beings will lead to success in life.

#### Critical Analysis

The song contemplates the practice of virtue like not hurting others and only do good, speaking the truth and leading a life of righteousness. It also contemplates the idea of living in harmony with others performing only good deeds. Such a life leading on the basis of virtue, promoting peace, prosperity and harmony among the fellow beings covers all that W.D.Ross says i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficance and beyond these too.

#### Context-IX

Consider another song written by Sri.Kannadasan in the film "Paava Mannippu" – Sung by TM Soundararajan - film directed by directed and edited by A. Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions; Music composed by Viswanathan–Ramamoorthy

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>எல்லோரும் கொண்டாடுவோம் அல்லாஹ்வின் பெயரை சொல்லி நல்லோர்கள் வாழ்வை எண்ணி அல்லாஹ்வின் பெயரை சொல்லி நல்லோர்கள் வாழ்வை எண்ணி எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம்</p> <p>கல்லாகப் படுத்திருந்து கழித்தவர் யாருமில்லை கை கால்கள் ஓய்ந்த பின்னே துடிப்பது லாபமில்லை வந்ததை வரவில் வைப்போம் செய்வதை செலவில்வைப்போம் இன்று போல் என்றும் இங்கே ஒன்றாய் கூடுவோம் எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம்</p> <p>நூறு வகை பறவை வரும் கோடி வகை பூ மலரும் ஆட வரும் அத்தனையும் ஆண்டவனின் பிள்ளையடா ஆ. கறுப்பில்லை, வெளுப்பில்லை கனவுக்கு உருவமில்லை கடலுக்குள் பிரிவுமில்லை கடவுளில் பேதமில்லை முதலுக்கு அன்னை என்போம் முடிவுக்கு தந்தை என்போம் மண்ணிலே விண்ணை கண்டு ஒன்றாய் கூடுவோம் எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம்</p> <p>ஆடையின்றி பிறந்தோமே ஆசையின்றி பிறந்தோமா ஆடி முடிக்கையிலே அள்ளி சென்றோர் யாருமுண்டோ. ஓ படைத்தவன் சேர்த்து தந்தான் மதத்தவன் பிரித்து வைத்தான் படைத்தவன் சேர்த்து தந்தான் மதத்தவன் பிரித்து வைத்தான் எடுத்தவன் மறைத்து கொண்டான் கொடுத்தவன் தெருவில் நின்றான் எடுத்தவன் கொடுக்க வைப்போம் கொடுத்தவன் எடுக்க வைப்போம் இன்று போல் என்றும் இங்கே ஒன்றாய் கூடுவோம். எல்லோரும் கொண்டாடுவோம் எல்லோரும் கொண்டாடுவோம்</p>	<p>Let us celebrate in praise of Alla Thinking about the life of the righteous let us celeberate in praise of Alla No-one spends their life just lying like a stone What is the use in whirling when the hands and legs cease to function? Treating whatever comes as income and whatever actions performed as expenditure Let us assemble here like this for ever and celebrate in praise of Alla Hundred varieties of birds will arrive and cores of flowers will blossom Whatever comes in to being are the children of God No dark nor white there is no form for the dream No separation among the seas and there is no distinction among Gods Regarding mother as the investment and father as the result Seeing the sky on the earth let us assemble together and celebrate Though we born without cloths on the body - had we born without desires Is there any one who had taken anything after death? The creator gave everything together however others</p>
<p>அல்லாஹ்வின் பெயரை சொல்லி நல்லோர்கள் வாழ்வை எண்ணி</p>	<p>had separated Those who took it hoard it - those thus gave were the deprived who stands on the streets The aggrandizer should be made to give and the giver is empowered to receive. Let us assemble here like this for ever Let us celebrate in praise of Allah and pronouncing the names of the righteous.</p>

*Intrepretation of the Song:*

This is a wonderful song composed to enlighten the jubilation of a community. Generally when there is joy, jubilation and estacy the participants will make a wild cry without care of what they mince, murmer or yell at. Contrary to this the lyric writer carefully introduces ethical import in the song that makes to realize how serious the producers of the movie are to propagate the ethical ideas to the society through this powerful media. What are the contents?

The song extols a particular diety and appeals to the community to sing in praise of the Lord thinking about the life of the nobles and the righteous. Why should one think of the life of righteous people? It is to set their life towards the path trod by the noble to make the life meaningfull. This is the greatness of the lyric writer Kaviyarasu to indicate great philosophical import in a single line.

The song goes further, there may be hundred varieties of birds and flowers and whatever comes in to being in the world are the creation of God. There is no distinction between the natural phenomenon including

the God but not so among humans. He goes to the extent of saying that the creator gave everything unitedly but human beings alone lives in separation. The song advises one to regard mother as the power of investment and father as the end result of it. The song questions when human beings born without cloths on the body do they born without desires and indirectly enlightens that man borns with desires and the desires alone are responsible for our sufferings. It also questions whether one can carry whatever name, fame and wealth created by him after his death? The song also tells the fact that the rich people who accumulates wealth at the cost of the toil of the poor labourers - hoards the wealth with the result the labourer is deprived of livelihood and stays on the streets homeless. There should be an ordinance that enables transfer of wealth hoarded by the rich and the poors should be empowered to take it from the wealthy.

*Critical Analysis*

In short this song emphasizes the need to lead a life in accordance with what was held by the righteous people. Regarding parents as their wealth and the accumulated money by the rich should be distributed among the poors so that equity and social justice prevails in the society and coincides with all what was contemplated by W.D.Ross i.e. *Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficance and beyond too.*

Context-X

Consider another song written by Kavinger Vali in the film – *Sung by TM Soundararajan – Babu* is a 1971 Indian Tamil language film directed by A. C. Tirulokchandar. The film had musical score by M. S. Viswanathan. It is a remake of the Malayalam film *Odayil Ninnu*, which itself was based on Kesavadev's novel of the same name. 1,924,192 views •Feb 1, 2011 <https://www.youtube.com/watch?v=Qd5TfWmm1CA>

Song Originally written in Tamil Language	Translation of the Song in English Language:
இதோ எந்தன் தெய்வம் முன்னாலே நான் ஒரே ஒரு புன்னகையில் கண்டேனே பாசமுள்ள பார்வையிலே கடவுள் வாழ்கிறான் அவன் கருணையுள்ள நெஞ்சினிலே கோயில்	Here is my God appears before me That I saw on its sole smile God lives in the affectionate view and Recides in the merciful heart
கொள்கிறான் அவன் பூ விரியும் சோலையிலே மணப்பான் இசை பூங்குயிலின் தேன் குரலில் இருப்பான் குளிர் மேகமென தாகத்தையே தணிப்பான் தளிர் கொடி விளையும் கனிகளிலே இனிப்பான் பல நூல் படித்து நீ அறியும் கல்வி பொது நலம் நினைத்து நீ வழங்கும் செல்வம் பிறர் உயர்விலே உனக்கிருக்கும் இன்பம் இவை அனைத்திலுமே இருப்பது தான் தெய்வம்  தன் வியர்வையிலும் உழைப்பினிலும் வாழ்வை கண்டு தொழில்புரிந்து உயர்வளர்க்கும் ஏழை அவன் இதழ் மலரும் சிரிப்பொலியை கேட்டேன் அந்த சிரிப்பினிலே இறைவனை நான் பார்த்தேன்	He smells sweet in the abode of the flower garden Lives in the blissful voice of the chocho (bird) Quenches the thirst as the cold dark cloud Tastes sweet among the fruits that springs from the creepers The knowledge you gain by reading several books The charity that you give for the general welfare The joy that you attain in others prosperity Indeed all are the abode of God  I saw God from the sound created by the smile of that poor who depends on his own sweat and labour for his survival

*Intpretation of the Song:*

In this song emphasis has been made about the concept of God. Where can we find the phenomenon of God. The author of the song the great Valli explains it in a very lucid manner. He says God could be seen in the smile of the baby; in the eternal-vision of the eyes and merciful heart. The author also states that one can witness God in the sweet smell of

the flowers in the garden and in the blissful voice of the chocho. The author further states that the knowledge that one gains by reading several books; the charitable attitude in the general interest of the public and in the prosperity of others are the abode of God. The author finally says that God can be witnessed in the labour force who toils for a living and smile that emerge out from their lips.

*Critical Analysis*

As a whole the lyric writer paints a wonderful picture of the concept of God and how it can be witnessed i.e. in the scholarship one earned through learning should be directed for the welfare of the public; in the natural phenomenon; in the eternal look and in the mercyfull heart of men and coincides with all what was contemplated by W.D.Ross i.e. *Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficance and beyond too.*

Context-XI

Consider another song written by Sri.Kannadasan in the film *Deiva Magan* (transl. Divine Son) is a 1969 Indian Tamil-language drama film written and directed by A.C.Tirulokchandar. An adaptation of the Bengali novel *Ulka* by Nihar Ranjan Gupta, *Deiva Magan* was released on 5 September 1969. The film received praise for Ganesan's performance and was a commercial success, running for over 100 days in theatres. It was the first Tamil film to be submitted by India in contest for the Academy Award for Best Foreign Language Film. The film was later remade in Kannada as *Thayi Mamathe* (1985) <https://www.youtube.com/watch?v=ZZuzWAgOD3E> 352,398 views •Jul 29, 2013



<b>Song Originally written in Tamil Language:</b>	<b>Translation of the Song in English Language:</b>
கேட்டதும் கொடுப்பவனே கிருஷ்ணா கிருஷ்ணா கீதையின் நாயகனே கிருஷ்ணா கிருஷ்ணா	Grantor of what is asked for oh Krishna Krishna The hero of Gita Krishna Krishna
<p>ஏற்றிய தீபத்திலே கிருஷ்ணா கிருஷ்ணா ஏழைகள் மனதை வைத்தோம் கிருஷ்ணா கிருஷ்ணா சாற்றிய மாலையிலே கிருஷ்ணா கிருஷ்ணா தர்மத்தைத் தேடி நின்றோம் கிருஷ்ணா கிருஷ்ணா தாயிடம் வாழ்ந்ததில்லை கிருஷ்ணா கிருஷ்ணா தந்தையை அறிந்ததில்லை கிருஷ்ணா கிருஷ்ணா ஓரிடம் நீ கொடுத்தாய் கிருஷ்ணா கிருஷ்ணா ஓரிடம் நீ கொடுத்தாய் கிருஷ்ணா அதை உலகத்தில் வாழ விடு கிருஷ்ணா கிருஷ்ணா உலகத்தில் வாழ விடு</p> <p>நீ உள்ள சன்னிதியே கிருஷ்ணா கிருஷ்ணா நெஞ்சுக்கு நிம்மதியே கிருஷ்ணா கிருஷ்ணா கோவிலில் குடிபுகுந்தோம் கிருஷ்ணா கிருஷ்ணா குடை நிழல் தந்தருள்வாய் கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா.. கிருஷ்ணா.. கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா</p> <p>எண்ணெயில்லாதொரு தீபம் எரிந்தது கிருஷ்ணா கிருஷ்ணா உன்னை நினைந்தது உருகி இருந்தது கிருஷ்ணா கிருஷ்ணா கண்களைப் போலிமை காவல் புரிந்தது கிருஷ்ணா கிருஷ்ணா கண்ணன் திருவடி எண்ணியிருந்தது கிருஷ்ணா கிருஷ்ணா கிருஷ்ணா.. கிருஷ்ணா..</p>	<p>We the poor kept our minds in the glow of the lamp that is lit Krishna Krishna</p> <p>We search for virtue from the garland that has been placed on you Never lived under the care of mother not even known who is the father You gave me a place oh Krishna Let him live in this world oh Krishna</p> <p>Your abode alone Krishna Krishna Gives peace to the heart Taken shelter in the temple Krishna Krishna Grant us your shadow of mercy Krishna Krishna</p> <p>A lamp was glowing without oil oh Krishna That had existed thinking of your-self oh Krishna Guarding you as the eye-lid oh Krishna Krishna Thinking of your blessed foot Krishna Krishna</p>

*Intpretation of the Song:*

This is one of the wonderful song that narrates the concept of devotion or self-surrender unto the blessed feet of Lord Krishna. It narrates how a humble seeker of truth devotes himself unto blessed feet of Lord Krishna. It states that the devotee keeps his mind on the glow of oil-lamp that was kept at the alter of the Lord

and search for the virtue from the garland that has been placed on the neck of the alter. Thus taking shelter at the alter for the grant of peace and mercy from the Lord. He then offers prayers for the welfare of the guru who has been in existence thinking of the Lord Effervesingly for ever.

*Critical Analysis*

This song narrates the nuances of the concept of devotion or self-surrender unto the blessed feet of Lord Krishna. It states that Lord Krishna alone is the Grantor of prosperity who is the pronouncer of the Bagavat Gita the greatest ethical treatise of the world and we devote ourselves unto his alter and look for virtue to be practiced from the garland of the Lord. This song coincides with what was contemplated by W.D.Ross i.e. *Self-improvement* (the duty to improve our virtue and intelligence).

Context-XII

Consider another song written by Sri.Kannadasan in the film "Paava Mannippu" – Sung by TM Soundararajan - film directed by directed and edited by A.Bhimsingh, who co-produced it under his banner Buddha Pictures, with AVM Productions Music composed by Viswanathan–Ramamoorthy. The film revolves around the theme of religious harmony with the central characters belonging to Hindu, Muslim and Christian communities. *Paava Mannippu* was released on 16 March 1961 and became a commercial success and a silver jubilee film. It received the National Film Award for Second Best Feature Film, becoming the first South Indian film to do so. The film achieved cult status in Tamil cinema and was dubbed into Telugu as *Paapa Pariharam*, released in the same year.

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>ம்.., ம்.., ம்.., ம்.., ஓகஓ.., வந்த நாள் முதல், இந்த நாள் வரை, வந்த நாள் முதல், இந்த நாள் வரை, வானம் மாறவில்லை, வான் மதியும், மீனும், கடல் காற்றும், மலரும், மண்ணும், கொடியும், சோலையும், நதியும், மாறவில்லை, மனிதன் மாறிவிட்டான், ஓ..ஓ..ஓஓஓ..ஓ..ஓய்.., ஓ..ஓ..ஓஓஓ..ஓ..ஓய்.., நிலை மாறினால் குணம் மாறுவான், பொய் நீதியும் நேர்மையும் பேசுவான்,</p> <p>தினம் ஜாதியும் வேதமும் கூறுவான், அது வேதன் விதியென்றோதுவான்.., மனிதன் மாறிவிட்டான்.., மதத்தில் ஏறிவிட்டான்.., ஓ..ஓ..ஓஓஓ..ஓ..ஓய்.., ஓ..ஓ..ஓஓஓ..ஓ..ஓய்.., பறவையைக் கண்டான், விமானம் படைத்தான், பாயும் மீன்களின் படகளைக் கண்டான்.., எதிரொலி கேட்டான், வானொலி படைத்தான், எதனைக் கண்டான்.., பணம்தனைப் படைத்தான், மனிதன் மாறிவிட்டான்.., மதத்தில் ஏறிவிட்டான்.., ஓ..ஓ..ஓஓஓ..ஓ..ஓய்.., ஓ..ஓ..ஓஓஓ..ஓ..ஓய்.., இன்பமும் காதலும் இயற்கையின் நீதி, ஏற்ற தாழ்வுகள் மனிதனின் ஜாதி, பாரில் இயற்கை, படைத்ததையெல்லாம்.., பாவி மனிதன் பிரித்து வைத்தானே.., மனிதன் மாறிவிட்டான்.., மதத்தில் ஏறிவிட்டான்..ம்.., ஹம்.., ம்.., ஹம்.., ஓஓஓ..ஓ..ஓ..</p>	<p>The sky has not changed from the day of its existence till date The moon, the fish, the breeze of the sea, flower, the mud, creepers and the gardens, the river were not changed but man indeed has changed</p> <p>Alters his attitude as per Speaks untruth and unwisness</p> <p>Advocates castism and preach Vedas Say it is fate that is ordained in the Veda Man has changed and alighted to religion</p> <p>Upon seeing the birds he created aeroplanes Upon seeing flashing fishes he created the ship Upon hearing the echo of sound he created radio Upon witnessing what he had created money</p> <p>Joy and love are law of nature Ups and downs are the caste created by mankind Man has separated the manifestations of nature Man has changed and alighted to religion</p>

*Intrepretation of the song:*

In this song the lyrics writer the great Kaviyarasu Kannadasan shows his brilliance in comparing the creation of nature that was the reason for scientific inventions. He begins with a wonderful introduction denoting that the natural phenomenon like - the sky, the moon, the fish the sea and its breeze, the flower, the mud, the river never changes. On the other hand, man is not what he was, he alters his tendency in the course of his life - he creates ill-designs; and never hesitates to speak untruth and practice dishonesty to attain the whims and fancies created by the minds desires. This song criticizes that it is the cast system that prevails in the society with a premise that vedas are ultimate and thereby advocating the theory of fate that brings the society under the throidom of religious belief that

prevents development of an individual's talent, scholarship- and resulting equity and social justice in the society. In the later part of the song the author enlists how various scientific facilities are invented wherein he says that upon seeing the flying birds man had created areo-planes; seeing the flashing fishes man created ships; listening to the echo from the mountain man had invented radio; however the author wonders upon seeing what man had created money (that is the root cause for ups and downs in the society). Finally the lyric writer concludes by saying love and joy are the creation of nature, rich and poor are creation of mankind and the height of the scenario man was the cause for separation of himself from the naturalistic phenomena.

*Critical Analysis*

The song blames mankind that in contrast to the natural phenomenon man changes his attitude to meet his selfish end resulting rift in harmonious living and creation of rich and the poor. On the other hand the lyrics writer blames that it is the cast system that prevails in the society with a premise that vedas are ultimate and thereby advocating the theory of fate and bringing the society under the throidom of religious belief that becomes a stumbling block preventing development of an individual's talent, scholarship more so equity and social justice prevails in the society. As a whole this song brings out the anguish of the lyrics writer the deterioration witnessed in the society in terms of ethical values as well as equity and social justice. The lack of ethical values and prevalence of hidenistic behavior of mankind in the society and uneven economic growth in the society are concerns and it is here

the ethical canon of what *W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficence has not been given heed by the society and thereby it is doomed to chaos.*

Context-XIII

Consider another song written by Sri.Kannadasan - Sung by TM Soundararajan in the film "Enga Oor Raja" – film, written and directed and produced by P. Madhavan under Arun Prasath Movies banner. The film had musical score by M.S.Viswanathan. The film was remade in Telugu as Dharma Daata with Akkineni Nageswara Rao. Directed P. Madhavan Produced P. Madhavan. <https://www.youtube.com/watch?v=jzr3t4AHKI504>, 154 views • Jan 14, 2018

Song Originally written in Tamil Language:	Translation of the Song in English Language:
<p>யாரை நம்பி நான் பொறந்தேன் போங்கடா போங்க என் காலம் வெல்லும் வென்ற பின்னே வாங்கடா வாங்க . குளத்திலே தண்ணியில்லே கொக்கும் இல்லே மீனும் இல்லே குளத்திலே தண்ணியில்லே கொக்கும் இல்லே மீனும் இல்லே பெட்டியிலே பணமில்லே, பெத்தபுள்ளே சொந்தமில்லே தென்னைய பெத்தா இளநீரு, பிள்ளைய பெத்தா கண்ணீரு பெத்தவன் மனமே பித்தம்மா, பிள்ளை மனமே கல்லம்மா பாணையிலே சோறிருந்தா, பூனைகளும் சொந்தமடா சோதனையை பங்கு வச்சா, சொந்தமில்லே பந்தமில்லே.. . நெஞ்சமிருக்கு துணிவாக, நேரமிருக்கு தெளிவாக, நினைத்தால் முடிப்பேன் சரியாக, நீ யார் நான் யார் போடா போ, ஆடியிலே காத்தடிச்சா, ஐப்பசியில் மழை வரும் தேடி வரும் காலம் வந்தால், செல்வமெல்லாம் ஓடிவரும்..</p>	<p>Depending on whom I was born - get lost My time will win – you may come after that There is no water in the pond, thereby no fish for the crane There is no money in the chestnut thereby the child I begot does not belong to me Planting coconut tree might have yielded tender-coconut water begetting a child tear alone remains Parents' mind is oscillating indeed childrens mind remains as stone If there is rice in the pot even cats become relations When we try to share our distress there will be no kith and kin Fearless heart exists and time exists clearly I will attain what I think correctly– get lost oh my kids When the wind blows in the month of Aadi rain will arrive in the month of Iypasi. At time of good furtune all the wealth will come without seeking for it.</p>

*Intrepretation of the Song:*

This is a wonderful song explains the state of affairs of a parent whose children runs away when the wealth has been exhausted not bothered to care for the parents. The lyric writer uses the following wonderful simillie: When there is no water in the pond, there will be no fish for the cranes to visit the pond. Similarly when all the wealth has been exhausted even the children who had enjoying it so far would run away from the parents without even bothering to take care of their parents.

Therefore the author feels that it would have been better had he begot a coconut tree that would have yielded tender cononut water, however, having begot children tears alone remains. The author also posts yet another wonderful simillie i.e. when there is rice in the pot even cats become our relation when distress visits the family who is there to share with it. The author forsees better fortune are ahead of him at that time wealth will pour in without asking for it then his children visit him.

*Critical Analysis*

This song explains the state of affairs of a parent whose children runs away when the wealth has been exhausted not bothered to care for the parents. The lack of ethical values and prevalence of hidenistic behavior of children in the society not even ready to support their parents and it is here the ethical canon of what *W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficence has not been given heed by them and they are doomed.*

XIII. TABLE OF CONFLUENCE OF CONTEXTS

The table of confluence of contexts has been introduced to reassure that every context that has been arrived coincide with the relevant ethical theory identified to make the comparison. This approach makes the research work more heuristic wherein essential clarity of confluence of contexts with respect to theoretical genesis arrived are cross- verified.

12. TABLE OF CONFLUENCE OF CONTEXTS													
W.D.Ross ethical ideas	Contexts I to XIII												
	I	II*	III	IV	V	VI	VII	VIII	IX	X	XI	XII ^	XIII ^
Fidelity (duty to keep promises)							×	×	×	×			
Reparation (duty to compensate others when we harm them)	×						×	×	×	×			
Gratitude (duty to thank those who help us)			×				×	×	×	×			
Justice (duty to recognize merit)			×				×	×	×	×			
Beneficence (duty to improve the conditions of others)		×	×				×	×	×	×			
Self-improvement (duty to improve our virtue and intelligence)					×	×	×	×	×	×	×		
Non-maleficence (duty not to injure others)				×			×	×	×	×			

\*This songs though coincides with "Beneficence"– The duty to improve the conditions of others but also suggest a practice to make the mind pure. A purity of mind qualifies to attain wisdom. That means the concept contained in the song goes beyond the concept of beneficence as enunciated by W.D.Ross. Author of the song the great Kannadasan indicates the ancient concept of wisdom of Hindu philosophy –the condition precedent to attain wisdom is to purity of heart.

^ W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non-maleficence has not been given heed by them and they are doomed.

#### Interpretation of the Table of Confluence of Contexts

Context-I Coincides with Reparation, Context-II coincides with Beneficence; Context-III coincides with Gratitude, Justice and Beneficence, Context IV coincides with Non-maleficence; Context-V coincides with Self-improvement; Context-VI coincides with Self-improvement; Context-VII to X-coincides with all what W.D.Ross says about and beyond too and Context-XI coincides with Self-improvement, Context XII and XIII indicates the lack of ethical values and prevalence of hidonistic behavior of children in the society not even ready to support their parents and it is here the ethical canon of what W.D.Ross contemplated i.e. Fidelity; Reparation; Gratitude; Justice; Beneficence; Self-improvement and Non- maleficence has not been given heed by them and they are doomed.

#### XIV. RESULTS AND FINDINGS OF THE STUDY

- This study reveals that super-hero like Chevalior Sivaji Ganesan not only established his Matinee Idol status in the Tamil Cinema arena for decades but also took upon himself in producing outstanding films that had resulted in quality film songs emulating the content of the story and stands tall in the annals of history of Tamil Cinema.
- The chaste lyrics written by eminent poet like Kaviyarasu Kannadasan with un-compromising and

appealing social welfare contents that has been compared with the best theories of the world in this research work indicates the fact that he can be arrayed among the best social thinkers of the world. It also goes to say that 50 years ago producers of Tamil Cinema were conscious about moral fabric of Tamil Society and committed to disseminate ethical values vindicating Tamil Cultural Values underlies the fact that Tamil is not only a language but a way of chaste life. Great musicians like M.S.Viswanathan and T.K.Ramamoorthy strived for this success to give mellifluous music and made the songs ever-green and immortal. One should not forget the voice over given by great play back singers like late Sirkali Govindarajan, P.B.Srinivas and T.M.Soundarajan.

- Unlike the scholarly findings of the American Academy of Paediatrics that denoted the fact of adverse effects created by rap music. More particularly, the lyrics such as rock, heavy metal, rap, new and emerging genres such as reggaeton, were found to embrace topics such as sexual promiscuity, death, homicide, suicide, and substance abuse. *The songs that should be intended to gratify the sense and serve as part time pass time, had become anti-sensual and create damage to the souls of innocent children, who should otherwise be nurtured to the right path in the*

society this reminds the careful speech delivered by the former Chief Minister of Tamil Nadu Puratchi Thalaivi Jayaraman Jayalalitha during the 100<sup>th</sup> year of Indian Cinema that "though cinema is an instrument for the various professionals and artists to display their skills of acting, I urge that the producers to produce films that propagates forward thinking ideas among the youths that is bereft of violence and affect the morale in terms of caste and religion".

## XV. RECOMMENDATIONS

- The old and classical Tamil film songs should be looked with awe and majesty as they contain ideas of Chastity, Righteousness, moreover throw light on Tamil Cultural Values.
- Even songs of love and romance the old and classical songs maintain the concept of virginity that upholds the Tamil Culture.
- It will be a boon to the society, if efforts are made to inculcate these meaningful philosophical songs in the school curricula along with life stories of eminent actor like Chevalior Sivaji and the lyrics writer like Kaviyarasu Kannadasan so that students who are the future leaders of the country can understand the sacrifice made by them to propagate the ideas of Tami Culture to the society.

## XVI. SUGGESTIONS FOR FURTHER RESEARCH

The present investigation was an attempt with a premise to make a comparative study of the ideas Sivaji film songs contain; such as inculcating ethical values in society. As songs were written on the basis of story and

particular scene of the movie, it is suggested that future research can be conducted how a particular song emulates the story of the movie. It is the firm belief of the researcher that the moral and ethical ideas indicated in the Sivaji film songs can be compared with the Classical Tamil Literatures like Thirukkural, Purananooru and Agananooru etc. The research scholars conducting research in Tamil Cultural studies can experiment on this aspect and they can very well use the novel methodology adopted here in this research work as the researcher has no intention to patent the methodology invented by him. This study is therefore become a useful encyclopaedia for the researchers to explore the possibility of similar research in Tamil Film songs as contemporary hero's like Gemini Ganesan, Muthuraman and others who had also acted in outstanding films that contain songs of great philosophical import.

## XVII. CONCLUSION

The authors just copy paste a picture from the movie thanga padumai - the acting of this particular song: Arambam Avathu pennukkula – aadi mudipathum pennukkule should be rated as the most outstanding among the acting emulated by Chevalio Sivaji that it is almost impossible to describe it by mere mundane words!!! *Thus it is the unassailable finding of this research work that Chevalio Sivaji purified the pages of history of Indian Cinema and made it greater by his presence for five decades of glorified acting, setting standards each time for no one to cross the barrier and proved the fact that it is he who graced the film fraternity and made its history immortal just as the northern star.*



One of the noteworthy films of 1959, which was also a box-office hit, was *Thanga Pathumai*, a Jupiter Pictures production. Directed by A.S.A.Sami, it has an interesting back story. During the late 1950s, Jupiter Somu thought of remaking *Kammagi* with Sivaji Ganesan as Kovalan. He projected the 1942 version to his intimate friend and mentor C.N.Annadurai who watched it along with Sami, who was to direct the second version. Annadurai rightly told them that remaking the film would not prove successful as much water had flowed under the Tamil Cinema bridge since 1942. The project was dropped but Somu carried in his mind the idea of making something similar about a woman, who is chastity personified fighting a relentless battle to win her husband back... the movie was *Thanga Pathumai* (33).

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## Students' Satisfaction in Journalism Education in Bangladesh

By Monira Begum & Mahmudul Hasan

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**Abstract-** Despite availing with some dissatisfaction and fewer opportunities among the public and private university students, as a whole most of the students are satisfied and showing hopes in journalism education. This study discusses the comparative results of students' satisfaction level in both public and private university students and student's perception and expectations from journalism education are focused and explained simultaneously. Overall results show that some newly established and periphery universities are lagging behind comparatively from the old and centered universities. But along with all disadvantages and fewer opportunities, close-ratio differences in satisfaction level are seen among those universities, especially among public and private universities, respectively. Most of the students of 76.67% have changed their negative perception after schooling in departments. Though the majority of the students of 90.67% are enjoying journalism study now, the reverse things are found in liking teaching methods. 51% of private university students dislike teaching methods, which depict less satisfaction level. On the other hand, 61% students of public universities like teaching methods, which shows a high satisfaction level.

**Keywords:** *journalism, journalism education, expectation, satisfaction.*

**GJHSS-A Classification:** *FOR Code: 190399*



*Strictly as per the compliance and regulations of:*





# Students' Satisfaction in Journalism Education in Bangladesh

Monira Begum <sup>α</sup> & Mahmudul Hasan <sup>ο</sup>

**Abstract-** Despite availing with some dissatisfaction and fewer opportunities among the public and private university students, as a whole most of the students are satisfied and showing hopes in journalism education. This study discusses the comparative results of students' satisfaction level in both public and private university students and student's perception and expectations from journalism education are focused and explained simultaneously. Overall results show that some newly established and periphery universities are lagging behind comparatively from the old and centered universities. But along with all disadvantages and fewer opportunities, close-ratio differences in satisfaction level are seen among those universities, especially among public and private universities, respectively. Most of the students of 76.67% have changed their negative perception after schooling in departments. Though the majority of the students of 90.67% are enjoying journalism study now, the reverse things are found in liking teaching methods. 51% of private university students dislike teaching methods, which depict less satisfaction level. On the other hand, 61% students of public universities like teaching methods, which shows a high satisfaction level. And lastly, despite having less satisfaction level among 65% of students who has a negative answer about the effectiveness of journalism education for further in journalism job fields, 71% of students show eagerness to take journalism as a future profession or career among all students of public and private universities. This eagerness shows high hope satisfaction among students about Journalism education in Bangladesh.

**Keywords:** *journalism, journalism education, expectation, satisfaction.*

## I. INTRODUCTION

Journalism is a very natural occupation (Brikše, 2009). But the wave of this natural occupation is distracted when some unpleasant correlation among perception, expectation, and satisfaction is seen among students in academic study. Since the beginning of journalism education formally in Bangladesh, it is observed that every department of journalism and communication follows almost the same curricula with some addition. But the problem is raised when newly established journalism departments lacking of facilities and infrastructure have to compete with centered and old universities loading with lots of facilities. This picture is shocking in terms of quality assurance of students, which tends students to choose another job sometimes

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for their future profession. Despite having lots of problems and fewer opportunities, the study finds that most of the students seem to very hopeful in journalism education.

### a) *Journalism education in Bangladesh*

'Journalism is not an occupation with a straightforward career (or income) structure.' Frith & Meech, 2007, p. 144). This statement shows the contagious path of the journalism field for every journalist. Today, the new technologies are opening a new era of journalism. As the new technologies bring the world too close to people, so far, Journalism is facing a very challenging time with changing technological advancement. There is always competition in news and information distribution in the online and offline world. In the early stage, the University of Dhaka started the department of journalism was established in 1962, offering one-year diploma as an evening course for working journalists. After that, in 1977, this department declined the diploma course and started a three-year Honors course and a one-year Masters course and took the new name as 'Department of Mass Communication and Journalism.' Furthermore since 1997-98 sessions, the department also introduced integrated four-year Honors and a one-year Master's degree course that continues until now. Following Dhaka University, other universities started the journalism department with a new name gradually. Rajshahi University initiated the Mass Communication Department under Social Sciences faculty since 1992, offering BSS and MSS degrees. In 1994, Chattogram University offered BA and MA degrees in Journalism. But the department changed the name as the 'Department of Communication and Journalism' in 2003. After 2005, Jagannath University started Mass communication and Journalism Department in 2009, Jahangirnagar university started Department of journalism and media studies in 2011, Comilla university started the department of Mass Communication and Journalism in 2016, Khulna university started Mass Communication and Journalism in 2015, Bangladesh university of professionals started Mass Communication and Journalism in 2017, and lastly, as a public university, Barishal University started Journalism department in 2018 as the department of Mass Communication and Journalism in the name.

Private universities took an attempt to open the journalism department following DU, RU, and CU.

Independent University Bangladesh started the department of Media and Communication in 1993, University of Liberal Arts Bangladesh instituted the department of Media Studies and Journalism in 2004, University of Development Alternative started the department of Communication and Media Studies in 2002, Daffodil International University set up the department of Journalism and Mass Communication in 2007, Stamford University commenced their journey of Journalism and Media Studies department academically in 2005, Metropolitan University established the department of Journalism and Media Studies in 2019, State University of Bangladesh founded the department of Journalism and Media studies in 2013, Manarat International University sow the seeds of the department of Journalism and Media Studies in 2013, Green university created the department of Film, television and digital media in 2003 later renamed the Department of Journalism & Media Communication in 2019, Port City International University began the department of Journalism and Media Studies in 2013, Varendra University established the department of Journalism in 2015, Central Women's University bring into being the department of Journalism and Media Studies in 2016 and Northern University of business & technology Khulna founded the department of Journalism and Mass communication in 2019. The resources and capabilities of journalism departments are somewhat questionable for both a public universities and private universities. Ullah (2016) conducted research on resources and capacities, including infrastructure and logistics in 14 university-level Bangladeshi journalism institutions and finding the obstacles and opportunities to the way of becoming a competent journalist at Universities. In that research, following the interview of media practitioners and academics, department heads, Ullah (2016) also observed some graduates through a survey from the different respective departments of Journalism. In response, some respondents mention some lacking when they enter any prominent news agency as a reporters/sub-editors. Respondents also cite problems that their academic journalism education is not enough and can't fulfill the demand of profession because of lacking of the practical lab and focusing more on communication then journalism. And finally, they show the dissatisfaction with curriculum that department provides the students (Ullah, 2016, p. 78). The researcher also pointed out the limited resources to teach in a new media environment, the inadequacy of faculty members in new technology, absence of journals (newspapers, magazines, online), radio and TV programs produced by students; lack of opportunity of internships in media houses; poor relations with professionals and international networking; no availability of an alumni database; poor or no faculty assessment mechanism and absence of faculty refreshment training opportunities (UNESCO

Bangladesh, 2009, pp. 30–32, cited in Ullah, 2016, p. 70).

## II. RESEARCH OBJECTIVES

The research follows some objectives. These are;

- a) To know what extent students perceive journalism education.
- b) To know what are the expectations of the students from their respective department.
- c) And to know the student's satisfaction level in journalism education.

## III. LITERATURE REVIEW

There are small numbers of researches on journalism education in Bangladesh. That's why it is needed to discuss other countries research and articles to get a clear picture of understanding and satisfactory level of students in journalism education. The level of satisfaction varies in ages.

Genilo et al. (2019) discuss journalism education and professionals in Bangladesh, while obstacles on the way to be a journalist are studied carefully. Researchers find that most of the survey respondents (students) decided to enter journalism school based on their judgment and self-motivation and motivated to make an impact on society, to travel, wanting a job with freedom, creativity, and contributing to society. They also find some factors that affect new and aspiring journalists as they enter the job market, lack of personal connections, lack of skill set, and change of career track. After entering the media house, they have to face; low salary/incentives; job insecurity, and family pressure make them choose another profession sometimes (Genilo et al., 2019, p. 27-45). Vilović et al. (2018) surveyed on the first and third-year students of the journalism department. They find that third year students show more dissatisfaction with the journalism program offering from the department. Though some students took the subject thinking as an engrossing and dynamic profession after two years, they became more pessimistic in assessing their job prospects and were more likely to choose public relations over a career in journalism as their future profession. The study also shows the correlation between students' satisfaction and journalism program, which is related to the fulfillment of their expectations regarding their schooling and their desire to work in the media in the future (Vilović et al., 2018, p. 41-42). The salient thing that journalism education can't be fulfilled with the academic efforts only; there must be a bridge that will connect the media industry effectively.

Journalism as a profession is marked with lots of unpleasant words by people who affect the student's perception of journalism as a study area sometimes. So far, this kind of perception causes students reluctance to take journalism as a subject area or make journalism

students frustrated more or less. Milojević et al. (2016) observe some aspects of journalistic culture as a sick, tabloid state of affairs, idiotic sensations, spectacles and fabrications, yellow journalism, less quality, false kitsch, and scandalous in the study. Along with these aspects, the public image of journalists is framed as influences, biased reporting, and spreading false information, which tend to weak solidarity between colleagues. Researchers also apprehend the low economic and social status of journalists as an immediate threat to professional practice. Besides, the fear of losing jobs, stressful working environment, and miserable salaries are also identified as the principle cause of the 'disturbed foundations' of journalism' by researchers in writing (Milojević et al., 2016, p. 96). In another study, Picard (2015) finds that most of the journalism programs make students work for established news organizations without giving adequate training. He claims that these types of journalism programs are not enough to teach students working as individual journalists or more self-sufficient journalists. He also specifies the need to provide more training in specialized forms of journalism and giving more focus on covering local communities, topics such as climate, energy, defense, and social policy (Picard, 2015, p. 8).

Humanes and Roses (2014) conducted a survey on 1,552 journalism students from five public universities in Spain during 2011-12 academic years. In this study, he wanted to know how students evaluate journalism as a degree subject and why they need this qualification to be a journalist. Results show the students believe that the journalism courses are adequate, but almost 25% consider them unnecessary. Results also observe that the quality of the training in percentage in Spain is lower in other countries in the study (Humanes and Roses, 2014, p. 187). Similarly, Aripin et al. (2014) conducted a study to develop an instrument on perception and expectation of journalism students in Malaysia. In the study, researcher shows that the perception of the majority respondents about journalism knowledge and their expectations of journalism education is pertinent in developing knowledge and skills which also enhance journalism students as well as enhancing their professional development and the curriculum stature of the respective universities (Little, 2006; Mensing 2010; Broadus, 2012, cited Aripin et al. 2014, p. 163).

The demand for changing curriculum is becoming so essential for every journalism department because of adapting the advanced and informational world. Ullah (2010) discussed some scholars' opinion from different aspects of national and worldwide and then finally proposed redesigning of curricula at the university level in Bangladesh in his another study as well (Ullah, 2010). Brikše (2009) also advocates on changing the form of journalism courses at Latvia's universities in her study. Between the time of 2006 and

2010, 84 statements made by students are analyzed to know how much Latvia ensures a balanced learning of theory and practice adapting with media. Results show that students want more practical work in their academic career, making sure that journalism has co-orientation with Internet and mobile communications technologies, more training in terms of personal communications skills, which help to increase the ability to communicate the known people or any stranger for interview easily (Brikše, 2009, p. 117-119). Despite lots of problems and risks, questions arise why students choose journalism as their career or why students choose another profession being journalism students. Fischman et al. (2004) interviewed 32 students who were journalists from high school and graduate school to know what things attracted them to choose journalism as their career. Most of them replied that they had an early interest in journalism as they were fond of writing, and they also had the ability to write well. The results of the interview also show that parents, teachers, and mentors of students influence their writing competence (Fischman et al., 2004). Comparing this with the study of Splichal & Sparks (1994) whereas the two researchers observe there more than the half participants about (54.8%) had no previous experience while selecting journalism as their major and less than half (40.5%) had only high school journalism experience (Splichal & Sparks, 1994). In another research related to choosing the journalism field as a career. Becker & Park (1993) find high school students are willing to work for newspapers in their college with their high school level journalism knowledge (Becker & Park, 1993). And also, there is a specific study on graduate students how they perceive and what their perception of journalism as a career. Adams et al. (2008) discuss the print journalism majors' perceptions of their journalism education and career preparation in the article. This study also investigates why the undergraduates select print journalism as their college major and what career they want to pursue after graduation. Almost more than half of the students indicate that they have a previous major before selecting print journalism. Students are asked to know their reasons for selecting journalism as their major. Result shows that students select their major for civic-minded reasons, contrary to the fears of many industry professionals. (Adams et al., 2008, p.5)

#### IV. THEORETICAL FRAMEWORK

The student is the one who transports the picture of the university worldwide. The student's satisfaction rate in any university is always varying over the student time. Hanssen & Solvoll developed the satisfaction Framework, a conceptual model combining the satisfaction model and facility model. Weerasinghe et al. (2017) discuss about the satisfaction model in study. They remark that the satisfaction model develops

to explain how different factors influence students' overall satisfaction, and facility model blooms to explain impact of university facilities on student satisfaction. According to the model, student satisfaction work as a dependent variable of the overall model and host city, job prospects, costs of studying, reputation, physical facility are working as independent variables of the satisfaction model (Weerasinghe et al., 2017). The facility model of the framework is used to identify the facilities an institute that are most influential in the formation of overall student satisfaction. Therefore dependent variable (university facility) of facility model is used as one of the explanatory variables in the satisfaction model. The model has more focus on university facilities, and little attention was paid into teaching, learning, and administrative process of institutes. Still it revealed a new path for scholars precisely combing two separate models for satisfaction literature. In the light of this conceptual model, the factors and the realities behind the students' dissatisfaction are being searched carefully.

## V. METHODOLOGY

The study has conducted a survey which follows the comparative analysis of students' earlier expectation from the journalism department and the barriers they have to face in reality and lastly students' satisfactions from the respective departments. The survey adds 150 Journalism students as participants where 75 students from three public universities (the University of Dhaka, University of Barishal, and Comilla University) and another 75 students from three private universities (Daffodil International University, State

University of Bangladesh and Stamford University of Bangladesh). All participants in the survey are the third year, final year, and master's level students from respective universities. Among them, male is 75 (50%) and female covers the rest 75 (50%). All are 22 to 25 years in ages. Also, this study follows in-depth interviews where interviewees are two renowned former professors who bought journalism to the peak in the academic sphere, are Prof. Dr. Sakhawat Ali khan and Prof. Dr. Golam Rahman. All the questions of the survey and in-depth interviews are conducted to meet the objectives of this study.

## VI. RESEARCH FINDINGS AND RESULTS

### a) Admission in Journalism department

Among all the participants, 77% of students got admitted in the respective department by their choice, and 23% students preferred the department by chance. The study also shows a comparative result that among public university students, 40% of the students chose Journalism subjects while 60% got their department by chance. On the other hand, among private university students, 93% of students willingly chose, but only 7% got a chance to decide the respective department. Most of the students of Barishal University, Daffodil International University, Stamford University Bangladesh, State University of Bangladesh show their choice in taking Journalism as studies willingly but in contrary students of the rest two Universities (University of Dhaka, Comilla University) says that they had their different choice. Still, but having no other options, they got chance to chose this department.

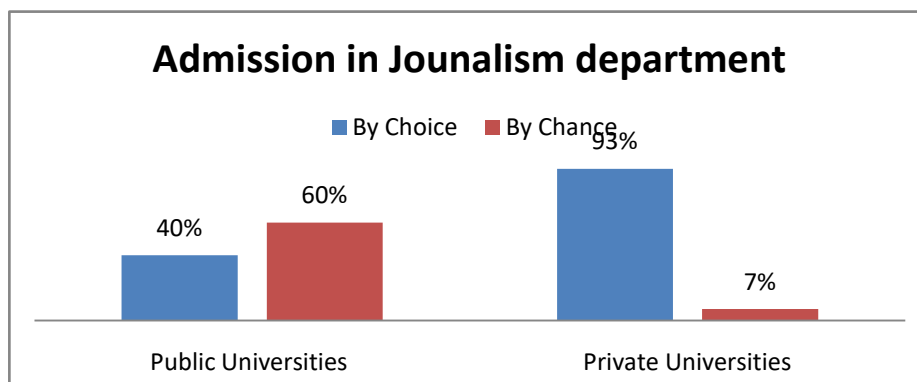


Figure 1

### b) Students' earlier Perception about Journalism education and profession before admission

Students were asked about what were their perceptions about journalism study as a career or a profession before admission. The study found some significant points of student's perception after analyzing the answers.

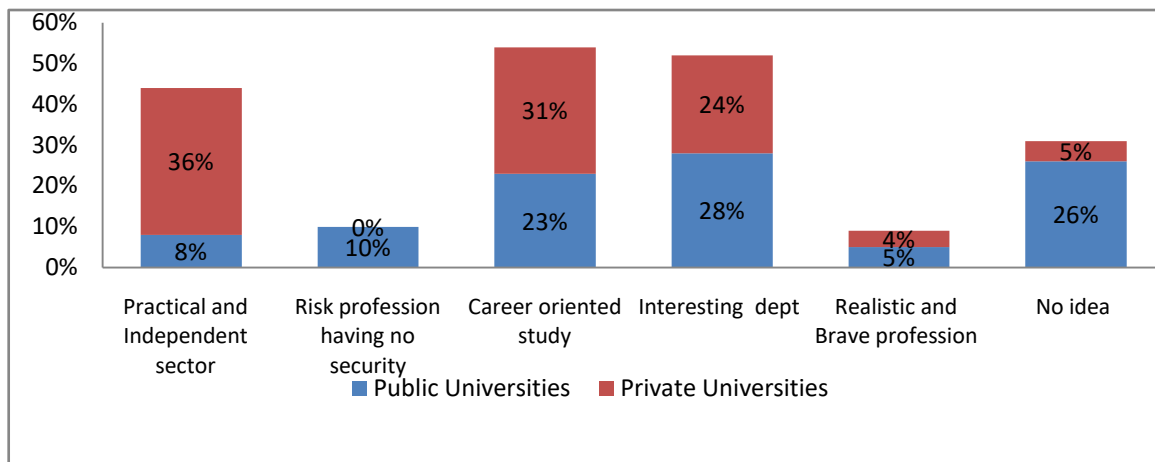


Figure 2

The study observes that among 150 students, 23% and 31% of the students of public and private universities think journalism education and profession seem to be as career-oriented study and 28% and 24% think as a more interesting study. Besides, some students of 8% and 36% of public and private universities also pointed out journalism as a practical and independent sector, while fewer percentages of students of 5% and 4% of public and private universities

view are marked for realistic and brave professions. And risk professions having no security belong to the answer of 10% and 0% of public and private universities. Along with those perceptions, 26% of students of public universities say that they had no idea (Most students were of Barisal University), and only 5% of students of private universities had no idea about journalism education and profession before admission in their respective department.

#### c) Changing perceptions after taking schooling in Journalism

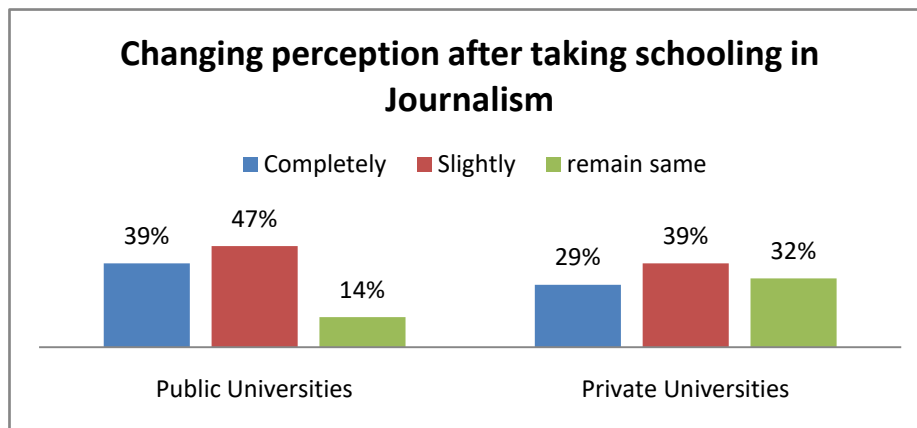


Figure 3

According to the answers of the following question, the study discusses about if students' perception has been changed or not after taking schooling in the journalism department. Among all participants, 34% of students gave their view that their perception had been changed 'completely' with positive and negative aspects while 43% of students answered 'slightly' and 23% of students' perception got 'no change'. The study also shows the comparative result among universities where 47% opined that their perception was slightly changed, 39% replied that their perception got completely changed and, 14% responded not yet among public university students. The reverse result is found in private university student's opinion, while 39% students thought that their

perception had become slightly changed, completely changed for 29%, and 32% responded not yet.

#### d) Satisfaction with the teaching methods of respective courses

Most of the students, both public and private universities, are not satisfied with the teaching methods. Among all students, 44% of students responded negatively while 27% of students are fully satisfied with the teaching method and, 29% of students are satisfied partially. Data of the survey also shows a comparative analysis where public universities 24% students are satisfied with the teaching method, 39% responded negatively and, 37% shows their partial satisfaction. Similar results are found in private universities that 49%

of students are not satisfied with the teaching method, while 33% of students responded positively, and partial satisfaction level was 18%.

e) *Overall satisfaction about the department*

Total 43% of students in public and private universities show their positive satisfaction with studying in respective departments. 33% of the students show unchanged feelings about the department's satisfaction, while 24% of students show their partial satisfaction. In public universities, 39% of students are satisfied with their respective departments where the same

percentage shows student's dissatisfaction, while 22% of students show their partial satisfaction as well. In Dhaka University, 52% of students are not yet satisfied with their department, and at Comilla University, the percentage is 44%. In Barishal University, 40% of students are satisfied with their department. According to the data, the students of private universities are more satisfied than public universities. In private universities, 47% of students are satisfied with their respective departments; while 21% show a negative attitude and 25% show partial satisfaction in responses.

f) *Types of changes students want in departmental syllabus and curriculum*

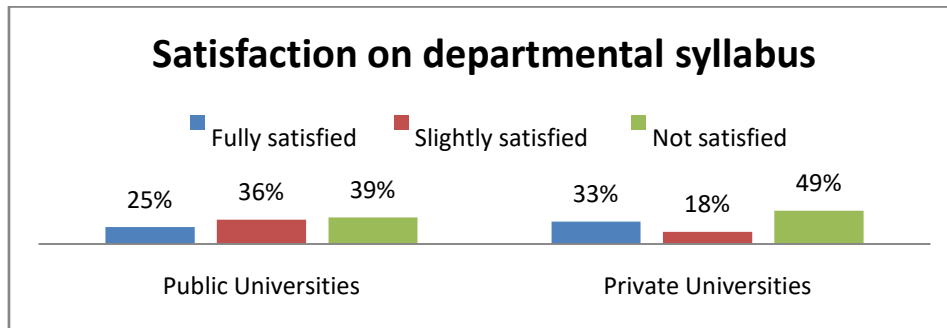


Figure 4

Overall, 44% of students of public and private universities think that their syllabus cannot meet their expectations while 29% of students are satisfied with their syllabus, and 27% of students show their slight satisfaction. Students want more practical oriented courses in Journalism. According to the data of the survey, the result shows only 25% students of public universities are fully satisfied with their syllabus. 39% of

student show a reverse view towards the departmental syllabus, while 36% of students show partial positive satisfaction about syllabus. On the contrary in private universities, 49% of students are not satisfied with their syllabus while 33% of students are fully satisfied, but the rest 18% students' shows partial answer about the syllabus.

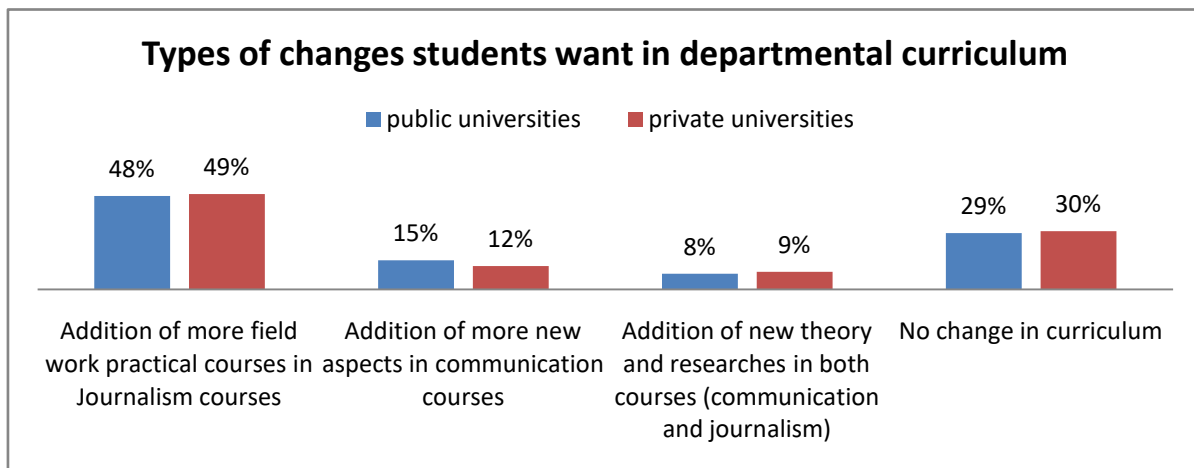


Figure 5

Also, the study asks the students to know their expectations about the overall curriculum of the department. Among all, 31% of students say that the overall curriculum is good enough to meet their expectations while the majority of students 44% show their frustration about the curriculum. And also, 25% of

students say that curricula can meet their expectations in slightly. Students also state that some of the reformation should be done on curricula to make it more effective for study. Here, some 'needy changes' are shown following chart from the data. 48% of public universities and 49% students of private universities

want the addition of more field work-based practical courses, 15% and 12% students of public and private universities want the addition of more aspects in communication fields, 8% and 9% of students wants the addition of new theories and researches in both fields, and surprisingly 29% and 30% students don't want any change in curriculum.

g) *Effectiveness of journalism education further in journalism job field*

More than half of all students, about 65% think that academic journalism education is not effective for further in journalism job field for poor facilities and teaching methods while 35% of students opine positively. Data shows that 54% of students of public universities think that their academic knowledge will not help the students in job field while 46% are positive. But in private universities 55% of students think their

academic knowledge help then in the job field where 45% are negative. The reasons behind these students of public universities prefer government and other jobs than journalism.

h) *Journalism as a career in future*

The result of the last question of this study has been analyzed if the students want to take Journalism as a future career or not. Apart from the less (29%) percentage of negative answers, the most answers are positive (71%) who want to take Journalism as a future profession. Overall, 63% of students in public universities want to take journalism as profession, while 37% don't want it. In private universities, 76% of students want journalism as a career, but 24% don't want it. According to the students' opinion in the survey, there are also some important factors why most of the students want to take this profession as a career.

Factors behind choosing Journalism as future career	Factors behind for not choosing Journalism as future career
'great profession', 'like to communicate', 'like to take challenge', 'as a dream', 'love travelling', 'job facility', 'more practical', 'secured job', 'good salary', 'easy popularity'	'no job security', 'risky', 'family's reluctance', 'like another job'

i) *In-depth interview analysis*

The study conducted an in-depth interview on two renowned former professors of Mass Communication and Journalism department at Dhaka University. All questions were asked in the interview to get the comparative picture of students' satisfaction level and what the faculties think about the reasons behind students' satisfaction or dissatisfaction simultaneously. From the observation of in-depth interview, there was a question of knowing the perception of faculties about the students' mentality before choosing the journalism department or the aftermath of getting admission in the respective department. Prof. Khan points out, "From the beginning, there was an ambiguity about journalism. Almost the parents of 80% of students did not want to get their children admitted to this subject. But why they did not want that they cannot explain it clearly. Most of the parents have a notion that if their child comes to journalism, he would be beaten by police. So he can't be here" He also explained the recent conditions of girls in journalism who are being deprived and sexually abused not only in this profession but also deprived overall.

Concurring with Prof. Khan's statement, Prof. Rahman opines that there have some limitations at the guardian level. They cannot perceive what can be done studying in communication and journalism. They do not have any basic idea about it. That's why students continue to improve from their ideas and concepts. He also mentioned Friends as another influencing factor. In the initial level, classmates and department seniors contribute to change the perception of the students. But

changes are not the same for all students. Those who are serious changed very well and those who are less serious changed differently. The perception may not be the same as it was in the beginning. Prof. Rahman also shows his first impression about student's mentality after their admission in the department. He claims that every student doesn't get admission into the journalism department by choice. Some are admitted by choice and some by chance. The majority of the students are admitted to this department by chance (especially in public universities). He says, "From the very beginning, dissatisfaction works in many students after getting admitted by chance. Students have a limitation of perception from where they need to start studying in a holistic sense. Many students do not have any expectations at first about this subject. So far they only have an understanding that they will be reporters on television or the newspapers. In the beginning, they dreamt that they would get a job immediately after getting a degree. Then after days have gone by, they can realize the reality".

The same opinion is found from both respective professors as the following question was about the conditions of facilities and opportunities are in public and private universities. Prof. Khan and Prof. Rahman remark some lack of opportunities that are becoming the barriers for every journalism department in the country. They gave their focus on some common disparity from different aspects. Prof. Rahman remarked place as a major thing which distinguishes the difference of opportunities among journalism departments. He says, "There are new universities

outside Dhaka, new courses have been introduced. There are some mass media out there. There is no huge opportunity. The students there can't learn much, even if the teachers want to teach them. The problem is a place". More importantly, He states two aspects, which he means as barriers come from students usually. He reveals, "University education and training are different things that should be understood by students precisely. Our students do not understand this difference. After learning, apply knowledge instantly can be done with training. But the university is very vast and wide. They should understand it is a university. They have to apply the knowledge of the university. They should not think ordinary. University education is holistic. They do not understand it. This is a limitation from their side."

Prof. Khan visualizes the opportunities of journalism departments saying that in all the universities he visited abroad, the students publish daily newspapers of their own. These opportunities must be in Bangladesh. Until now, the journalism departments need to have their radio and TV channel. He also gives importance to have govt. eye on this sector saying, "The demand for journalism discipline is no less than that of other sectors. But we do not have the sanction according to the amount of demand' He discussed with anxiety that some universities seem to have a competition of opening new departments without ensuring enough place and opportunities for new departments. He thinks the idea of opening new departments in university does not go with job security."

The next question was about the curriculum, teaching method, and student's overall satisfaction about journalism education. Prof. Khan insists on the importance of giving lectures by faculties to the students. He says, "The courses that need to be applied should teach first. Lectures should also be given properly. Wilbur Schramm and McLuhan have to be known by the students. All the politicians of the world talk about Global Village. But their concept of Global Village is not clear. It has now reached the stage of general knowledge. These have to be taught with lectures. I have also found students who have not even heard their names after finishing their studies" He also mentions some tips for teachers to follow to improve their teaching method, which helps students to learn precisely. He states, "Teachers need to have an organization. Discussions between teachers need to increase. You can set up the Journalism Teachers Association. Sit and increase the discussion. Lack of money is not the issue. There is also a lack of goodwill. The government must come forward with the goodwill of the teachers. It takes two initiatives. The government must understand that journalism is a different subject. The government spends a lot in various places. The government has to allocate some money for journalism education. Secondly, teachers need to train. We have to take the initiative to train teachers. Teachers themselves

are not trained. Journalism must be taught using everything modern."

On the other hand, Prof. Rahman thinks that the teaching-learning process is not just about lectures. There has to be a participatory process. He says, "Our habit is to give one-way lectures that are not effective. What to do then? There are many approaches to student participation. A class of one hour and a half has to be divided. If you want to do participatory teaching, a teacher will talk for a while, and then you will have to give the opportunity to questions and answers. Another method may be to divide a student's group into multiple groups. Dividing into multiple groups is called a bus group. Here the teacher will talk for 15-20 minutes, and then the students will talk about it among themselves. Then they will ask and answer questions. There are a lot of things going on. But the problem is that not everything is running in a public university. Many courses should be applied in communication and journalism. But in that sense, the courses are not taken that way. There is no practical orientation."

Lastly, Prof. Khan gives an overview of student satisfaction, which means time and opportunities change the educational wave. If someone fails to keep the balance, contentment will not come as he gets before. He also says, "Now the satisfaction of the students can be seen in two ways. What the students think is okay. Now you can ask those who have already passed that education you have taken the effect of that is what? Full education will not be possible. Many changes have seen, but sometimes even doctors don't know the name of the new medicines, they learn by asking their juniors what new medicine has come in the market. It's a good thing. Teachers should also learn these things keeping pace with time. If teachers don't know these things, they may become a fool."

## VII. DISCUSSION AND CONCLUSION

Results from the survey and in-depth interviews show the comparative scenario of student's satisfaction both from students and faculties' opinions. Every student has a variety of perceptions on journalism department before admission based on their reality. Some words from students have found in survey results. These are 'challenging career', 'interesting subject', 'creative subject', 'mysterious subject', 'hard subject', 'challenging profession', 'exceptional profession', 'not only theoretical but also practical' etc. Survey data shows that almost 76.67% of students have changed all negative perceptions about the journalism after schooling in the respective department, which shows a satisfactory result as a whole. It is obvious in the study that most of the students (90.67%) of both public and private universities are enjoying journalism studies. Comparative analysis of data finds that almost 99% of students of private universities are enjoying journalism than public university students (Except Barishal



University). On the other hand, about 83% of public university students are enjoying journalism. Results show this enjoying level in this way in both public and private university students are very satisfactory. But when it comes to the matter of tuition fees, and having or buying other equipments of own or family support, in private universities students are seen to choose their subject as they can pay a large amount of tuition fees and others support as well. That's why the choice rate for journalism education is high and getting popularity in private universities. Most of the students do not like only lectures but want a more interactive and participatory methods in teaching. They also want more practical oriented courses to learn in the applied method. But data shows that 56% of students are satisfied with the teaching method among all students in public and private universities. While 61% of public university students are satisfied with the teaching method but 44% are not satisfied. 51% of private university students show their dissatisfaction in the teaching method. They enjoy their study depending on their method while 49% show their satisfaction. Though results show the majority of student's satisfaction in public university, private universities are lagging behind from public universities in the satisfaction level. The reverse scenario is found in survey questions of the effectiveness of journalism education for further in journalism jobs. More than half of all students, 65% thought that academic journalism education is not effective for further in the journalism job field because of poor facilities and teaching methods. Though this response depicts that journalism education may help them to understand the practical nature of the journalism job field, but without arrangements of all practical facilities, journalism education will not be able to develop skills fruitfully. Despite all problems, only less of the percentage (29%) of students doesn't want journalism as a career, but most of the students (71%) show eagerness to take Journalism as a future profession. This result shows the hope for journalism education. Finally, The result of In-depth interviews of two respectable Professor clarify one thing that the practice of journalism education in departments is not up to the mark, surrounded with lots of lack of opportunities, supports, and good curriculum, which makes students sometimes dissatisfied more. But at the end of the interviews, they give some hope. Prof. Rahman gives some suggestions, 'Syllabus should be contextual of all universities; Courses should be localized, more practical orientations with limited resources. Lab work facility needs to be developed, ensuring lab work experience of Teacher in-charge and maintaining an academic relationship with the industry.'

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# Epigenetic Poverty, Coloniality and Intervention Bioethics in Latin America

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**Abstract-** Numerous studies have documented a relationship between changes in gene expression and biosocial factors. For example, Nr3c1, Ppara, and IGF2 expression alter as a result of poverty-induced biosocial pressures. Such epigenetic changes have already been identified in children born into poor households and children born to malnourished mothers. This study presents an ethical discussion of poverty in Latin America caused by social exclusion and economic exploitation of natural resources by developed countries. Intervention bioethics (IB), a critical purpose for new epistemological territorialism, was developed in Latin America and is based mainly on coloniality studies. This persistent situation exemplifies the relationship of oppression and dependence of peripheral countries on central countries. The inherent social inequality results in perpetual poverty, which in turn leaves epigenetic marks in the genome. We discuss how lower socioeconomic status can cause changes in the DNAmethylation pattern. Intervention bioethics advocates that the State must be more effective in making decisions in favor of excluded populations, thus establishing minimum income policies. In Latin America, the majority of the population is poor.

**Keywords:** biosocial, bioethics, social inequality, coloniality, gene expression.

**GJHSS-A Classification:** FOR Code: 420306p



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# Epigenetic Poverty, Coloniality and Intervention Bioethics in Latin America

Cesar Koppe Grisolia <sup>α</sup> & Volnei Garrafa <sup>σ</sup>

**Abstract-** Numerous studies have documented a relationship between changes in gene expression and biosocial factors. For example, *Nr3c1*, *Ppara*, and *IGF2* expression alter as a result of poverty-induced biosocial pressures. Such epigenetic changes have already been identified in children born into poor households and children born to malnourished mothers. This study presents an ethical discussion of poverty in Latin America caused by social exclusion and economic exploitation of natural resources by developed countries. Intervention bioethics (IB), a critical purpose for new epistemological territorialism, was developed in Latin America and is based mainly on coloniality studies. This persistent situation exemplifies the relationship of oppression and dependence of peripheral countries on central countries. The inherent social inequality results in perpetual poverty, which in turn leaves epigenetic marks in the genome. We discuss how lower socioeconomic status can cause changes in the DNA-methylation pattern. Intervention bioethics advocates that the State must be more effective in making decisions in favor of excluded populations, thus establishing minimum income policies. In Latin America, the majority of the population is poor. Therefore, the State, possessing both the knowledge and tools to interfere in this social condition and break the cycle, must be questioned ethically.

**Keywords:** biosocial, bioethics, social inequality, coloniality, gene expression.

## I. INTRODUCTION

Several studies have reported a correlation between age and DNA methylation, with elderly individuals having significantly more DNA methylation than young people (Hannum et al., 2013). Individuals who have a degree of DNA methylation higher than that expected to correspond to their chronological age are said to be in an accelerated aging process. Individuals in this condition have an elevated risk of chronic degenerative diseases. Accelerated aging, relating to increased DNA methylation patterns, is associated with environmental factors such as diet, stress, pollution, education, and socioeconomic status (Fiorito et al., 2017).

Thus, related situations with lower socioeconomic conditions associated with malnutrition, low educational level and lack of basic sanitation (pollution), among others, contribute to increased morbidity and mortality, especially in populations living

in developing countries, also known as peripheral countries. Poverty and maternal abandonment introduce epigenetic marks to the genomes of children and adolescents, leading them to socially disadvantaged conditions of learning difficulties, school abandonment, juvenile delinquency, and teenage pregnancy, which reflect negatively in adulthood (Holzer et al., 2007; Combs-Orme, 2013). Poverty in adulthood causes learning difficulties, increased susceptibility to sickness, and earlier death, together with a substantially decreased social contribution (Holzer et al., 2007).

In the past, it was believed that the aforementioned deficiencies in poor people were the result of genetic inheritance, signifying a kind of genetic determinism whereby rich people would have rich offspring, due to inherited intelligence and competence. Conversely, poor people would have equally poor descendants due to inherited deficiencies. In this article, we propose a discussion of how biological mechanisms and social inequalities became embedded in Latin American countries, even though there are no genetic studies carried out directly with samples from Latin populations. However, empirical studies linking socioeconomic (poverty) status and epigenetic marks are already very well-established.

## II. THE RELATIONSHIP BETWEEN GENES AND POVERTY

An association study involving 1,193 individuals in the United Kingdom established a relationship between socioeconomic level and DNA methylation levels. The authors used socioeconomic classification based on employment/unemployment, retired/working professional, family income, educational level, family life, smoker/non-smoker/ex-smoker, body mass index, pre-existing disease(s) and income. The most evident results of accelerated DNA methylation were found in children born to poor households with poor socioeconomic status and low education (Hughes et al., 2018). People living in the poorest neighborhoods in England die on average seven years earlier than those living in the richest areas. In this shorter life, they spend 17 years longer with disabilities. Furthermore, economic and health inequality is associated with inequality in environmental degradation (Sell, 2003). There is no such study in Latin American countries to date.

A significant episode in recent human history was the Nazi siege of Holland during World War II, with

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food deprivation causing extreme hunger (Dutch Hunger Winter). Pregnant women deprived of food gave birth to babies with persistent epigenetic marks. Different levels of methylation were observed in the insulin-like growth factor II (IGF2) gene. This maternal imprinting transmitted to babies persisted until adulthood and was verified up to 6 decades after this deprivation episode, thus demonstrating a transgenerational effect. The occurrence of genetic hypomethylation leads to a bi-allelic expression of the IGF2 gene. This means that an epigenetic mechanism was activated to protect against starvation.

The same hypomethylation pattern was reported in the *Nr3c1* and *Ppara* genes in rat pups that suffered food deprivation during pregnancy. The expression of the above mentioned genes was also modified in descendants of Dutch Hunger Winter families. These genes are associated with both the emotional stress response and the physiological stress response induced by exposure to extreme cold (Heijmans et al., 2008). Thus, children born into poor households and those born to malnourished mothers start their lives with a disadvantage in terms of genetic imprinting, which can contribute to the maintenance of their social position or render their social mobility very difficult. Such epigenetic markers compromise psychosocial development and may result in learning disabilities witnessed in poor school performance, and school dropout levels. The resulting low education causes unemployment, underemployment and difficulty

in accessing more qualified jobs. In other words, there is a form of genetic condemnation at birth as a consequence of underdevelopment, 'conformity of the colonized', referred to herein as epigenetic poverty. Figure 1 illustrates three methylation patterns in a gene promoter, which can be caused by environmental factors. It is well-known that different environmental factors act in the establishment of these DNA methylation patterns, including those of a behavioral nature originating from psychosocial pressures, including hunger and malnutrition.

### III. THE INFLUENCE OF BIOSOCIAL FACTORS ON GENE EXPRESSION AND THEIR RELATIONSHIP WITH POVERTY

Several examples in the literature show that social pressures alter gene expression, with such genetic changes persisting through generations as a type of genomic imprinting. Consequently, individuals who inherit these epigenetic changes are more vulnerable to chronic-degenerative diseases and developing psychosocial disorders during adulthood.

A study conducted by Swartz et al. (2017) reported that children from impoverished families who inherited certain DNA methylation patterns were more prone to mental illness. DNA methylation in the serotonin transporter gene (*SLC6A4*) promoter increases the risk of depressive symptoms.

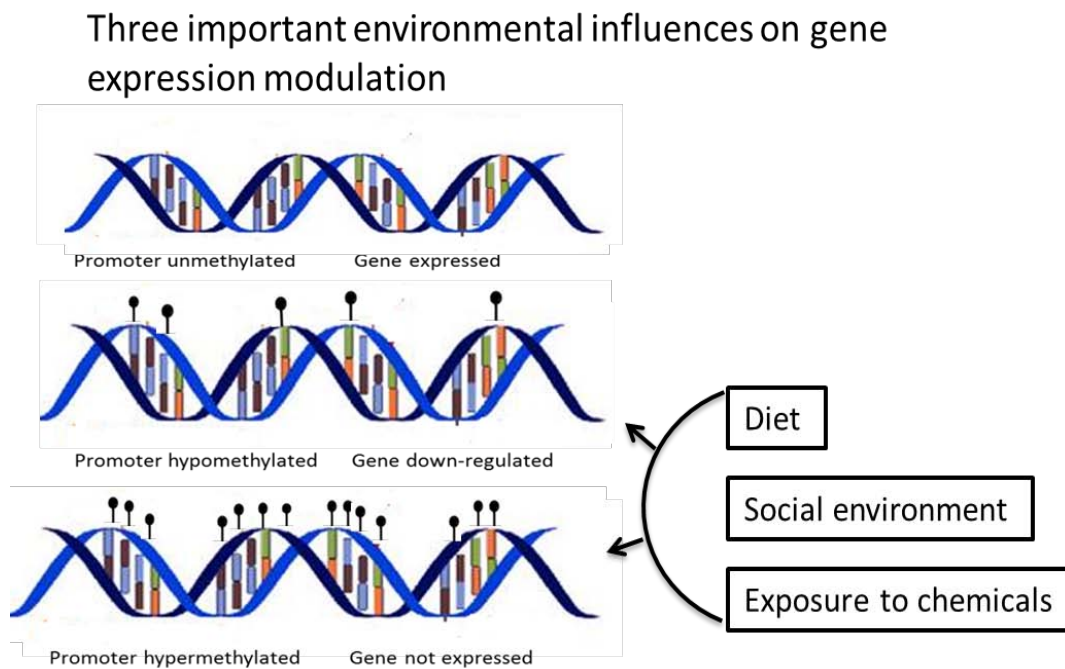


Figure 1: Different patterns of gene expression modulation according to DNA methylation levels in the gene promoter region influenced by different environmental factors.  $\text{I-CH}_3$

What is the ethical responsibility of the State in the governance of an entire generation of individuals with epigenetic marks resulting from extreme poverty which can be passed down for generations? Especially considering that this socio-genetic discussion relates more to social sciences and bioethics. According to Quijano (2002), it would constitute a new racial connotation, configured in the relationship of domination and hierarchy, based on social population classification. This is a persistent situation in the so-called peripheral countries, which Quijano named 'coloniality.'

Persistent situations of misery, poverty, and hunger produce generations of genetically vulnerable individuals, which governed by the capital and market law, remain a permanent condition of inequality for any type of social mobility in comparison with individuals born to wealthier homes.

Thus, the historical difference between colonizers and the colonized is much more profound and visceral than a mere socio-political and economic condition. The condition of the colonized is biologically imprinted in their DNA and is aggravated by the fact that it not only transmits to their descendants but also persists. For a Latin-American child born into a low social class, it appears that his condition of poverty was already genetically blueprinted in his ancestors. According to Quijano (2002), the coloniality in Latin America is the most profound and effective form of social, material, and subjective domination. This is why it is the basis of political domination within the current pattern of power. Furthermore, in Latin-American countries, the State acts as structural authority maintaining this form of collective domination, which in the current context is ethically unacceptable.

In this modern globalized world with an economy configured by the almost absolute control of international capital, Latin American countries are mere peripheral suppliers of commodities and relatively cheap raw materials to the traditional first-world colonizing countries. For Quijano (2002), this situation articulates the shape of social structure that leads to permanent exploitation of the workforce, servitude, and small commercial production.

The main question in this process is how can this vicious cycle be broken? This perverse State policy consistently leaves peripheral countries, including those in Latin America, without a budget and effectively hostages of international capital. As such, economic development is restricted, as is the ability to acquire the necessary resources to establish more effective permanent programs to combat poverty, not to mention investments in long-term educational projects. The development of a comprehensive educational program from the base up to the university level to allow social mobility could prove the way to break this shameful cycle.

The establishment of public policies defining minimum income programs to eradicate hunger and malnutrition must first enter the ethical conscience of the State before being made mandatory by law. It should not be overlooked that the planet currently surpasses the food production needed to feed more than seven billion inhabitants by about 30%. Hunger is not caused by food shortages, rather by difficulties in accessing food. This situation remains unchanged from the middle of the last century to the present day (Carvalho, Shimizu, and Garrafa, 2019).

Josué de Castro, a Brazilian doctor who was the first president of the United Nations Food and Agriculture Organization (FAO), already anticipated this direct relationship between colonialism/poverty and its harmful consequences on the lives of poor people around the world over 70 years ago. He also emphasized that hunger is not a natural phenomenon, but rather a consequence of perverse economic models. Furthermore, this is a product of man-made problem and with political will could eliminate or maintained by the man himself (Castro, 1946; Castro, 1951). In other words, for 'biopolitical reasons,' an expression coined by Foucault (2008).

In this scenario, epigenetic poverty is closely associated with intellectual and moral poverty, together with poor health and the inability to react, culminating in conformism. This passive and subservient condition is, therefore marked in the genes through biosocial factors that cross generations, viscerally contributing to maintaining the status quo.

#### IV. POVERTY, COLONIALITY, AND BIOETHICS

Knowledge acquired in the modern world, as well as the way to use it and exercise it as a form of power by more developed nations over more fragile nations, resulted in the validation of individual and collective, private, and public behaviors, creating new global geopolitics. Studies of coloniality emerged precisely as a response to the political, social, and even scientific practices adopted with the advent of this phenomenon named "modernity," with special emphasis on the violence that emerges from the contradiction between "modern people" and "colonized people."

Aníbal Quijano, the founder of the coloniality concept, affirms that modernity as we know it only exists because a form of exercising power has been established that inferiorities others. Thus, different identities are established through the creation of otherness that can and, to a large extent, involves the subordination, violation, and oppression of the inferior party (Quijano, 1992). In this line of reflection, coloniality would be this form of exercising power based on an idea of development in which more powerful countries impose economic, political and moral standards on

other people(s) not only to establish a mechanism for the expansion of developed nation-states but also for the creation of another “more developed” identity.

Articulation of these levels created a certain hierarchy between what is local and what is global, in so far as what is local in particular needs to be developed to reach global hegemony. In this sense, modernity can be considered as the construction of a new image of the world (orderly, rational, predictable, and in constant progress). Coloniality studies refer to this image of the modern world as a “Eurocentric way of interpretation.” Eurocentric in terms of it having the axis of understanding the modern process in its projections for Europe and also for the USA (Quijano, 2000). This image projects the idea that everything which is not modern is not civilized, that is to say, crosses the mark of barbarism, marginalization, and subordination. In this context, the place is smaller, marginalized, barbaric and subordinate. The place is therefore moved from the center seen as being somewhat retrograde, in need of education, improvements, or development to achieve a global ideal. Such an image assumes (and institutes) a hierarchical escalation between who is developed and who is not, to a point where this hierarchy is thought of in terms of who is modern and who is not.

Coloniality establishes hierarchies in which the least developed must not only be under the tutelage of the most developed, but the development in itself is somehow linked to this tutelage. The different ways of life in developed and peripheral countries not only imply a difference in the level of development, but also the scaling of values between lives. This was a variant of colonial difference that contributed to what Nascimento and Garrafa (2010) termed the ‘Coloniality of life.’ This concept is the process of creating an ontology of life that allows us to suppose that some lives are, from a political point of view, more important than others. A hierarchy is therefore established, together with a justification for domination, exploitation, and submission under the pretext that this represents an adequate path for the development of less developed ways of life.

Colonialism is over, but the same rationale of exploitation and violence continues to be applied, however, by more sophisticated methods than the former metropolis presentation in the colonized country. Currently, Latin America is colonized without a single metropolis. Here lies one of the most perverse coloniality effects: there is no concrete nation-state to blame for the excesses and injustices that have claimed lives in the name of progress of the globalized world (Nascimento and Garrafa, 2010). It is also important to emphasize that the interpretation of coloniality is not based purely on a biological concept of life but also on medical, religious, economic, and political beliefs that, when articulated with other beliefs, strategically stratify lives to achieve domination. Factors above mentioned support the rationale of the present study of epigenetic

poverty to consider bioethics and social sciences as theoretical references for understanding the complexity of this entire context.

## V. NEOLIBERAL POLICY IN LATIN AMERICAN COUNTRIES AND THE ABSENCE OF STATE SOCIAL RESPONSIBILITY REGARDING POVERTY

The trend towards a neoliberal policy implementation in Latin American countries alleviates the State’s healthcare and education program responsibilities. This neoliberal logic promotes the free market and consequently weakens public healthcare systems. Healthcare privatization effectively increases both inequality and vulnerability. Furthermore, such programs usually exclude a range of bioethical concerns regarding the vulnerability of lower social classes. From the neoliberal perspective, it is recognized that only State regulation of private corporations can solve problems and protect public health.

The COVID-19 pandemic has shown the importance of a strong State presence to protect jobs and save lives in Brazil, especially for poor people who cannot afford private healthcare services. Corporations lack the moral commitment to social inequalities as this does not increase profits.

In looking at epigenetics, it becomes easier to understand why poverty is ignored in Latin American countries, especially in Brazil. Once the rich become richer, so too will their children, grandchildren, as will their great-grandchildren and generations to come. Moreover, it is important to understand that it is incorrect to say that poor people are genetically inferior and therefore destined to live in poverty. The growing social inequality in Brazil demonstrates that the promise of neoliberal policies is also false. It is an economy based on a mythical belief that wealth is the result of hard labor. Most of the wealth is inherited, and the remainder of the population does not benefit from increasing wealth. In reality, it is associated with increased inequality, vulnerability, marginalization, and exclusion.

## VI. INTERVENTION BIOETHICS (IB), SOCIAL INEQUALITY AND EPIGENETIC POVERTY

Intervention Bioethics, originally termed “Hard Bioethics” as it is a theoretical-practical construction committed to “the most fragile band in society,” is a proposal for epistemological re-territorialization of bioethics from Latin America (Garrafa and Porto, 2003). It is a conceptual strand of thought inspired by the theoretical references of coloniality. IB systematizes academic criticisms of so-called “bioethical principlism,” a theoretical current of Anglo-Saxon origin predominantly concerning bioethics based on four presumably universal principles: respect for autonomy,

beneficence, non-maleficence, and justice. IB criticisms of principlism focus especially on its maximalist application of autonomy to the detriment of justice, in preference of the individual over the collective.

According to IB principles regarding protection and prevention, there must be a rupture in the system by the State to induce the transformation process. This starts with the establishment of programs to protect all forms of vulnerability caused by poverty and the guarantee of rights regarding social justice. The governmental intervention also includes systems to prevent new forms of colonialism, such as barriers against technological development in Latin America by industrialized countries. Also there must be continuous development of state policies establishing social programs conscious of the transgenerational consequences of poverty. The State has an ethical obligation to act decisively to break this condition. In Latin American countries, the social pyramid has a wide base of poverty with no prospect of change, so how can we demand a policy with social ethics? This question is compounded by the fact that the State controllers at the apex of this pyramid are the representatives of rich and powerful white people, descendants of European colonizers from the beginning of settlement in the Americas. This condition is more pronounced in Latin American countries.

One of the lines of thought developed in intervention bioethics refers to "persistent situations" (Garrafa and Porto, 2003) in which these conditions have persisted in Latin American societies for more than five centuries. Such factors include gender discrimination, social exclusion, racism, inequality in the allocation and distribution of sanitary resources, together with the child and elderly abandonment. This proposal aims to break this paradigm by dissolving this configuration and is based on more equality between the segments of society.

Considering epigenetic poverty as the prominent reference of the present study, together with intervention bioethics and studies on coloniality as theoretical references for critical analysis, it is easier to understand why poverty is ignored in Latin American countries. Once the rich become richer, biomedical and biosocial circumstances dictate that the same is likely to happen to their children, grandchildren, great-grandchildren, and generations to come. Also it is important to understand that the premise of poor people being genetically inferior, and therefore destined to live in poverty is false.

In this sense, this study on Epigenetic Poverty combined with Intervention Bioethics and related studies assume the task of denouncing, demystifying and proposing interventions in this colonized image of life affirmed by imperialism in different areas (political, economic, moral, biomedical, etc.) which ends up not

only structuring social inequality but, above all, contributing to its maintenance (Feitosa and Nascimento, 2015).

One important global bioethics principle (Potter, 1995) is the responsibility the incumbent generation has for future generations. It raises ethical concerns about what kind of genes we have transmitted to our offspring. Moreover, it constitutes a compromise in reducing social inequality by providing hygiene, sanitation, clean water and sewage disposal for all as it is these environmental elements that may alter a child's gene expression.

## VII. FINAL REMARKS

The establishment of public minimum income policies to eliminate hunger is an ethical and humanitarian issue but alone is insufficient to eradicate poverty. What narrows the base of the Latin American social pyramid are State social policies investing considerably more in health and education. The improvement of State healthcare services and nutritional programs should be the first step to afford children of low social class the opportunity to improve their academic performance. And then, to achieve professional goals and ultimately increase their social mobility, leaving misery and poverty behind.

Based on the epigenetics of poverty and intervention bioethics, elimination of these negative biosocial factors by fighting against hunger, decreasing poverty, eliminating social exclusion and improving schooling, can alter genetic markers relating to poverty. The creation of mechanisms to rupture the elements that established coloniality, social injustice, and barriers to social mobility constitutes a significant contribution for generations to come. Furthermore, it is important to ensure that future generations do not inherit genes with the epigenetic marks of a colonized past, ultimately breaking the epigenetic cycle.

Science has demonstrated that poverty is not a stigma of genetic inferiority, but rather a social condition causing epigenetic marks which can be passed from generation to generation. This puts more onus on the State because the negative epigenetic marks of poverty are reversible and, as such, can be removed. Moreover, 'removal' tools are now well-documented. Intervention bioethics advocates that it is imperative that the decisive hands of the State favor the community or the majority. In Latin America, the majority is poor. Therefore, a State possessing both the knowledge and tools to successfully interfere in this social condition, together with biopolitical reasons, effectively break this cycle must be questioned ethically.

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304209/2019-8 and declare that there is no conflict of interest.

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# Youth Empowerment: A Criminological Approach to Crime Awareness and Prevention at North Malaysia

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**Abstract-** The study raised awareness on cyber-crime, sexual offenses, and drug abuse among the youth at Polytechnic Tuanku Sultanah Bahiyah. The study also assessed how much knowledge and understanding this age group had on crime, prevention, and victimization. Globally, youth are the most perpetrators of crime, Malaysia included, yet this is the age group that mostly lacks knowledge and understanding of what is criminal or not. The study took a seminar approach to address 100 participants using lecturing, open discussions, teaching aids, and dramatization of concepts. The study used a survey method using questions constructed by the seminar presenters to assess how much knowledge the youth had on crime. The study gathered that 50% of male and 20% of female participants had general information about cyber-crime in the form of cyberbullying mainly from harassment of themselves and or peers on social media platforms. On drug abuse, 100% of the males and 90% of females knew about drug abuse generally, and 60% of the males and 50% of females knew about the long and short-term effects of drug abuse. On sexual offenses, 60% of males and 80% of females generally knew about sexual abuse crimes. Future studies are recommended to hold such crime awareness programs in other locations for this age group in Malaysia.

**Keywords:** *youth, awareness, drug abuse, sexual abuse, cyber-crime.*

**GJHSS-A Classification:** FOR Code: 160299



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# Youth Empowerment: A Criminological Approach to Crime Awareness and Prevention at North Malaysia

Tariro Maraire <sup>α</sup> & Saralah Devi Mariamdarani Chethiyar <sup>σ</sup>

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## I. INTRODUCTION

Crime concretization programs among the youth serve as critical measures to empower will be offenders and victims before an offense is committed (Coker et al., 2015). Raising awareness on crime and its prevention among the youth is an effective way to achieve crime reduction world over (Kemshall & Moulden, 2017). This age group are a prominent and significant feature in the development of any community (LaFree, 2018), and as such, in several ways contribute to both the sustenance and destruction of society's values and principles. Youths as, described by LaFree (2018) hold the future; they are tomorrow's owners and leaders because in most parts of the world, they outnumber the aged and the middle-aged in terms of population. Besides numerical advantage, youth have energies, orientation, inventiveness, and character that

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can shape the security of a nation (Felker- Kantor, 2018). Through their innovativeness, imaginative, as well as physical strength, nations across the globe consider the youth to be an exigent part of the society whose moral fiber has to be molded and empowered by various stakeholders in life so that they become responsible adult citizens (Wainwright, 2018). The above assertion appreciates the pivotal role played by the youth in society but also acknowledges that, these youngsters to some extent mostly determine the degree of disorderliness and instability.

Most youths find themselves victims or perpetrators of crimes unknowingly (Chapin & Brayack, 2016), at times, become on lookers in a criminal act simply because they are not alert to wrong acts, and do not know what to do in that situation. Youths, especially emerging adults (19-24 years), are considered novices in significant aspects of life (Arnett, 2016). They are at a stage where they are struggling with graduating from teenage life where they are protected by parents into being independent young adults. It is vital that these youngsters be educated on crime and crime prevention (Tripathi, 2017) as new forms of it are cropping up, most of which this age group will be most vulnerable to like internet scams (Larrañaga, 2016). The downstream approach to crime is costly to both the victim, perpetrator, and the law enforcement agencies; crime must be prevented, controlled, or be reduced before it happens (Sadgrove, 2016).

It is crucial to impart knowledge about crime to the Malaysian youths, especially regarding cybercrime as most of them are clueless about the vast types of offenses, and dangers concealed on the internet as most of them blindly engage fashionably in social media and internet activities (Hasan, 2015). Crimes like cyberbullying are rampant in Malaysian youth, especially in school institutions; there is a crucial need for various stakeholders to step in and educate the victims and victimizers on the criminological aspect of it (Simon, 2017). The youth in Malaysia have fallen vulnerable to the world of crime (Abdullah, 2015). Common offenses by this age group include internet fraud, cyber bullying, as well as other non-internet crimes like dating violence, and this age group commits robberies too. A worrying factor being that some of these youths are not even aware that their conduct could be a criminal offense

(Cooter & Ulen 2016). Lack of knowledge and understanding on what is criminal or not and non-comprehension of the law, has landed some of them in conflict with the law (Hamby, 2018) as well as having some youths fall victim unknowingly. There are 'normalised' crimes by this age group, like dating violence (Espelage, 2018).

Abdul (2017) acknowledges the importance of engaging in crime reduction programs among the youth of Malaysia through awareness campaigns in efforts to compliment the Government in its Government Transformation Program (GTP). A worrisome concern is that crime is not really reducing in Malaysia, especially on violent related crimes, rather its fluctuating. There is need to widen approaches to addressing the issues of crime which are not decreasing but fluctuating (Tim, 2017), with 21 809 reported violent crimes in 2015, 22 326 in 2016 and 21 366 in 2017, and also (Crime statistics, Malaysia, 2018). There is a substantial number of Malaysian youths who continuously continue to commit crimes as noted by the rate of recidivism of Malaysian youth which, was as at 7.6% in 2016 and slightly increased to 7.8% in 2017 (Press reader, Malaysia, 2018).

## II. CRIME AWARENESS PROGRAMS

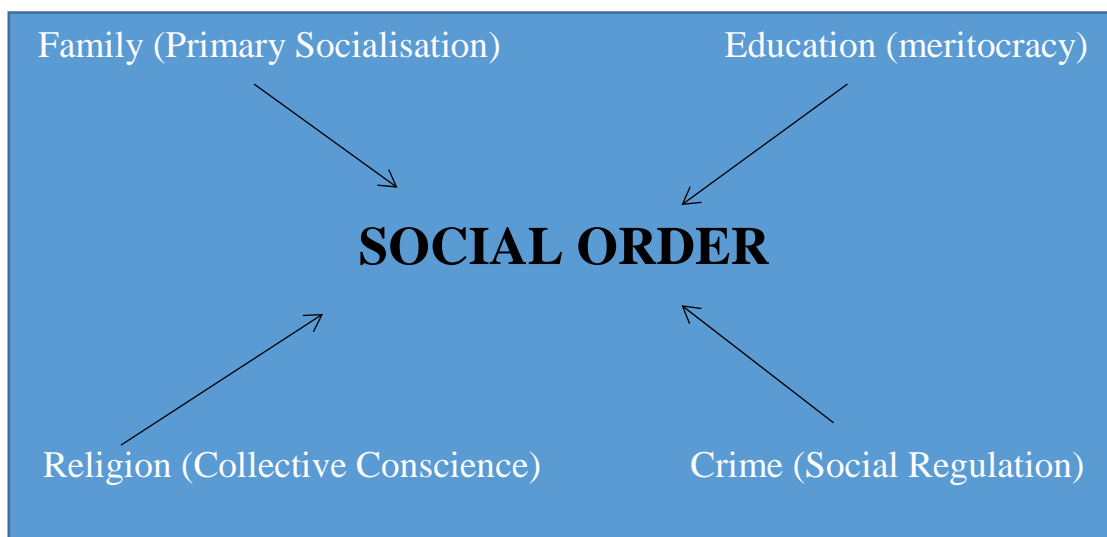
Criminologists such as Gottfredson & Hirschi (1990), Gottfredson (2017), and Cohn (1998) all simply concur that crime awareness programs are an essential part of crime reduction exercises in all communities, for all age groups. Crime prevention strategies come in diverse forms; they include community policing, urban and physical design; and neighborhood watch (Crawford & Evans, 2017). However, crime awareness and concretization programs to the community are very crucial aspects of crime control (Crawford & Evans, 2017). Such programs enhances the livelihoods of people by creating safer communities that are conscious of crime and its devastating effects (United Nations Office on Drugs and Crime, 2010). An alert society can support each other on the prevention and even apprehension of offenders Gottfredson (2017). Siegel (2015) acknowledges that empowerment through knowledge on crime reduces the victimisation cost to the aggrieved and the community at large. Furthermore, Siegel (2015) advocates for crime awareness programs to empower communities as they produce the appreciation of crime and its consequences and alerting the community on new crime trends.

## III. STRUCTURAL FUNCTIONALISM THEORY

The theory views society as a single but interconnected social organ where each element in the system performs a significant function (Kingsbury & Scanzoni, 2009). The theory views people as a system

that is complex, but each of its parts thrives on making a positive contribution towards solidarity and stability. The characteristic of the structural functionalism theory is the recognition of equilibrium in the interdependent components of the social system (Kingsbury & Scanzoni, 2009). This theory appears to be the right framework to adopt for the study. The theory is appropriate for the study because it theory views the human society as a system, which consists of interdependent and interrelated parts that work in unison to make a whole, and the elements work harmoniously for the benefit of the entire social system. The harmoniously working of the whole system enables to facilitate the actualization of the system's needs, and this enables the system to remain intact. In this study, the provision of empowerment programs through a crime awareness campaign, and concretization program worked harmoniously to aid in the efficient functioning of the society.

More so, the crime awareness program constituted various stakeholders in the correctional field who all came together in partnership with educational officers in Malaysia to raise awareness on crime and prevention to the youth. On the aspect of achieving equilibrium in society by the structural functionalism theory, criminality and other social vices are responsible for the disequilibrium occurring in the system within the context of this study hence; the engagement in awareness program facilitates as one of the means to reach equilibrium. The structural functionalism theory is shown in the table below:



#### IV. OBJECTIVE

The main goal of this study was to raise awareness on crime and prevention measures among Malaysian youths. The study also aimed to assess how much knowledge and understanding this age group has about the aspect of crime, prevention, and victimization.

#### V. METHODOLOGY

The study took a seminar approach to meet the main objective of raising awareness of crime to the youth. A full class of 100 senior students from Polytechnic Tuanku Sultanah Bihayah, Sungai Petani, Kedah were all engaged in a full-day seminar on crime awareness, prevention, and victimization. The senior students were participants because they constitute of members who all fall in the targeted age group (19-24 years). Several teaching methods, which included lecturing, open discussions, examples, and dramatization of concepts, employed. Each discipline was slotted a time allocation for presentation and discussion. The presenters constituted experts from different organizations within the correctional sciences field who were all students and lecturers from Universiti Utara Malaysia. Officers from Agensi Anti Dadah Kebangsaan addressed the issue of drug abuse while officers from the Royal Malaysian Police Department addressed the issue of cybercrime and sexual offenses.

The study also used a survey method to assess how much knowledge the youth had on crime. The questions used in the study were the standardized questions used by the Royal Malaysian Police Department, and Agensi Anti Dadah Kebangsaan for clients' knowledge assessment.

All the 100 students completed the simple questions about their knowledge on the subject at hand: drug abuse, sexual offenses, and cybercrime. The results were analysed descriptively.

The study managed to deliver the awareness program on crime to the youth at Polytechnic Tuanku Sultanah Bihayah. Cyber-crime was discussed in its numerous forms, which include mail bomb, piracy, harassment, web defacement, forgery, frauds, and phishing. Sexual offenses were also raised awareness on with a special emphasis on empowering both males and females on forms of sexual abuse, which appear acceptable in some communities. Yet, they are an infringement to one's rights. These offenses included intimate sexual assault and sexual harassment statements. Drug abuse was also raised awareness on, also the long and short term and the long-term effects of drug abuse.

The second objective for the study was to assess how much knowledge and understanding the youth have about the aspect of crime, prevention, and victimization. On cybercrime, 15% of males and 5% reported to having the knowledge or come across cybercrime with the purpose of malicious damage through electronic hacking that causes tremendous monetary loss. The 15% heard and witnessed this type of crime on television programs, not that they had experienced it themselves personally. 50% of male and 20% of female participants had highlighted to know of cyber-crime in the form of cyberbullying mainly from harassment of themselves, and or peers on social media platforms, including Instagram, Twitter, and Face book. Table 1 below has the descriptive statistics on the knowledge the youth have on cyber- crime:



Offense	Gender	Category	Mean	Std Dev	Percentage
Cyber-crime	F	Hacking	0.05	1.42	5%
	M		1.5	2.76	15%
	F	Bullying	0.2	1.54	20%
	M		0.5	3.78	50 %

On the topic of drug abuse, 100% of the participants had general knowledge about drug abuse. They had learned it through various means including school, parents, media, and religious organizations. It was not a new phenomenon for all of them. However, on the short term effects of drug abuse, 97% of the males and 90% of females knew about the short term effects,

which include being high, blurred vision, and lack of concentration. On the long-term effects of drugs, 60% of the males knew about the long term effects of drug abuse while 50% of females knew about it. Table 2 below has the descriptive statistics on the knowledge the youth have on drug abuse:

Offense	Gender	Category	Mean	Std Dev	Percentage
Drug abuse	F	Long effects	0.5	4.87	50%
	M	Long effects	0.6	5.1	60%
	F	Short effects	0.9	5.87	90%
	M	Short effects	1	0	100%

On the topic of sexual abuse, 100% of the youths had come across the word sexual offenses both formally and informally through teachings at school, parents, peers, and the media. All the participants understood broad general offenses categorized as sexual offenses including rape and indecent assault. However, on sexual assault, 30% of the females and

60% of males did not know that when their intimate partners force them to touch them in a manner that they do not want, it is a sexual offense. Generally, the before program, 60% of male students and 80% of female students knew about sexual offenses. Table 3 below has the descriptive statistics on the knowledge the youth have on sexual abuse:

Offense	Gender	Category	Mean	Std Dev	Percentage
Sexual abuse	F	Sexual assault	0.3	1.87	30%
	M		0.6	2.32	60%
	F	Sexual offenses	0.8	1.27	80%
	M		0.6	2.81	60%

## VI. DISCUSSION

The study gathered that female youths are more knowledgeable than males regarding sexual offenses and sexual abuse. Females during this section of the program, participated significantly more than male participants; they exhibited more general knowledge on the topic than their male counterparts did. Females have more on sexual abuse issues than males (Drummond, 2018). Furthermore, many organizations which deal with such offenses give attention on the girl child and neglect the boy child as there is no balance in empowering, raising awareness, and alerting the two (Flood, 2015). This situation leaves the boy child far behind on issues regarding sexual offenses. The community at large is more sensitive and alert to females as victims of sexual offenses compared to males (Voogt & Klettke, 2017) as most societies have not yet accepted the boy child as a victim of sexual abuse from females which leaves those brave enough to report tainted violations by females to be weak, cowards and liars (Flood, 2015).

The subject of cyber-crime, especially cyber-crime which involves money scams is unfamiliar to many ordinary people in the community especially individuals with less traffic of money in their bank accounts (Biren & Joshi, 2017) as it is a crime which targets those individuals with huge amounts cash flow in their bank accounts. Cybercrime is not usually a random act, especially cases which involves fraud, phishing swindles, bank card cloning and forgery (Nishanka, 2016) instead, this type of cyber-crime is a systematic crime in which, the victims are carefully studied and followed before they are attacked. Cybercrimes are usually organised crimes, they involve networks, and syndicates in mostly international conniving (Ngo & Jaishankar 2017).

Similarly, the study indicated that only 15% of the youths had knowledge on cybercrime, which involves money swindles. The few that reported having come across this type of crime, had witnessed it on the news; none of them had experienced to be victims of it

directly. The findings also showed that more males knew about drug abuse and its effects than females. This could be because most drug users in Malaysia are males (Chie, 2015). In most communities around the world, very few females are involved in the act of drug abuse; mostly women come in as ponies in the trafficking of drugs, in international drug trafficking crimes (Carvalho & Soares, 2016). Most drug gangs also have few females as they are feared to sell out when they are caught (Stephenson, 2015).

## VII. IMPLICATIONS OF THE CURRENT STUDY AND RECOMMENDATIONS FOR THE FUTURE

The study recommends the increased incorporation of more male youths on sexual abuse and sexual offenses programs so that they can be on the same page with females. There is a need for a balanced approach by all stakeholders' governmental, non-governmental, civil organizations, religious sectors, and the community to enhance awareness of sexual abuse and sexual offenses to males (Mitchell, 2017). The balanced approach; will also help to reduce the prevalence of sexual offenses, as the most sexual offenders reported world over to date are males (Levenson & Socia, 2016). The study also recommends for continual awareness programs on cyber-crime. Cyber-crime is ever revolving to counter and be ahead of new advancement in techniques and technology (Brown, 2015) therefore the experience and information imparted on the youths in the Digital Youth Program could be found with little relevance shortly, as new tricks are always merging to counter the law and beat technology in this type of crime. The study also recommends future awareness campaigns on drug abuse to put more focus on the long-term effects of drug abuse.

Most of the youths, both males and, females did not know about the long term the effects of drugs. It is the tendency of this age group not to envisage or be concerned about the impact of their decisions in the long- run (Maraire & Chethiyar, 2019). Most of them leave for the here and now and how effects of drug abuse which depend on the type of drug taken like brain damage being a long-term effect of cocaine and reduced mental sharpness being the long- term effects of marijuana (Barnett et al., 2017). The study also recommends for future studies to award adequate time or narrow down on the types of crimes to be raised awareness. The study gathered that a one-day seminar was not adequate to fully discuss and exhaust the topics under discussion mainly sexual offenses, drug abuse and, cyber-crime because of the broadness and diversity.

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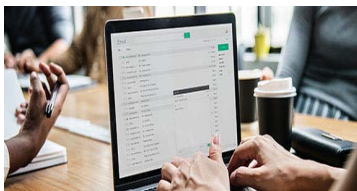
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- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

### ***Structure and Format of Manuscript***

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

- a) A title which should be relevant to the theme of the paper.
- b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
- c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
- d) An introduction, giving fundamental background objectives.
- 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.
- f) Results which should be presented concisely by well-designed tables and figures.
- g) Suitable statistical data should also be given.
- h) All data must have been gathered with attention to numerical detail in the planning stage.

Design has been recognized to be essential to experiments for a considerable time, and the editor has decided that any paper that appears not to have adequate numerical treatments of the data will be returned unrefereed.

- i) Discussion should cover implications and consequences and not just recapitulate the results; conclusions should also be summarized.
- j) There should be brief acknowledgments.
- k) There ought to be references in the conventional format. Global Journals recommends APA format.

Authors should carefully consider the preparation of papers to ensure that they communicate effectively. Papers are much more likely to be accepted if they are carefully designed and laid out, contain few or no errors, are summarizing, and follow instructions. They will also be published with much fewer delays than those that require much technical and editorial correction.

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



## FORMAT STRUCTURE

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

All manuscripts submitted to Global Journals should include:

### **Title**

The title page must carry an informative title that reflects the content, a running title (less than 45 characters together with spaces), names of the authors and co-authors, and the place(s) where the work was carried out.

### **Author details**

The full postal address of any related author(s) must be specified.

### **Abstract**

The abstract is the foundation of the research paper. It should be clear and concise and must contain the objective of the paper and inferences drawn. It is advised to not include big mathematical equations or complicated jargon.

Many researchers searching for information online will use search engines such as Google, Yahoo or others. By optimizing your paper for search engines, you will amplify the chance of someone finding it. In turn, this will make it more likely to be viewed and cited in further works. Global Journals has compiled these guidelines to facilitate you to maximize the web-friendliness of the most public part of your paper.

### **Keywords**

A major lynchpin of research work for the writing of research papers is the keyword search, which one will employ to find both library and internet resources. Up to eleven keywords or very brief phrases have to be given to help data retrieval, mining, and indexing.

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

Choice of the main keywords is the first tool of writing a research paper. Research paper writing is an art. Keyword search should be as strategic as possible.

One should start brainstorming lists of potential keywords before even beginning 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 a research paper?" Then consider synonyms for the important words.

It may take the discovery of only one important paper to steer in the right keyword direction because, in most databases, the keywords under which a research paper is abstracted are listed with the paper.

### **Numerical Methods**

Numerical methods used should be transparent and, where appropriate, supported by references.

### **Abbreviations**

Authors must list all the abbreviations used in the paper at the end of the paper or in a separate table before using them.

### **Formulas and equations**

Authors are advised to submit any mathematical equation using either MathJax, KaTeX, or LaTeX, or in a very high-quality image.

### **Tables, Figures, and Figure Legends**

Tables: Tables should be 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. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.



## Figures

Figures are supposed to be submitted as separate files. Always include a citation in the text for each figure using Arabic numbers, e.g., Fig. 4. Artwork must be submitted online in vector electronic form or by emailing it.

### PREPARATION OF ELETRONIC FIGURES FOR PUBLICATION

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). 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.

Color charges: Authors are advised to pay the full cost for the reproduction of their color artwork. Hence, please note that if there is color artwork in your manuscript when it is accepted for publication, we would require you to complete and return a Color Work Agreement form before your paper can be published. Also, you can email your editor to remove the color fee after acceptance of the paper.

### TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

Techniques for writing a good quality homan social science research paper:

**1. Choosing the topic:** In most cases, the topic is selected by the interests of the author, but it can also be suggested by the guides. You can have several topics, and then judge which you are most comfortable with. This may be done by asking several questions of yourself, like "Will I be able to carry out a search in this area? Will I find all necessary resources to accomplish the search? Will I be able to find all information in this field area?" If the answer to this type of question is "yes," then you ought to choose that topic. In most cases, you may have to conduct surveys and visit several places. Also, you might have to do a lot of work to find all the rises and falls of the various data on that subject. Sometimes, detailed information plays a vital role, instead of short information. Evaluators are human: The first thing to remember is that evaluators are also human beings. They are not only meant for rejecting a paper. They are here to evaluate your paper. So present your best aspect.

**2. Think like evaluators:** If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. 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.

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

**4. Use of computer is recommended:** As you are doing research in the field of homan social science then this point is quite obvious. Use right software: Always use good quality software packages. If you are not capable of judging good software, then you can lose the quality of your paper unknowingly. There are various programs available to help you which you can get through the internet.

**5. Use the internet for help:** An excellent start for your paper is using Google. It is a wondrous search engine, where you can have your doubts resolved. You may also read some answers for the frequent question of how to write your research paper or find a model research paper. You can download books from the internet. If you have all the required books, place importance on reading, selecting, and analyzing the specified information. Then sketch out your research paper. Use big pictures: You may use encyclopedias like Wikipedia to get pictures with the best resolution. At Global Journals, you should strictly follow [here](#).



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

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

**8. Make every effort:** Make every effort to mention what you are going to write in your paper. That means always have a good start. Try to mention everything in the introduction—what is the need for a particular research paper. Polish your work with good writing skills and always give an evaluator what he wants. Make backups: When you are going to do any important thing like making a research paper, you should always have backup copies of it either on your computer or on paper. This protects you from losing any portion of your important data.

**9. Produce good diagrams of your own:** Always try to include good charts or diagrams in your paper to improve quality. Using several unnecessary diagrams will degrade the quality of your paper by creating a hodgepodge. So always try to include diagrams which were made by you to improve the readability of your paper. Use of direct quotes: When you do research relevant to literature, history, or current affairs, then use of quotes becomes essential, but if the study is relevant to science, use of quotes is not preferable.

**10. Use proper verb tense:** Use proper verb tenses in your paper. Use past tense to present those events that have happened. Use present tense to indicate events that are going on. Use future tense to indicate events that will happen in the future. Use of wrong tenses will confuse the evaluator. Avoid sentences that are incomplete.

**11. Pick a good study spot:** Always try to pick a spot for your research which is quiet. Not every spot is good for studying.

**12. Know what you know:** Always try to know what you know by making objectives, otherwise you will be confused and unable to achieve your target.

**13. Use good grammar:** Always use good grammar and words that will have a positive impact on the evaluator; use of good vocabulary does not mean using tough words which the evaluator has to find in a dictionary. Do not fragment sentences. Eliminate one-word sentences. Do not ever use a big word when a smaller one would suffice.

Verbs have to be in agreement with their subjects. In a research paper, do not start sentences with conjunctions or finish them with prepositions. When writing formally, it is advisable to never split an infinitive because someone will (wrongly) complain. Avoid clichés like a disease. Always shun irritating alliteration. Use language which is simple and straightforward. Put together a neat summary.

**14. 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 for your topic. You may also maintain your arguments with records.

**15. Never start at the last minute:** Always allow enough time for research work. Leaving everything to the last minute will degrade your paper and spoil your work.

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

**17. Never copy others' work:** Never copy others' work and give it your name because if the evaluator has seen it anywhere, you will be in trouble. Take proper rest and food: No matter how many hours you spend on your research activity, if you are not taking care of your health, then all your efforts will have been in vain. For quality research, take proper rest and food.

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

Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

**19. Think technically:** Always think technically. If anything happens, search for its reasons, benefits, and demerits. Think and then print: When you go to print your paper, check that tables are not split, headings are not detached from their descriptions, and page sequence is maintained.





**20. Adding unnecessary information:** Do not add unnecessary information like "I have used MS Excel to draw graphs." Irrelevant and inappropriate material is superfluous. Foreign terminology and phrases are not apropos. One should never take a broad view. Analogy is like feathers on a snake. Use words properly, regardless of how others use them. Remove quotations. Puns are for kids, not grunt readers. Never oversimplify: When adding material to your research paper, never go for oversimplification; this will definitely irritate the evaluator. Be specific. Never use rhythmic redundancies. Contractions shouldn't be used in a research paper. Comparisons are as terrible as clichés. Give up ampersands, abbreviations, and so on. Remove commas that are not necessary. Parenthetical words should be between brackets or commas. Understatement is always the best way to put forward earth-shaking thoughts. Give a detailed literary review.

**21. Report concluded results:** Use concluded results. From raw data, filter the results, and then conclude your studies based on measurements and observations taken. An appropriate number of decimal places should be used. Parenthetical remarks are prohibited here. Proofread carefully at the final stage. At the end, give an outline to your arguments. Spot perspectives of further study of the subject. Justify your conclusion at the bottom sufficiently, which will probably include examples.

**22. Upon 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 through which your research is going to be in print for 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 of 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 criteria peer reviewers will use for grading the final paper.

### **Final points:**

One purpose of organizing a research paper is to let people interpret your efforts selectively. The journal requires the following sections, submitted in the order listed, with each section starting on a new page:

*The introduction:* This will be compiled from reference matter and reflect the design processes or outline of basis that directed you to make a study. As you carry out the process of study, the method and process section will be constructed like that. The results segment will show related statistics in nearly sequential order and direct reviewers to similar intellectual paths throughout the data that you gathered to carry out your study.

### **The discussion section:**

This will provide understanding of the data and projections as to the implications of the results. The use of good quality references throughout the paper will give the effort trustworthiness by representing an alertness to 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 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 avoid:*

- Insertion of a title at the foot of a page with subsequent text on the next page.
- Separating a table, chart, or figure—confine each to a single page.
- Submitting a manuscript with pages out of sequence.
- In every section of your document, use standard writing style, including articles ("a" and "the").
- Keep paying attention to the topic of the paper.
- Use paragraphs to split each significant point (excluding the abstract).
- Align the primary line of each section.
- Present your points in sound order.
- Use present tense to report well-accepted matters.
- Use past tense to describe specific results.
- Do not use familiar wording; don't address the reviewer directly. Don't use slang or superlatives.
- Avoid use of extra pictures—include only those figures essential to presenting results.

### **Title page:**

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

**Abstract:** This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite 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 approaches 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. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a 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 limit the initial two items to no more than one line each.

*Reason for writing the article—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 for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

### **Approach:**

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity 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 of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.



*The following approach can create a valuable beginning:*

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets 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 for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

As always, give awareness to spelling, simplicity, and correctness of sentences and phrases.

#### **Procedures (methods and materials):**

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate 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 to give the least amount of information that would permit another capable scientist to replicate 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 section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show 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:**

*Materials may be reported in part of a section or else they may be recognized along with your measures.*

#### **Methods:**

- Report the method and not the 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—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

#### **Approach:**

It is embarrassing to use vigorous voice when documenting methods without using first person, which would focus the reviewer's interest on the researcher rather than the job. As a result, when writing up the methods, most authors use third person passive voice.

Use standard style in this and 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 as 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. Use statistics and tables, if suitable, to present consequences most efficiently.

You must clearly differentiate material which would usually be incorporated in a study editorial from any unprocessed data or additional appendix matter that would not be available. In fact, such matters should not be submitted at all except if requested by the instructor.

**Content:**

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give 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 manuscript.

**What to stay away from:**

- Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- Do not include raw data or intermediate calculations in a research manuscript.
- Do not present similar data more than once.
- A manuscript should complement any figures or tables, not duplicate information.
- Never confuse figures with tables—there is a difference.

**Approach:**

As always, use past tense when you submit 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 section.

**Figures and tables:**

If you put figures and tables at the end of some details, make certain that they are visibly distinguished from any attached appendix materials, such as raw facts. Whatever the position, each table must be titled, numbered one after the other, and include a heading. All figures and tables must be divided from the text.

**Discussion:**

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an 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 implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully 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 the prospect, and let it drop at that. Make a decision as to whether each premise is supported or 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 an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of 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 other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

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CRITERION FOR GRADING A RESEARCH PAPER (COMPILATION)  
BY GLOBAL JOURNALS

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Topics	Grades		
	A-B	C-D	E-F
<i>Abstract</i>	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
<i>Introduction</i>	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
<i>Methods and Procedures</i>	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
<i>Result</i>	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
<i>Discussion</i>	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
<i>References</i>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring



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