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From Ontology to Anthropotechnics: Humanism, Media and Domestication of Being

By Lucas Fortunato, Alex Galeno & Fagner Torres De França

Abstract- In this essay, we intend to approach how Peter Sloterdijk relates to the thinking of Martin Heidegger when questioning the humanist definition of man and proposing the notion of Anthropotechnics. To this end, the article begins by exposing Heidegger's conception of Technique and Humanism, and Ernst Jünger's influence on this issue. Then, when dealing with the question of being and ontological difference, the peculiar treatment that Sloterdijk offers to the ontological question is presented by articulating the history of being with a kind of genealogy of the clearing, bringing to the foreground certain intuitions of Friedrich Nietzsche about the beginnings of the human species. To conclude, Sloterdijk's thinking is developed, culminating in what he calls onto-anthropology, a notion presented in the work *La Domestication de l'Être*, and possible applications to issues related to biotechnology and contemporary media - which allows us to think a machinic history of being under the doubly complex bias of anthropology and ontology.

Keywords: onto-anthropology, anthropotechnics, domestication of being, humanism, post-humanism.

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From Ontology to Anthropotechnics: Humanism, Media and Domestication of Being

Da Ontologia À Antropotécnica: Humanismo, Mídias E Domesticação Do Ser

Lucas Fortunato ^α, Alex Galeno ^ο & Fagner Torres De França ^ρ

Resumo- Neste ensaio, pretende-se abordar como Peter Sloterdijk se relaciona com o pensamento de Martin Heidegger ao questionar a definição humanista do homem e propor a noção de Antropotécnica. Para isso, o artigo inicia expondo a concepção de Heidegger acerca da Técnica e do Humanismo e a influência de Ernst Jünger nesta problemática tratada pelo filósofo da Floresta Negra. Em seguida, ao tratar da pergunta pelo ser e da diferença ontológica, é apresentado o peculiar tratamento que Sloterdijk oferece à questão ontológica ao articular a história do ser a uma espécie de genealogia da clareira, trazendo para o primeiro plano certas intuições de Friedrich Nietzsche sobre os primórdios da espécie humana. Para concluir, desenvolve-se o pensamento de Sloterdijk que culmina no que ele nomeia de onto-anthropologia, noção apresentada na obra *La Domestication de l'Être*, e possíveis aplicações a problemáticas ligadas à biotecnologia e às mídias contemporâneas – o que permite pensar uma história maquínica do ser sob o viés duplamente complexo da antropologia e da ontologia.

Palavras-chave: *onto-anthropologia, antropotécnica, domesticação do ser, humanismo, pós-humanismo.*

Abstract- In this essay, we intend to approach how Peter Sloterdijk relates to the thinking of Martin Heidegger when questioning the humanist definition of man and proposing the notion of Anthropotechnics. To this end, the article begins by exposing Heidegger's conception of Technique and Humanism, and Ernst Jünger's influence on this issue. Then, when dealing with the question of being and ontological difference, the peculiar treatment that Sloterdijk offers to the ontological question is presented by articulating the history of being with a kind of genealogy of the clearing, bringing to the foreground certain intuitions of Friedrich Nietzsche about the beginnings of the human species. To conclude, Sloterdijk's thinking is developed, culminating in what he calls onto-anthropology, a notion presented in the work *La Domestication de l'Être*, and possible applications to issues related to biotechnology and contemporary media - which allows us to think a machinic history of being under the doubly complex bias of anthropology and ontology.

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I. SOBRE A FILOSOFIA

A filosofia, em especial a contemporânea, nunca foi tão necessária para refletir sobre as grandes questões ético-políticas que dominam a época e suas constantes transformações. Quanto mais o niilismo se alastra sobre a Terra, tanto mais necessário se torna o questionamento do presente. O presente, ele mesmo mutante, apresenta-se à humanidade como o que foi destinado ao ser na sua errância cósmica.

A ciência e a técnica modernas transformaram quase por completo a ecologia da Terra, alterando as relações sociais, produzindo novas subjetividades e, ao mesmo tempo, fabricando uma maquinaria que, de tão sofisticada e avassaladora, traz à tona a questão de saber que destino resta ao humano, em um mundo tomado por uma espécie distorcida de revolução permanente inscrita na dinâmica interna das sociedades avançadas.

A contemporaneidade está marcada pelo signo do monstruoso. Porém, um monstruoso que só pode ser vislumbrado por um pensamento alçado aos extremos. É de um estilo intelectual vertido no extremo que o pensamento necessita, para se colocar perante o mundo de maneira a pensar o inaudito da dominação planetária: precisamente, uma filosofia de novo tipo, entendida como atividade radical do pensamento, em que se dá, com propriedade, a passagem da atividade vulgar da razão a um estado de exceção filosófica.¹

Digamos então que é preciso, a um só tempo, por um lado, estabelecer uma distância considerável frente aos ditames do presente, e por outro, promover uma aproximação mais fundamental do que nenhum pensamento já chegou a fazê-lo, com relação ao que deve ser pensado, para que só então as problemáticas referentes ao ser se apresentem com a pertinência filosófica que a época reclama. Mais do que nunca, torna-se premente pensar o não-pensado.

¹ Cf. Peter Sloterdijk, "Les grandes circonstances", in *La domestication de l'être: pour un éclaircissement de la clarière*. Mille et Une Nuits, 2000, p. 7ss.

II. A MOBILIZAÇÃO TOTAL DA TÉCNICA MODERNA

Martin Heidegger foi um desses seres que, impregnados de seu tempo, transformaram o pensamento para sempre. Não por acaso, propôs com enigmática maestria a pergunta pelo ser, investigou a essência da técnica e do niilismo, e pôs-se a meditar sobre o que chamou de pensamento essencial. Sobretudo, não deixou jamais de questionar a história moderna, entendida como destino do ser na escalada planetária da técnica.

Heidegger colheu elementos importantes para desenvolver a questão da técnica e do niilismo em um escrito no qual seu contemporâneo Ernst Jünger apresenta o conceito de mobilização total, elemento importante para caracterizar a consumação da técnica moderna, “uma época cujo elemento fundamental é a guerra”: “A mobilização total é consumada por ela mesma muito mais do que por nós; ela é, na guerra e na paz, a expressão da reivindicação misteriosa e compulsória à qual nos submete essa vida da época das massas e máquinas”.²

Contudo, para Heidegger a técnica não pode ser entendida apenas sob o viés técnico. Em um momento histórico no qual o homem e as coisas são tomados no movimento total da técnica planetária, é necessário ir além e se questionar pela essência da técnica. É com essa preocupação de fundo que Heidegger, ao recolocar a questão sob uma perspectiva ontológica, concernente portanto ao ser, define a técnica como uma certa forma de desvelamento por meio do qual o ser se apresenta.³ Muito mais importante do que pensar a técnica sob o prisma da ciência ou da tecnologia, trata-se de evidenciar a maneira como o desvelamento do ser se dá no destino epocal moderno-contemporâneo – algo próximo da intuição de Jünger, que diz: “O lado técnico da mobilização total, no entanto, não é o decisivo. Antes, seu pressuposto, como o pressuposto de toda técnica reside mais no fundo. Aqui, nós o trataremos como *prontidão* para a mobilização”.⁴

Essa prontidão de que fala Jünger não é senão a dinâmica automática própria às sociedades tomadas por uma mobilização virtualmente completa do ente em sua totalidade, muito além da vontade humana, e que talvez um dia possa vir a ser chamada de máquina pura. O perigo latente à mobilização total se faz perceber quando tudo o que se faz e se produz não objetiva outro fim a não ser a reprodução de dispositivos e micro-racionalidades na disposição

totalitária da técnica. Alçada ao domínio sobre a natureza, estrutura ao mesmo tempo as ordens internas às sociedades, submetendo tudo o que vige a uma intrusão inapelável, a um só tempo técnica e histórica, na paz e na guerra. A própria *physis* ancestral, representada pela Terra e pelos seres vivos, encontra-se submetida aos imperativos da razão calculadora característica da técnica, cujo fim (lógico, operacional e futuro) é determinado em si mesmo.

O problema essencial aqui apresenta-se no fato de que o conjunto das novas técnicas – que são de distintas ordens, mas orientadas pela razão calculadora – possa produzir uma situação em que as sociedades se tornem presas de seus próprios avanços tecnológicos. Quanto a isso, Heidegger propôs sua visão do cenário, que aparece desta maneira em um texto tardio na sua obra *Serenidade* [1959]:

O poder oculto da técnica moderna determina a relação do homem com o que é. Este poder domina a Terra inteira. (...) Nada pode prever as radicais transformações que se aproximam. Mas o desenvolvimento da técnica se efetuará cada vez mais com maior velocidade e não poderá ser detido em parte alguma. Em todas as regiões da existência o homem estará cada vez mais estreitamente cercado pelas forças dos aparatos técnicos e dos autômatos. (...) aqui se está preparando, com os meios da técnica, uma agressão contra a vida e a essência do ser humano, uma agressão comparada com a qual bem pouco significa a explosão da bomba de hidrogênio. Porque precisamente quando as bombas de hidrogênio *não* explodem e a vida humana sobre a Terra está salva-guardada será quando, junto com a era atômica, se suscitará uma inquietante transformação do mundo (tradução dos autores).⁵

Essa espécie de revolução permanente desencadeada pela mobilização total da técnica produziu a energia nuclear como marca de uma época atormentada pelas guerras mundiais e pelo apocalipse atômico. Agora, na aurora do novo milênio, com os novos avanços das ciências informacionais e biológicas, os emblemas epocais fatalmente se modificam e estão mais próximos da bomba informática, segundo pensa Paul Virilio,⁶ e do apocalipse biológico, de que nos fala Sloterdijk.⁷

Em particular, para o que é tratado aqui, a problemática torna-se crítica quando as práticas e os

⁵ Martin Heidegger. *Serenidad*. Barcelona: Ediciones del Serbal, 1994, p. 23-25.

⁶ Paul Virilio. *La bomba informática*. Madrid: Ediciones Cátedra, 1999.

⁷ Diz Peter Sloterdijk: “eis que aparece agora um novo perigo assustador no horizonte: o apocalipse biológico e a transformação incontrollável do homem em um monstro pós-humano”, in <https://www1.folha.uol.com.br/fsp/mais/fs1010199906.htm>. Acesso: 15 de maio de 2020. Cf. Peter Sloterdijk. *La domestication de l'être: pour un éclaircissement de la clarière*, p. 34.

² Ernst Jünger, “A mobilização total”, in *Natureza humana*, jun. 2002, vol.4, Nº 1, 2002, p. 198.

³ Cf. Martin Heidegger, “A questão da técnica”, in *Ensaios e conferências*. Petrópolis: Vozes, 2006, p. 18ss.

⁴ Ernst Jünger, “A mobilização total”, in *Natureza humana*, p. 199.

procedimentos tecnocientíficos propõem-se a manipular os códigos genéticos dos seres vivos, e mais ainda, quando se colocam o objetivo de intervir sobre a herança genética da humanidade.

Assim, então, vê-se brevemente esboçada a passagem da produção de técnicas do grande, tendo a bomba atômica como realidade exemplar, para uma produção microfísica de tecnologias que objetivam adentrar as subjetividades e até as moléculas vitais, a fim de transfigurá-las. Virilio diagnostica o caso:

Efetivamente, hoje o *lugar das técnicas de ponta* não é mais tanto o ilimitado do infinitamente grande de um ambiente planetário ou espacial, mas o do infinitamente pequeno de nossas vísceras, das células que compõem a matéria viva de nossos órgãos. (...) [o da] *intrusão intraorgânica da técnica e de suas micromáquinas no seio do que vive*.⁸

Sloterdijk, à sua maneira, vislumbra a situação atual da onto-anthropologia (tratada mais adiante) da seguinte maneira: “uma fração euro-americana tem proporcionado com sua entrada na era altamente tecnológica um procedimento sobre ela mesma e contra ela mesma, onde o *que está em jogo é uma nova definição do ser humano*” (destaque dos autores).⁹

Entretanto, neste momento histórico em que os corpos e as subjetividades humanas se prestam a vários tipos de modulações tecnológicas, sob que condições se pode definir o ser do homem, se é que se pode defini-lo? Ou melhor, como caracterizar a singularidade do homem nas circunstâncias em que a ciência e a técnica contemporâneas se apoderam de uma maneira surpreendente tanto do habitat terrestre quanto dos seres humanos, por dentro e por fora?

III. HUMANISMO, DIFERENÇA ONTOLÓGICA E ANTROPOTÉCNICA

Em *Carta sobre o humanismo* [1947], Heidegger apresenta de forma condensada algumas de suas principais teses sobre o pensamento essencial que ajudam a pensar essas perguntas. Na sua epístola endereçada a um jovem poeta, uma crítica aos humanismos subjaz à concepção segundo a qual o homem não se confunde jamais com o animal, como o faz parecer toda a metafísica ocidental, desde ao menos Aristóteles.¹⁰ Para o pensador da Floresta

Negra, a questão fundamental não é o homem mas o *ser*, não é a razão mas o *pensamento*: “O que importa, portanto, na definição da humanidade do ser humano enquanto existência [*Ek-sistenz*], é que o essencial não é o ser humano, mas o ser como a dimensão do extático da existência”.¹¹

Essa concepção do ser, necessariamente, fundamenta-se na fórmula heideggeriana da diferença ontológica entre o ente e o ser. Na perspectiva de Heidegger, a metafísica jamais pensou o ser em sua essência, justo o ser, que, durante milênios, permaneceu o grande impensado da tradição ocidental. Para ele, a questão sobre a essência do homem, do mesmo modo, só pode ser colocada de maneira apropriada por meio de um pensamento existencial-ontológico que consiste em tornar finalmente o ser algo digno de ser pensado essencialmente, o que requer uma mudança radical de perspectiva filosófica e o emprego de uma nova linguagem.

Eis uma das linhas-mestras do que Heidegger denomina pensamento essencial, cuja tarefa primordial é pensar o ser guardando com o cuidado necessário a sua verdade, e que concebe o homem como ente especialíssimo, precisamente, porque habita o local fundante onde o ser aparece como aquilo que é: a linguagem como a clareira do ser.¹²

Contudo, Sloterdijk pretende pensar algo que, se bem passa pelo pensamento essencial de Heidegger, nem por isso se restringe a ele. Sloterdijk recoloca toda a questão do ser heideggeriana em outras bases, a fim de pensar as condições de possibilidade da clareira do ser advir no reino da natureza, no seio da materialidade, à luz, portanto, de um pensamento que se nutre tanto da filosofia quanto das ciências pertinentes à investigação.

No seu livro *La Domestication de l'Être* [2000], Sloterdijk pretende

Mostrar que a meditação heideggeriana sobre o êxtase existencial tem também uma significação para a compreensão da crise atual na definição biológica do homem por si mesma – nessa crise que afeta os modos de intervenção do homem sobre o homem, por aquilo que eu [Sloterdijk] introduzi em meu discurso (...) *Regras para o parque humano*, com a expressão ‘antropotécnica’.¹³

⁸ Paul Virilio, “Do super-homem ao homem super-excitado”, in *A arte do motor*. São Paulo: Estação Liberdade, 1996, p. 91-92.

⁹ “(...) sous la direction de la fraction euro-américaine, a intenté avec son entrée dans l'ère hautement technologique une procédure sur elle-même et contre elle-même, dont l'enjeu est une nouvelle définition de l'être humain”. Peter Sloterdijk. *La domestication de l'être*, p. 32.

¹⁰ Diz Heidegger: “O primeiro humanismo, o romano, e todo humanismo, que, desde então, tem surgido, pressupõe evidente a ‘essência’ universal do homem. O homem é considerado como *animal rationale*”. Cf. *Sobre o humanismo*. Rio de Janeiro: Tempo Brasileiro, 1967, p. 38.

¹¹ Citado por Sloterdijk, in *Regras para o parque humano: uma resposta à carta de Heidegger sobre o humanismo*. São Paulo: Estação Liberdade, 2000, p. 26. – Cf. Martin Heidegger. *Sobre o humanismo*, p. 55.

¹² Cf. Sloterdijk, *Regras para o parque humano*, p. 26-27.

¹³ “Je veux essayer de montrer dans les lignes qui viennent que la méditation heideggerienne sur l'extase existentielle a aussi une signification pour la compréhension de la crise actuelle dans la définition biologique de l'homme par soi-même – dans cette crise qui affecte les modes d'intervention de l'homme sur l'homme, pour lesquels j'ai introduit dans mon discours prononcé à Bâle en à Elmau, *Règles pour le parc humain*, l'expression ‘anthropotechnique’”. Peter Sloterdijk. *La domestication de l'être*, p. 17.

Segundo subjaz a noção de antropotécnica¹⁴ – e aqui é um ponto fundamental na passagem da abordagem de Heidegger para o pensamento de Sloterdijk – a *clareira do ser depende de condições produzidas pela técnica*. Na verdade, diz Sloterdijk, “a expressão ‘antropotécnica’ designa um teorema filosófico e antropológico de base segundo o qual o homem ele mesmo é fundamentalmente um produto e não pode ser compreendido a não ser que se volte o espírito analítico sobre seu modo de produção”.¹⁵ Segundo essa concepção de antropotécnica, nos diz o estudioso Zeljko Loparic: “É num produto seu – o ser humano – que a natureza toma consciência da sua tecnologia, inclusive da que foi usada na antropogênese”.¹⁶

Essa intuição de que o homem é um produto sempre por se fazer sobre bases variáveis mas eminentemente técnicas, muito provavelmente inspira-se no pensamento de Friedrich Nietzsche, que desde muito cedo propôs pensar as condições de produção das culturas e dos povos sob a noção de “moralidade do costume”, cunhada e trabalhada com profundidade nos livros *Aurora*, *Gaia Ciência*, *Além de Bem e Mal* e, principalmente, na sua *Genealogia da Moral*.¹⁷

Nas dissertações sobre a história da moral, Nietzsche menciona um dos meios técnicos mais importantes com o qual a moralidade produzira os homens e suas culturas desde a pré-história da humanidade, utilizando-se da expressão “mnemotécnica”.¹⁸ Por mnemotécnica deve-se entender todo e qualquer meio empregado pela sociedade para produzir uma memória, que não é somente cognitiva, mas também fisiológica, comportamental e portanto cultural. Nietzsche, inclusive, concebera a humanidade como maquinaria

em alguns fragmentos de 1887; maquinaria, antes de tudo e fundamentalmente, de produção de seres humanos.¹⁹

Desenvolvendo essas intuições com originalidade, Sloterdijk desloca o pensamento sobre o ser, como se encontra em Heidegger, e se põe a contar a história do devir-homem sob o modo ontológico, *aproximando o pensamento do ser a problemáticas antropológicas*.²⁰

Segundo essa via do pensamento proposta por Sloterdijk, torna-se necessária uma aliança com Heidegger, mas de tal modo que, paralelamente, não o impeça de colocar entre parêntesis a recusa heideggeriana em dialogar com todas as formas de antropologia, sejam elas empíricas ou filosóficas. Com isso, abre-se toda uma constelação de novas problemáticas que se formulam na interseção da ontologia com a antropologia.

Isso pode soar estranho aos que conhecem a determinação de Heidegger em sobrepujar a metafísica, que durante mais de dois milênios confundiu o ser com o ente. E ainda hoje, mesmo a ciência, que na perspectiva heideggeriana é uma espécie de metafísica aplicada, não sai do círculo que define o homem como um animal racional. Precisamente contra isso Heidegger levanta a questão da humanidade do homem, que não é senão, como já mencionado, o ser como a dimensão extática da existência, e segundo a qual o ser transcende a si mesmo no homem, e o homem transcende a si mesmo na sua relação essencial com o ser e o mundo por meio da linguagem e do pensamento.

De muitas formas, Heidegger insistiu na diferença ontológica do *Dasein* no que se refere à sua abertura ao mundo com a noção de clareira do ser, entendida como dimensão extática e transcendental que se faz perceber na linguagem, e meio no qual o ser potencialmente adquire sentido no pensamento. No entanto, para Sloterdijk a linguagem e a clareira possuem uma história (no interior da natureza) resolutamente ignorada por Heidegger, uma história na qual o “primata” tornou-se gradativamente, no decorrer de processos milenares, o ser-aí aberto ao mundo.²¹ Essa história, se atentamente investigada, mostra de que forma, por meio de que efeitos, o ser que somos adquiriu as características biofísicas capazes de dotar

¹⁴ Para maiores esclarecimentos sobre a ideia e a origem do termo antropotécnica em Sloterdijk, remetemos para a leitura de uma outra obra seminal, *Tens de mudar de vida*. Portugal: Relógio d'Água, 2018, p. 488-9: “Entre os autores da revolução metafísica dos anos 1920, Valerian Muraiev foi quem explorou da maneira mais abrangente a questão da produção do Homem Novo ao conceber os seus aspectos tecnológicos sob as mais vastas perspectivas. (...) O jogo de linguagem da produção humana estava também firmemente ancorado na pedagogia soviética. Pelo que se sabe, é todavia nos textos de Muraiev que aparece pela primeira vez, nos seus escritos dos anos 1920, o termo ‘antropotécnica’, em grande parte sinónimo da expressão, forjada ao mesmo tempo, de ‘antropurgia’, que tinha principalmente em vista produzir um tipo superior de ser humano”.

¹⁵ “En vérité, l'expression ‘anthropotechnique’ désigne un théorème philosophique et anthropologique de base selon lequel l'homme lui-même est fondamentalement un produit et ne peut donc être compris que si l'on se perche, dans un esprit analytique, sur son mode de production”. Peter Sloterdijk, *La domestication de l'être*, p. 18.

¹⁶ ZeljkoLoparic. Resenha da obra de Peter Sloterdijk *Nichtgerettet. Versuchenach Heidegger*, in *Natureza humana*, jun. 2002, vol.4, N° 1, p. 189-216.

¹⁷ Sobre a “proveniência da moral” e a “moralidade do costume”, ver Friedrich Nietzsche. *Genealogia da moral: uma polêmica*. São Paulo: Companhia das Letras, 2004, § 4 do Prólogo, p. 10ss.

¹⁸ Cf. Friedrich Nietzsche, *Genealogia da moral*, II, § 3.

¹⁹ Cf. o estudo e a tradução de Oswaldo Giacoia Jr. *Clássicos da filosofia: cadernos de tradução nº 3: Friedrich Nietzsche: A 'grande política' fragmentos*. Campinas: UNICAMP/IFCH, 2002.

²⁰ “Je voudrais à présent montrer, au moins sous forme d'esquisse, comment il faut procéder si l'ons veut raconter sur le mode ontologique l'histoire du devenir-homme”. Cf. Sloterdijk, *La domestication de l'être*, p. 21ss.

²¹ Sloterdijk denomina esse processo de a “aventura da hominização”, a qual explica como o “animal *sapiens* se tornou o homem *sapiens*” aberto ao mundo no sentido ontológico. Cf. *Regras para o parque humano*, p. 33-34.

um proto-humano de linguagem articulada tal como se conhece hoje.

Sloterdijk faz uma sucinta apresentação filosófica dessa passagem histórica responsável pela abertura da clareira do ser no devir do proto-sapiens e conclui afirmando que o homem não é produto nem do signo nem do símio, mas da pedra.²² Com esta fórmula sintética e aparentemente enigmática, o filósofo defende a tese de que o *Dasein* aberto ao mundo e dotado de linguagem é, do ponto de vista da história natural, um produto da técnica. Disso resulta que o homem não é um ser natural, mas um artifício (*homo technologicus*), desde o início da aventura humana na história e não somente agora que a humanidade encontra-se imersa nos circuitos de uma ecologia artificial.

O homem não surge como homem, o pré-homem se torna homem, tanto nos processos milenários da evolução natural, que dotaram o aparato fisiológico de condições para a existência, quanto nos processos culturais de hominização, necessários a cada novo ser que nasce. E se, como afirma Heidegger, o homem é linguagem, o é antes ou ao mesmo tempo, técnica.

Disso Sloterdijk conclui que a clareira não é só o lugar essencial onde o homem habita na linguagem; para ele, se há linguagem é porque antes a matéria viva e o corpo foram organizados por diversos processos biológicos e antropotécnicos conjugados, o que, ademais, promoveu o surgimento da cultura em seu sentido subjetivo e objetivo, material e imaterial.

Sloterdijk repensa assim toda a trajetória da hominização, enquanto tecnogênese, com base nas descobertas da ciência moderna, com a intenção de tentar entender como o *Dasein* heideggeriano veio a ser o que é. Para compreender tal acontecimento, elabora uma perspectiva que leva em consideração as várias dimensões pertinentes, a natural, a antropológica, a política, a psicológica e a social.²³

Contudo, Sloterdijk evita a todo custo cair mais uma vez no equívoco metafísico dos humanismos que definem o homem unicamente em bases ônticas. Ao propor o teorema filosófico da antropotécnica, o filósofo pergunta: – se for o caso de a filosofia contemplativa enfim encontrar o seu lugar nas pesquisas empreendidas pelas ciências humanas? O que poderá acontecer?²⁴ Assim, propõe experimentar novas constelações entre a ontologia e a antropologia cunhando o termo *onto-antropologia*.

Com essa concepção filosófica Sloterdijk esboça a interpretação ontológica heideggeriana da existência em um pensamento onto-antropológico,

dando-se por princípio de entrada o círculo que não é hermenêutico mas antropotécnico.²⁵

Um empreendimento original como este reflete uma soma de condições acumuladas depois da ruptura revolucionária no pensamento do século XIX e que entra na situação denominada por Sloterdijk de pós-metafísica, caracterizada pelas viragens das práticas humanas, mas também pela teoria da evolução, o pensamento de Nietzsche, a psicanálise, a fenomenologia, o desenvolvimento das antropologias empíricas e filosóficas, a paleontologia, a linguística e a antropologia estrutural ao longo do século XX, incluindo, é claro, a analítica existencial e a concepção da diferença ontológica do próprio Heidegger, que alçou o pensamento à sua condição pós-humanista.²⁶

Mas se por um lado Sloterdijk não quer retomar unicamente a bases ônticas, para pensar as problemáticas que se propõe sob as noções de antropotécnica e onto-antropologia, ele também reconhece os limites das ciências antropológicas, quase por completo perpassadas pela definição humanista do homem como um animal racional, motivo pelo qual a antropologia histórica e empírica esquece de pensar o ser humano, ele mesmo, em sua essência.

Com uma nova perspectiva, a onto-antropologia se interroga sobre dois polos a um só tempo: por um lado, interroga-se sobre o êxtase humano, que porta o nome de ser-no-mundo, e por outro, sobre o animal ancestral que tem conhecimento de seu devir-extático – poderá ser dito também: que é dotado deste êxtase.²⁷ E assim Sloterdijk o faz com o intuito de pensar o que para Heidegger não compete ao pensamento essencial, a saber: a história real da clareira.

Isso se torna claro quando, na obra *Regras para o parque humano*, seu autor empreende a “tentativa de caracterizar mais exatamente em termos históricos a clareira extática na qual o homem dá ouvidos às palavras do ser”, ao defender justamente que “existe uma história – resolutamente ignorada por Heidegger – da saída dos seres humanos para a clareira”.²⁸

Os detalhes apresentados por Sloterdijk de seu pensamento sobre o que se poderá denominar uma *história maquínica do ser*, abordam tanto o que ele denomina uma “história natural da serenidade” quanto uma “história social das domesticações”. Com tal perspectiva, esse pensamento vai tão longe no passado, que se propõe a explicar como o animal *sapiens* se tornou o homem *sapiens* – algo que

²² Cf. Sloterdijk, *La domestication de l'être*, p. 22.

²³ Cf. Sloterdijk, *La domestication de l'être*, p. 23.

²⁷ "L'ontoanthropologie s'interroge sur les deux à la fois: sur l'extase humaine, qui porte le nom d'être-dans-le-monde, et sur l'ancien animal qui a connu ce devenir-extatique – on pourrait aussi dire: qui s'est donné cette extase". *La domestication de l'être*, p. 27-28.

²⁸ Cf. Sloterdijk, *Regras para o parque humano*, p. 32-33.

²² Cf. Sloterdijk. *La domestication de l'être*, p. 50.

²³ Cf. Sloterdijk, "Penser la clarière, ou: la production du monde est le message" in *La domestication de l'être*, p. 35ss.

²⁴ Cf. Sloterdijk, *La domestication de l'être*, p. 26.

Heidegger nem de longe pensou, devido a tantas reservas com relação a qualquer filosofia vitalista ou antropológica. Precisamente o que pressupõe a seguinte assertiva: “o fato de que o homem pôde tornar-se o ser que está no mundo tem raízes na história da espécie”, enquanto que “a clareira é um acontecimento nas fronteiras entre as histórias da natureza e da cultura, e o chegar-ao-mundo humano assume desde cedo os traços de um chegar-à-linguagem”.²⁹

Com tudo o que esse pensamento evoca, a força de invenção de Sloterdijk não se detém na questão da linguagem. Ele vai ainda mais fundo na sua onto-antropologia. Concebe com esse pensamento toda uma política que subjaz à clareira do ser. Segundo sua argumentação, a chegada dos seres humanos às casas da linguagem não explica toda a história da clareira, pois assim que os humanos falantes começam a cultivar suas vidas em conjunto, erguem-se na clareira as casas dos homens, e com elas, um complexo biopolítico de homens e animais na forma de parque humano. Quando isso ocorre, então a clareira passa a ser ao mesmo tempo “um campo de batalha e um lugar de decisão e seleção”.³⁰

Com essa abordagem que vincula a ontologia heideggeriana a uma perspectiva antropológica, Sloterdijk reposiciona a problemática da autoprodução do homem por si mesmo na história do ser, e em vez de privilegiar a linguagem e o pensamento, as antropotécnicas são colocadas em primeiro plano. O motivo é que a abertura do *Dasein* ao mundo não pode ser pensada sem os meios empregados pelo homem para sua autoprodução em um sentido muito concreto. Sloterdijk insere assim a analítica ontológica nas pesquisas arqueológicas acerca da constituição do homem como ser extático dotado de linguagem e pensamento. Fazendo isso, desenha-se o que o filósofo denomina uma onto-antropologia, que necessariamente delineará algumas linhagens de pensamento pós-humanistas.

IV. ANTROPOTÉCNICA, MORAL E BIOTECNOLOGIA

No interior da história maquínica do ser, a história das antropotécnicas registra a transformação progressiva do *Dasein* que, no apogeu da modernidade, desenvolveu ao máximo sua produtividade. Do ponto de vista do desenvolvimento da técnica, foi no momento histórico recente que mudanças radicais se impuseram à totalidade do ser. Os efeitos ecológicos, para mencionar um dos problemas que perpassam dimensões planetárias, começam a demonstrar a amplitude da esfera de ação

da técnica moderna. No que se refere ao ser humano, a questão crucial que a onto-antropologia coloca para o tempo presente e futuro concerne fundamentalmente a como o homem se relacionará consigo e com o mundo da técnica que aparentemente fugiu a seu controle.³¹ Essa questão converte-se em duas outras problemáticas, uma acerca de como a manipulação genética do material orgânico do homem e da natureza alterará a própria concepção humanista do homem e do mundo, e outra referente à domesticação do ser, de caráter mais imediatamente formativo e cultural.

Enquanto as biotecnologias contemporâneas desenvolvem antropotécnicas capazes de modificar o material genético e a reprodução biológica do corpo humano, as mídias desenvolvidas desde o século XX produzem um ambiente sociotécnico propenso a profundas alterações nas formas como o ser humano se relaciona consigo, com os outros e com o mundo. Afinal, de que forma o *Dasein*, que para Heidegger, é o guardião do ser, conseguirá domesticar os imensos potenciais interiores e exteriores inerentes ao seu destino epocal?

Em Sloterdijk, a questão da técnica não se refere somente ao homem. A natureza, considerada em todas as suas manifestações de vida, nada mais é que uma multiplicidade de arranjos biotécnicos. No que se refere ao homem, a técnica é considerada a sua forma específica de intervir no mundo. O homem atua na realidade por intermédio do que ele mesmo produz na sua relação com a natureza, ou seja, com base em certo grau de conhecimento. O produto dessa relação, isto é, determinado saber materializado na cultura, agrega formas cujas forças ampliam o poder de ação do homem sobre o mundo, e é nesse processo que frequentemente ocorre a produção de instrumentos, tratados por Sloterdijk como extensões do corpo humano. Na realidade, embora o *homo sapiens* seja impensável sem as suas extensões técnicas, os aparatos são produtos derivados de uma tecnologia humana mais fundamental que Sloterdijk denomina antropotécnica.

No decorrer de processos milenares, o homem se configurou no seio da natureza de modo a se desvincular das biotécnicas deterministas ou dos determinismos biotécnicos a que estava subordinado e passasse assim a produzir novas técnicas por si mesmo, alçando-se a novos patamares de complexidade e poder evolutivo do ponto de vista biocultural.

No processo antropotécnico das culturas, a linguagem e o pensamento desempenham certamente

²⁹ Sloterdijk, *Regras para o parque humano*, p. 34-35.

³⁰ Sloterdijk, *Regras para o parque humano*, p. 37.

³¹ É o que se depreende de várias afirmações de Heidegger. Para mencionar duas passagens, ver *Serenidad*, p. 25. Na conferência “A questão da técnica”, Heidegger trata da essência da técnica e do perigo constitutivo que a técnica moderna carrega em si, ameaçando a liberdade e a essência do homem.

funções fundamentais. No entanto, é importante considerar, como fez Nietzsche, os instintos de base e o que ele mesmo chama de fisiologia da cultura.

Na história social e antropológica, o *homo sapiens* se constituiu enquanto tal quando um gênero de seres nascidos prematuramente colocou em prática um processo complementar ao da natureza biológica voltado à sua formação, desde o momento em que passou a complementar o processo natural de sua gestação com meios técnicos desenvolvidos por si mesmos, ou seja, recorrendo a meios artificiais. O profundo significado do termo antropotécnica pode ser deduzido fielmente deste raciocínio.³²

A hominização no seio da história natural pressupõe meios não-naturais, antropotécnicos ou artificiais, para completar o processo de reprodução biológica com um procedimento que visa à formação e domesticação do homem por seus pares. Somente desta forma o homem chega à linguagem, produz cultura, torna-se sedentário, constrói seu parque, sua habitação e se domestica no exercício de todos esses processos. Eis em poucas linhas como Sloterdijk compreende o processo de domesticação que o homem empreende sobre si mesmo e seus pares ao lidar com sua incompletude biológica e natural: recorrendo sempre e a cada vez a antropotécnicas de vários tipos.

Desde os primórdios, portanto, o homem, enquanto *Dasein* dotado de linguagem e aberto ao mundo, é produzido por arranjos cujas estruturas nada mais são do que antropotécnicas, e por isso, pode ser considerado um ser eminentemente técnico ou artificial. Por meio das antropotécnicas, o homem engendra-se como produto de suas ações sobre si mesmo e sobre o mundo, e desta forma, é o resultado de todas as reificações antropotecnológicas de base cujo impulso fundamental foi dado pelo que os gregos denominaram *techné*.

No mais das vezes, o emprego da *techné* toma como orientação os objetivos referendados pelos valores morais da sociedade ou do grupo considerado. Se empregarmos o conceito de antropotécnica para pensar como o homem se autoproduz no decurso da história e o articularmos com o pensamento de Nietzsche, tornar-se-á possível tratar a moral como código-fonte matriz que define o modelo ou tipo de homem a ser produzido pelas antropotécnicas

necessariamente aplicadas almejando determinados fins. Do que se conclui que, de acordo com o código moral considerado, tem-se um conjunto de antropotécnicas correspondentes e maneiras distintas de se produzir, moldar, treinar o tipo homem.

Em diálogo com Nietzsche pode-se pensar dois tipos específicos de efeitos produzidos pelas antropotécnicas orientadas pela moral. Na obra *Crepúsculo dos Ídolos*, ao colocar o problema da moral, a questão é deslocada a fim de privilegiar termos como adestramento (*Züchtung*) e domesticação (*Zähmung*), usados em geral para se referir ao tratamento que os homens dispensam aos animais quando querem utilizá-los de alguma forma.³³ O aspecto inquietante deste raciocínio consiste em que Nietzsche incorpora essas expressões para se referir ao trabalho do homem sobre si quando pretende impingir-lhe um modo de viver específico. No primeiro caso, o adestramento tem o objetivo de moldar o homem para extrair da relação um tipo considerado valioso em termos morais, que podem ser de utilidade, de eficácia ou de virtude. No segundo caso, o tipo de tratamento praticado sobre o homem tem o propósito de reprimir e recalcar os instintos para torná-lo um ser domado, manso e domesticado no sentido moral que o filósofo emprega à expressão.

No pensamento nietzscheano, o caráter predominante na produção dos homens recai na moral, que pode ser de dois tipos: uma moral de escravos ou uma moral de senhores.³⁴ Sloterdijk não incorpora na sua análise os critérios genealógicos nietzscheanos. Privilegia à seu modo a noção de antropotécnica com o fito de pensar o que ele denomina a domesticação do ser, expressão que compreende um significado mais amplo do que meramente moral pois se refere ao componente onto-antropológico do homem enquanto ser que necessita construir seu próprio lar para existir.³⁵ Para Nietzsche, o verbo domesticar refere-se a uma modalidade moral específica de proceder a formação do homem. Em Sloterdijk a expressão concerne ao fato de que o homem não pode prescindir da construção de seu próprio lar para nele viver.

³² Na perspectiva de Sloterdijk, a hominização pressupõe uma série de mecanismos: "L'entrée dans la situation constitutive de l'être humain requiert l'interaction de quatre mécanismes dont l'engrènement mène précocement à des causalités circulaires bizarres. Nous désignons celles-ci selon les modèles de la recherche paléontologique: 1. le mécanisme de l'insulation (...), 2. le mécanisme de la suppression des corps, 3. le mécanisme de la pédomorphyse ou de la néoténie, c'est-à-dire de l'infantilisation du retardement progressif des formes corporelles, et 4. le mécanisme de la transposition". Cf. *La domestication de l'être*, p. 45.

³³ Este é o tema do capítulo "Os 'reformadores' da humanidade", in Friedrich Nietzsche, *Crepúsculo dos Ídolos, ou como se filosofa com o martelo*. Lisboa: Edições 70, 2002, p. 55ss. – De acordo com o tradutor Artur Morão, o termo *Züchtung*, vertido por ele do alemão ao português como "educação", refere-se, primordialmente, à "criação (de animais) que visa a um aprimoramento", p. 56; o outro termo, *Zähmung* é traduzido como domaço. Em uma segunda edição consultada, o tradutor Paulo César de Souza opta por "cultivo" e "amansamento", respectivamente, ver Friedrich Nietzsche, *Crepúsculo dos Ídolos, ou como se filosofa com o martelo*. São Paulo: Companhia das Letras, 2006, p. 50. – Em nosso artigo, optamos pelas expressões adestramento e domesticação.

³⁴ Nomenclatura desenvolvida em detalhes por Nietzsche na primeira dissertação da *Genealogia da moral*, p. 29ss.

³⁵ Embora não desenvolva em detalhes, Sloterdijk menciona outros processos antropotécnicos além de domesticação: adestramento e criação. Cf. *Regras para o parque humano*, p. 36.

Quando se trata de pensar com Nietzsche o processo de dar forma à matéria bruta homem, Sloterdijk traz à discussão uma passagem de *Assim falou Zarathustra*, sintetizada na constatação do

Conflito fundamental que Nietzsche postula para todo futuro: a luta entre os que criam o ser humano para ser pequeno e os que o criam para ser grande – poder-se-ia dizer entre os humanistas e os super-humanistas, amigos do homem e amigos do 'super-homem' [*Übermensch*].³⁶

Sloterdijk afirma que, ao tratar de *Übermensch*, Nietzsche refere-se a potencialidades humanas que podem ser alcançadas por meio de processos de "criação, domesticação e educação".³⁷ A domesticação do ser humano, no entanto, tem sido objeto de reflexão filosófica há muito mais tempo. Em Platão era uma questão entre pastores e rebanhos, criadores e criaturas, ou seja, uma questão política e antropológica que Sloterdijk denomina de zoopolítica.³⁸ Durante o Renascimento, o patrono da antropotécnica moderna, Comenius, inspirou-se na impressa de Gutemberg, ao propor uma máquina de cunhar seres humanos como caracteres de uma imensa tipográfica.

Na atualidade, porém, com a crise do humanismo e suas mídias escritas, os sábios saem de cena e a necessidade de domesticação do ser humano impõe o emprego de outras antropotécnicas. Ao invés de uma questão de ordem moral, agora a criação ou produção dos homens adquire uma nova face em função das ciências e das biotecnologias. O sujeito que se produz assim é outro, muito diferente do que se conheceu até então. Na década de 1990 os peritos da tecnociência pareciam assumir o controle sobre a produção antropotecnológica do homem. Mas o tempo demonstrou que as biotecnologias, se possuem importância histórica incontestável, não podem ser pensadas a não ser como um tipo específico entre outras antropotécnicas quiza mais importantes.

Sendo assim, o que dizer agora, na época em que a linguagem busca acessar não mais a essência do homem; no momento em que a ciência constrói as condições técnicas para ter acesso ao que pode decodificar inclusive a natureza em suas dimensões infinitamente micrológicas e em suas profundidades insondáveis: a informação que está no núcleo mesmo da vida e seus processos (como no caso dos códigos genéticos) ? A questão é deveras complexa, pois se, como afirma Heidegger, o homem é singular por possuir e produzir linguagem, o nível de desenvolvimento dos conhecimentos e técnicas atingiu tal grau de complexidade e eficácia no desvelamento empreendido por ela, que a virada no campo da engenharia genética tornou possível ao homem

reprogramar o código de geração da vida, o código genético. Dado o desenvolvimento tecnológico vislumbrado desde então, o homem poderá modificar a si mesmo à vontade recorrendo a operações antropoplásticas (transplantes, terapias genéticas etc.).

A decifração dos códigos genéticos, as nanotecnologias no campo das biociências e da engenharia genética, tudo isso permitirá, mais cedo ou mais tarde, uma reformulação do próprio homem sobre bases tecnológicas ultrainvasivas, muito além da seleção indireta obtida por regras culturais ou de parentesco no decorrer da mais longa história humana. Essa possibilidade de intervenção no código genético coloca em questão a própria definição do que é ser homem, do que é ser humano. De uma determinada forma, com a linguagem tecnocientífica aplicada na reprodução e manipulação genéticas em laboratório desvela-se o caráter antropotécnico do homem, pois a produção do ser humano em *biolabs* na aurora do século XXI torna perceptível de forma patente o que já estava lá desde os primórdios: a fabricação do homem por seus próprios meios antropotécnicos.

Durante toda a longa história do *homo sapiens* os códigos culturais serviram de referenciais sobre as formas seletivas de reprodução da vida humana. Com a decifração do código genético, a seletividade se abre em novos patamares de complexidade e eficácia como nunca antes se pôde imaginar e é aqui que se descortinam as problemáticas éticas e bioéticas. Somente agora se torna possível uma seleção ativa por parte dos homens acerca das características genéticas de seus semelhantes, sem que se precise recorrer às regras parentais ou às leis que orientavam de modo indireto o modo como as pessoas podiam se reproduzir em uma dada cultura. Agora, a forma de selecionar os tipos de características biológicas de seres gerados em laboratório passa para o lado ativo da decisão baseada no esclarecimento, que de maneira direta, literalmente cirúrgica, toma para si a decisão sobre o que selecionar, realizando tecnologicamente o desejo de eugenia e purificação da raça sonhada pelos nazifascistas.

No tempo presente, é no uso tecnocientífico da linguagem que se torna possível decifrar o enigmático código até então secreto da *autopoiesis* da natureza, o que por outro lado permite um novo poder de intervenção sobre o que é o homem e a vida com o emprego das novas antropotecnologias. O uso poético da linguagem se perde para o uso técnico e calculador das palavras e dos signos como meras informações descodificadas, e tudo isso, sem que se saiba ao certo o que virá depois de tamanha profanação antropocêntrica do núcleo da vida e da natureza. Assim, por essas vias, a humanidade é lançada mais uma vez às eternas questões sobre as primeiras e últimas coisas dos campos teológico e metafísico

³⁶ Cf. Sloterdijk, *Regras para o parque humano*, p. 41.

³⁷ Cf. Sloterdijk, *Regras para o parque humano*, p. 41.

³⁸ Cf. Sloterdijk, *Regras para o parque humano*, p. 48.

tradicionais, a começar, porém, sobre bases morais, niilistas e desencantadas.

Se o homem é um ser poético, com a imagem de um engenheiro geneticista no seu laboratório abre-se uma nova poética de intervir no destino? Ou tão só uma nova forma de intervenção técnica sobre a reprodução do ser do homem na sua natufactualidade a partir de outra artefactualidade?

V. AS MÍDIAS E A DOMESTICAÇÃO DO SER

Um outro problema colocado por Sloterdijk sobre a domesticação do ser na época atual pode ser relacionado à constatação de que a cultura tem enfrentado profundas dificuldades na sua tarefa domesticadora, e falha em muitos aspectos na conformação dos sujeitos aos imperativos da civilização. Em termos psicanalíticos, isso resulta na liberação dos impulsos e no retorno do reprimido sem entraves ou sequer meios capazes de sublimar o imenso potencial inconsciente de descarga daí advindo. A fim de pensar esse problema já clássico, é possível fazer uma aproximação da perspectiva de Sloterdijk com a abordagem de Sigmund Freud em seu estudo sobre o *Mal-estar na civilização*, quando afirma que há dois grandes instintos que estruturam a psique: o instinto sexual e o instinto de morte, ou instinto de vida e instinto de destruição.³⁹ Para que a vida social possa perdurar é fundamental que a sociedade se aproprie desses instintos a fim de regulá-los. Sem esse procedimento, o processo denominado por Sloterdijk de domesticação fica prejudicado ou talvez se torne impossível de se realizar.

Até os tempos anteriores à modernidade, a regulação dos instintos com relação à sociedade era fundada na moral e em noções como sentimento de culpa, vergonha, respeito às autoridades constituídas, etc. Porém, com a queda dos valores considerados absolutos, destronados pelo niilismo moderno ao menos desde o século XIX na Europa, o poder da moral tradicional foi pouco a pouco minado, assim como a noção cristã de culpa e o superego condicionado socialmente. No curso do século XX, sobretudo após a Segunda Guerra mundial, esse processo se intensificou com a chamada revolução dos costumes e a liberação do desejo, o que colocou em xeque diversos tabus culturais. O individualismo hedonista, o laicismo, o liberalismo e a diversificação cultural conjugados resultaram em uma quase completa desarticulação das estruturas antropotécnicas tradicionais. Desde então, o processo de domesticação enfrenta uma crise de novas proporções que coincide, no século XX, com a crise mais geral dos valores humanistas, das instituições modernas e até mesmo das mídias domesticadoras em

vigor, tese esta defendida por Sloterdijk em *Regras para o parque humano*.⁴⁰

No entanto, em sociedades tão complexas quanto as atuais, não há como aceitar simplesmente a absoluta expressão dos impulsos individuais a despeito de regras e ordens sociais. Em termos antropológicos, sequer se pode imaginar uma sociedade assim. É indispensável encontrar um equilíbrio entre os anseios individuais e os imperativos sociais. Por isso, na ausência de uma domesticação eficaz no campo da psicologia social, aumentam as regulações externas asseguradas por códigos jurídicos e tecnológicos organizados para recalcar socialmente, desde o exterior, os corpos e as mentes que não se enquadram no que o sistema social exige.

As formas de se explicar esse fenômeno são variadas. O certo é que, na ausência de uma moral coletiva e seus respectivos mecanismos psíquicos, cresce a busca desenfreada por prazer, sem pudores ou limites, e de forma análoga também se intensifica a descarga de agressão e violência impulsionada pelo instinto de morte, destruição e crueldade não regulado. Como consequência, a sociedade passa a exigir maior rigor no controle e na punição de quem não se autorregula, fazendo com que o ciclo da repressão e da violência se retroalimente indefinidamente.⁴¹ A dificuldade maior é que não bastam leis que estipulem os limites; nem mesmo a consciência ética é suficiente, pois o discurso e a razão tocam apenas o superficial, quando o que precisa ser investido é a dimensão mais profunda das pulsões. O comportamento ético ou socialmente aceito requer, mais do que isso, uma reorganização equilibrada da psique e das pulsões individuais e coletivas.

Entretanto, fica a questão de saber como promover uma regulação em um ambiente social e cultural conturbado e saturado de mídias, como é o caso do tempo presente.⁴² Por isso, a problemática domesticação contemporânea exige uma abordagem diferente. Não se trata de um caso específico de psicologia social. O impasse que a civilização enfrenta na atualidade, diz Sloterdijk, é agravado com a entrada de outro elemento que concerne à domesticação do ser:

⁴⁰ "A era do humanismo moderno como modelo de escola e de formação terminou porque não se sustenta mais a ilusão de que grandes estruturas políticas e econômicas possam ser organizadas segundo o amigável modelo da sociedade literária". Sloterdijk, *As regras para o parque humano*, p. 14-15.

⁴¹ Em última instância, o círculo vicioso do instinto representa o apocalipse social e o que os jusnaturalistas denominavam de "guerra de todos contra todos", o negativo da sociedade civil.

⁴² O texto de Alex Galeno intitulado "Mídias corroídas e subjetividades amputadas" pode ampliar essa discussão. Ver Alex Galeno; Gustavo de Castro; Josimey Costa da Silva (org.). *Complexidade à flor da pele: ensaios sobre ciência, cultura e comunicação*. São Paulo: Cortez: 2003.

³⁹ Cf. Sigmund Freud, "O mal-estar na civilização", in *Obras completas volume 18*. São Paulo: Companhia das Letras, 2010, p. 90.

Acima de tudo, porém, a questão de como o ser humano poderia se tornar um ser humano verdadeiro ou real está aqui em diante inevitavelmente colocada como uma questão de mídia, se entendermos por mídias os meios comunitários e comunicativos pelos quais os homens se formam a si mesmos para o que podem, e o que vão, se tornar.⁴³

No mundo contemporâneo, ocorre uma disputa ou um conflito entre os impulsos domesticadores e bestializadores do ser humano e seus respectivos meios de produção tecnológicos. Sloterdijk denomina esses meios de mídias inibidoras e desinibidoras. Quando se considera a história das últimas décadas, percebe-se claramente que, no campo da cultura, ocorre um embate entre mídias domesticadoras e mídias bestializadoras. É nesse contexto que o modelo humanista de domesticação entra em colapso.

Assim como a teoria psicanalítica de Freud reconhece que, para existir civilização, é necessário que haja um certo grau de renúncia da satisfação das pulsões em prol do convívio na ordem social,⁴⁴ o postulado midiológico suposto na discussão da domesticação do ser proposta por Sloterdijk é o de que, para o humanismo, “a humanidade consiste em escolher, para o desenvolvimento da própria natureza, as mídias domesticadoras, e renunciar às desinibidoras”.⁴⁵

O humanismo moderno, enquanto movimento voltado ao autoesclarecimento do ser no mundo, caracteriza-se por projetar o homem na história com a crença no poder domesticador da razão. Por meio do cultivo do pensamento racional o ser humano tornar-se-ia capaz de prover a humanidade com as condições de conjurar a barbárie que sempre lhe espreita. Sloterdijk propõe pensar uma interpretação do humanismo da perspectiva antropotécnica, e mais especificamente, midiológica, e assim fazendo, contribuir para analisar os efeitos sociais, culturais e civilizacionais do conflito entre as mídias deflagrado nos últimos decênios.

O humanismo moderno, herdeiro do Renascimento e do Iluminismo ocidentais, desenvolveu-se e se espalhou pelas nações e continentes afora sempre amparado pelos textos escritos, encarados como autênticas cartas-patentes que outorgavam autoridade e legitimidade aos que se pretendiam pastores do rebanho humano, políticos, professores, clérigos, estadistas, pedagogos e cientistas. Com o incentivo do Estado Moderno, os estabelecimentos de ensino, os centros de pesquisa e os meios de comunicação de massa, todos eles complexos

midiáticos, desempenharam suas funções antropotécnicas na formação dos povos e das nações – inclusive, para as guerras, na perspectiva de Heidegger retomada por Sloterdijk.⁴⁶ Uma vez montada a megaestrutura antropotécnica em vigor desde o pós-guerra, o conflito entre mídias inibidoras e desinibidoras lançou as sociedades em uma espiral de desregulação generalizada, a qual imprime uma dinâmica semelhante a uma revolução permanente nas atuais sociedades ocidentais.

Na realidade, quanto mais se recua no tempo histórico, mais se percebe como a tendência de valorizar a mídia escrita como fonte de conhecimento, educação e domesticação marcou a civilização ocidental, sobretudo nas elites culturais e políticas.⁴⁷ Desde a Antiguidade, e com maior influência na concepção da *humanitas* durante o Império Romano, passando pela Idade Média com a valorização do texto sagrado, até chegar ao Iluminismo nos séculos XVII e XVIII, a mídia textual, enquanto matriz antropotécnica do humanismo, imprimiu seus valores no código-fonte da civilização ocidental.

No decorrer da história do ocidente o conflito entre as mídias inibidoras e desinibidoras parece ser paradigmático. Na Roma antiga, a aristocracia dominante se resguardava da bestialização em suas leituras e nos diálogos filosóficos, enquanto os jogos da morte eram ovacionados pelas massas ávidas por violência, lutas sangrentas e crueldade nas arenas e nos estádios, onde gladiadores e animais davam livre curso aos impulsos selvagens. Junto à arte filosófica acessível a poucos, a arte dramática dos teatros servia como uma mídia intermediária para alguma sorte de sublimação dos instintos inerentes à tragédia humana e cósmica. O Império Romano proveu um código-fonte das antropotécnicas para suas elites letradas, enquanto deliberava para os militares e a casta sacerdotal a função de lidar mais diretamente com a domesticação das massas. Tendo à frente as fileiras militares, a Igreja Romana ganhou apoio e ampliou sua esfera de influência em quase todo o mundo conhecido, instalando suas guarnições nos territórios anexados ao império pelo emprego das armas. Com os guerreiros no *front* de batalha, entre gritos de estertor e golpes fatais, a famosa fórmula da cruz e da espada adquiriu todo o seu sentido histórico ao abrir espaço para a instalação dos mosteiros e templos sagrados regidos por homens pacatos e espiritualizados que prosseguiram a

⁴³ Sloterdijk, *Regras para o parque humano*, p. 19-20.

⁴⁴ Diz Freud: “(...) isto parece ser o mais importante, é impossível não ver em que medida a civilização é construída sobre a renúncia instintual, o quanto ela pressupõe justamente a não satisfação (supressão, repressão, ou quê mais) de instintos poderosos”. Cf. “O mal-estar na civilização”, in *Obras completas volume 18*, p. 60.

⁴⁵ Sloterdijk, *Regras para o parque humano*, p. 19.

⁴⁶ “De fato, Heidegger interpreta o mundo histórico da Europa como o teatro dos humanismos militantes; ele é o campo no qual a subjetividade humana leva a cabo, com faticida consequência, sua tomada de poder sobre todos os seres. Sob essa perspectiva, o humanismo se oferece como cúmplice natural de todos os possíveis horrores que podem ser cometidos em nome do bem humano”. Sloterdijk, *Regras para o parque humano*, p. 30-31.

⁴⁷ O que não impediu a barbárie. Quanto mais se recua no tempo mais barbaridades vão aparecendo. É o que veremos a seguir.

dominação com orações e autos de fé. Assim, a Igreja construiu mosteiros para formação direta de seus quadros sacerdotais e, tão logo edificou seus templos como imensos meios de comunicação e culto, pôs-se a influenciar a formação cultural de massas crescentes de adeptos e convertidos – a mesma instituição que, paradoxalmente, no decorrer dos séculos, apoiou cruzadas, promoveu inquisições e outras ações direcionadas por impulsos bestiais.

Na modernidade, a partir do marco do surgimento da grande imprensa, o humanismo moderno, renascentista e depois iluminista, acreditou ser capaz de influenciar na domesticação do homem e do ser com o texto escrito e com a contemplação das belas artes, tal como, durante a Idade Média, a Igreja fez com a bíblia e os afrescos de suas catedrais. No interior de grupos seletos de homens e mulheres letrados, no mais das vezes compostos por déspotas esclarecidos, membros da corte, nobres, aristocratas e burgueses, começaram a circular epístolas filosóficas, discursos de método, descobertas científicas e romances literários que dividiam o encanto e a suspeita dos leitores pelo conteúdo das obras publicadas regularmente. O ambiente propício ao renascimento cultural, para além das fronteiras teológicas cristãs, contrarrestou gradativamente o acirramento dos ânimos entre dogmáticos e pensadores laicos que precedeu a era das revoluções. Estava-se montando assim um novo teatro de operações antropotécnicas sem que ninguém tivesse planejado de antemão.

Para que o projeto iluminista se consolidasse faltava no entanto mídias capazes de influenciar a formação das massas incultas com os preceitos e valores ilustrados, se não com teor emancipatório para todos, ao menos como forma de disciplinar os sujeitos em conformidade aos novos projetos de dominação gestados no mesmo período. Depois das academias, dos mosteiros e das igrejas, típicas mídias humanistas nas suas vertentes filosóficas e cristãs, que durante séculos contribuíram para estimular o processo de domesticação do homem e do ser, chegou a vez da mídia impressa e da escolarização crescente das massas na idade da burguesia esclarecida.⁴⁸

Ainda muito cedo, sintomaticamente no final do Século das Luzes, a Revolução Francesa deu os primeiros sinais de que as mídias humanizadoras da leitura e da escrita compunham, desta vez, a vanguarda de um processo de armação das subjetividades que viria a desencadear, em uma frente, a pretensa dominação da natureza por meio da ciência e, em outra, os conflitos políticos e sociais doravante recorrentes com as revoluções burguesas e proletárias

em âmbito nacional e internacional.⁴⁹ Em vez da cruz e da espada, a imprensa, a baioneta e as escolas tornaram-se símbolos dos arsenais antropotécnicos do humanismo laico, que deixou para trás os pudores religiosos junto com as cabeças decapitadas de seus monarcas, destronados para sempre, aplainando assim o terreno para a ascensão dos nacional-humanismos livrescos.⁵⁰

A educação de parcelas consideráveis da população europeia em instituições de ensino ganhou um novo impulso com a adesão incondicional da burguesia capitalista às promessas do progresso industrial, que exigiu qualificação técnica da mão de obra na operacionalização dos meios produtivos. No século XX, as mídias humanistas que pretendiam reproduzir uma postura domesticada vinculada ao texto, ao mesmo tempo na imprensa e nas escolas, demonstraram definitivamente que mesmo o progresso científico e tecnológico proporcionado pela razão cultivada não levaria à emancipação das massas em um ambiente social pacificado. A formação do Estado moderno e a constituição de exércitos regulares a seu dispor concorreram também para a conformação das massas aos imperativos domesticadores da civilização ocidental por dentro e por fora dos sujeitos, recalcando, no mesmo processo, por meio da lei e das armas, a revolta que se inflamava em seus interstícios. Em retrospectiva, era só uma questão de tempo para que, em um ambiente conturbado por disputas políticas, culturais e econômicas, os impulsos assim reprimidos viessem à tona em suas várias formas de expressão. Após revoluções, levantes populares e conflitos civis, as guerras mundiais e os totalitarismos mancharam de vez a história do século XX. Em vez de comunicação em prol de uma civilização humanizada, os impulsos embrutecedores escaparam dos contornos imaginados pelo iluminismo. E a despeito das insistentes tentativas do cristianismo em impingir seus princípios morais no seio das sociedades modernas, nações inteiras foram levadas às últimas consequências, valendo-se de armamentos pesados e tecnologias de ponta para impor projetos de dominação aos adversários internos e externos. Assim, tornou-se incontestável a dura lição de que o humanismo esclarecido falhara como projeto de civilização.

Nesses movimentos sociais, o que se percebe do ponto de vista de uma análise midiática de fundo é que o humanismo veio se constituindo ao longo da história como o lugar da produção de seitas de alfabetizados. Na perspectiva de Heidegger tomada por Sloterdijk, o objetivo do humanismo seria proporcionar uma certa amizade à distância por meio

⁴⁸ Sloterdijk desenvolve suas pesquisas sobre as antropotécnicas modernas influenciadas pelos ideais iluministas, pelo Estado e a proliferação de escolas em *Tens de mudar de vida*, p. 430-444.

⁴⁹ Sloterdijk afirma que Heidegger julga criticamente o humanismo por sua "contribuição à história do armamento da subjetividade". Cf. *Regras para o parque humano*, p. 30.

⁵⁰ Cf. Sloterdijk, *Regras para o parque humano*, p. 12.

da escrita, com o que, a filosofia recruta seguidores que escrevem sobre o amor e a amizade uns aos outros, mesmo que anonimamente. Aqui, trata-se de um *ethos* que supõe uma antropotécnica comunicativa com efeitos formativos e sociais. A reflexão, a leitura e a escrita, práticas que domesticam o corpo e a mente, são constitutivas do humanismo enquanto fenômeno midiológico e portanto comunicativo. Escreve-se com o intuito de se comunicar, do mesmo modo como refletir e ler estimulam a instrução, o esclarecimento e, o que é mais importante, a domesticação.

Ocorre que o humanismo histórico, em vez de contribuir com o projeto civilizatório da domesticação, decaiu como discurso beligerante e desencadeou revoluções e guerras em diversas ocasiões, efeitos evidentes de forma cabal durante o século passado com as experiências das guerras mundiais e dos totalitarismos.

Na sequência do pós-guerra o mundo viu a proliferação de novas mídias e sua reprodução em larga escala. Se não se pode pensar a tragédia da Segunda Guerra sem o agenciamento dos meios de comunicação de massa, depois então, com a formação das sociedades espetaculares, as mídias passaram a desempenhar uma função crucial no campo político e social em geral.

No século XX, a história das tecnologias mostrou ao mundo uma infindável sucessão e acúmulos de inovações que resultaram em profundas mudanças na forma como o processo de domesticação viria a se atualizar. A crise do humanismo burguês do homem ilustrado, leitor e sedentário, é reflexo da entrada em cena, na história da hominização, de novas mídias trazidas pela imprensa e aprofundadas pelos meios de comunicação em massa. O advento do rádio (1918), da televisão (1940) e da *internet* (2000) provocou uma desarticulação gradativa das estruturas antropotécnicas clássicas, humanistas e modernas, lançando as sociedades em uma condição pós-literária e, na perspectiva de Sloterdijk, pós-humanista.⁵¹

No contexto contemporâneo, a tarefa da domesticação fica profundamente prejudicada, muito em parte devido à quase completa desarticulação das antropotécnicas humanistas e, sobretudo, devido à falta de um projeto de civilização que leve em consideração as mídias desenvolvidas nos últimos trinta anos, período em que as inovações nos dispositivos midiáticos se multiplicaram vertiginosamente, de modo que, agora, a subjetividade se encontra submergida em um parque humano saturado de mídias concorrendo para o processamento da psicologia e do comportamento das massas. Os efeitos das mídias desinibidoras esbarram assim na necessidade de domesticação.

Na falta desse projeto, as mídias inibidoras e desinibidoras são definitivamente tomadas em processos descodificados, sem qualquer articulação por parte dos Estados ou da sociedade civil organizada, e ficam à mercê das grandes corporações econômicas no livre mercado, ao passo que são apropriadas de mil e uma maneiras sem que haja nenhuma concatenação, nem jurídica, nem política ou muito menos ética. O que se vê é uma contradição profunda e irresoluta entre as mídias domesticadoras e as mídias bestializadoras.

Tomada nos novos dispositivos midiáticos, a linguagem, velha morada do ser para Heidegger, transforma-se radicalmente e perde sua aura. Desencarnada completamente, torna-se informação pura à disposição de circulação comunicacional algorítmica. Ademais, a linguagem das imagens sobrepujou o efeito domesticador dos textos escritos, das cartas e dos livros. As mídias imagéticas e as telas que lhes servem de suporte hoje estão em quase todos os lugares e produzem um apelo muito mais direto e visceral nos sujeitos. A oralidade viva também é inserida no atual contexto e tem que entrar, voluntariamente ou não, no jogo e na disputa com a sonoplastia maquínica, que reduplica indefinidamente os sentidos e significados disponíveis nos sistemas comunicacionais e informacionais. Esse parece ser o destino da oralidade e da palavra na era de sua reprodução técnica.

O destino pós-humanista já se evidencia e exige-nos respostas aos desafios que remetem a como domesticar o homem e o ser em tempos nos quais reina uma desordem sistêmica e o caos dos signos. Ademais, fica ainda a questão de saber como completar com êxito a domesticação e mais profundamente a formação do *homo sapiens* para tornar a vida viável a longo prazo. Disso resulta a clara necessidade de se pensar na formulação de regras capazes de orientar uma nova política de criação e reprodução do parque humano em dimensões locais e globais, antropológicas e ecológicas.

VI. CONSIDERAÇÕES FINAIS

A filosofia de Heidegger expressa uma certa passividade diante da ameaça que o poder da técnica moderna produziu, ou seja, ante o abismo aberto no século XX pelas técnicas de destruição à mercê do homem. O que chama atenção é que Heidegger não oferece reflexões que encaminhem o pensamento para o campo político, social e histórico humano. Embora tenha aberto brechas para as trilhas do que depois se tornou o pensamento ecológico, o filósofo demonstra mais esperança em um milagre advindo do próprio ser do que assume os riscos de apontar para a necessidade de se pensar (para produzir) políticas de civilização relativas às técnicas.

⁵¹ Sloterdijk, *Regras para o parque humano*, p. 14.

Isso se explica em parte pelo fato de que Heidegger não analisa a técnica moderna (que refez o mundo à sua maneira) como mero instrumental. Do ponto de vista do ser, a técnica moderna já se consolidou de tal maneira, que não faz mais sentido lidar com ela como instrumento à disposição do homem, mesmo porque, agora são os entes em sua totalidade, inclusive o homem, que são tomados como algo à disposição da técnica moderna. A técnica estruturou-se como armação que enquadra os entes, os seres e as coisas no seu interior como algo disponível ao modo de desencobrimento calculador no sentido que os gregos atribuíam ao fenômeno da *híbris* (como desmesura) que é o próprio modo de ser da técnica planetária. Toda a história considerada, essa nova máquina gera um outro ser. Nenhum regime político-econômico foi capaz de se sobrepor a ela. Tanto o homem se transforma quanto as dimensões materiais e físicas do seu ambiente.

Nos séculos recentes o mundo assistiu a uma proliferação de antropotecnologias que resultou em uma profusão de homens e máquinas puras em um novo complexo antro-po-eco-técnico. Outrora, as técnicas pareciam servir à vida. Agora, a vida é gerada no interior de agenciamentos que não fazem distinção entre natureza e artifício, homem e máquina, concreto e abstrato. O ente em sua totalidade é agenciado para alimentar uma antropomáquina cujas operações se concretizam por meio de sujeições sociais cada vez mais austeras. Assim, o parque humano torna-se uma fábrica recombinante de homens e máquinas conjugados, ou seja, o conjunto de mídias e dispositivos que conectam os corpos e os cérebros e compõem conjuntamente o que se poderia denominar corpo inorgânico do ser, que no tempo presente não é senão o corpo artificial da cultura no seu estado maquinocêntrico.

Se, como afirma Sloterdijk, a cultura já surge como artifício antropotécnico, agora o corpo artificial da cultura saltou de vez para fora dos corpos e das mentes humanas constituindo uma nova dimensão do ente considerado em sua totalidade. Com efeitos extraordinários, essa nova dimensão do ser passa a operacionalizar e funcionar quase inteiramente autônoma, bastando para isso, ao menos por ora, que os homens mantenham-se engatados a ela. Marx havia chamado atenção para o fato de que o homem, ao processar a natureza com sua *práxis*, necessariamente produz uma “segunda natureza”. A diferença em relação a como Sloterdijk compreende o fenômeno do metabolismo da sociedade com a natureza é que para ele o processo não se faz em termos puramente naturais, pelo que, prefere enfatizar o aspecto artificial do mesmo processo, dado que na dimensão da natureza reconhece a ação de biotécnicas. De uma forma ou de outra, trata-se, sem dúvida, de uma nova

dimensão do ser que conforma ecologias sintéticas ou artificiais.

No entanto, essa nova dimensão do ser configura-se como um parque artificial cuja arquitetura, tomada pelas mais diversas tecnologias, age ativamente na formação ou deformação dos sujeitos que vivem nela. De fato, a vida nas grandes cidades contemporâneas exige um *ethos* completamente diferente dado o caráter dinâmico e tecnológico da urbe planetária. Tudo se passa como se o ser-aí estivesse inserido em uma espécie de acelerador de partículas construído a céu aberto e que conta como suas peças os mais distintos elementos, humanos, semióticos, materiais, artificiais, maquímicos, naturais, etc.

No limite atual, as técnicas nem seriam mais somente extensões dos órgãos humanos, usadas para satisfazer carências ou impulsos supostamente inatos ao organismo biofisiológico. A um determinado grau de produção antropotécnica, como na cibercultura, o que se vê é a produção de técnicas para satisfazer desejos e necessidades reportados ao próprio conjunto da cultura, ou seja, para satisfazer os efeitos bioculturais da máquina antropotécnica global.

Com toda a importância que a filosofia da técnica e da serenidade de Heidegger tem, não é recomendável deter-se no seu pensamento se ocorre a vontade de envolver o pensamento na vida de nosso tempo, sob pena de assistirmos inertes aos rumos históricos, como se estivéssemos parados diante do impasse existencial e mesmo ontológico que a técnica moderna promove.

Quanto ao impasse de Heidegger, Sloterdijk é pro-ativo e demarca um distanciamento do filósofo da Floresta Negra. Não há no pensamento de Sloterdijk nenhuma perspectiva tecnofóbica. A técnica não seria algo estranho ao homem. Na realidade, a técnica é o único caminho do homem pois ele próprio é um produto técnico no seio da cultura. O que cabe à humanidade, enquanto civilização, é decidir o que fazer com as antropotécnicas disponíveis e por se inventar. A saída passa por restabelecer relações antropotécnicas com o objetivo de constituir uma sustentabilidade maquímica do ser em seu conjunto e da qual dependem nações inteiras e conglomerados de populações que somam mais de sete bilhões de seres humanos, configurando civilizatoriamente uma imunologia geral ou uma esfera coimunitária comum, na perspectiva de Sloterdijk.⁵² Esta condição coimunitária pressupõe o

⁵² Cf. Edgar Morin & Peter Sloterdijk. *Rendrela terre habitable*. Paris: Pluriel, 2011. Neste diálogo com Edgar Morin, Sloterdijk considera que o ser humano é constituído de três sistemas imunitários. “Le premier est celui de l’immunologie biologique, l’immunologie du corps, qui a bouleversé nos idées sur la santé du corps. Le second est celui de l’immunologie juridique et solidaire, et le troisième, celui de l’immunologie symbolique: ce sont les mythologies, les religions et les grandes interprétations de notre être au monde. Jusqu’à présent, il est évidente que chaque communauté réelle, chaque peuple, chaque

imperativo ético e político da sobrevivência do comum, isto é, a proteção e a continuidade das culturas e das nações só será possível em uma relação de interdependência entre elas. Na realidade atual na qual o mundo vive uma crise pandêmica causada pelo Covid-19, tal imperativo torna-se premente entre as nações. Uma coimunologia geral, neste caso, significa o reconhecimento tácito de que nenhum país será capaz de resolver a crise virótica isoladamente.

Eis o contexto que subjaz à antropotécnica e à onto-anthropologia, que visa articular o pensamento da diferença ontológica com a história da natureza e da cultura. Sloterdijk propõe inserir o homem, tal como o pensou com afinco Heidegger, em uma história que não se limita à verdade do ser, mas que, sabendo esta verdade, empreende a difícil tarefa de pensar a história da humanidade à luz de um pensamento que se pretende pós-humanista e pós-metafísico, anunciando com essas ideias inovadoras uma história técnica da clareira, ou mais profundamente, uma história maquínica do ser, que, segundo pensamos, já está sendo feita por autores contemporâneos.

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culture a développé son propre système immunitaire symbolique. Ce qui menait à cette situation paradoxale que pour assurer sa propre protection immunitaire il fallait nuire au système immunitaire des autres. Même le phénomène de domination de l'homme par l'homme peut être réinterprété dans une terminologie politico-immunitaire. L'avantage immunitaire des uns incluait automatiquement le désavantage des autres", p. 9-10.



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Metaphorical Space of Discourse: Structure, Algorithm and Modeling

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Keywords: *cognitive metaphor, discourse, metaphorical space of discourse, vocal-pedagogical discourse, modeling.*

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Metaphorical Space of Discourse: Structure, Algorithm and Modeling

МЕТАФОРИЧЕСКОЕ ПРОСТРАНСТВО ДИСКУРСА: СТРУКТУРА, АЛГОРИТМ И МОДЕЛИРОВАНИЕ

Leonid V. Pakhomov

Abstract Metaphoric space of discourse is understood as a part of the semantic space of discourse formed on the complex relationships between the semantic spaces of the source-area and the target-area as well as within these areas in the whole set of discourse metaphors. The structure, algorithm and approaches to modeling the metaphorical space of discourse and its model are demonstrated on the example of vocal-pedagogical discourse.

Keywords: *cognitive metaphor, discourse, metaphorical space of discourse, vocal-pedagogical discourse, modeling.*

Аннотация- Под метафорическим пространством дискурса понимается часть семантического пространства дискурса, образуемая сложными взаимоотношениями семантических пространств внутри области-источника и области-мишени и между этих областей во всем множестве метафор дискурса. Структура, алгоритм и подходы к моделированию метафорического пространства дискурса демонстрируются на примере вокально-педагогического дискурса.

Ключевые слова: *когнитивная метафора, дискурс, метафорическое пространство дискурса, вокально-педагогический дискурс, моделирование.*

I. Введение

Настоящее исследование посвящено проблеме моделирования метафоры и метафорического пространства дискурса.

Исследование выполнено в русле когнитивной парадигмы и основывается на положении о том, что языковая форма представляет собой отражение когнитивных структур. Кроме того, когнитивное направление следует принципу антропоцентризма, то есть рассмотрению языковых явлений во взаимосвязи с человеком, его деятельностью и мышлением.

В рамках когнитивного подхода пристальное внимание уделяется метафоре, рассматриваемой как общий когнитивный механизм, который дает возможность изучать ненаблюдаемые явления, происходящие в сознании человека и связанные с отражением и осмыслением окружающей действительности. Развитие теории метафоры требует привлечения обширного практического материала различных типов и видов дискурсов, поскольку каждый из дискурсов специфичен с точки зрения

функционирования метафор: изучение метафоры в различных типах дискурса – медицинском [Мишланова 2009; Мишланова, Уткина 2008; Полякова 2011; Уткина 2006], политическом [Баранов 2003, 2004; Будаев 2006; Будаев, Чудинов 2007; Чудинов 2001, 2003], публицистическом [Бессарабова 1985; Игнатъева 2006], педагогическом [Заседателева 2011; Кабаченко 2007] и т.д. – показало, что специфика области знания напрямую влияет на тип метафоризации. Чтобы вскрыть когнитивный механизм, позволяющий человеку экономить мыслительные усилия при формулировании и передаче нового знания, необходимо расширять спектр изучаемых дискурсов, что определяет актуальность настоящей работы, в которой в качестве объекта исследования выбран вокально-педагогический дискурс.

Вокально-педагогический дискурс представляет собой разновидность педагогического дискурса, реализующуюся при преподавании вокала. Его особенностями являются предмет дискурса – постановка голоса у ученика, личностно-ориентированное общение между педагогом и учеником и высокая степень метафоричности речи в силу того, что зачастую необходимо описать непосредственно ненаблюдаемые процессы и явления.

В вокально-педагогическом дискурсе функционирует особый тип метафоры, который в работе назван **вокальной метафорой**. Вокальная метафора ориентирована на основной предмет вокально-педагогического дискурса и определяется на основе ее семантики: она описывает физиологические действия и ощущения певца при постановке голоса. Особенность вокальной метафоры в вокально-педагогическом дискурсе состоит в том, что она практически всегда выражается не отдельным словом, а целым речевым выражением, включающим два или более слова.

Сложность вокальной метафоры и обилие вокальных метафор в вокально-педагогическом дискурсе позволяют поставить вопрос о формировании особого метафорического пространства данного типа дискурса. Под метафорическим пространством дискурса в работе понимается та часть семантического пространства дискурса, структурообразующими компонентами которой является совокупность метафор

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и закономерности их построения. Метафорическое пространство формируется как единое целое, основанное на сложном взаимоотношении семантических пространств источника и мишени, а также семантических областей внутри этих пространств, во всем множестве метафор дискурса.

Метафорическое пространство дискурса является частью семантического пространства дискурса. Структурообразующими компонентами метафорического пространства дискурса являются: 1) системно организованная совокупность метафор определенного типа дискурса; 2) набор взаимосвязанных фреймов области-источника системы метафор дискурса; 3) набор взаимосвязанных фреймов области-мишени системы метафор дискурса; 4) иерархия объемов слотов и фреймов области-источника и области-мишени, показывающая наиболее типичные семантические области, включенные в метафорический перенос; 5) сила связи между слотами и фреймами, принадлежащими области-мишени и области-источнику метафор дискурса, определяющую типичность метафорических переносов; 6) набор взаимосвязанных между собой слотов фреймов, принадлежащих области-источнику системы метафор дискурса; 7) набор взаимосвязанных между собой слотов фреймов, принадлежащих области-мишени системы метафор дискурса; 8) типичные композиции слотов, принадлежащих области-источнику и области-мишени системы метафор дискурса.

Цель исследования состоит в построении модели метафорического пространства дискурса на материале вокально-педагогического дискурса.

II. Методы

Исследование метафор в вокально-педагогическом дискурсе проводилось в период 2013–2015 гг. Были проанализированы 8 аудиозаписей занятий по сольному пению (общий объем текстов – более 10 тыс. словоупотреблений). В качестве информантов были привлечены четыре преподавателя вокала кафедры сольного пения Пермского государственного института культуры.

Общее число метафор, выделенных в записанных уроках, составило 465 единиц (метафорических выражений). Особенность метафоры в вокально-педагогическом дискурсе состоит в том, что она практически всегда выражается не отдельным словом, а целым речевым выражением, включающим два слова или более, при этом преобладает предикативная метафора, поскольку задача педагога заключается в побуждении определенных ощущений и описании необходимых действий вокалиста в процессе постановки голоса.

Метафорическое пространство включает набор фреймов и слотов области-источника и области-мишени данной системы метафор, иерархию этих фреймов и слотов, систему их

связей, а также соотношение слотов внутри области-источника и внутри области-мишени.

Моделирование такого сложного пространства должно осуществляться в несколько этапов. Многомерная модель метафоры представляет собой этап моделирования метафорического пространства, отражает наиболее устойчивые метафорические переносы слотов области-источника на область-мишень.

В данной работе мы принимаем следующий **алгоритм** построения модели метафорического пространства вокально-педагогического дискурса:

- 1) определение фреймов области-источника вокальной метафоры;
- 2) определение слотов фреймов области-источника вокальной метафоры;
- 3) анализ объемов слотов и фреймов области-источника вокальной метафоры;
- 4) определение фреймов области-мишени вокальной метафоры;
- 5) определение слотов фреймов области-мишени вокальной метафоры;
- 6) анализ объемов слотов и фреймов области-мишени вокальной метафоры;
- 7) построение многомерной модели метафоры в вокально-педагогическом дискурсе;
- 8) анализ соотношения слотов и фреймов внутри области-источника вокальной метафоры;
- 9) анализ соотношения слотов и фреймов внутри области-мишени вокальной метафоры;
- 10) построение модели метафорического пространства вокально-педагогического дискурса.

Для анализа области-источника и области-мишени вокальных метафор мы обратились к методу фреймовой семантики. Это метод когнитивного и семантического моделирования языка, помогающий изучить взаимодействие семантического пространства языка (языковых значений) и структур знания, мыслительного пространства. Как отмечает Н.Н. Болдырев, метод фреймовой семантики позволяет моделировать «принципы структурирования и отражения определенной части человеческого опыта, знаний в значениях языковых единиц, способы активации общих знаний, обеспечивающих понимание в процессе языковой коммуникации» [Болдырев 2004: 29].

Анализ значений вокальных метафор в когнитивном аспекте с помощью метода фреймовой семантики позволяет установить область знания, с которой связаны вокальные метафоры, и определенным образом ее структурировать, т. е. моделировать фреймы, определяющие данное значение. Поскольку одним из основных свойств фрейма является категориальный характер организации знания, а

способов категоризации знания может быть несколько, в зависимости от семантической сложности метафоры может быть выделено множество фреймов области-источника и области-мишени. Вокальная метафора чаще всего представляет собой развернутую структуру. Особенность вокальной метафоры в вокально-педагогическом дискурсе состоит в том, что она практически всегда выражается не отдельным словом, а целым речевым выражением, включающим два или более слов. Одним из слов в метафорическом словосочетании является глагол, что определяется типом дискурса, поскольку задача педагога заключается в побуждении определенных ощущений и описании необходимых действий вокалиста в процессе постановки голоса. В связи с этим, необходимо выделить как минимум два фрейма области-источника (фрейм-1 области источника и фрейм-2 области источника) и два фрейма области-мишени (фрейм-1 области-мишени и фрейм-2 области-мишени), каждый из которых представляет собой особый способ структурирования и представления знания.

Выделение слотов фреймов области-источника и области-мишени вокальных метафор проводилось на основании данных таких словарей, как «Большой толковый словарь русских существительных» [2005] и «Большой толковый словарь русских глаголов» [2007] под редакцией И.О. Бабенко. Моделирование фреймов области-источника и фреймов области-мишени вокальных метафор предполагает выделение слотов, определение их частотности в структуре фреймов, иерархическое представление слотов фреймов.

Таким образом, **вокальная метафора** имеет следующую **структуру**:

- 1) область-источник (исходная понятийная область);
- 2) область-мишень (новая понятийная область);
- 3) относящиеся к исходной и новой понятийной области фреймы, каждый из которых понимается как фрагмент, структурирующий соответствующую понятийную сферу;
- 4) слоты как иерархически организованные конечные элементы фреймов области-источника и области-мишени.

Выделение однотипных регулярных переносов, то есть соотношений между слотами фреймов области-источника и области-мишени, в структуре вокальных метафор позволяет говорить о понятии **модели вокальной метафоры**. Изучение закономерностей моделирования метафоры способствует выявлению взаимосвязей между имеющимися в человеческом сознании категориями, обеспечивая, таким образом, доступ к осмыслению принципов систематизации опыта.

Построение многомерной модели вокальной метафоры предполагает совмещение четырех моделей вокальных метафор.

Моделирование метафорического пространства характеризуется учетом соотношения, происходящего между слотами внутри области-источника и внутри области-мишени.

Таким образом, моделирование метафорического пространства проводится по следующему алгоритму:

- 1) выделение фреймов области-источника;
- 2) выделение слотов внутри фреймов области-источника и установление их иерархии;
- 3) выделение фреймов области-мишени;
- 4) выделение слотов внутри фреймов области-мишени и установление их иерархии;
- 5) выделение однотипных регулярных метафорических переносов фреймов области-источника на фреймы области-мишени;
- 6) выделение однотипных регулярных метафорических переносов слотов области-источника на слоты области-мишени;
- 7) установление наиболее регулярных соотношений слотов разных фреймов внутри области-источника;
- 8) установление наиболее регулярных соотношений слотов разных фреймов внутри области-мишени;
- 9) построение модели метафорического пространства дискурса, учитывающей иерархию слотов области-источника и области-мишени, наиболее частотные связи слотов внутри области-источника и области-мишени, типичные метафорические переносы слотов области-источника на слоты области-мишени.

Классификация вокальных метафор по задействованным в них фреймам и слотам области-источника и области-мишени проводилась в информационной системе «Семограф» (<https://semograph.org>; проект «Метафорическое пространство»).

В качестве метода моделирования семантического пространства использовался метод графосемантического моделирования. Метод графосемантического моделирования текста разработан К.И. Белоусовым, Н.Л. Зелянской, Д.А. Барановым для анализа языковых, литературных и культурных объектов и реализован в Информационной системе «Семограф». Данный метод дает возможность классификации заданного набора лингвистических единиц (списка или текста) по семантическим полям (классам) и установление связей между этими полями. При этом система обеспечивает частичную автоматическую обработку данных (вычисление объемов заданных классов и частоты связей между классами), а также

позволяет получить данные, на основе которых может строиться граф зависимостей выделенных экспертом классов (более подробное описание системы см. в [Белоусов, Зелянская, Баранов 2012 и др.; Белоусов, Ичкинеева 2011]).

III. Результаты

На этапе определения фреймов и слотов области-источника и области-мишени вокальной метафоры были выделены следующие фреймы и слоты вокальных метафор:

1. Область-источник вокальной метафоры состоит из фреймов: «ДЕЙСТВИЕ» (слоты следующие слоты: «физическое воздействие», «качественное состояние», «движение», «физиологическое действие», «помещение», «перемещение», «фонация», «созидательная деятельность», «социальная деятельность», «владение», «интеллектуальная деятельность») и «ХАРАКТЕРИСТИКА ДЕЙСТВИЯ» (слоты: «части тела», «состояние», «место», «звук», «форма», «физический объект», «вещество», «качество»).
2. Область-мишень вокальной метафоры состоит из фреймов «ФИЗИОЛОГИЯ ПЕНИЯ» (слоты: «работа органа/органов», «положение органа/органов», «состояние органа/органов», «ощущение певца») и «АКУСТИЧЕСКИЕ СВОЙСТВА» (слоты: «общее качество звука», «сила звука», «тембр», «регулярность волны», «воздушная среда», «высота звука», «темп»).

Анализ объемов слотов и фреймов области-источника вокальной метафоры выявил наиболее частотные слоты в структуре каждого фрейма. В структуре фрейма «ДЕЙСТВИЕ» самыми частотными оказались слоты «физическое воздействие» (27%) и «качественное состояние» (18%); во фрейме «ХАРАКТЕРИСТИКА ДЕЙСТВИЯ» – слоты «части тела» (27%) и «звук» (27%). Слот «части тела» наиболее важен в структуре фрейма, поскольку на начальных этапах постановки голоса необходимо обеспечить верную работу определенного элемента певческого аппарата. Слот «звук» характеризует пение как процесс, обладающий качествами звучания.

Анализ объемов слотов и фреймов области-мишени вокальной метафоры выявил наиболее частотные слоты в структуре каждого фрейма. Ядро фрейма «АКУСТИЧЕСКИЕ СВОЙСТВА» составил слот «тембр» (37%). К ядерной зоне фрейма «ФИЗИОЛОГИЯ ПЕНИЯ» относятся слоты «работа органа/органов» (44%) и «положение органа/органов» (37, 5%).

3. Результаты построения многомерной модели метафоры в вокально-педагогическом дискурсе, включающей все возможные метафорические переносы, т.е. соотношения слотов фреймов области-источника со слотами фреймов области-мишени, представлены в таблице.

Таблица 1: Частота соотношений слотов фреймов области-источника и области-мишени, абс.

ФРЕЙМЫ И СЛОТЫ ОБЛАСТИ-ИСТОЧНИКА	ФРЕЙМЫ И СЛОТЫ ОБЛАСТИ-МИШЕНИ												
	АКУСТИЧЕСКИЕ СВОЙСТВА	Общее качество звука	Сила звука	Тембр	Регулярность волны	Воздушная среда	Высота звука	Темп	ФИЗИОЛОГИЯ ПЕНИЯ	Работа органа/органов	Положение органа/органов	Состояние органа/органов	Ощущение певца
ДЕЙСТВИЕ	323	63	22	121	16	46	36	19	385	169	145	47	24
Физиологич. действие	19	6	3	7		3			22	11	5	2	4
Интеллект. деятельность	4	1		3					2				2
Владение	4			1	1		2		8	2	4		2
Движение	40	4	1	13	1	7	12	2	38	12	<u>24</u>	1	1
Перемещение	40	4		13	3	15	4	1	52	14	<u>36</u>		2
Созидат. деятельность	13	6	1	2			2	2	14	6	7	1	
Физическое воздействие	66	6	6	<u>26</u>	5	10	8	5	109	<u>61</u>	<u>27</u>	18	3
Помещение	27	3		15	2	2	3	2	26	14	5	3	4
Качественное состояние	53	12	8	<u>20</u>	2	5	1	5	62	<u>20</u>	17	<u>20</u>	5
Фонация	40	19	1	14	1	2	1	2	31	17	14		
Социальная деятельность	17	2	2	7	1	2	3		21	12	6	2	1

ХАРАКТЕРИСТИКА ДЕЙСТВИЯ	345	65	28	129	15	49	38	21	410	178	153	53	26
Вещество	8			1	1	5	1		7	5	1		1
Части тела	43	1	5	<u>37</u>				1	127	<u>57</u>	<u>44</u>	<u>24</u>	2
Форма	32	6	2	18	3	2		1	46	7	<u>25</u>	5	9
Физический объект	22	8	1	11		1	1		24	9	5	1	9
Качество	20	9	1	5	1	1	2	1	14	6	1	7	
Состояние	72	11	11	5	9	<u>32</u>	2	2	81	<u>40</u>	<u>30</u>	9	2
Звук	108	<u>27</u>	3	<u>33</u>	1	3	<u>26</u>	15	62	<u>42</u>	14	5	1
Место	40	3	5	20		5	6	1	50	13	33	2	2
ВСЕГО	668	128	50	250	31	95	74	40	795	347	298	100	50

Как видим, наиболее значимыми в структуре многомерной модели вокальной метафоры являются соотношения «физическое воздействие» – «работа органа/органов» и «части тела» – «работа органа/органов» позволяют представить пение как процесс работы органов певческого аппарата, выделяемые как отдельные части тела, на которые можно физически воздействовать. Данные соотношения представляют ядро модели вокальной метафоры.

К ближайшей к ядру зоне относятся соотношения «части тела» – «положение органа/органов», «звук» – «работа органа/органов»,

«состояние» – «работа органа/органов», которые отражают процесс вокализации как: определение оптимального положения отдельных элементов певческого аппарата; определенный характер звука в зависимости от работы органов пения; состояние певческого дыхания, зависящего от органов дыхательной активности.

Модель метафорического пространства учитывает не только приведенные в таблице соотношения слотов области-источника и области-мишени, но и межфреймовые связи слотов как внутри области-источника, так и внутри области-мишени (см. рис.).

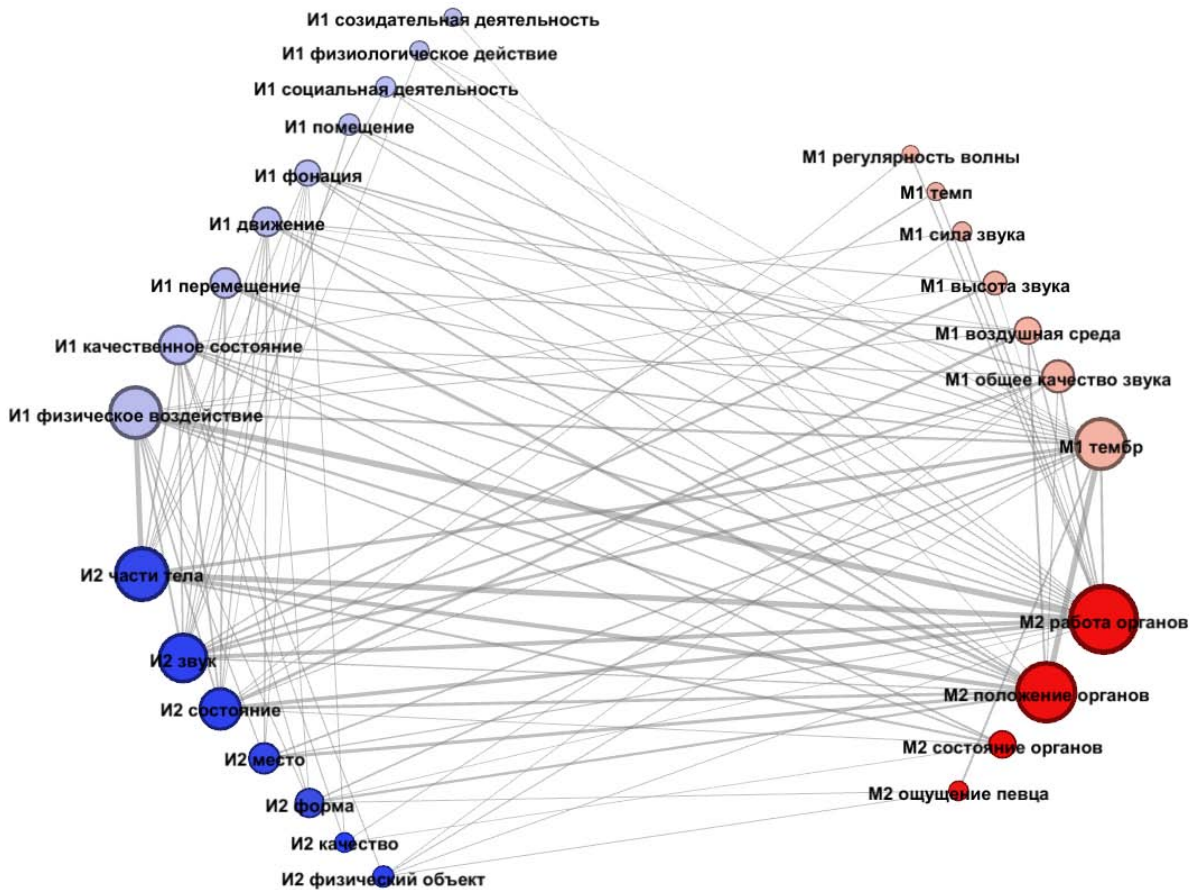


Рис 1: Модель метафорического пространства дискурса

Модель метафорического пространства показывает, что наиболее значимыми композициями слотов в вокально-педагогическом дискурсе являются две: 1) [«физическое воздействие» – «части тела»] – «работа органов» и 2) «части тела» – [«тембр» – «положение органа»].

Композиция слотов [«**физическое воздействие**» – «**части тела**»] – «**работа органов**» показывает взаимосвязь физического воздействия на определенную часть тела, которое напрямую влияет на характер работы органа. Метафоры, характеризующие такой метафорический перенос с учетом соотношения слотов внутри области-источника, описывают:

- необходимость рупорного устройства ротоглотки (*зубки закрой, не открывай, губы, держать нёбо, открыть мягкое нёбо, закрой рот, не закрывай рот* (раньше времени), *открыть зубы, не надо зубы закрывать*), т. е. сужение ротового отверстия при увеличении небно-глоточной области (при сужении ротового отверстия губы направлены вперед, причем верхняя губа не должна перекрывать передние зубы);
- какую-либо работу (активизацию, расслабление) дыхательных органов и мышц дыхательной активности (*раздвигать ребра, сжимать ребра, открыть рёбра, толкнуть диафрагмочкой, хватать всей грудной клеткой, качать пресс*);
- недопустимые ощущения в области гортани (*застать гортань, не включай гортань в работу, не дави на гортань*).

Композиция слотов «**части тела**» – [«**тембр**» – «**положение органа**»] показывает взаимосвязь положения органов вокализации и тембральных характеристик пения, которая осмысливается на основе активизации определенной части тела. Метафоры, характеризующие такой метафорический перенос в области-мишени, описывают:

- использование головных резонаторов (которые и придают тембральную окраску голосу) при необходимом натяжении мягкого неба (т. е. при его оптимальном положении); данное условие правильного пения осмысливается через такие части тела, как голова (*дойти до головы, не уходи с головы, поток пошёл в голову, расти в голову, работать головой, верхняя часть головы поет*), лоб (*от лба петь, держи лоб, дыши в лоб, в лоб обопрись*), переносица (*держат переносицу*), лицо (*формироваться в передней части лица*);
- чрезмерную активизацию мышц глотки (чрезмерное отведение их назад), которая мешает натяжению мягкого неба и

правильному использованию головных резонаторов; данное неправильное положение осмысливается через такие части тела, как гортань (*говорить с гортани*), глотка (*затащить звук в глотку*), слюнные железы (*петь в слюнных железах*), затылок (*увести всё в затылок, не отклоняться в затылок*).

IV. Обсуждение

а) Общие выводы

1. Вокальная метафора, понимаемая как метафора, возникающая в вокально-педагогическом дискурсе для пояснения действий певца и достижения определенного качества звука, – это развернутая структура, выраженная не отдельным словом, а метафорическим выражением и покрывающая множество семантических областей. В связи с этим в структуре вокальной метафоры выделяется как минимум два фрейма области-источника и два фрейма области-мишени; каждый из данных фреймов является особым способом структурирования и представления знания (набором взаимосвязанных слотов).
2. Моделирование вокальной метафоры предполагает установление характера соотношений фрейма источника и фрейма мишени, т. е. анализ метафорического переноса. Многомерная модель вокальной метафоры строится на основании не одного фрейма области-источника и области-мишени (одномерная модель метафоры), а на соотношении слотов, выделенных и описанных в структуре фреймов области-источника и области-мишени.
3. Самые значимые соотношения слотов в структуре вокальной метафоры: «физическое воздействие» – «работа органа/органов» и «части тела» – «работа органа/органов» позволяют осмыслить пение как процесс работы органов певческого аппарата, на которые можно физически воздействовать, – представляют ядро модели вокальной метафоры.
4. Метафорическое пространство дискурса, являющееся частью семантического пространства дискурса, – это системно организованная совокупность метафор определенного типа дискурса, для которой характерно наличие типичных композиций слотов области-источника и области-мишени, формирующих «каркас» метафорического пространства данного типа дискурса. В метафорическом пространстве вокально-педагогического дискурса такими композициями являются [«физическое воздействие» – «части

тела] – «работа органов» и «части тела» – [«тембр» – «положение органа»].

b) *Заключение*

Описанное и обоснованное понятие метафорического пространства дискурса позволяет более детализированно и многомерно взглянуть на метафоризацию как когнитивный механизм и метафору как результат данного процесса. Моделирование метафорического пространства, включающее анализ и все возможные соотношения слотов области-источника и области-мишени метафоры, привело к выделению наиболее устойчивых соотношений – композиций слотов области-источника и области-мишени. Композиции слотов задают «каркас» метафорического пространства дискурса, который отражает основной предмет данного дискурса. Соответственно, можно говорить о том, что метафорическое пространство дискурса обусловлено его предметом и формируется вокруг его наиболее типичных тем.

Вместе с тем, алгоритм анализа и методы моделирования метафорического пространства, разработанные для вокально-педагогического дискурса в данном исследовании, могут быть применены для анализа иных дискурсов.

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The Ancient Sea Trade of the Hebrews with Tamil Nadu, India with Reference to the Biblical Word 'Thukkiyyim' [Peacock] in the Classical Literatures of Tamil and Sanskrit

By Dr. D. Pugazhendhi

Abstract- A living thing called 'thukkiyyim' is mentioned in the Hebrew bible which was imported from the foreign land through sea. There are some difference of opinion in the translation of this word and some of them translated this word as parrot and others as peacock. The peacock is a bird named for its colourful long feathers that lives in India. Besides Sanskrit and Tamil are the two classical languages of India. The scholars have difference of opinion between these two languages in the origin of the word 'thukkiyyim'. Some of them finalized that it is derived from the Tamil word *Thogai* means hanging tail. In recent times, in the European languages this bird is called as peacock. The etymologist has mentioned that the word peacock is derived from the middle English language, from the pe- that is from Old English *pēa*. But in Tamil the feathers of the peacock were called as *pēle*. This has resemblance with the Hebrew word *פֶּלֶא*: *pē-le* means wonderful as the feathers of the peacock is also wonderful. It clearly shows the root of the English word peacock is nothing but the Hebrew word *פֶּלֶא* *pē-le* with reference to the Tamil language of Tamil Nadu from where the peacock was exported to Hebrew land. The reason for importing of peacock has no references in Hebrew text but has evidences in Tamil text.

Keywords: *thukkiyyim, peacock, sanskrit, tamil, pele.*

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I. INTRODUCTION

The Hebrew bible belongs to C 10 B.C. This literature refers to the foreign contact of the Hebrew people made through sea. It shows the development of the Hebrew people in the sea trade during that era. There were many things imported from the foreign countries to the Hebrew land. Peacock was one among them that which is mentioned in the bible.

'For the king had at sea a navy of Tharshish with the navy of Hiram once in three years came the navy of Tharshish bringing gold, silver, ivory, apes and peacocks.'

1 Kings 10:22

Among other things this peacock is brought by the navy of Hiram once in three years. Obscurity is also seen in this Hiram or Hiram. So the research on

peacock may remove the obscurity in the Hiram or Hiram.

a) Peacock

The peacock is a bird. The Etymological Dictionary of the English Language mentions that this word comes from Middle English peacock, from pe- (from Old English *pēa* peafowl, from Latin *pavon-*, pavo peacock) + *cok* cock or from Greek¹.

Here the Hebrew language don't have any place in the etymology of the word peacock. But Hebrew is the first and far most to import peacock from the foreign land. So there should be a Hebrew root word behind this word peacock. To find this root word there is a need of research on Thukkiyyim.

b) Thukkiyyim

The Hebrew bible itself has mentioned that the word 'Thukkiyyim' was borrowed from the foreign country. There is some controversy which exist in the translation of this word. Some translated it as parrot and some others as peacock.

'tucciyim; Amongst the natural products of the land of Tarshish which Solomon's fleet brought home to Jerusalem, mention is made of "peacocks:"for there can, we think, be no doubt at all that the A.V. is correct in thus rendering tucciyim, which word occurs only in 1 K. x. 22, and 2 Chr. ix. 21; most of the old versions, with several of the Jewish Rabbis being in favour of this translation. Some writers have, however, been dissatisfied with the rendering of "peacocks," and have proposed "parrots," as Huet (Diss. de Nav. Sal. 7, §6)².

Here in from the reference argument the translation of 'Thukkiyyim' to mean 'peacock' has been taken for research for its feathers were portrayed in the Hebrew.

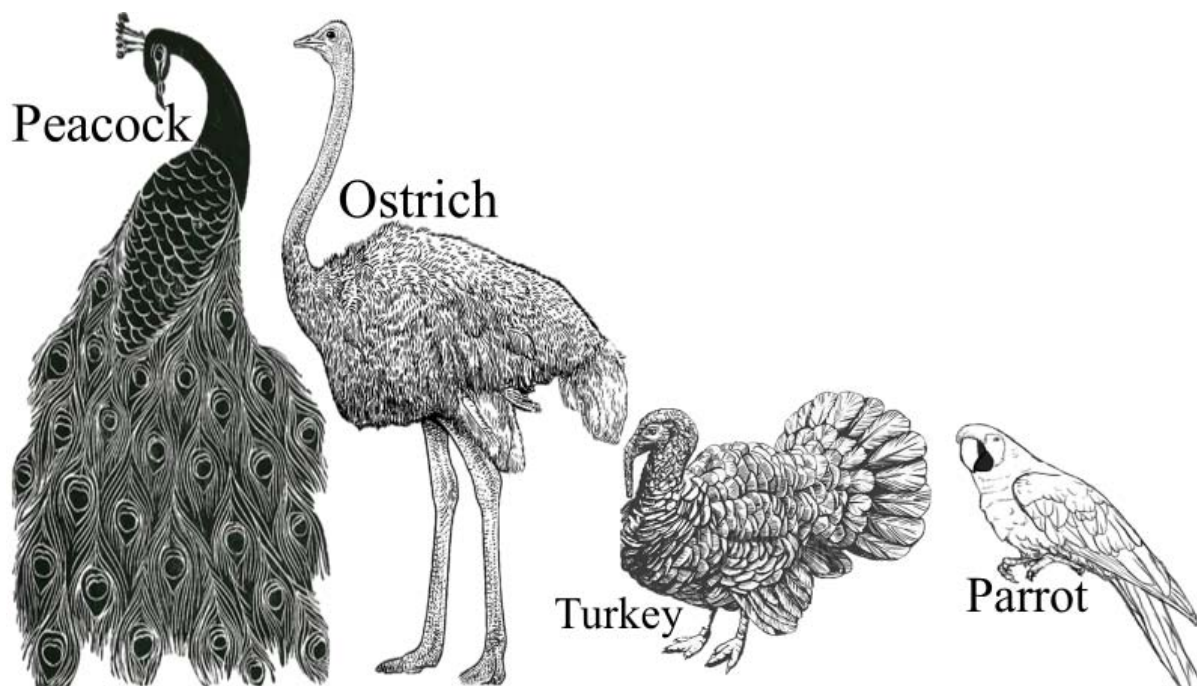
'Gavest thou the goodly wings unto the peacocks? or wings and feathers unto the ostrich?'

Job 39:13

¹ Walter W. Skeat, *An Etymological Dictionary of the English Language*: (New York: Dover Publications, 2005)

² William Smith, *Dictionary Of The Bible*: (London: Oxford University, 1863), 763 - 64.

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So the feathers of the peacock is more appropriate than comparing it with ostrich in this context. Thus Hebrew biblical sources has mentioned about peacock.

c) Hebrew תוכי

Hebrew biblical sources clearly mentioned that it is not the native of Hebrew. It has been imported from the foreign land.

'For the king had ships that went to Tarshish with the servants of Huram; once every three years came the ships of Tarshish, bringing gold, silver, ivory, apes, and peacocks.'

2 Chronicles 9:21

Thus peacock was imported to the Hebrew land. The reason for importing such goods is not visible in Hebrew literature. This also needs to be researched. These goods were not only imported to Hebrew land, but also to Greek and Latin lands. Like the Hebrew, the Greek has also mentioned that these goods were imported to their land.

Hence the Greek word τῶς and Latin word pavus, pavo, perh and the Hebrew word tukkiyim may be borrowed from the same oriental source³. The Greek work also attested that these goods were borrowed from India.

καὶ τῶς ἐξ Ἰνδίας Luc. Nav. 23 ⁴	the bird was a native of India
--	--------------------------------

This implies that the peacock is exported from India to Hebrew land. Further, there is a need to find out from which of the two Indian classical languages viz Sanskrit and Tamil the word Thukkiyim is borrowed. So the argument that arises here is about the language which has the root of the Hebrew word tukkiyim.

The Norwegian-German Orientalist Christian Lassen started this trend in 1844 when he announced in his *Indische Altertumskunde* that the original Hebrew words for the ivory, apes, and peacocks mentioned in 1 Kings were borrowed from Sanskrit, inferring that the goods also came from India. Max Müller quoted Lassen and added the algum tree to his list in his *Lectures on the Science of Language* (1861), in which he assured his London audience that 'the country in which [Sanskrit] was spoken must have been the Ophir of the Bible'. Carl Ritter echoed this view in his *Comparative Geography of Palestine*, which was translated into English and 'adapted to the use of Biblical students' in 1866, placing Ophir on the coast of present-day Pakistan⁵

Thus these scholars have argued that the word tukkiyim was borrowed from the Sanskrit language and followed that the Ophir is near Northern India and Pakistan. In this argument they connect the Hebrew word tukkiyim with the Sanskrit word suka and sikhin meaning parrot.

'Hebrew tukkiim (1 Kings, x. 22) be correctly translated by "peacocks," it is derived from the Sanskrit sikhin. If it mean a parrot, however, as Quatremere interprets the

³ Henry George Liddell. Robert Scott, Sir Henry Stuart Jones (Revised) *A Greek-English Lexicon*: (Oxford: Clarendon Press, 1940)

⁴ Lucian, *Navigation*, Karl Jacobitz. (1896)

⁵ Friedrich Max Müller, "Lectures on the Science of Language" *The Comparative Geography of Palestine and the Sinaitic Peninsula*, 3 vols (London: Green, Longman, and Roberts, 1861) 190.

word, it corresponds equally as closely to the Sanskrit *suka*, with though change of the sibilant for the dental'⁶.

Thus they have argued about the origin of the Hebrew word *tukkîyîm* in the Sanskrit language. that has seen with its occurrences in the literary lines of Hebrew language. So it is necessary to see the word that is used for peacock in its way of its occurrences in the Sanskrit literatures. Unlike Hebrew language, the Sanskrit and Tamil languages differ in its language style, custom and culture. So there may be some difficulty in understanding the literary lines of these languages by the Hebrew people. So for the sake of easy understanding the literary lines needs extra explanations. For that these literary lines are picturised.

d) *Sanskrit*

Sanskrit is one of the classical language of the world that which is included in Indo – Iranian and Indo –

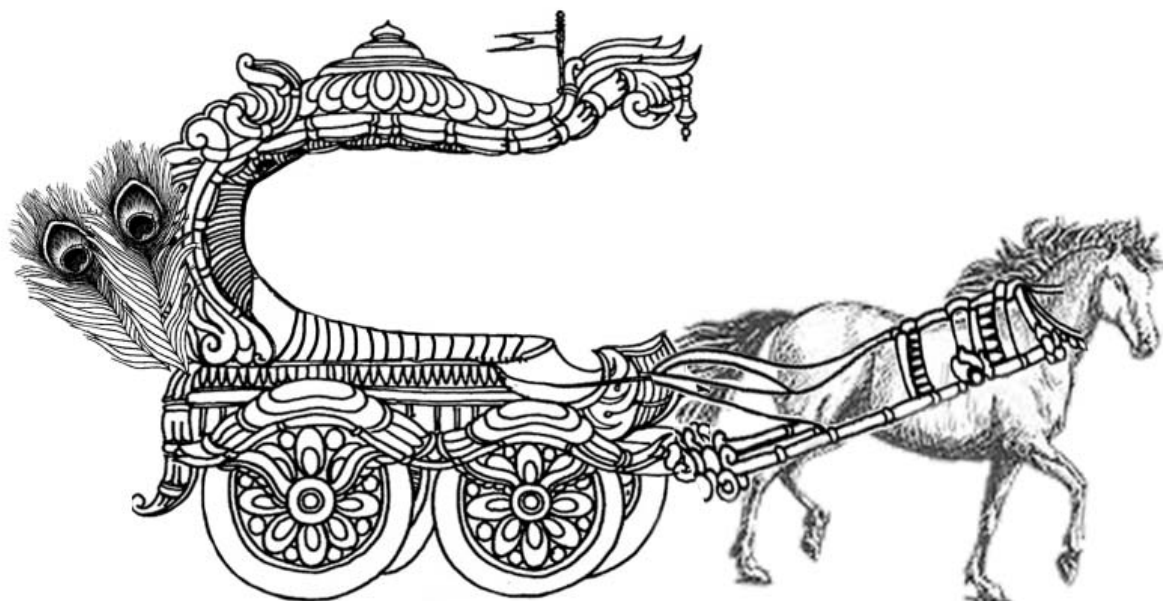
European language family. There are many literatures written in this language. Among these, the literature Rig Veda is the foremost literature. So this has been taken for the study. In Rig Veda the peacock is mentioned by the name *mayūra*.

e) *Decoration*

The feather of the peacock is famous for its colours. So it was used as a decorative item.

'Yoked to thy chariot wrought of gold, may thy two Bays with peacock [*mayūra*] tails'

Rig Veda. 8.1.25



Thus the feathers of the peacock is used for decorating the chariot with the gold. Here it is to be noted that the chariot is not the belonging of the ordinary man. There are also some other occurrences about peacock in Sanskrit, Rig Veda but their usage that are in a metaphorical sense.

f) *Peacock with Horse*

The horse often occur in the Rig Veda. In one place the horse that which belongs to the God Indra has been described.

'Come hither, Indra, with Bay Steeds, joyous, with tails like peacocks' [*mayūra*] plumes.

Rig Veda.3.45.1

Here it was describing that the tail of horse of the God Indra is like the feathers of the peacock. Because the hair is the important indication for the health and youthfulness. More thick, strong and long hair is the symbol of the health and the youthfulness.

⁶ Curzon A, "On the Original Extension of the Sanskrit Language over Certain Portions of Asia and Europe," *The Journal of the Royal Asiatic Society of Great Britain and Ireland* 16 (1856): 172-200



And here it is noted that this horse is not a ordinary horse that which is used by common man but the horse is used by God. In the same way, peacock also is not seen to be used by common man. The other metaphoric usage is related with that of women.

'So have the peahens [mayūryah] three-times-seven, so have the maiden Sisters Seven'

Rig Veda.1.191. 14

Here not the peacock but the peahens are compared with the maiden sisters. These are the occurrences available in the Sanskrit Rig Vedic literature. And these occurrences relates mainly with the richness. There is no any direct connection with that of the peacock which gives rise to other arguments.

Lassen further adduced the Sanskrit word sikhin, from which he assumed that the Dravidian word tokei was derived⁷.

Here the Dravidian word refers to the Tamil language. Thus it attested that there is a word tokei in Tamil language that which is derived from Sanskrit language. But many scholars directly relate the word tukkiyīm with the Tamil language. Travancore missionary Samuel Mateer cited the Tamil origin of this word in the Bible⁸. Gesenius supported the translation of thukkiyilm as 'peacock' by the comparison with tokei, a

Dravidian word for 'peacock'⁹.¹ On the basis of these thought, William Smith who has written the Dictionary of the Bible came to a conclusion.

'There can be no doubt that the Hebrew word is of foreign origin. Gesenius [Thes. P. 1502] cites many authorities to prove that the tucci is to be traced to the Tamul or Malabaric togei, 'peacock' which opinion has been recently confirmed by Sir E. Tennent [Ceylon, ii, p. 102, and i.p.xx, 3rded.], who says 'it is very remarkable that the terms by which these articles [ivory, apes, and peacocks] are designated in the Hebrew scriptures are identical with the Tamil names by which some of them are called in Ceylon to the present day – tukeyim may be recognized in tokei, the modern name for these birds.' Thus Keil's objection 'that this supposed togei is not yet itself sufficiently ascertained' [comment]. Is satisfactorily met. Peacock are called 'Persian birds' by Aristophanes, Ares, 484: see also Acharn. 63: Diod. Sic. Peacocks were doubtless introduced into Persia from India or Ceylon: perhaps their first introduction dates from the time of Solomon: and they gradually extended into Greece, Rome and Europe generally. The ascription of the quality of vanity to the peacock is as old as the time of Aristotle, who says [Hist.An.i.1,15], 'some animals are jealous and vain like the peacock' The A.V. inn job xxxix . 13, speaks of 'the goodly wings of the peacocks;' but this is a different Hebrew word and has undoubted reference to the 'outrich.'¹⁰

⁷ Ritter, Max Muller., "Lectures on the Science of Language," *The Comparative Geography of Palestine and the Sinaitic Peninsula* 3 (London: Green, Longman, and Roberts, 1861) 190.

⁸ Samuel Mateer, *The Land of Charity: A Descriptive Account of Travancore and its People, with especial reference to Missionary Labour* (London: J. Snow and Co., 1871) 83

⁹ Wlirterbuch (1834)

¹⁰ William Smith, *Dictionary Of The Bible*: (London: Oxford University, 1863), 763 - 64.

All these arguments were taken only on the basis of the word for peacock. So the difference of opinions about the origin of the Hebrew word *tukkîyîm* continues between Sanskrit and Tamil and it make obstacle to find the place Ophir. It may be solved, if the word peacock could be seen with its occurrences in the classical Tamil literatures.

g) *Tamil*

Tamil is one of the classical language having many number of literatures. These literatures mainly talks about the humans rather than Gods as that of Sanskrit literatures. The collection of ancient classical Tamil literatures are called as Sangam literatures. Some of the songs present in this collections, goes beyond twelfth century BC,¹¹. In these there are many references about the foreign contact of Tamils, both through the land and sea. Many world level scholars accepted the relationship between the Hebrew word *thukkiyim* and

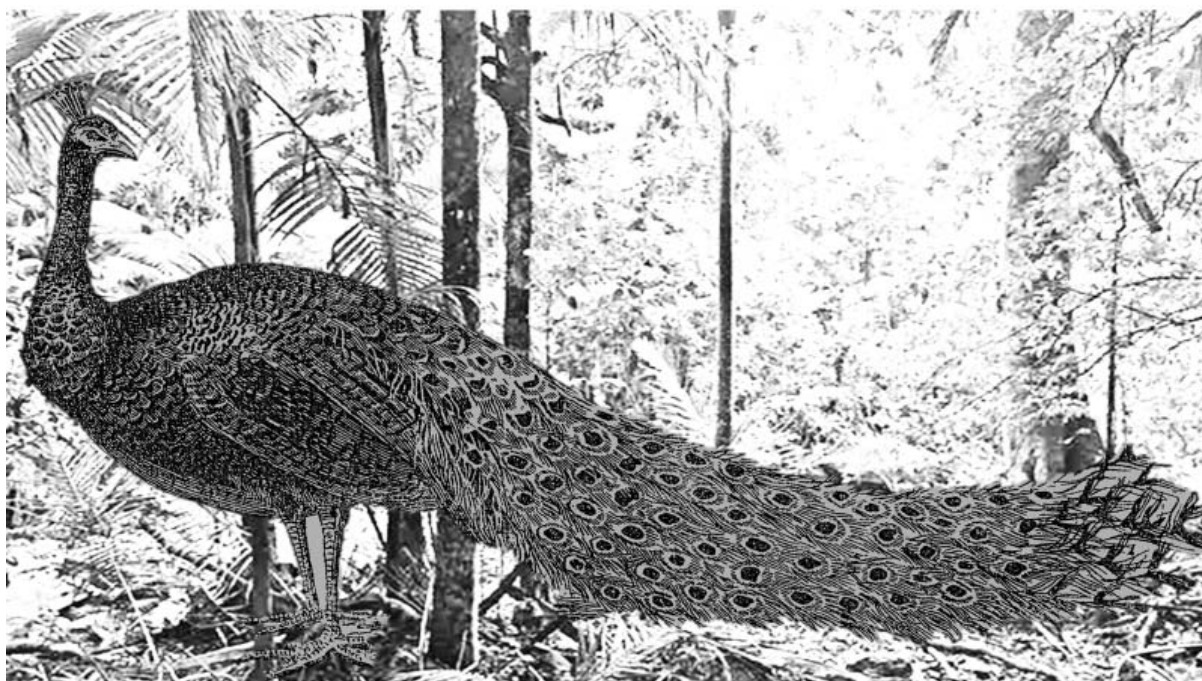
the Tamil word *thōgai*. Other words such as the *Mayil*, *Manjai* and *Pele* are also related with peacock in Tamil language. There are many occurrences of these words in the classical literature of Tamil language.

h) *Thōgai*

Thogai is one of the word in Tamil language used to denote the peacock. Thoungal means hanging. The feathers of the peacock is always hanging due to its enormous weight and the length. So from the word thoungal the word *thōgai* has been derived. The life of the peacock which has *thōgai* is mentioned with situations.

'a peacock [*thōgai*] makes itself beautiful playing on the flowering branches with fragrant pollen, and basks in the rays of the early morning warm sun with its flock'.

Natrinai 396,



This reference directly attribute to the life of the peacock with that of characteristic feature that it is always seen early in the morning. In this way, there are so many references about the peacock in the classical Tamil literatures and the word 'thogai' that which is related with peacock also occurs in the metaphorical sense.

'Oh man from the country,
where a peacock[*Thōgai*] perched
on a *vēngai* tree

bearing flame-like flowers,
looks like a young woman
decked with jewels!'

Ainkurunūru 294, Kapilar

Here the thogai is like a young women with jewels.
'peacocks [*Thōgai*] sit high on
the large branches
of black-trunked *vēngai* trees
whose buds have blossomed,
appearing like the women who
pluck its flowers.'

Kurunthokai 26, Kollan Alisiyār

¹¹ Pugazhendhi D, "The Greek Root Word 'Kos' and the Trade of Ancient Greek with Tamil Nadu, India," World Academy of Science, Engineering and Technology International Journal of Humanities and Social Sciences 14, no3, (2020) 188



Here the thogai itself is like women plucking flowers. 'The lord of the lofty mountain, where peacocks[Thōgai] spread their pretty plumes that appear like the hair

of mountain women, asked for your hand.'

Ainkurunāru 300, Kapilar



Here the thogai is compared with the women's long hair. It also mentions that the mountain is the living place of the peacock. All these occurrences are directly related only with the beauty of the peacock. This type of occurrences are not seen in Sanskrit literature. This shows that Tamil language hasn't borrowed words related to peacock from Sanskrit. More than that the Tamil word 'Thōgai' has more resemblance with the Hebrew word thukkiyim than the Sanskrit words sikhin used to mean parrot and mayūra to mean peacock. Besides, the Tamil word 'mayil' meaning peacock, that has resemblance with the Sanskrit word mayūra also needs to be research.

occurrences of peacock with this name in Tamil literatures.

'The oiled, black hair of the viralis is beautiful like the dark clouds that shower delicate rain. Dancing peacocks [mayil] with sapphire-hued plume eyes are ashamed to be in their presence and hide themselves among a flock of peahens.'

Sirupānātruppadaī 13-22

This reference describes the peacock that is seen in the rainy season dances to welcome the rain.

'Peacocks [mayil] dance and male monkeys leap in the mountains, female monkeys play on many tree branches, loud winds rise and attack the groves filled with trees'

333, Mathuraikkānji

i) *Mayil*

In Tamil the hair is called mayir. The hair of the peacock is its feathers. The beauty of the peacock lies only in its hair. So the peacock is called with this name as mayir which became mayil. There are so many

Here it is attested that all living things in the forest including the peacock are happy when the weather is pleasant.

'sweet drums roar, bulls bellow, fowls with spots crow, pretty peacocks [mayil] screech, beautiful geese cry along with large herons, large male elephants that unite with their females trumpet'

675, Mathuraikkānji

Thus there are so many attestation about the life of the mayil seen in day today life with other living things in the forest as described in the classical literature, Tamil. In one place the mayil which means peacock is also compared with the pregnant woman.

'Women in their first pregnancies, of delicate nature and peacock [mayil] walk, pray and give offerings'

608, Mathuraikkānji

Thus peacocks were well defined in the Tamil literature than in the Sanskrit literature. This shows the possibility of the Sanskrit word mayūra may be borrowed

from the Tamil word mayil which is derived from the word mayir means hair which is related with the beauty of the peacock. There is one more important character of the peacock which is also represented in its name.

j) *Manjai*

Manjai is the word related with softness. Peacock is also called as manjai for its softness.

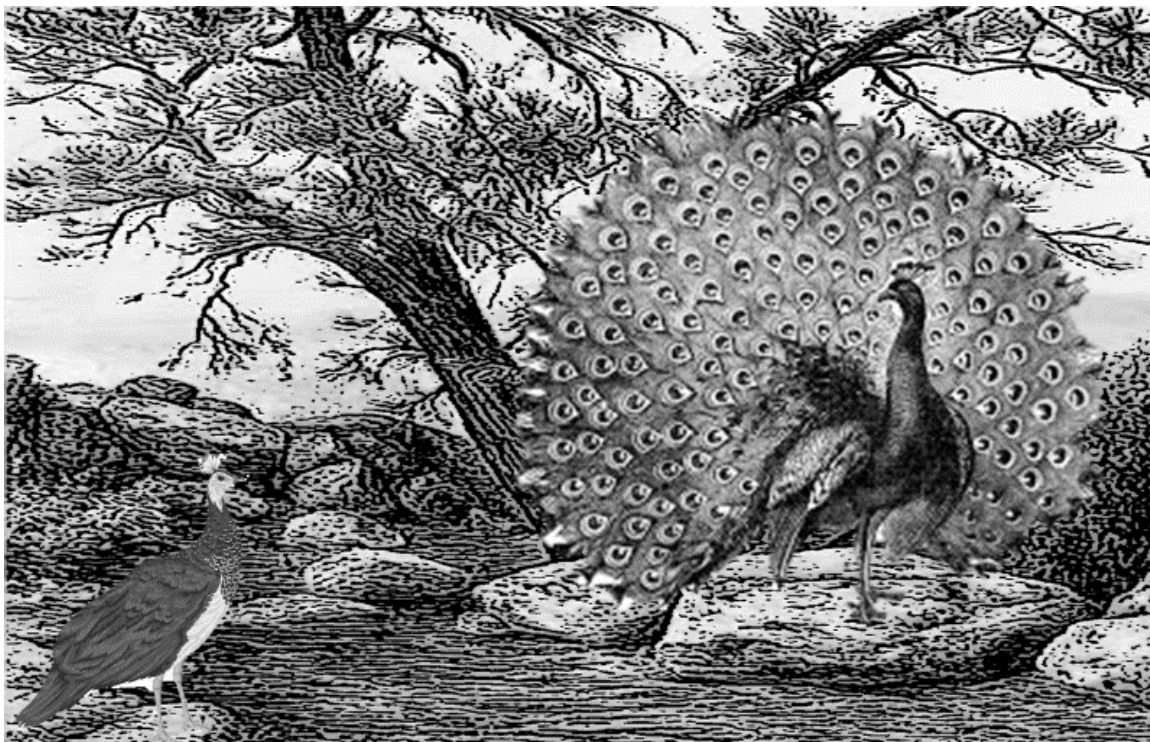
'the lord of the mountain where, bright waterfalls cascade down, peacocks [Manjai] dance on slopes which are danger, female monkeys sweep the ground in the front yards of houses'

495, Perumpānārupadai

Here the peacock is called as Manjai and it dances on mountain to call its mate.

'a male monitor lizard with curved legs that crawls on pebbles on the wax-like red land, pretty peacocks [Manjai] with delicate eyes that dance in the mountains, forest rooster that calls its mate with love'

509, Malaipadukadām



Thus the direct life of the peacock are described elaborately in classical Tamil literatures using many Tamil words that are related with the characteristics of peacock. There is one more word for peacock which has restricted usage.

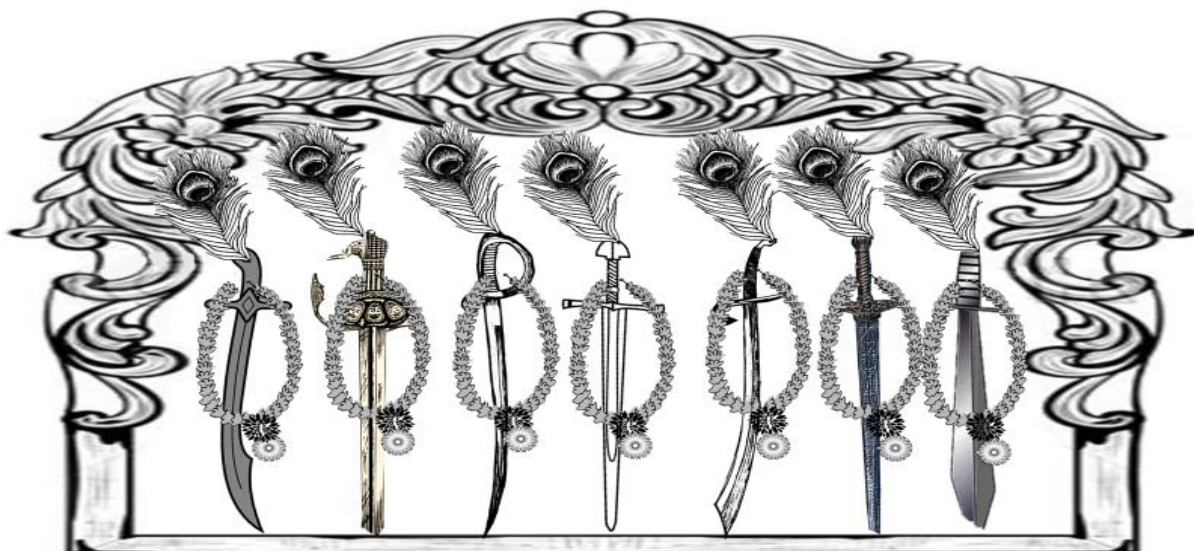
k) *Pele*

In classical Tamil literature the feathers of the peacock is called as pele. Moreover there is no separate name for feathers for any other birds in Tamil except for peacock. This pele feathers was used in the worship.

'Here, these war weapons are adorned with peacock feathers and decorated with garlands, their strong, thick shafts anointed with ghee and they are in perfect condition, in this palace that is guarded'.

Puranānūru 95,

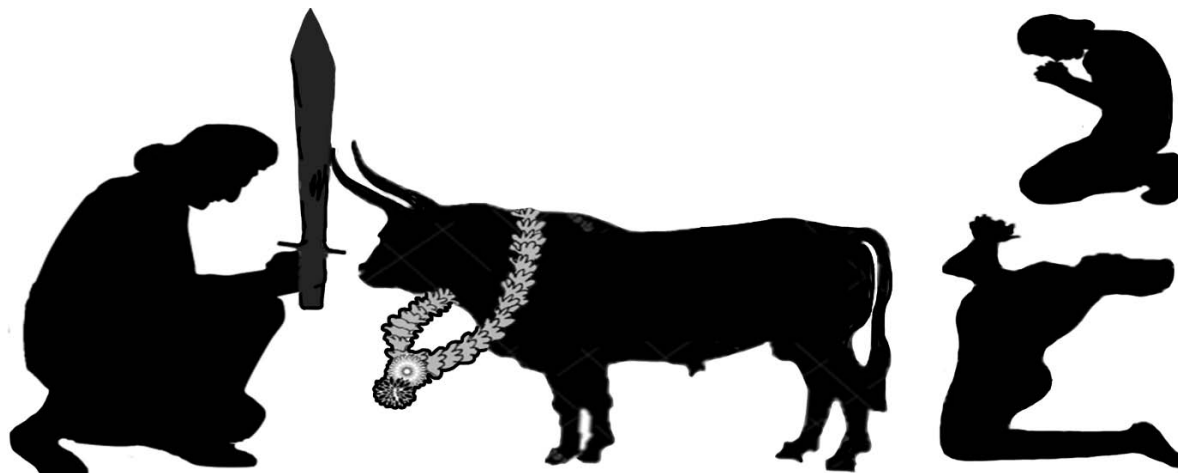
Poet Avvaiyār sang to Thondaimān for Athiyamān Nedumān Anji,



Thus the weapons were decorated with the same way, use of the garlands in worship is also peacock feathers and garlands and used for worship. In seen in Hebrew literature.

'Then the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people.'

Acts 14:13



In Tamil culture also this type of animal sacrifice have taken place with the feathers of the peacock.

'The shallow graves are worshipped, memorial stones are decorated with peacock feathers, rice wine is poured, sheep are given as offering and thudi drums are beat'.

Akanānūru 35, Ammoovanār

Thus, when the soldiers died in the war their memorials were worshiped with the peacock feathers. There are many occurrences about this custom.

'battlefields, there are flourishing memorial stones with names and deeds etched, decorated with peacock feathers'

Akanānūru 67, Nōy Pādiyār,



looking like battlefields, there are bright memorial stones on all the paths, decorated with peacock feathers, along with spears and shields of men whose names and pride are written

Akanānūru 131, Mathurai Maruthan Ilanākanār

'he went on the path,
where the Vadukars who have great
enmity tie the shed feathers of delicate
peacocks with swaying walks, to their
strong bows using long straps on the
edges, shoot rapidly fitting the beauty
of the tied fibers, creating sounds'

Akanānūru 281, Māmoolanār

Thus the feathers of the peacock had a place in the worship of the Tamil people. More than this, the feathers were also used for identity.

In ancient times, when the Tamil kings took part in the war they always wore some flowers or things to identify their soldiers in other words to differentiate from the opposite party¹². In this way the feathers of the peacock were also worn by certain Tamil kings.

'belonging to King Āy who wears sparkling gems and heavy jewels, whose warriors with strong, loud bows decorated with delicate peacock feathers and darting arrows destroy a few forts and bring their capture of precious jewels.'

Akanānūru 69, Umattūr Kilār Makaanār Parankotranār

Thus peacocks normally live in hilly areas and the feathers are the symbol of certain Tamil kings. The Tamil literature identify these kings as those who belonged to mountain region and called as Āy and Velir.

In some places this word pele has the meaning pretty.

'Pretty [pele] peacocks

.....with beautiful plumes and sapphire

.....colored necks, that join together,

.....sing sweetly and dance with

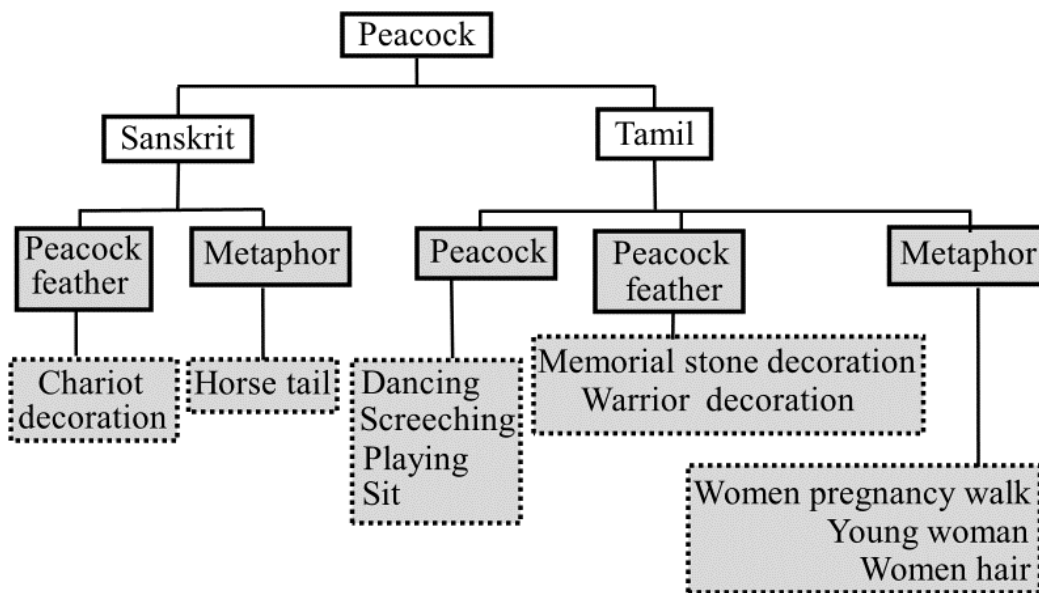
.....delicate rhythm,

and play in the deep, large springs'

Akanānūru 358, Mathurai Maruthan Ilanākanār

Thus the occurrences of peacock both in the classical literatures of Sanskrit and Tamil are to be compared.

¹² Cherar - Pondhai flower, Chozhar - Aarthi flower , Pandiar - Vembu



It clearly shows the occurrences of peacock is more present in Tamil literature with different connotations when compared to the Sanskrit literature. So it is clear that the word Thōgai is a Tamil word that which is not borrowed from any other language and this word has been changed as tukkîyîm in Hebrew. In the same manner, there is a possibility of some words of Hebrew to occur in the Tamil language. In this connotation the word pele need to be researched.

פֶּלִי: [pē-li] wonderful

There is a word Pele in Hebrew language. It has many occurrences in the Old testament.

'But the angel of the LORD said to him, "Why do you ask my name, seeing it is wonderful? [pē-li] "

Judges 13:18

פֶּלִי: pē-le wonders

Who is like unto thee O LORD among the gods who is like thee glorious in holiness fearful in praises doing wonders [pē-li]

Exodus 15:11

פֶּלִי: pē-le wonders

Thou art the God that does wonders [pē-li] thou hast declared thy strength among the people

Psalms 77:14

פֶּלִי: pē-le Marvelous things

Marvellous [pē-li] things did he in the sight of their fathers in the land of Egypt in the field of Zoan

Psalms 78:12

Thus the word 'pē-le' has many occurrences in Hebrew with the meaning of wonder and marvellous. Feathers of the peacock was a wonder and marvellous things for the ancient Hebrew people when it was imported from Tamil Nadu. So they call the feathers as

pele meaning wonder and by seeing this the Tamil people name the peacock feathers as pele. This Hebrew word pē-le only became the prefix of the English word pē-le + cock = 'peacock'. And this pele became pavo in Latin.

l) *Religious customs to religious god*

Peacocks used to represent the symbol of beauty and it also had important place in the worship of war weapons and war memorials in some places. Even today it is present along with the mountain God who is considered as the ancestors of the mountain kings.



This God is called as Velan or Murukan. The mountain people called as kuravar worship this God with the ancestral king called Vēl Nannan.

m) *'Velan's Prayers and Kuravai Dances*

On one side, a vēlan who instills fear saying that problems are caused by Murukan's wrath, surrounds people as sweet instruments are played in a rhythmic manner. Adorning himself with the rainy season's kurinji flowers, he prays to Murukan who wears

kadampam flowers. In all the common grounds,
women hold hands and perform kuravai dances.
After the first phase with discourses, music,
dances and various uproarious and confusing
sounds, which is like the uproar in the
communities celebrating the birthday of Vēl king
Nannan, ended'

610 – 20, Madurai kanji

Thus peacock is portrayed not only for its
beauty but also it is attached with a religious value. For
these reasons the people of Hebrew might have
imported this.

II. CONCLUSION

The thukkiyim in Hebrew is derived not from
the Sanskrit but from the Tamil word thogai along with
the import of peacock. At the same time the Hebrew
word pele which is used to denote marvellous became
the name of the peacock feathers. This pele became
peacock in other European languages. Further, these
peacocks lives in mountains and so the mountain Gods
are always seen with peacock. The mountain people
who lived during those times are called as Kuravar in
Tamil. So the Hiram mentioned in the Hebrew bible has
resemblance with Kuravar people who brought peacock
from Tamil land to Hebrew land. The peacock might be
imported for both its beauty and religious value. More
than that it is seen as a symbol of advanced long
distance sea trade of the ancient Hebrew people.

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“A Castaway’s Look”. The Writing of the Wreck-Metaphor in Catherine Pozzi’s Diaries

By Aline Magalhaes Pinto

Abstract- French poet and writer Catherine Pozzi is a remarkable figure of the late 19th century and the period between the World Wars. In 1893, at the age of 13, she won a little notebook from her grandmother and started a diary-writing practice she maintained until the end of her life, except for a few interruptions. This research stands at the intersection between intellectual history and literary studies. It is focused on the role played by the “castaway” image, developed by Pozzi as a self-reflexive construction in her diary. As a reflexive and metaphorical image, her castaway’s wreck draws from three main motifs, which are noticeable in her self-referential discourse: the sadness of an ill-fated love affair with one of the most celebrated men of French *intelligentsia*, namely Paul Valéry; the impact of tuberculosis on her body; and a frustrated intellectual vocation. Based on Hans Blumenberg’s views about metaphors and dialoguing with his theoretical construction, I sought to understand how a self-referential statement acts on a discourse by resorting to the textual composition of a metaphorical image, in order to be capable of representing the experience of a painfully stimulated conscience. This image emerges as an intimate and unique element, which can be interpreted as Pozzi’s entries accept the wreck image as the reflexive form of a metaphorical destiny.

Keywords: self-referential discourse; metaphor; self-reflexivity; catherine pozzi.

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ACASTAWAYSLOOKTHEWRITINGOF THEWRECKMETAPHORINCATHERINEPOZZISDIARIES

Strictly as per the compliance and regulations of:



RESEARCH | DIVERSITY | ETHICS

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“A Castaway’s Look”. The Writing of the Wreck-Metaphor in Catherine Pozzi’s Diaries

Aline Magalhaes Pinto

Abstract- French poet and writer Catherine Pozzi is a remarkable figure of the late 19th century and the period between the World Wars. In 1893, at the age of 13, she won a little notebook from her grandmother and started a diary-writing practice she maintained until the end of her life, except for a few interruptions. This research stands at the intersection between intellectual history and literary studies. It is focused on the role played by the “castaway” image, developed by Pozzi as a self-reflexive construction in her diary. As a reflexive and metaphorical image, her castaway’s wreck draws from three main motifs, which are noticeable in her self-referential discourse: the sadness of an ill-fated love affair with one of the most celebrated men of French *intelligentsia*, namely Paul Valéry; the impact of tuberculosis on her body; and a frustrated intellectual vocation. Based on Hans Blumenberg’s views about metaphors and dialoguing with his theoretical construction, I sought to understand how a self-referential statement acts on a discourse by resorting to the textual composition of a metaphorical image, in order to be capable of representing the experience of a painfully stimulated conscience. This image emerges as an intimate and unique element, which can be interpreted as Pozzi’s entries accept the wreck image as the reflexive form of a metaphorical destiny.

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I. INTRODUCTION

Catherine Pozzi was born in 1882 and received a high-level *bourgeois* education. The city of Paris was at the center of her life, even though she spent long periods of time away from it to undergo treatment for tuberculosis –a disease she contracted in 1912, and which became the cause of her death in 1934. From a very early age, she developed an intellectual ambition in regard to the sciences (with her studies in chemistry, physics and biology), although she is nowadays better known for six poems well received by Jean Paulhan (editor of the *Nouvelle Revue Française*, and a key figure of French literary life between the wars), posthumously published in the *NRF*, later included in the fundamental anthology edited by André Gide in 1949, and published as an authorial work by Gallimard (1959). These poems are considered to be sophisticated representatives of a neoclassical, or at least a non-avant-garde type of poetry (Malaprade, 1994, p. 105-111).

In 1893, Catherine Pozzi received a notebook as a gift from her grandmother and started using it as a

diary. Except for some periods when she interrupted her writing, she maintained it up to the time of its disappearance.¹As a diary-writer, Pozzi adopted the viewpoint of an ironical and cynical observer of her milieu. However, much like the 19th century tradition of spiritual diaries, Pozzi also sought to bring about a meditative self-reflection and self-exploration, and this penchant makes of her diary entries a self-portrait –a textual device resorted to by M. Beaujour. Beaujour’s research follows along the lines of P. Lejeune’s reflections and is linked at a deep level to Michel Foucault’s observations on subjectivity. In seeking to grasp fragmented texts, such as diaries and essays, Beaujour asserts that the absence of a narrative characterizes a specific type of self-referential statement, namely the self-portrait. In these texts, composition – though counting on a creative subject and a chronology to guarantee a certain unity and meaning – emerges by way of a non-narrative process of bricolage and juxtaposition. But the most interesting result of this way of writing is that in evoking a self-portrait, like a painting, the reflective expression of sincere readiness leads into the central and empty point of subjectivity, allowing each reader to recognize him or herself in this same empty space (Beaujour, 1980, p. 14-18). C. Pozzi’s self-portrait – in other words, the way she weaves her discourse about her own self – is guided by a specific validation system, which revolves around a sincere and meditative truth that reaches out toward its extremities: it is, in Pozzi’s own words, “the truth that burns” (Pozzi, 2005, p. 47-48). The validation of this discursive form avoids factual criteria, without ignoring them, as the writing subject seeks to understand herself in connection with the disharmonious relations among human projects and modern life conditions. At the borderline of such disharmony, Pozzi experiences her mortal condition and explores it as someone who is fated both to live with tuberculosis, and to die from the disease.

This article focuses on the volume that includes Pozzi’s adult diaries composed between 1913 to 1934.²

¹ Along with the data contained in Catherine Pozzi’s diaries, her biographies written by Diaz-Florian (2008) and Joseph (1988) are the sources of biographical information for this research.

² The first edition of C. Pozzi’s diaries was published in 1997. In this study, I use their second (expanded and revised) version (Phébus, 2005). The original texts, fulfilling Pozzi’s wish, are now kept at the National Library of France (BNF).

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The year 1913 is marked by the end of her marriage, which took place in 1909, with Edouard Boure— a childhood friend who became a playwright and the father of her only son, Claude. On November 26th, C. Pozzi wrote: "I continue my psycho-uterine crisis. I am as active as a politician, and as resilient as a surgeon; I have the eyes of a morphine addict and the longing of a castaway" (Pozzi, 2005, p.58).³In this aphoristic entry, we see the elements selected by Pozzi to attain a composition –an effect that desires, requests and crystallizes in a profile: the slick social dexterity of a politician; the resistance and impassivity of a surgeon; the inebriated eyes; and the expectations of a castaway. This statement about herself, which combines self-observation and self-description, is emblematic both in relation to her inner mood and to the language by which she expresses the state of seeing oneself as small, skinny, ugly, intelligent and elegant, but, at bottom, weird and inadequate. At the multidimensional level, composed by the evocation of the images of a politician, a doctor, an addict and a castaway, I call attention to the final one – the representation of the castaway. The two initial images Pozzi resorts to are directly linked to her father's figure and to the power over her of its shadow;⁴ the third image recalls an altered state of mind which, in Pozzi's reconstruction of herself, is intimately linked to a mystical element capable of opening a historical and semantic universe that deserves special attention.⁵ The image of the castaway, in turn, emerges as an innermost and unique reference, which can be interpreted where her diary takes up the reflexive form of a metaphorical destiny.

³"Suite de ma crise psycho-utérine. J'ai une activité de politicien, un ressort de chirurgien, des yeux de morphinomane et une attente de naufragé".

⁴ A feverous and humanist republican, Samuel Pozzi (1846-1918) was a renowned surgeon who circulated in the Parisian intellectual and literary milieu. He was a frequent presence in the literary salons of Madame de Caillavet, Madame Geneviève Strauss, and Madame Lydie Aubernon de Neville. Known as Doctor Pozzi, he published one of the first comprehensive books on women's surgery in the then recently acknowledged field of gynecology. As a doctor, he participated of the Franco-Prussian War, an experience that awakened his interest and led him to contribute to studies on antisepsis and anesthesia. Catherine's father also became, in 1888, President of the French Anthropological Society. Along with René Benoit, he translated the work *The expression of the emotions in man and animals* (1872) written by Charles Darwin (1809-1882), with whom he corresponded frequently. Described as an extremely handsome and charming man, Samuel Pozzi had close relations with several exponents of his time – Marcel Proust, Georges Clemenceau, Robert de Montesquiou, Leconte de Lisle, and Sarah Bernhardt, with whom he had a passionate friendship. He was killed by a long-time patient, and his funeral procession brought together, according to the newspaper *Le Figaro* on June 18, 1918, the most remarkable figures of science and politics. Cf. (Costa, 2010).

⁵ There is an intimate relation between the psychological phenomena caused by Pozzi's medication and the mystical experiences she describes in her diary. This relation leads to a type of writing that stands out in certain moments in her diary, constituting a hybrid expression of truth and delirium that deserves to be examined in a specific and differentiated way. I expect to undertake this effort shortly.

As a reflex and a metaphor, Pozzi's wreck encompasses three constitutive motifs of her self-referenced discourse: the sadness of an ill-fated love, the impact of tuberculosis, and a frustrated intellectual vocation.⁶ The wreck image renders her text into a means by which she can affirm to herself that she is dying. This writing exercise produces the effect of an *almost* unimaginable image: a portrait that gives form to an anticipation of death, by compressing the relation between a universal addressee (who swings between a secularized "spirit" and God) and an effective addressee (her reader, to whom she refers without knowing whether he or she will ever actually exist). Here, the doubly absent addressee serves as a mirror for an "I" who discovers, in attempting to provide a record of her life, a process of disappearance. In this sense, Pozzi's writing is capable of configuring – instead of an empty space –an emptying of meaning. The reflexive tone of her diary resides precisely in this displacement of the sphere of meaning, which occurs as a look toward oneself as a dying subject.

To substantiate our hypothesis, let us analyze the three motifs that constitute the metaphorical image of the castaway. I will return to this point in my final remarks, to approach the idea of "love for the world", which is developed by Pozzi in her unfinished theoretical treatise *Peau d'âme* (1990). As an intermittent backdrop and a form, love and wreckage make up the metaphorical pillars that sustain Pozzi's self-portrait. In other words, in composing this metaphor, the "I" is submerged in love, and love is submerged in the "I".

Hans Blumenberg's studies on metaphor are the theoretical structure that inspires my analysis. For Blumenberg, a metaphor is:

...to begin with, in a particular text, a disturbance of the connections, i.e. of the homogeneity that allows a mechanical reading. A metaphor obstructs the fluidity of a text's reception [...]. A metaphor certainly occupies, in a given context, a weak position as a determinant factor, which is placed instead of what, in that specific context, would be enough to satisfy the expectation involved. An expectation can be broken through, because one's ability to determine a context is quite weak (Blumenberg, 2013, p.108).

From this theoretical perspective, metaphors are not only signs of persuasion and seduction, but also artifices and mediation-devices. They function as indicators of fundamental experiences of the human life.

The human need for specific devices, which are necessary for a reactive behavior in the face of reality – their actual instinctive poverty –, represents the starting point of the fundamental anthropological

⁶ Regarding the way how emotions and feelings express themselves as metaphors, cf. Snaevarr (2010).

issue, namely how this individual being, in spite of such need, is able to exist. The answer cannot be found outside this one formula: by not keeping immediate relations with this reality. Man's relation with reality is indeed indirect, complicated, and choosy; and, above all, "metaphorical" [...]. The *animal symbolicum* dominates a reality that is authentically deadly for itself, inasmuch as such reality allows itself to be represented (Blumenberg, 2010, p. 105).

Based on this conception of metaphor, and within a theoretical dialogue, I seek to understand how a self-referential statement acts in a discourse by composing a metaphorical image capable of representing the experience of a painfully stimulated conscience. In *Shipwreck with spectator*, H. Blumenberg (1979) revives the nautical metaphor in dialogue both with ancient authors such as Lucretius, Horace and Zeno, and with modern thinkers. For him, among from the elementary realities humans must deal with, the sea – at least until the conquest of the skies by aviation – is the most ominous. By taking the maritime world to epitomize the perils of existence, Blumenberg links the notion of failure to the metaphorical web that evokes sinking and breaking. Here I find inspiration in the anthropological horizon of risk and failure suggested by Blumenberg's reflections as the basis for a hypothesis: by claiming for herself the place of the castaway, Pozzi enables the composition of a metaphorical image that allows us to understand how her writing can ascribe the intensity of a nightmare to an anti-reality (the "feeling" that the world is not as it should be) for the painfully stimulated conscience that is her own. In this sense, the actual presence of the words "wreck" and "castaway" in the text are less important than the plastic strength they mobilize as images. In the movement of constructing a self-reference, the entries in Pozzi's diary are rooted in a referral structure that is more similar to a plastic interpellation in the effort of deciphering than to a descriptive reproduction of daily events. The metaphor of the castaway brings us closer to her indeed, and helps us unveil the enigma of a life in a movement toward collapse. This theoretical mainstay allows us to shed light on the discursive procedures used by Pozzi to describe the bitter taste of her life, which we address in the lines below.

II. AN ILL-FATED LOVE AFFAIR

From 1906 to 1908, when she was feeling uncomfortable with the perspectives for women in her native setting, Catherine Pozzi made an unsuccessful attempt to live in England. Yielding to the urging and to the blackmail of her relatives, she returned to Paris and married in 1909 (Joseph, 1988, p.65-66). In a letter to her son, which was transcribed in her diary, she described how she felt forced to accept marriage as the

only possible means of social insertion into what she called the "*machine française*" – a milieu in which, as a 25 year-old single woman, she would have no access to social life (Pozzi, 2005, p. 198-200).

In referring to her adolescent diary in 1913, she recalled a time when, through writing, she evoked her deities. Marriage had scared those deities away and, despite her husband's presence, she continued to be alone. 1913 therefore marked for Catherine Pozzi a year of increasing awareness that her marriage was more than simply a circumstantial failure. She perceived the marriage-institution as the cause of the loss of her soul, and a as moral slip for which she could not forgive herself – and from which she was not sure she would recover. The most brutal mistake for her was to indulge in an inebriating feeling for her future husband. Such feeling lasted a number of months, and subsequently imprisoned her in the confines of his will and temper. The collapse of her marriage, along with the diagnosis of tuberculosis, impressed on her a paradoxical mood. The year 1913 symbolized for her a new chance for freedom – the intellectual and spiritual freedom that, due to deception or cowardice, she had allowed to slip away (Pozzi, 2005, p. 25).

Her relation with her lawyer, Gaston Morin, who represented Pozzi in her divorce attempt, which she abandoned due to a number of difficulties, including above all the issue of her son's custody, provided the occasion for her first extramarital love affair. He insisted on marriage, but she persistently refused him. She repeatedly reevaluated and reconfirmed her decision not to marry. When turning away from her first husband, her goal was to dedicate her energies exclusively to her intellectual work, and to explore her creative capacities by following a strict program of studies. Since adolescence, she sought to become an artist, but this did not mean for her that she should dedicate herself exclusively to art or poetry. Her primary intellectual goal had always been to develop a philosophy of science, or more specifically, a philosophy capable of encompassing science as the intimate aspect of Being, and, as such, one that would not lead to rejection of the religious and theological realm. By claiming her status as an artist, Pozzi alluded to the figure of a person capable of being "herself" and of carrying out her work in the society to which she belonged.

In 1920, Catherine Pozzi met and fell in love with Paul Valéry (1871-1945), one of the most prominent men of the French *intelligentsia*, and she longed to become his source of inspiration, his associate and lover. They spent eight years together, and during this period, C. Pozzi dedicated a good part of her time to reading, discussing and organizing Valéry's writings, including the well-known volumes of his *Cahiers*. References to her reference, mentioned as Karin, K, Ck or Beatrice, certainly did not go unnoticed by the readers of this monumental effort of reflection. Pozzi, in turn, referred to

Valéry in her writings as Leonardo, L'autre, or (during moments of tension) L'Enfer.

When the two first met, Valéry was already considered to be an heir of Mallarmé, and he was experiencing a turning point in his career after a period of editorial ostracism. The publication of *La Jeune Parque* (1917) and the reedition of his texts *La Soirée avec le Monsieur Teste* (1919) and *L'introduction à la méthode de Leonard de Vinci* (1919) projected him once again (?) onto the French intellectual scene. To consolidate his place, Valéry became a frequent figure in the Parisian salons, specifically in the salons of Mme Muhlfeld and Mme de La Rochefoucauld, who were to a great extent responsible for his election to the French Academy in 1925 (Bona, 2014, p. 89-91).

C. Pozzi's relation with Valéry allowed her to become an interlocutor of J. Benda, J. Paulhan, P. J. Jouve, R. M. Rilke, E. R. Curtius, J. Maritain, and C. Du Bos. Except for Rilke, who died in 1927, she met and corresponded with these intellectuals until the end of her life. Though at the backstage, C. Pozzi managed to enter a milieu in which intellectuals did not occupy the central position they now occupy, in which intellectual exchanges depended for the most part on personal relations (Cf. Shattuck, 1968). On the other hand, her fierce passion for Valéry brought her to interrupt her movement toward intellectual emancipation and autonomy. Pozzi and Valéry embarked in an amorous adventure –embodied, for today's readers, in what remains of the correspondence they exchanged (collected and published by Gallimard in *La flamme et la cendre*, 2006). Both of them beheld their union in a mystical light, as their love came to signify a contact between spirits who attract, identify and are juxtaposed to each other, leading to a fusion between being and knowing.

Pozzi's entry on about June 20th, 1920 when, at a dinner, she met Valéry for the first time, is a construction that evokes a minute description of the hotel setting, the way she selected her night clothing –a plain black dress giving prominence to the valuable pearls around her neck – and the first words they exchanged. All details converge on the intellectual debate in which they were engaged by the end of the night, about time and poetry. In her account, this debate became a climax in the discovery, behind some of her interlocutor's excessively "Malarmaic" gestures, that she had encountered the beauty, the form and the music of her own life. She concluded the entry by declaring that this dinner had given her the possibility of recognizing the final goal of her existence and of her heart (Pozzi, 2005, p. 142-147).

Valéry corresponded to her feelings, as one can read in the entry about their exchange of letters, and in the reference to this day in the *Cahiers*, where he affirmed that he had experienced an immeasurable feeling (1974, p. 762). Some months later, Valéry wrote

a long letter to Pozzi, saying that his feeling for her was a system in which love was a movement taking him from ordinary sensibility to the pinnacle of the spirit – the conjunction between sensibility and intellect –, with pain acting as a conduit (Pozzi & Valéry, 2006: 126-129). This elaboration on love is far removed from the vita list and anti-intellectual philosophies that were common features of European thought of the 1920s. Love, in this system, is not akin to an impulsive or irrational flow. Quite the contrary, it is the most refined possible combination of the sensible and intellectual forces of the spirit, and a sophisticated mediation that enables the enjoyment of the intellect's extremities. Described by Valéry as a furious and insatiable thirst, the fascination awakened by Pozzi is a constant element in this system and takes shape in their unique dialogue, fueled by a deep intellectual identification. Together, Valéry and Pozzi undertake researches and studies, and hold discussions. In the 1920s, Paul Valéry lived at rue de Ville just, nowadays rue Paul Valéry, and Catherine Pozzi lived in the rue de Long champ, and the two were practically neighbors. Pozzi's diary describes the countless mornings when Valéry visited her to talk about literature, science, philosophy, politics, mathematics, language, memory and time. As Simonet-Tenant (2011) presumes, Valéry saw this interlocution as a dialogic extension of the reflections he wrote on his *Cahiers* before dawn. The poetry of *Charmes* (1922) and the dialogues of *Eupalinos* (1923) and *L'âme et la danse* (1921) were written in the heat of their stormy relation, which they reflect. His unfinished projects include a version of the myth of Orpheus and Eurydice. According to the entries in his correspondence, it is based on their own story (cf. Pozzi & Valéry: 2006).

However, as the years passed, Valéry's desire to keep other affective relationships increasingly met with Pozzi's resistance: for her the ideas of rigor and purity gradually attained huge moral proportions. Valéry's Parisian life with its salons, dinners and parties became increasingly detestable for Pozzi, who considered his willingness to continue these activities to be a waste of time and a despicable mundane vulgarity. For Pozzi, such way of living collided with the intellectual and affective system formed by a couple's relation, since the complex fusion between being and knowing behind this system establishes a path of spiritual and amorous enhancement. As Pozzi drew nearer to thinkers such as Jacques and Raissa Maritain, her ideal of love increasingly acquired a moral tone. For Pozzi, falling in love with Valéry forced her to admit for herself the condition of being his lover – and of coexisting with his other lovers. Her life, by definition, was set apart from the happiness allotted to a wife as an "official" social life. In this sense, an element of jealousy appeared in her composition. In her diary, nonetheless, this aspect is not the key determinant of her personal "drowning since, as she understood it, the real is not founded in worldly

happiness. Thus, the measure of reality in their relation hinged precisely on the ability to escape this type of socially shared conditioning.

In fact, the decisive element motivating the "wreck" text was not the social dimension of Pozzi's life, but her unfettered projection of an intellectual identification with Valéry, which created unattainable expectations. Starting in 1925, her certainty regarding this identification – which is inevitably bound to frustration – led her to reformulate her love affair in a harsh and unbearable way. Her feelings and their relation began to resemble thermo-chemical systems, characterized by entropy – one of her own intellectual obsessions. In order to understand this, one must resort to Pozzi's philosophical essay *Peau d'âme* (1990). This work develops the second law of thermodynamics – which states that the entropy of an isolated thermodynamic system increases with time until it reaches a maximum value – in a quite peculiar way that resembles Neo-Thomist philosophies. In accordance with the second law, when a part of a closed system interacts with another part, energy tends to be equally distributed between the two until the system attains a thermal equilibrium. In other words, in order to attain equilibrium, the heat of a part of the system tends to increase, while for the other part, it tends to decrease. As Pozzi attempted to show, entropy increases with the transformations that result from the loss of energy, but it also erodes, strains and ultimately kills (Pozzi, 1990, p.71-82). By symbolically projecting her scientific knowledge into the affective dimension, Pozzi showed, starting in 1926, how her relation with Valéry was bound to lead one of the parties to become the prey of and finally to be destroyed by the other. On May 23rd 1927, after describing a disagreement between them, Pozzi wrote: "He stays, he will be back. That is all. There is nothing good, actually. 'I tumble over you as a stone', Paul Valéry said to me in 1921. And he will crush me" (Pozzi, 2005, p. 400).⁷

In light of the drastic decrease in the number of entries in Pozzi's diary in 1924 and 1925 (Pozzi, 2005, p. 311-338), we are able to comprehend the configuration of feeling. In May 1924, Valéry noticed a lump on her arm. Later, they discovered that it was an abscess resulting from a tubercular infection. The complications resulting from this discovery lead her to interrupt her writing and all other activity during this period, which she denominates the "year of martyrdom and agony". The couple remained together and met constantly. Although Pozzi's physical state was deplorable, Valéry was experiencing one of the most important moments of his career: his election to the French Academy on November 19, 1925. Starting in 1926, a maniac

obsession frequently began to appear in Pozzi's entries, fueling a deep ambiguity in her feelings for Valéry. The love, involvement, attention and time she had dedicated to their relation seemed now to have been bought at the cost of her own intellectual possibilities. Valéry's success began to appear to her as the irrefutable proof of this process. At the same time, however, she did not feel capable of renouncing their relationship. She evoked Eurydice's figure to incarnate the idea of sacrifice, meaning that one party must succumb so that the other may shine. As she wrote to Valéry in 1927: "I am in your life to shine obliquely, obscurely – there's a specter of absorption" (Pozzi, 2005, p. 385).⁸

Pozzi finally decided to end her relationship with Valéry in 1929. Valéry made great efforts to reconcile with her. However, as a member of the Academy, he was primarily concerned with protecting his reputation and preserving the intimacy of his massive correspondence with Pozzi.⁹ He tried by all means to recover their letters, in a gesture she perceived as an offensive attempt to delete what they had experienced, which became a source of acute anguish and affliction. Although Pozzi had maintained other relationships parallel to her affair with Valéry, she expected recognition not only of her affective importance, but also of the intellectual contribution she had made to the life of the man with whom she thought she had experienced "the noblest love". From then on, despite her attempts to reconstruct her intellectual and social circle without Valéry (Joseph, 1988, p.261), her diary pages focused mainly on a resentful revision of their relationship in a mood of intense solitude and grief.

III. THE IMPACT OF TUBERCULOSIS

Pozzi was diagnosed with tuberculosis in 1912, but its symptoms only became systematically and persistently noticeable in 1921. From then on, she started weaving a semantic game between her tubercular fatigue and the weariness of living, while she identified her difficulty in breathing and speaking as the indication of an alliance between body and spirit. In March 22nd she wrote:

"A surprising thing happened yesterday. I had just laid down. Something was weird in my throat. I wanted to cough. I sat straight up and, as I coughed, blood flowed through my mouth. There was nothing

⁸ "Comme je suis dans votre vie pour briller au travers, obscure – le voilà bien, le spectre d'absorption!"

⁹ As Bona points out, Valéry – "un grand brûlé de l'amour" – had several mistresses throughout his life. Besides Catherine Pozzi, he was also involved with Renée Vauthier, Edmée de La Rochefoucauld, Émilie Noulet, and Jeanne Voilier. Immersed in a context where the production of knowledge is intrinsically linked to the construction of a reputation and a personality, since Paul Valéry was married with Jeannine Gobillard and the father of three children, he had absolutely no interest in propagating evidence of his extramarital affairs(cf. Bona, 2014, p. 51-66).

⁷ "Il est resté. Il reviendra. Voilà tout. A quoi bon rien? "Je tombe vers vous comme la pierre tombée", disait Paul Valéry en 1921. Et m'écraiera..."

about being quicker, or cleaner. It was not an ugly thing, or a painful thing, as it had been some other times. That blood was vivid, scarlet red, smooth and flawless. It was the most beautiful, the noblest. It was the liquor of a lived life, fully aired with oxygen from the lungs" (Pozzi, 2005, p. 176).¹⁰

Her enchantment at the beauty of her own blood was rapidly replaced by a gloomy certainty: her body was finally succumbing to the infection diagnosed almost 10 years earlier. At first, it was possible to conceal the pain in her lungs, her fatigue and her occasional fevers under beautiful hats and dresses. But her crises and moments of fatigue and fever gradually became constant companions. Her diary then became then an theatre stage, a game of mirrors in which Pozzi and her readers learn that a death sentence is also a sentence to live under a circumstance of condemnation.

Up to the 1940s, tuberculosis therapy consisted basically of rest, good nutrition and the use of analgesic drugs to enable patients to endure pain and suffering (cf. COURY, 1972).¹¹ Pozzi became a constant user of the latest available opiates, which were expected to alleviate the side effects of ether, opium and morphine, while she resorted to these drugs in times of serious crises. In wintertime, she was used to leaving Paris in order to seek a better atmosphere through travel to Italy, Switzerland, or, more frequently, to her family estates in Bordeaux, Montpellier, and – her favorite–Vence, Côte d'Azur. Yet, although she resorted to all possible therapeutic means, she was not motivated to write in her diary by the hope of overcoming her disease. The disposition of her self-referential discourse is directed toward the construction of a representation of her physical and psychological decay. Her physical ruin was projected onto the spiritual plane without providing any hope of redemption – of a cure – in life. In this sense, we may reiterate that for Pozzi, physical misery sustained the ambiguity contained in the "longing of a castaway". For a castaway, the possibility of rescue results only from the threat of the unlikelihood of a rescue. The unusual alliance between possibility and unlikelihood

¹⁰ "Hier; il est arrivé une chose étonnante. Je venais de me choucher. La gorge me faisait mal. J'avais envie de tousser. Je me suis levée, et comme je toussais, un flot de sang est venu. Rien n'a été plus soudain, plus propre. Ce n'était pas une matière laide à voir, à subir, comme certains autrefois. C'étais du sang écarlate, fluide, sans défaut. Le très beau, très noble... la liqueur de vie venant, tout aérée d'oxygène du poumon ».

¹¹ Until the discovery and use of antibiotic chemotherapy in the 1940s, tuberculosis was specifically characterized as a disease the treatment of which destroyed both it and its patient, and it was linked to a typically romantic imagery, in which a disease is the projection of a spiritual sequel. As Sontag points out, TB was encircled by a mythology, the source of which was centered in love and its delusions. Its symptoms – emaciation and hemoptysis, mostly – were seen to represent the bodily limits between life and death. As a disease, it played the role of legitimizing a poetic and artistic condition, inasmuch as it reinforced the expression of a "vocation", above all, a literary vocation (SONTAG, 1978, p.20-26).

lays the foundation for her text's system of reference and, in its movement, Pozzi undertakes her own self remodeling. The dividing line imposed by an unlikely cure or rescue set limits, in her case, to fictional elaborations about herself. The irreparable sentence to die from tuberculosis erects itself as the kernel of her writing's sincere truthfulness, which is reluctant to accept the order of fiction. By writing, Pozzi attempted to offset the feeling of being condemned and of her own loss – both of which are considered to be irreparable facts. In such context, as Odo Marquard has pointed out (2001, p. 23), the idea of compensation suggests relief and respite, though without ever reaching an outlook of fulfillment or reconciliation.¹²

The emergence of the first tuberculous abscess on Pozzi's body in 1924 acted as an inflection point in her life, and as a physical indicator of her debacle. Her doctors did not promptly link her abscess to tuberculosis, and for some months they considered the possibility that she had contracted tetanus, cancer or syphilis. Ultimately, they decided to extract the abscess. Pozzi was submitted to three delicate surgical procedures, followed by an experimental treatment in which a compound substance obtained from the material extracted in surgery was injected into her blood to stimulate the production of antibodies. The result was terrible and it accelerated the evolution of the disease. From then on, Pozzi affirmed that her life took on the shape of suffering (Pozzi, 2005, p. 333-334). This new configuration is expressed in her diary. Each hemoptysic crisis directly aroused in her a consciousness of finitude and a conviction of the certainty that disease was tantamount to martyrdom. She began to link the redness of her blood to the impossibility of working, then to her own bitter thoughts and, ultimately, to the dread of her impending fate. She began to take her ailing body as clear evidence of the evil that had affected her trajectory. Her self-interpretation combined self-observation and self-description, culminating in a kind of reflexivity in which the writing self takes distance from the rapidly dying self. Such detachment does not assume that one of these two selves is a fabrication; rather, the image of the castaway emerged between them as a figure of mediation that grants access to the experience of knowing that one is condemned to die. At the same time, the act of composing this image, by giving a form to her experience, prevented her conscience from

¹² Marquard has pointed out the singularity of the modern concept of compensation, which is constituted in a manner similar to Immanuel Kant's reflexive judgment. Compensation, in this sense, does not mean fullness, but refers to a totality to be supplemented without reaching completeness. For Marquard, a compensation-anthropology occupies an intermediate place between metaphysics and empiricism, promoting thought-provoking linkages between virtually irreconcilable themes, such as the metaphysical theme of a theodicy (divested from theology) and the empirical theme of desire (Marquard, 2001, p. 15-31).

breaking apart. The certainty of an approaching death horrified and frightened Pozzi but, without eliminating her dread, it was also paradoxically transformed into a possibility of relief. In the course of time, she gradually realized – in a movement of dwelling in herself – that she would no longer attain peace or happiness, or live even one single day without pain, until the moment she found eternal Peace. And she also realized that with the arrival of this event she would be deprived of all other possibilities.

On March 14, 1931, one single sentence resonates on her diary: "I am one of the unique points through which this planet's suffering irradiates" (Pozzi, 2005, p. 609).¹³ At this moment, Pozzi's extreme thinness—standing 1.75m tall, she weighed 40 kilos (cf. Joseph, 1988, p. 283) – was only the most visible aspect of the state of her body: her left lung was totally compromised by infection, and her right lung presented its first lacerations. The infection on her arm did not diminish, nor did her constant asthma and fever crises. In her text, living and suffering become equivalent notions. A discursive chain is established between understanding life, understanding suffering, and writing. This chain accelerates, in her diary, in a the process of emptying out life's meaning. Her diary portrays the literal transformation of the body's sensation into a form of a submersion in decay, allowing her readers to visualize the combination of self-observation and self-description as an act quite similar to gesticulating before a mirror. As the disease advanced, along with her fever crises, infections and hemoptysis, and subsequent morphine-Laudanum-Sedol-opium doses, the damage to her body increased. The signs of physical worsening announced the deterioration and erosion of life. The reality of Pozzi's text is highlighted by the decay of her body, experienced as the intimate destiny of the self: that of being wrecked. Her writing in the diary converts a near and certain death into the discovery of the impossibility of circumventing facts and of the dying image of the non-fulfillment of the meaning of life. This textual metamorphosis alternates between two narrative levels: at one level, which is most frequent, is the blurting out, the remorse and surrender of the writing self. Here, Pozzi provides a large amount of information about herself. At a second level, which is more rare, a less subjective and more reflexive mood of writing emerges from the sincerity inscribed in her discursive fabric. By severing the connection between the writing self and this created system of information, sincerity stands out in a reflection that no longer concerns the subject corresponding to the identity of C. Pozzi. This is illustrated by the following entry from October 1927:

"How does each of your heartbeats make a human? Surrounded by bodies, beings and objects, and

entertained by hopes, there you are. An infinite number of signals reach out to you: it is the universe that imposes itself. You respond, you believe you are still, and quiet... you respond! At every heartbeat, you accept, you refuse, and you demand something. But you have the certainty that you did not act, and that each of these invisible movements is void. What if they were not in vain?" (Pozzi, 2005, p. 356).¹⁴

At every beat of the human heart, as Pozzi tells us, even in circumstances of dire illness, life imposes itself. To become human is to accept that the beating heart, of the condemned, will someday cease to beat. Life pulsates beyond conscience: the heart vibrates even when the mind believes that the body is still. Pozzi takes cardiac movements, involuntary as they are, to indicate that something larger than man-made conscience prevails over man, and that existence involves ignorance of the connections linking the signals that surround us. But it also involves the acceptance of *Death's* inexorability. In the oscillation between wreckage and life, which imposes itself upon Pozzi, we find the type of reflexivity that runs throughout her diary, swinging like a pendulum between, on one hand, the extreme lack of meaning in life and, on the other hand, its tireless pursuit. The castaway metaphor transports and transforms dread into sublimity, allowing readers to uncover, in the sublime element of a dreadful experience – the fear of death – the counter-image transcending meaning in life. In other words, one finds an image of the limitations of the self.

IV. AN OBSTRUCTED INTELLECTUAL VOCATION

Since C. Pozzi's adolescence, the relation between her intellectual vocation and the social milieu in which she lived became a source of conflict. In her diary entries covering the years 1893 to 1906, friction becomes evident due to the difference in the kind of education she received, in comparison to that of her slightly younger brother Jean Pozzi (1884-1967). Jean studies at Lycée Condorcet, enrolled as a student at the Sorbonne and the École de Sciences Politiques, and subsequently pursued a successful diplomatic career. By contrast, in spite of the good education she received, Catherine, unlike Jean, did not attend schools known for their excellence (Pozzi, 1995: 34). She was brought up by her family in conformity with the type of education provided to women of her social class, primarily aimed

¹⁴ Comment chaque battement de votre coeur fait-il un homme? Entouré de corps, d'être et des objets, amusé d'espérances, vous êtes là. Une infinité de signes vous parviennent: c' est l'Univers qui se impose à vous. Vous répondez, vous croyez d'être immobile, vous croyes de taire...vous répondez! A chaque battement de coeur, vous acceptez, vous refusez, vous demandez quelque chose. Mais vous êtes assuré de n'avoir pas agi, et que chacun de ces mouvements invisibles est à néant. Et s'ils n'étaient pas au néant?

¹³"Je suis um des points singuliers par où la souffrance de la planète rayonne".

at raising good wives, and based on a model or social standard that considered obedience and abdication of one's will as the best qualities of a woman (Cf. Brofen, 1992). At home, she received lessons "for maidens" and learned history, literature, German, English, Latin and Greek, along with music (piano) and sports. In her father's library she devoted her study to scientific subjects such as physics and chemistry, and also to philosophy. Later, thanks to the aid of the writer Marcel Schwob, she was engaged in an ambitious studies program encompassing philosophical, theological and scientific subjects, which put her in contact with the ideas of William James, Friedrich Nietzsche and Henri Bergson. In the late 1920s, she received her *baccalauréat*, which entitled her to take chemistry, physics and biology courses at the Sorbonne and the Pasteur Institute, where she dedicated herself to laboratory practice and scientific experiments. However, another conflict emerged when her father, Samuel Pozzi, a progressive republican in the French Senate, headed a committee in charge of educational reform in France and opposed the extension of instruction in the topics of Latin and philosophy to women, since he considered these fields to be unnecessary for future mothers and wives (Joseph, 1988, p. 27).

Over the course of Pozzi's diary, her writing allows us to visualize the social web that imposes itself on the will and intellectual vocation of women in her time. Such a web is noticeable in moments when she describes advice she received from friends, who sought to encourage her to abandon the sciences and dedicate herself to fiction writing, or to convince her that a person with her good taste for beautiful dresses could not write a treatise in philosophy. On such occasions, her writing shows how the historical relations through which the subjectivity of the feminine gender was forged in the early 20th century make necessary a different kind of life for a *femme des lettres* in regard to previous models of feminine identity. This thinking and writing feminine subject finds herself in a situation of rupture with the socially approved expectations, marked by her personal struggle with the established standards (Perrot & Martin-Fugier, 1990, p.110-115).

Along the paths of reflexivity revealed by the self-circumscription and self-referential writing of women, silence forms a pattern. In women's autobiographical discourse, silence must be understood less as an absence than as the conveyance (?) of traditional masculine parameters (2013:31). And not only this; as S. Felman points out, the autobiographical constitution of the feminine subject neutralizes (?), in the guise of self-resistance, the hesitation to accept difference (Felman, 1993, p. 2-19). Pozzi's writing inserts itself in such a situation, and by studying it, one may visualize the social and cultural obstacles gender conditioning imposes. and also get a grasp on the ways

by which she managed to bypass some of these obstacles.

Yet, in Catherine Pozzi's days, the narrow intellectual space allotted to women was not itself the decisive factor that shaped what I understand to have been an obstruction in her intellectual vocation. Rather, the prevailing factor seems to have been the constitution of an intellectual disposition marked by acute impotence, which comes to light in the disparity between her vocation and the function of intellectual work in modernity. This factor becomes clear in the correspondence exchanged between Pozzi and Jean Paulhan (Pozzi & Paulhan, 1999). For Pozzi, writing was an activity linked to the awakening of conscience; intellectual work should chart out an existential path capable of enabling the unique task of reconnection in order to function in a world that resents the loss of totality; the reasons for writing belong to one order, and the reasons for publishing to quite another. Writing ought to serve to restore the order of the world, which explains her intention to build a theological philosophy based on the sciences (Pozzi, 2005, p. 527). As Pozzi develops a Neo-Thomist perspective, she conceives the task of writing and intellectual work to lie in the incessant rediscovery of the essence of the cosmos. The form of a work connects living and writing as a measure of excellence. The *oeuvre* of an individual, comprising life and writing, delineates the threshold of the possible: an encounter with and a response to God (Pozzi & Paulhan, 1999, p. 80-89).

This conception stood at the root of the state of frustration in which Pozzi found herself by the end of her life. For her, intellectual life, seen as this path of formation and enrichment, and also as an attempt to recapture the oneness of the world, is destroyed by the requirements of commitment and the demands imposed by the world of publishing. Since Pozzi understood that writing must lead to a way of life governed by rigor and purity, she had great difficulty in occupying public space as a writer, that is, in publishing her texts. By the end of her life, she faced the weighty contradiction that opposed the certitude of her conviction that writing has an intrinsic value to her sad lack of courage and consequent incapacity to fulfill her public role as an intellectual. In the months preceding her death, her diary became the stage for desperate pleas to her son, as she urged him to publish the philosophical essay she had spent her entire life trying to write, but which remained unfinished, despite Jean Paulhan's persistent attempts to publish it. The need for purity and rigor seem to have been equivalent, for her, to pride. Her inability to mobilize pride and extreme self-demanding rigor to fulfill practical results resulted in fruitlessness, since she could not manage to finish her book and her theoretical work. Her unfinished book became a dubious symbol: in the face of death, it expressed exhaustion, while bearing witness to a vain courage that had

abdicated from the task of writing (Boutang, 1991, p. 55-60). This is an indication of the unfulfilled potency of Pozzi's subjectivity, which was at once proud and hurt, and was ultimately defeated by her life's end that imposed itself as an inability to finish an *oeuvre*. In the prolific writing of her intimate diary, such potency emerges in the metaphorical form of the wreck.

V. BY MEANS OF CONCLUSION: THE CENTRAL WRECK-LOVE METAPHOR

Three layers of significance – an ill-fated love affair, devastation inflicted by tuberculosis, and a frustrated intellectual vocation – set the space for the emergence of the wreck-image as a metaphor for the process of loss Pozzi experienced during her life. The fabric of her text transforms her exercise of self-description and self-observation, raising her self-referential writing to the reflexive-metaphorical plane, without converting it, however, into a strictly philosophical or fictional discourse. As a hybrid form of discourse, such a movement has as its effect a disjunction with the perverse triteness of another person's misfortunes. In other words, it evokes compassion, understood – with Aristotelian endorsement – as a human trait that, in betraying an outlook of danger and ruin, reaches out to us from the individual who experienced it (cf. Halliwell, 2012, p. 207-33).

When a text composed of self-referential statements gives rise to the image of a wreck at the precise spot where it should offer the picture of a lifetime's accomplishment, it raises the question: what can a castaway expect? And, more specifically, what confers on the castaway image visibility in the text? What brings it to light? And with what does it stand in contrast? What do we behold in ourselves as we behold Pozzi's wreck?

In her attempt to transform a narcissistic level of affection, resulting from her generalized inadequacy, Pozzi constructs the idea of "love for the world" in which the gift of creativity and the gift of love merge and become indissociable. Pozzi treads a strict path of wisdom, which she develops in her diary texts, in her poetry and in her unfinished treatise. From a Neo-Thomist perspective, based on the metaphysical teachings of Plato and Aristotle, and on the modern philosophies of Leibniz and Pascal, she composed a notion of love, which she also desired, divested of social bonds, and representing the capacity of restoring lost order to human beings and to the universe. In her search for the transcendental conditions of sentiment, Pozzi came to the understanding that love is neither illusory, nor fully real; love does not hold beauty as its object, but engenders itself as beauty; it neither announces the experience of healing, nor of liberation from fear, and even less does it promise happiness.

Love for the world is at the same time not bounded by individual existence; it is the immortal energy inhabiting mortal human bodies, and for this reason immortality, rather than beauty, must be the theme and object of love (cf. Pozzi, 1990).

Mortality – inexorable and imminent – becomes castaway's unique discovery when she beholds the reduction of all her potency and vital desire to a single possibility: death. This contradiction stands at the core of Pozzi's experience and of her modernity, as she portrays the irreconcilable abyss that separates an evanescent world from the driving force of desire for a permanent basis for love and for being loved. Here the realm of desire is an excitation that at once founds and annihilates the self. Conceived as a passive faculty which, paradoxically, calls for a creative capacity, Pozzi's love for the world is joined to the wreck-image, and appears as its backdrop. The wreck metaphor unravels her text, since it grants access, by contrast, to this figurative totality to come, the notion of love for the world as Pozzi formulated it. A castaway expects love because there is nothing else to be expected. The castaway ultimately becomes a metaphor for infinite, yet forever missing love submerging the individual. The shock of the innermost pain of personal failure in all spheres of life, coupled with a universal understanding of love, awakens recognition for each reader of Pozzi's text of the process of emptying and submersion with which all limited, finite and conditioned beings are faced.

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Betrayal, Coping in Marriage Crises: Issues in Mariama Ba's and Ifeoma Okoye's Texts

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Abstract- Marriages sometimes come under attack due to various internal and extraneous factors that may include betrayal. Betrayal identified as one of the most destabilizing factor, comes as abuse of trust. The consequences of betrayal in marriages leave such marriages on the verge of collapse, and more often to divorce, separation, or abandonment. Women are mostly found vulnerable to betrayals in marriage relationships, although culpability could be with either the females or males. The effects of betrayal are traumatic. It leaves the offended injured and seeking a coping strategy. African literary texts have portrayed incidents and narratives that present women as victims, found to cope and adapt to the situation in different ways. *So Long a Letter* by Mariama Ba and *Behind the Clouds* by Ifeoma Okoye relay instances of betrayal, different responses, and coping strategies by the female protagonists. This essay makes a literary analysis of the incidents of marriage crises in the two texts highlighting the bitter experiences and reactions of individual victims. Using coping as a tool under the framework of Cognitive Psychological Adaptation, the essay examines the psychological effect of betrayal on the victims. A coping strategy is explored as a conscious effort devised by individual victims to construct, interpret, and resolve emotional and mental stress as a result of betrayal.

Keywords: *adaptation, betrayal, coping, cognitive psychology, marriage crises.*

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Ngozi Dora Ulogu

Abstract Marriages sometimes come under attack due to various internal and extraneous factors that may include betrayal. Betrayal identified as one of the most destabilizing factor, comes as abuse of trust. The consequences of betrayal in marriages leave such marriages on the verge of collapse, and more often to divorce, separation, or abandonment. Women are mostly found vulnerable to betrayals in marriage relationships, although culpability could be with either the females or males. The effects of betrayal are traumatic. It leaves the offended injured and seeking a coping strategy. African literary texts have portrayed incidents and narratives that present women as victims, found to cope and adapt to the situation in different ways. *So Long a Letter* by Mariama Ba and *Behind the Clouds* by Ifeoma Okoye relay instances of betrayal, different responses, and coping strategies by the female protagonists. This essay makes a literary analysis of the incidents of marriage crises in the two texts highlighting the bitter experiences and reactions of individual victims. Using coping as a tool under the framework of Cognitive Psychological Adaptation, the essay examines the psychological effect of betrayal on the victims. A coping strategy is explored as a conscious effort devised by individual victims to construct, interpret, and resolve emotional and mental stress as a result of betrayal. The paper proffers a positive coping strategy for women in traumatic marriage situations as a buffer to mental disorientation in times of these crises.

Keywords: adaptation, betrayal, coping, cognitive psychology, marriage crises.

I. INTRODUCTION

African literary tradition has records of narratives and incidents of failed marriages arising from betrayals, which have become recurrent motifs in literary texts. These textual narratives usually present women as victims and men as perpetrators. The effect of the violation of love and trust on the women who have shown to love their spouses is always traumatic. Trauma is described as a "response to a deeply distressing or disturbing event that overwhelms an individual's ability to cope, causes feelings of helplessness, diminishes their sense of self and their ability to feel the full range of emotions and experiences" (Karen Onderko Online). Women's responses to the effects of spousal betrayals vary. Rachman, S. in "Betrayal: A Psychological Analysis" observes that "effects of betrayal include; shock, loss and grief, morbid pre-occupation (sic), damaged self-esteem, self-doubting, anger" (304). Incidents in the texts under study indicate extreme

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shock, grief, anger, and hurt manifest by the protagonists who feel betrayed by their husbands. Mariama Ba in *So Long a Letter* presents the sorrows of two friends, Ramatoulaye and Aissatou, who are cheated in marriage by the infidelity of their husbands. Likewise, Ifeoma Okoye in *Behind the Clouds* presents the trauma suffered by Ije Apia as her husband Dozie welcomes another woman into their home, thus breaching Ije's trust. These female protagonists, Ramatoulaye, Aissatou, and Ije, sacrificed a lot to build their marriages. They love their spouses and invest hugely in their marriages to sustain a harmonious family. Incidents indicate avoidable cases of betrayal by the men's acts of omission and commission that bring untold damages in the marriages. Deceit in marriage relationships have usually come heavy on the women with devastating effects leaving them stressed. Saul Mcleod in "Stress Management" quotes Sarafino, 2012, as saying that "stress arises when individuals perceive a discrepancy between the physical or psychological demands of a situation and the resources of his or her biological, psychological or social system" (Mcleod). Betrayal changes the tone of relationships in marriages. Hence, adopting strategies to cope with the attendant stress becomes very important.

Earlier literature on *So Long a Letter* and *Behind the Clouds* studied the works as feminist texts dwelling on patriarchy, childlessness, unfriendly cultural practices, and unpalatable experiences by the women. Scholars have also studied the structural, stylistic, and linguistic aspects of the texts. For example, Amal Mustapha, Al Balolo and Abdulmahoud Idrees in the essay, "Patriarchy Through the Eyes of Mariama Ba in *So Long a Letter*" advocated that women are given equal opportunities with their male counterparts, noting that "there is no doubting the fact that the increase in single parenting in Africa which has made women to combine the dual roles of fatherhood and motherhood require critical attention of both literary writers and critics" (334). The writers further allude to religion and culture as the oppressors of women and the supporters of patriarchy, stating that "women can never be free as long as some cultural and religious values are in place and those values not re-examined and reviewed considering women's plight. Religion has its ways of oppressing women, and so does culture" (338). Discussions on women issues have long gone beyond patriarchy and women's oppression. Julie Agbasiere in

"Mariama Ba's *Une si Longue Letter: The Classic and the Critique*" observes that "the current major themes that sustain the critical discourse in *So Long a Letter* are polygamy, divorce, and feminism" (70). While blaming marriage break up on nonreciprocation by the partners, Chioma Okpara in "Female Experience and Narrative Form in Mariama Ba's Novels" believes that "It will seem that harrowing female experiences are aggravated (sic) by lack of reciprocation exhibited by their spouses represented by the husbands of the two protagonists of Ba's novels" (Agbasiere 34). It seems a common knowledge that men take for granted the love and trust reposed on them by their wives and so made their marriages porous and vulnerable through acts of omission or commission.

Scholars have also taken an ardent look at the feminist issues of childlessness, infertility, societal discrimination of women, in contrast, some have studied the structure, style, and language use in Ifeoma Okoye's *Behind the Clouds*. For example, Ifeyinwa Ogbazi in "A Structural Reading of Ifeoma Okoye's *Behind the Clouds*" writes that the text's "narrative is premised on a feminist framework and therefore marked by gender perspectives which are mediated by African culture" (Ogbazi Online). Writing on the style and language use, in "Linguo-Literary Reflections of Feminism in the Works of Ifeoma Okoye", Uzoamaka Madu Amuche embarked on a feminist stylist study on the use of language and style in bringing out feminist tendencies in the text "revealing the theme of non-confrontational and non-radical feminism through a stylistic and textual analysis of her works, especially with an emphasis on foregrounding, diction, authorial voice, sentence patterns, paragraph structure, punctuation and cohesion" (Online). Still writing on the feminist issues, using a sociological framework, the essay "Gender Ideology and Social Crises in Ifeoma Okoye's *Behind the Clouds* and *Men without Ears* exposes social ills in the society and seeks to correct the social-economic and political imbalance... The issue of childlessness in matrimonial homes has also captured the attention of female writers" (IProject Online). Moving up further to highlight women's positive identity, Augustine Uka Nwyanwu in the essay "The Quest for Gender Identity Self-consciousness and Recognition in Ifeoma Okoye's *Behind the Clouds*" captures the writer's sentiment in appraising the level of female assessment of their identity and self-consciousness in a male-dominated culture asserts that "the essay is a narrative that is characterized by diverse and multiple consciousnesses that redefine the African woman's identity as she acquires a new voice that rejects the totalizing traditional stereotypes that defined her womanhood within an androcentric African socio-cultural reality" (Nwyanwu 23). Gender issues highlight women experiences in the cultural milieu.

Despite these critical attentions on the texts, there are gaps yet explore, hence the present literary study of the incidents of betrayal. Specifically, the essay examines the coping and adaptation strategies by the women subjected to marriage disintegration aside, relying on the expected feminist ideal. This study, therefore, makes a cognitive psychological analysis of coping and adaptation mechanisms adopted by the protagonists. It explores the individual victim's focused approach to settling the traumatic experiences of betrayal. The essay highlights the possibility of women to traverse the expectations of feminist ideals and create a set of individual cognitive constructs in solving traumatic marriage problems.

II. CONCEPTUAL ISSUES

Coping is a concept domiciled in the domain of Cognitive Adaptation Psychology functioning as a therapy to a problematic situation such as betrayal. Courtney E. Ackerman defines coping as "cognitive and behavioral strategies that people use to deal with stressful situations or difficult demands, whether they are internal or external" (Online). Coping follows a troubled or stressful situation encountered by individuals. It also means "to invest one's conscious effort to solving personal and interpersonal problems, to try to master, minimize, or tolerate stress and conflict" (Wikipedia). Coping becomes a purposive, conscious decision to getting around a traumatic situation. It, therefore, serves as an adaptive mechanism in scaling through traumatic and stressful experiences. In "Stress Management", Mcleod observes that "there are many ways of coping with stress. Their effectiveness depends on the type of stressor, the particular individuals, and the circumstances" (Online). Hence, coping propels an individual victim to readjust from the destabilized mental situation in its way. Describing this strategy from a Personal Construct Theory, George Kelly observes that:

Each person creates a set of cognitive constructs about the environment. By that, he meant that we interpret and organize the events and social relationships of our lives in a system or pattern. On the basis (sic) of this pattern, we make predictions about ourselves and about other people and events, and we use these predictions to formulate our responses and guide our actions. (Duane .P. Schultz and Sydney Ellen Schultz 356).

Individuals' ability to understand themselves and interpret the traumatic incidents and situations is part of a coping strategy. Gordon Allport in "The Trait Approach: The Genetics of Personality" "identified coping behavior, which is oriented towards a specific purpose and is consciously planned (sic) and carried out. Coping behavior is determined by needs inspired by the situation and ordinarily is directed toward

bringing about some change in our environment" (Duane. P. Schultz and Sydney Ellen Schultz 267). Different coping mechanism evolves consciously according to existing threats. Coping becomes the survival strategies employed in re-instating the order of things in a victim's life, "this involves changing one's perspective or reframing the situation to view it as an opportunity instead of a problem. Positive coping generally requires a level of maturity and an ability to accept one's faults without resorting to self-blame" (Courtney Ackerman Online). This mechanism becomes relevant in examining the strategies employed by the protagonists in textual analysis.

Cognitive psychology defines "the scientific study of mental activities in terms of information processing such as reasoning, concept formation, attention, recognition, imagination and problem solving" (D.O. Adebayo 129). Psychological cognition becomes imperative in the area of mental processing and problem-solving, whereby Cognition simply describes "act or process of knowing". The cognition approach focuses on the ways people come to know their environment and themselves, how they perceive, evaluate, learn, think, make decisions, and solve problems" (Duane .P. Schultz and Sydney Ellen Schultz 353). The theory of Cognitive Adaptation Psychology approach to human behavior posits that "humans cope with threats in their lives by creating a set of positive illusions, which serve to protect their psychological health. These positively slanted cognitions are not considered delusional or inaccurate but rather represent a sign of mental health as they create space for hope, personal growth, and flexibility" (Zeigler, Shackelford, and Czajkowska 71). The cognitive adaptation approach helps to understand and moderate an individual's thinking pattern, especially in times of psychological distress. Shelly Taylor S.E. explains that "cognitive adaptation to threatening events centers on a search for meaning in the experience, an attempt to regain mastery over the event in particular and life more generally and an effort to restore self-esteem through self-enhancing evaluations" (Shelly Taylor 1161). In further examination of the concept of cognitive psychology, Cherry Kendra says, "cognitive psychology involves the study of internal mental processes-all of the things that go on inside your brain including perception, thinking, memory, attention, language, problem-solving, and learning" (Online). Individual effort and knowledge is a thriving factor in coping against stress.

Whereas the issue at hand involves resilience by the victim to overcome the enormous stress and trauma, Kendra believes that with "adaptation, we can adopt new behaviors that allow us to cope with change" (Online). In effect, adopting new behaviors in the face of distress involves an individual's ability to withstand adversity and bounce back from difficult situations. Kendra, therefore, defines adaptation as "the ability to

adjust to new information and experiences. He adds: through adaptation, we can adopt new behaviors that allow us to cope with change" (Online). Adaptation involves personal effort and resilience. Resilience is, therefore "assigned to factors that protect one from the negative sequel that accompany major stresses and promote successful adaptation to adversity" (Vicks. S. Helgeson, Kerry A. Reynolds, and Oscar Escobar M.D Online). Adaptation and resilience help victims to activate their constructs to maintain balance in the face of trauma.

Here, betrayal identifies a painful stressor in marriages that demands an active conscious coping strategy. According to Rachman in "Betrayal: A Psychological Analysis," "Betrayal is the sense of being harmed by the intentional actions or omissions of a trusted person. The most common forms of betrayal are harmful disclosures of confidential information, disloyalty, infidelity, dishonesty. They can be traumatic and cause considerable distress" (Rachman 304). The issue of intentionality indicates a common factor of betrayal, suggesting a deliberate action from one partner against the other. This idea supports the assertion that "Betrayal is a sense of being harmed by the intentional actions, or omission, of a person, who was assumed to be trusted and loyal" (Heba Essawy). However, these assertions do not foreclose the fact that betrayal can also occur by omission or unpremeditated action in relationships, as can be seen in textual analysis, especially in the relationship between Dozie and Virginia in Ifeoma Okoye's *Behind the Clouds*. Issues and incidents in the textual narratives thus highlight betrayal as a causative factor in marital crises with concomitant disorientation of the mental and psychological well being of the female protagonists who are victims. Hence, the women need to come out of these naturally similar problematic situations differently by their various approaches geared toward finding mental or psychological stability.

III. BETRAYAL IN SELECTED TEXTS

So Long a Letter (1989) by Mariama Ba, and *Behind the Clouds* (1982) by Ifeoma Okoye record incidents of marital distrust and consequent break ups. The hurt associated with the betrayal of love and trust as are the cases under study are enormous and daunting. In these texts, *So Long a Letter* and *Behind the Clouds*, the writers relay the hurt and grief of the female characters who let out their disappointments through interaction with their friends. In *So Long a Letter*, Ramatoulaye recounts her predicament in a letter to her bosom friend Aissatou, who incidentally suffered a similar fate in her marriage with Mawdo Ba. "Each ends in disaster mainly because the man takes a second wife: Binetou in the case of Modou, Nabou in the case of Mawdo" (Oladele Taiwo 18). The depth of hurt the two women go through is very manifest in their

correspondence. In her chronicle of the incidents to Aissatou, Ramatoulaye grieved her heart out over the crash of her twenty-five-year marriage to Modou Fall, who suddenly takes her daughter's friend, Binetou, as a second wife. She tells her, "With consternation (sic), I measure the extent of Modou's betrayal. His abandonment of his first family (myself and my children) was the outcome of the choice of a new life. He rejected us. He mapped out his future without taking our existence into account" (*So Long a Letter* 9). Ramatoulaye recounts the reception of the unexpected news of Modou's second marriage, "And the Imam, who had finally got hold of a leading thread, held tightly on to it. He went on quickly as if the words were glowing embers in his mouth: "Yes, Modou Fall, but happily, he is alive for you, for all of us, thanks to God. All he has done is to marry a second wife today. We have just come from the mosque in Grand Dakar where the marriage took place" (*So Long a Letter* 37). The marriage was contracted secretly behind Modou's immediate family, invariably revealing the insensitivity of religion and tradition against women. This development has its attendant psychological impact on the psyche of the members of the immediate family.

Ifeoma Okoye in *Behind the Clouds* presents Ije Apia, who, through her interaction with her friend, Ugo Ushie, relays the depth of bitterness and betrayal by Dozie, her assumed trusted husband. The narrative indicates sudden disclosure of the presence of a strange woman, Virginia in Dozie's life. This revelation comes to Ije as a rude shock as Virginia rudely informs her, "I am Mrs. Apia too. I'm carrying Mr. Apia's baby, and I've come to take my rightful place in his house" (*Behind the Clouds* 75). Ije felt shattered by this revelation. The shocking trend portends that news of betrayal comes not from the men themselves but other sources. The revelation becomes the high point of betrayal of trust, especially, in an assumed harmonious marriage relationship. It is remarkable that at no point in the narrative has there been any indication or suggestion of quarrels between the couples. Chioma Opara in "Female Experience and Narrative Form in Mariama Ba's Novels" observes that in all these situations, there is no reason or explanation for the men to adduce to their action, except ingratitude, saying, therefore, "it would seem that the crux of the marital crises lies in the fact that men never pay the debt they owe their ever-doting wives but hanker after less privileged women who on their part drain their resources" (Agbasiere 34). However, as rightly alluded to, Opara states that the narratives in texts point to the fact that "all women have almost the same fate which religion and unjust legislation have sealed..." (37). Some of these situations come off due to religious and cultural acceptance. Modou Fall succumbs to the practice of Islam, while Dozie's act of commission or

omission gets exonerated due to the cultural acceptance of a second wife.

The men's indiscretion is contrary to the wives' show of undeniable love and commitment to their husbands. Ramatoulaye was reminiscing about her love for her husband, "We experienced the tiffs and reconciliations of marital life... I loved Moudou. I compromised with his people. I tolerated his sisters, who too often would desert their own homes to encumber my own" (*So Long a Letter* 19). These inconveniences she accommodates from Modou's relatives tell of her sacrifices and show of love. Ije, on her part, sacrificed a lot for Dozie right before their marriage as she recounts, "I had to keep two jobs to help him pay his university fees. That was in London. My jobs were different ones..." (*Behind the Clouds* 7). Ije has continued to be Dozie's backbone and strong support in his business. It is therefore unarguable why the enormity of the shock of the betrayal for the victims. Thus, when Virginia comes with the shattering news, "Ije was stunned. The room seemed to be spinning round (sic), or was it her head? She wanted to scream, to call the visitor an impostor, a liar. But she braced herself and said as calmly as she could, "There must be a mistake. Maybe you mean another Mr. Apia. She felt the tears welling to her eyes, but she didn't want to weep in front of the sneering woman. She blinked hard to stop the tears" (*Behind the Clouds* 75). Ramatoulaye expressed similar agitation when the sudden news of her husband's marriage reached her: "I forced myself to check my inner agitation. Above all, I must not give my visitors the pleasure of relating my distress" (*So Long a Letter* 38). This inner agitation and great distress mark the reception by the women of the unpalatable news of betrayal. But they showed brevity in their initial reaction and assimilation of the shocking news. This initial inner power exhibited by these women, is referred to in feminist terms as female masculinity. Mustapha describes it as "women who also have malerish (sic) qualities." In *So Long a Letter*, Ba spotlights a typical example of female masculinity in the character of Ramatoulaye. Likewise, Ije's initial absorption of the shock of Virginia's intrusion manifests a feminine quality.

IV. COPING STRATEGY

As coping behavior orientates towards a specific purpose, the women in letting out their frustrations lean on their confidants to whom they tell their stories. Ramatoulaye writes her friend Aissatou and "reveals the innermost feelings and experiences of both herself and her friend's in this lengthy letter" (Opara in Agbasiere 28). Ramatoulaye captures in the letter the friendship between her and Aissatou, who has divorced her husband on account of betrayal. She writes, "We walked the same paths from adolescence to maturity, where the past begets the present. My friend, my friend,

my friend, I call on you three times. Yesterday you were divorced. Today I am (abandoned)..." (*So Long a Letter* 1). The two women have come a long way of friendship and seem to have shared a similar fate of abandonment and betrayal in their marriages. Oladele gives an insight into the predicament of the women saying, "Ramatoulaye and Aissatou consider themselves unable to accept the indignity of living with a second wife. At the height of her crises, Aissatou writes Mawdo to terminate the relationship between them. Ramatoulaye, on the other hand, decides to remain with Modou for as long as possible" (Taiwo 18). However, Ramatoulaye finds succor in reliving her experience with Aissatou, her friend. Ije, at the point of confusion, hurries to her friend Ugo Ushie's flat to relay her plight to her as "It took her no longer than five minutes to get there, but in that little time a multitude of emotions churned up her mind...Ije poured out, more in tears than in words, what had happened in her house a few minutes before" (*Behind the Clouds* 75). Ije could at the instance, share her shock with her friend and confidant, Ugo Ushie.

While confiding in friends provides initial palliative on the victims' temporary insanity, the victims before long allude to their convictions by interpreting and organizing their experiences as coping strategies. Moreso, the individual is attuned "to alter or discard constructs periodically as situations change" (Kelly 360). The victim knows where it hurts more and is poised to make a choice. Agbasiere posits that "when a marriage breaks down, the woman is left (sic) with two choices; divorce or compromise. In *So Long a Letter*, Aissatou divorces Mawdo Ba and moves off with her four sons first to France where she improves on her educational standing and thereafter (sic) to New York where she takes up the job of an interpreter in the Senegalese Embassy" (75). Aissatou takes the option of divorce, and ordinarily expects her friend Ramatoulaye to toe the same line. Feminist critics hailed Aissatou's action as courageous. Agbasiere further records that "critics such as Chukwuma, Acholonu, and Adebayo hail her as a true feminist,... a woman of her action who is ruled by her head, who knows what she wants and goes for it" (75). Agbasiere views the incidents from the feminist point and hails Aissatou as the superwoman. In contrast, Ramatoulaye chooses to stay back in her marriage despite her abandonment. She makes this clear in her letter to Aissatou:

You may tell me: the path of life is not smooth; one is bruised by its sharp edges. I also know that marriage is never smooth. It reflects differences in character and capacity for feeling. In one couple the man may be the victim of a fickle woman or of a woman shut up in her own preoccupations who rejects all dialogue and quashes all moves towards tenderness" (*So Long a Letter* 55).

In her conviction, she states "Yes, I was well aware of where the right solution lay, the dignified solution. And, to my family's great surprise, unanimously disapproved of by my children, who were under Daba's influence, I chose to remain" (*So Long a Letter* 45). The decision to remain with Modou is personal to Ramatoulaye. She consciously chooses to re-order her psyche from the reaction of walking away from an embattled marriage. Hence, "it is a great tribute to Ramatoulaye's sterling qualities that she can cope with the problems posed by the upbringing of her children in a society in a state of transition, where borrowed and inherited ideas battle for supremacy" (Taiwo 18). Ramatoulaye understands her thought process as she braces herself, saying, "a nervous breakdown walks around the corner for anyone who lets himself wallow in bitterness, little by little, it takes over your whole being" (*So Long a Letter* 41). It is to counter the nervous breakdown that psychological adaption becomes so imperative at salvaging the victim of betrayal, a marked difference between the decisions taken and what is supported by feminism. Aissatou, Ramatoulaye's friend, goes the way of the feminist as she divorces Mawdo Ba and, in her parting letter, concludes "... I am stripping myself of your love, your name. Clothed in my dignity, the only worthy (sic) garment, I go my way" (*So Long a Letter* 32). This option of divorce leaves her still feeling the pains of abandonment.

Ifeoma Okoye records that as Ije contemplates to quit her marriage with Dozie and be on her own, she has another choice, Ugo Ushie's advice not to leave her marriage for another woman. But "She got out of bed and began to pack her things. She must leave the house at once despite Ugo Ushie's advice against such an action" (*Behind the Clouds* 78). Her contemplation confirms the assertion that "it is revealing of African women's recognition that marriage is one option among many" (Augustine 27). As Ije leaves her house running away from the trauma, she does not find peace in her. She tells her friend, "I'm thinking of taking a job. I can't stand the atmosphere of this house anymore. If I get a job, I'll feel better. At least I'll be away from the house for some hours. I'll meet people, and I'll have some hours of peace. I must look elsewhere for solace" (*Behind the Clouds* 96). Here Ije seeks the solution for her problem outside herself. Though her leaving her marriage is a temporary action that does not give her the required peace, she eventually regains her inner stability when she finally decides to reunite with Dozie.

This determination to stay on in the face of daunting challenges becomes an efficient coping option that focuses on the thinking processes and human behavior. The process anchors on "deliberate changes in response to the environment" (Somer, Keinan, and Carmil). Ramatoulaye and Ije, therefore, apply a

deliberate approach to solving their psychological problem. Although the decisions to stay find favor with some people, it does not go down well with the feminists who think that Ramatoulaye acted out of cowardice as Agbasiere records, saying that "Ramatoulaye does not possess the "gut and courage to assert herself in a society that subjugates her" (75). Here, the issue uppermost in her thought and that of her counterpart, Ije, is about surviving and healing the emotional torture of betrayal. Ramatoulaye chooses what she considers a personal and dignified part that enables her to achieve mental balance as she records her life's experiences. Her action and coping strategy prove that "women who chose to compromise can obtain virtually the same redress as the one who divorces spontaneously" (75). Divorce seems not to offer a settled psychological balance, as it leaves the victim ever reliving the painful state of her condition. The bitterness and hurt remain long after. The effect of separation is exemplified in Ije's endless nervous disorder as long as she stays away from Dozie. She reminds her friend Ugo Ushie of the proverb that "a wound may heal, but the scar remains... and this scar always serves as a reminder to you that you won't allow yourself to be wounded again" (*Behind the Clouds* 117). Thus, the effect of divorce resurrects intermittently and remains a constant reminder of the betrayal. Therefore, divorce or walking out of marriage does not give a soothing effect. Ije regains her composure the moment she accepts Dozie back such that "her cry was a cry without pain" (119). The calming effect of cognitive coping wipes away every tension and heals the soul. Such is the healing effect of deciding to bury the hatchet by a personal decision to cope with the challenges. In adopting the coping strategy, Oladele adduces that:

Ramatoulaye is an embodiment of all that is noble and dignified in a woman. As an activist she is endowed with a lot of physical and mental energy which she puts to good use. That she remains so mentally alert and accomplishes so much in the unhappy situation in which she finds herself is no mean achievement. She is meant to be an attractive example of how brilliantly a woman can perform when the use of her talent and ability is not obstructed by restrictions and taboos. It is by such constructive achievement, rather than by empty sloganising, that women can prove their mettle and establish a place of honor for themselves in a male-dominated world. (19)

Ramatoulaye's and Ije's positive coping strategies prove to yield a total healing effect. They remain, models of women pushing for a paradigm shift from the stereotypical feminist ideal, to a constructive ideal which help to re-order their lives soon after betrayal.

V. CONCLUSION

Marriages are replete with crises. Women make efforts towards changing the pattern of response to any such crises, especially the issues of betrayal. Devising appropriate self-conscious effort such as coping, becomes a paradigm shift from divorce, which has been the usual response to marriage crises. The cognitive adaptation strategy becomes a positive strategy for the victim's psychological revival. Adapting to the challenge involves the understanding of the problem at hand and building up conscious alternatives in handling the matter. Adopting appropriate coping behavior is, therefore "determined by needs inspired by the situation and ordinarily is directed toward bringing about some change in our environment" (Allport 267). What is of paramount concern here in this paper is the conscious coping effort to solving traumatic and psychological challenges.

The presentations of Ramatoulaye and Ije in the texts narratives who choose to remain in their marriages in the face of betrayal by their husbands are commendable as against the idea of divorce as would have ordinarily been the case. However, despite the feminist applause of women who have taken the option to bow out of marriage, it becomes evident that the problem of psychic trauma persists with divorce. Thus, relegating issues of managing marital crises such as betrayal to the domain of psychological coping, not only, heals but fortifies the individual as it creates mental harmony. This strategy becomes "a more radical example of women's liberation and independent action" (Oladele 12). Cognitive adaptation psychological strategy by its merits provides a different new orientation required to sustain women's effort to mental wellbeing as individuals. This paper, therefore, favors a coping approach to replace the constant expectation of the feminist struggles. It behooves on women to construct their personality to believe in their ability to deal with daunting marriage situations, including betrayal.

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A Conceptual Introduction of Crime: Systematic Observations

By Shah Mohammad Omer Faruqe Jubaer

Abstract- This article is about to identify the basic principles of crime. These principles are the instruments for understanding the crime and so can use when someone faced unfamiliar or new offences. Crime means a criminal offense or sin. There is no simple or universal definition of crime under any legal system or jurisprudence.

The concept of crime in terms of researchers has different foundations and various forms. In other words, the views of legal scientist are not always same, it may even be considered as good practice. Crime is subject to social construction under severe criminal (procedural and substantive) national and international law to apply it. Title and subject matter of this article is incarcerated to the concept of crime to observe its efficacy and effectiveness perfectly.

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I. INTRODUCTION

The test of the efficiency of any society and any form of government is its capacity to deal with crime. Its power itself to survive and to contribute to the preservation for the humanity of the social principle for, notwithstanding Aristotle and those who have been repeating him for thousands of years, man is not a social animal but merely but a gregarious one and the perfect social man is still in the making.

The fundamental fact to resolve this concerning issue that crime is the point of conflict between individual and society. Here, the rights were superior to those of the individual. The struggle for the law is a struggle between the will of crime doer and the will of the state. A conclusive analysis finds itself epitomized in the effort to enforce the Law. Generally, the criminal law should seek to punish only conduct which causes harm to others. I have seen a lot of law students who does not even have a clear concept about crime. So the core purpose of this article is to clarify it. In reality, criminal law used to be seen as a straightforward subject in a traditional form; it can be extremely complex and is often controversial. Aim is to ensure a systematic observation to assemble a basic knowledge of crime.

II. CONCEPT OF CRIME

The Oxford Dictionary of Sociology defines crime as 'an offense which goes beyond the personal and into the public sphere, breaking prohibitory rules or laws, to which legitimate punishments or sanctions are attached, and which requires the intervention of a public

authority.² According to social commentators, people are simultaneously attracted to and repulsed by crime especially gruesome crimes involving extreme personal violence.³

In psychology, there are widespread approaches to defining crime but these are the most widely accepted, we will consider those here.

a) *The Consensus View:* Crime is a criminal conduct. So without action, there can be no crime. The act must be legally forbidden. It is not enough to just be anti-social behaviour.⁴ Crime is a circumstantial identification of illegal category. Such as,

- The criminal behaviors are detrimental to the majority of society.
- These behaviors must be recognized by statutory laws.
- These statutory laws must protect the detrimental issues of the majority of the society.

b) *The Conflict View:* The Conflict View is antithetical of the Consensus View. The exponents disagreed with the concept of society to collect an interest of majority people because it is not an incorporated structure.

The conflict perspective of crime was based on the conflict theory introduced by Karl Marx. The perspective divides society into the capitalist and the worker classes.⁵ This view recognizes that the creation of laws is unequal and may not have consensus⁶.

c) *The Interactionist View:* The Interactionist is a moderate version of the Consensus and Conflict View. It specifies a perception about society called symbolic interactinism.

The basis of Edwin Sutherland's theory of differential association states that deviant behavior is not involving personality or biological influence. But rather it is caused by association with others who behave defiantly. The principal of criminal liability is core tool for understanding the Criminal Laws. It can be used when laws are faced by an unfamiliar offense.

Most people would imagine the criminal law to be about murders, assaults, and thefts, but its scope is much wider than this. In line with that the Law plays a distinctive role in society, including the following functions:

- To deter people from doing acts that harm others or society.

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- To set a condition in performance of an act and the acts shall impose punishment.
- To provide some guidance on the kinds of behavior, which are seen as acceptable?

According to the modern view of criminal law, we can specify criminal conduct as a crime. The first and more important is that the defendant has done an act which has caused a prohibited kind of harm. The second is that the defendant is culpable (worthy of censure) for having caused that harm. Crime is identical to a criminal conduct, and everybody of a society wants to know about why this is so.

From the very commence point of view of natural law, we can clarify 'crime' as a commission or omission. Which are the general expectations or requirements of natural, in a naturalistic sense? The naturalistic evolutionary notions is a growing confidence in human rationality and the perfectibility of human affairs, led to the more inclusive and complete expression of this belief. Criminal conduct and crime are not equal in the directive sense of law.

The positivist view of criminal conduct is an approach to understanding the criminal behavior of the individual through:

- The ethical and humane application of systematic empirical methods of investigation, and
- The construction of rational explanatory system.⁶

Criminal conduct may engage an intention and preparation of a crime despite that an intention, preparation and criminal performance or result are the elements of a crime. The conflicts appear from the criminal conduct, when someone violates the legal rule of conduct orders. The incompatibility of the rule of conduct reacts otherwise than as prescribed form of rule of conduct. Further, it shall impose legislative expression to provide a legal direction to prevent crimes. Consistently, the infringement of a criminal statute becomes a crime under national law. Though, criminal legislative sanctions for individual offender and leniency policies have emerged as significant features of the enforcement discourse globally.

III. CONCLUSIONS

The concept and evaluation of a crime is exaggerated by the particular society in which we live. Therefore, we can say that it is a social construction. There is no specific definition of crime under any legal system, but receives diverse conception according to its severity. The discipline classified as infractions, misdemeanours, and felonies. Most of the related codifications are fundamental principle of Criminalistic policy. The modern legislatures or codifiers are adopting severe plans for establishing regulations to improve they're victimized and criminalized aspects.

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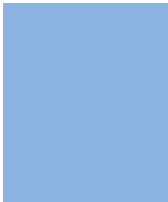
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- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- 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.

THE ADMINISTRATION RULES

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Segment draft and final research paper: You have to strictly follow the template of a research paper, failing which your paper may get rejected. You are expected to write each part of the paper wholly on your own. The peer reviewers need to identify your own perspective of the concepts in your own terms. Please do not extract straight from any other source, and do not rephrase someone else's analysis. Do not allow anyone else to proofread your manuscript.

Written material: You may discuss this with your guides and key sources. Do not copy anyone else's paper, even if this is only imitation, otherwise it will be rejected on the grounds of plagiarism, which is illegal. Various methods to avoid plagiarism are strictly applied by us to every paper, and, if found guilty, you may be blacklisted, which could affect your career adversely. To guard yourself and others from possible illegal use, please do not permit anyone to use or even read your paper and file.



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

Please note that following table is only a Grading of "Paper Compilation" and not on "Performed/Stated Research" whose grading solely depends on Individual Assigned Peer Reviewer and Editorial Board Member. These can be available only on request and after decision of Paper. This report will be the property of Global Journals

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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