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Neither Peace nor Love or Dream

Highlights

Tension between Illusion & Reality

Mythography and Paradoxography

Discovering Thoughts, Inventing Future

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Allen Ginsberg's Poetry: A Form of Protest, Revolt, and Rebellion

By Md. Saber-E-Montaha
Northern University Bangladesh

Abstract- Allen Ginsberg, one of the most rebellious poets in the history of American literature, throughout his life as a poet had taken poetry as a form of protest against different issues. These issues range from conventional societal norms, their justification instead of being suppressive and detrimental to the development of one's true self, to the hypocritical and arbitrary role of the contemporary American government. This paper aims to show how Ginsberg's poetry unmasks the true nature of all the oppressive operations of society and authority. Through the historical background and analysis of three of his poems, this paper also aims at showing the ways Ginsberg used poetry as a form of protest and rebellion against those operations that emphasize the arbitrary interest of the capitalistic society over individual selves, even at the cost of destroying them completely.

Keywords: allen ginsberg, protest poetry, capitalistic oppression, exploitation, beat generation, individuality.

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Allen Ginsberg's Poetry: A Form of Protest, Revolt, and Rebellion

Md. Saber -E- Montaha

Abstract- Allen Ginsberg, one of the most rebellious poets in the history of American literature, throughout his life as a poet had taken poetry as a form of protest against different issues. These issues range from conventional societal norms, their justification instead of being suppressive and detrimental to the development of one's true self, to the hypocritical and arbitrary role of the contemporary American government. This paper aims to show how Ginsberg's poetry unmasks the true nature of all the oppressive operations of society and authority. Through the historical background and analysis of three of his poems, this paper also aims at showing the ways Ginsberg used poetry as a form of protest and rebellion against those operations that emphasize the arbitrary interest of the capitalistic society over individual selves, even at the cost of destroying them completely.

Keywords: allen ginsberg, protest poetry, capitalistic oppression, exploitation, beat generation, individuality.

I. Introduction

As a conscious artist of his own time, Allen Ginsberg was always inclined to ponder over all the forms of oppression inflicted by the authority or the government. His involvement with communism and Beat Generation had rendered him with a natural inclination to raise a voice against all the forces that in any possible ways tried to curb the development of one 's self or tried to repress anyone. This Beat Generation consisted of a group of writers and cultural activists influencing American culture and politics after the World War II whose central elements are the rejection of conventional narrative values, rejection of materialism, sexual liberation, and exploration and explicit portrayals of the human condition (Charters xv),. Ginsberg used his poetic ability to revolt against the abuse of authority in any form. He had always been in favor of the free expression of thoughts in creative arts, and he never restrained him from doing so in his poetry whenever he deemed it necessary (Raskin xi/Preface). For this reason, many of his poems in one way or another are medium of protest, rebellion, and revolt where the supposed targets are the contemporary government, society or any injustice occurring anywhere in the world. The American government and society, in general, have mostly been revolted against in his poetry. In doing so, he never felt intimidated although such revolutionary zeal in his poetry cost him getting recognitions in the form of prestigious prizes for literature instead of the literary value of his works. Jonah Raskin in his book *American Scream* (2004) shows how Ginsberg, instead of CIA's engagement in covert operations for preventing radical writers, continued to write against the American government's anti-communist activities through the 1950s (xiv/Preface). During this time he wrote his famous poem "Howl" (1956) that had faced trial for using obscene languages for attacking the government with the accusation of destroying the best minds of his generation by forcing them to conform to the rules and destructive forces of the capitalistic society hungry for wars (Raskin 216). In his "A Supermarket in California" (1956) also, Ginsberg shows the operation of the capitalistic society of America turning the normal people into consumers merely "shopping for images" (Ginsberg 59). Placing humanity on the top of any interests, Ginsberg was among the few writers who came forward to show the world the pangs and sufferings of the refugees of war-torn Bangladesh in its liberation war in 1971 in his "September on Jessore Road" (1971). The poem, at the same time, satirizes the silence of the American government in this regard as well as the function of so-called humanitarian organizations that are supposed to help the victims in any disaster.

II. Literature Review

Though Allen Ginsberg is one of the most remarkable poets of America, there are not too many research works on him perhaps because of the uncommon subject matters of most of his poems. Among the small number of writings on Ginsberg, the book *American Scream* (2004) by Jonah Raskin Critically analyzes his poem "Howl" along with discussing the circumstances of the development of Ginsberg as a poet through the presentation of the influential events of his entire life. Louis Simpson's book entitled *Studies of Dylan Thomas, Allen Ginsberg, Sylvia Plath & Robert Lowell* (1979) analyzes some of his poems along with those of some other influential American poets. Md. Mohiul Islam is his article "September on Jessore Road: A Museum of Sufferings" presents the sufferings of the Bangladeshi refugees during the Liberation war of Bangladesh in 1971 as portrayed in Ginsberg's poem, "A September on Jessore Road." The article, to some extent, also discusses America's role in the war as exposed in the poem. It seems that there is not any significant work with a holistic approach to the rebellious demeanor of Allen Ginsberg's poetry yet.

Author: Lecturer, Department of English, Northern University Bangladesh, Dhaka, Bangladesh. e-mail: sithun2004@gmail.com

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III. "Howl": A Rough Shout Against Capitalistic Oppression on Individual Selves

"Howl" (1956) is Ginsberg's most-read poem which appeared as a biting satire towards the contemporary American government for its destructive attitude at the beginning of the Cold War just after World War II. As the American government was then so concerned about preventing any foreign ideologies from infiltrating into American capitalist society, they started persecuting any practice or literary work that seemed to go against their interest. There was a great division between those who wanted to protect the American values in any way possible and those who were of the notion that truth was being compromised gradually turning America into a totalitarian police state (Skalleberg 2). "Howl" (1956) appeared in such a turbulent situation, and this is why the poem has a connection to the politics of that time. Among all the other literary works produced as a way to attack capitalism and conformity of America, "Howl" (1956) stands out for its fierce roughness. It is indeed a wild, spontaneous shout without considering or fearing any authority.

Ginsberg's involvement with the Beat Generation has much to do with the content of "Howl." The poem starts with the declaration, "I saw the best minds of my generation destroyed by madness, starving hysterical naked" (Ginsberg 49). From this very first line to the end of Part–I, the poem talks about various psychedelic activities of these best minds. Among the three parts of the poem, Part–I only presents the seemingly unnatural acts of these people. If analyzed carefully, it becomes quite apparent that their activities bear close resemblance with that of the followers of Beat Generation who are characterized by their preference for individual freedom. This Beat Generation assumedly represents that group of people who celebrated freedom of self rather than conforming to the selfish motives of the contemporary capitalistic society. A large portion of Part-I of the poem refers to a single subject "who" which seems to point towards the people who had a different vision of life other than those established by the mainstream society. As the activities of this "who" occupy a big portion of the first part, it is apparent that Ginsberg wants to show this group of people's struggle to adapt to the routines of the society that they find to be suffocative. Ginsberg tries to present their inner world, their vision by often comparing them to spiritual entities and by analyzing the established norms to show that anyone can have their beliefs, their interpretation of life and their way of looking into everything. Calling them "angelheaded hipsters" (Ginsberg 49), he seems to opine that any belief, though subversive to the established ones, have their equal right to be respected.

Such instances are plenty in the first part, and through them, Ginsberg certainly tries to prove that alternative values apart from those approved by the society are justified as well. Ginsberg shows how individual interests are suppressed by the society that is concerned only with the reproduction of capital by forcing everyone to conform to the same beliefs and thereby turning them into blind worshippers of authority easy to control and manipulate along with celebrating freedom of self. The oppression of the capitalistic society on individual selves has been suggested through the instances of the "who" being "expelled from the academics for crazy and publishing obscene odes on the windows of the skull" (Ginsberg 49) and their being forced to be in "policecars for committing no crime but their own wild cooking pederasty and intoxication…" (Ginsberg 51). The use of such negative words as 'obscene odes,' 'pederasty' and 'intoxication' is suggestive of how society regards the subversive potentials to be a threat to its oppressive authority. All the other crazy activities of these people have a similar indication. The protest against the capitalist interest of the society becomes quite evident when Ginsberg presents these people to burn "cigarette holes in their arms protesting the narcotic tobacco haze of Capitalism" (Ginsberg 50).

The oppressive operation of capitalism and its selfish tendency for exploitation becomes more evident in the second part of the poem. In Ginsberg's words:

> What sphinx of cement and aluminum bashed open their skulls and ate up
>
> their brains and imagination?
>
> Moloch! Solitude! Filth! Ugliness Ashcans and unobtainable dollars!
>
> Children screaming under the stairways! Boys sobbing in the armies!
>
> Old men weeping in the parks!
>
> Moloch! Moloch! Nightmare of Moloch! Moloch the loveless! Mental
>
> Moloch! Moloch the heavy judger of men! (Ginsberg 54)

Moloch, the biblical name of a Canaanite god associated with child sacrifice (Hughes 115) is a metaphor for a capitalistic society that sacrifices the interest of individual selves for its profit. This 'Moloch' dominates the middle part of the poem. Using this metaphor, Ginsberg shows the extent to which society can go in achieving its capitalistic interests. It puts more importance on conventional societal norms other than individual hopes and aspirations. 'Solitude', 'Filth', 'Ugliness', 'Ashcans', 'unobtainable dollars', 'Boys sobbing in armies', 'Children screaming under the stairways', 'Old man weeping in the parks', all these words and phrases reinforce the indifference of the society to the suffering of its members as the only thing

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it is capable of doing it to exploit them and judge them its prescribed parameters. At the end of Part- II, Ginsberg reaffirms how the American society has destroyed all the potential and dreams of his "Mad generation," the name he has given to those people who want to value their individuality over the accepted societal norms.

The final part of the poem is visibly autobiographical as it mentions Carl Solomon whom Ginsberg met at the New York State Psychiatric Institute in 1949 where both of them had been residing as patients because they were thought to be suffering from a mental disorder (Raskin 96). "Rockland" in this part represents the psychiatric institute as Ginsberg believes it to be barren and futile. The best minds like Carl Solomon end up in such 'Rocklands' as a result of society's exploitation. Ginsberg expresses his solidarity with Carl by the use of "I am with you in Rockland" (Ginsberg 55) after every one line in Part - III. He identifies himself with Carl as they both are "great writers on the same dreadful typewriter" (Ginsberg 55). Ginsberg asserts that it is impossible to cure Carl of the madness the capitalist society has caused. Carl's soul that has been long dead by the oppression of capitalism will never return to his body no matter how many shocks are given by the doctors. It is ironic for Ginsberg that the doctors accuse Carl of being insane where he finds the society to be the same. The ending of the poem nevertheless is optimistic. Ginsberg presents a surrealist situation where their own souls' airplanes will drop angelic bombs illuminating the hospital and collapsing all the walls to free Carl. This situation is suggestive of Ginsberg's hope that the wall society has built between established societal norms, and individual choices will one day collapse.

The form of the poem also appropriately fits the content. The long-running sentences without any regular rhyme scheme enable the poem to achieve its aim. Ginsberg borrowed the style of the poem from his inspiration Walt Whitman, who has also used long lines in his poems, as Raskin points out:

> Like Whitman, he wrote long poems with long, prose-like lines and long
>
> catalogues of things and people and events. Like Whitman, he wrote for
>
> America and about America, and like Whitman he sang about himself in the
>
> first person. Neither Whitman nor Ginsberg extinguished his personality in
>
> his poetry. (Raskin 20)

This prose-like quality of "Howl" gives the poem an unconventional structure. Though Ginsberg followed the style of Walt Whitman for the form of "Howl," the poem as a whole is a unique one. The frankness of language and it's unconventionally long prose-like lines without any rhyming render it a shout like an appearance, very apt to the rebellious content of the poem.

IV. "September on Jessore Road": A Biting Satire on the Hypocrisy of America

Ginsberg's contempt for the hypocrisy of the American government and society, in general, is often found in his poetry. In "September on Jessore Road" (1971), using the background of the Liberation War of Bangladesh, Ginsberg presents the hypocritical nature of the American government, the so-called humanitarian organizations and the American society. The poem has a layer of functions. On one level, it exposes the sufferings of the people of Bangladesh living in the refugee camps during the Liberation war of Bangladesh in 1971 to the rest of the world that only a few people did. The poem, at the same time, exposes the hypocritical nature of the American government by showing their inactive role in helping the war victims. It also exposes the indifference of the American humanitarian organizations and American society towards the sufferings of the people in the war. In general, the poem is a sharp satire on the duality and conformity of entire America.

The poem opens with the description of the sufferings of the Bangladeshi refugees in a refugee camp. He brings out their sufferings in the following lines:

> Millions of fathers in rain
>
> Millions of mothers in pain
>
> Millions of brothers in woe
>
> Millions of sisters nowhere to go
>
> One Million aunts are dying for bread
>
> One Million uncles lamenting the dead
>
> Grandfather millions homeless and sad
>
> Grandmother millions silently mad (Ginsberg 211)

Here Ginsberg wants to show that no one was free from the pangs and sufferings of the war. Later in the poem, he vividly brings out the helplessness of the people of war-torn Bangladesh. His description of thousands of boys waiting for their daily bread in the refugee camp and getting whacked for stealing food out of hunger is bound to move anyone. The condition of the newborn babies with rheumatic eyes, the inhuman living standard of the camp altogether make anyone sympathetic to the utterly helpless situation of the refugees. Such an adverse condition of the refugees even failed to move the American government, and that's why Ginsberg lashes his anger towards them.

Ginsberg satirizes the hypocritical role of the American government in the first place. Being a political power, America could have interfered in helping the helpless people of Bangladesh, which they did not. This

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role of the American government reveals their character as Ginsberg finds it. Ginsberg points out that the war-hungry government of America is too busy in conquering and plundering other powerless countries that they have all their forces occupied:

> Where is America's Air Force of Light?
> Bombing North Laos all day and long
>
> Where are the President's Armies of Gold?
> Billionaire Navies merciful Bold?
> Bringing medicine food and relief?
> Napalming North Vietnam and causing more grief? (Ginsberg 214)

International humanitarian organizations and the society of America are also not spared from the satire of Ginsberg. Such organizations are supposed to help the victims in any disastrous situation anywhere in the world. U.S. Aid is such an international organization that is committed to coming forward in aiding the war victims, but instead of doing so, it remained indifferent to the sufferings of the war victims of Bangladesh. Ginsberg's mockery towards U.S. Aid is explicit as he says, "Where are the helicopters of U.s. Aid?/Smuggling dope in Bangkok's green shade" (Ginsberg 214). The poem also satirizes the indifference of general American people. The indifference and blind conformity of American people faces Ginsberg's rage. He mockingly questions, "How many millions sit down in New York/ & sup this night's table on bone & roast pork?" (Ginsberg 215). He suggests the callousness of the American people when he tells that the people even do not care that their taxes are being used to build armed forces that are responsible for killing people, including children.

V. "A Supermarket in California": A Deep Sigh over the Lost Past

"A Supermarket in California" (1955) expresses Ginsberg's lamentation about the triumph of consumer culture over naturalness. In this poem, Ginsberg recalls the past glory of America when people used to celebrate nature. American poets like Walt Whitman envisioned an America where the society, including the people living in it, will be passionate about naturalness. Ginsberg, disturbed by a completely industrialized America and the emergence of consumerism as a result of capitalistic interest, has a vision about Walt Whitman. In that he finds him walking down the side streets under the trees and entering into a supermarket. Entering the supermarket with Whitman is suggestive as Whitman always voiced against the encroachment of a completely industrialized society and supermarket is a visible result of industrialization. The description of Whitman in a supermarket, therefore, is a juxtaposition of facts between expectation and reality.

Ginsberg's discomfort with the consumer culture is very apparent from the events that follow after entering the supermarket and from the description of the supermarket he provides. The families shopping inside the supermarket are like controlled machines. Ginsberg finds the aisles of the supermarket full of husbands. He sees the reflection of wives and babies in fruits and vegetables. All these instances suggest the numbness of the families who have become capitalized consumers who are all alike without any individuality. Ginsberg, to his despair, realizes the threat of seemingly illuminating results of industrialization. Industrial growth, just like "penumbras," illuminates but only partially. Beneath the illuminating side, there is the cost that is nature and domesticity. Similar to the frozen delicacies in the supermarket, the consumers who shop only for images have lost the warmth and passion. Whitman tastes the artichokes, taking all the foods, but not paying the cashier is symbolic. It symbolizes Whitman's disregard for capital in contrast to the money mindedness of the capitalistic society.

At the end of the poem, Ginsberg yearns for the glory of America's past. His fear of walking through the solitary streets suggests the alienation of the people of commodified America from one another compared to the camaraderie of the past. Ginsberg's lamentation for the lost past becomes evident when he says, "Will we stroll dreaming of the lost America of love past blue automobiles in driveways, home to our silent cottage?" (Ginsberg 59). The America Ginsberg envisioned is lost now. Alienation replaces the love of the past symbolized by "automobiles in the driveways" (Ginsberg 59). The mention of Lethe, a river in Greek mythology that represents forgetfulness, evidently echoes Ginsberg's belief that the people of America, being controlled by capitalist interests, have forgotten the warm and golden past of America.

VI. Conclusion

Allen Ginsberg was always concerned with all kinds of inconsistencies in society, and he protested those inconsistencies in his poetry. He was conscious of the authoritative role of the American government in destroying individual potentials. His sense of general goodness of America is well known. He was concerned not about American society only, but any kind of injustice happening anywhere in the world also prompted him to protest. All these issues are present in most of his poems in different dimensions. His ability to turn the words of poetry into a form of revolt is evident in many of his poems. Ginsberg's "Howl" (1956), "September on Jessore Road" (1971) and "A Supermarket in California" (1955) are some of his poems that are his means to protest, revolt and rebel against discrepancy and injustice in different forms.

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Indianness

By Saurabh Patanwar
Dr. C.V. Raman University Kargiroad

Abstract- Indianness is the quality which inhabited in our feelings, thoughts, and our inner deep personalities that we ourselves or somebody can never set apart from it. It is a spiritual quality. It is a prominent quality of our Indian souls, just as we cannot understand our soul easily, same as we cannot understand Indianness easily. All are believing in Indianness with deep immersion directly and indirectly. The Indianness quality inspire us to become loyal for our moral values. This quality reflects from our Great Honourable Moral Values of every Indians. Indianness quality maintains and improves the personalities of all type of people, who want to change himself orderly. It accepts everything and making changes deeply. If we want to change ourselves than definitely our Indianness change our personalities divinely. In my point of view this is real Indianness that I have become Indian with deep feelings of this Indianness quality.

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Indianness

Saurabh Patanwar

Abstract- Indianness is the quality which inhabited in our feelings, thoughts, and our inner deep personalities that we ourselves or somebody can never set apart from it. It is a spiritual quality. It is a prominent quality of our Indian souls, just as we cannot understand our soul easily, same as we cannot understand Indianness easily. All are believing in Indianness with deep immersion directly and indirectly. The Indianness quality inspire us to become loyal for our moral values. This quality reflects from our Great Honourable Moral Values of every Indians. Indianness quality maintains and improves the personalities of all type of people, who want to change himself orderly. It accepts everything and making changes deeply. If we want to change ourselves than definitely our Indianness change our personalities divinely. In my point of view this is real Indianness that I have become Indian with deep feelings of this Indianness quality.

I. Indianness

Munshi Premchand, R.K Narayan, Rabindranath Tagore, Mahatma Gandhi, Ramdhari Singh Dinakar, Phanishwar Nath Renu, Kabir Das, SurDas, Mahadevi Verma, Rajarao, Bankim Chandra Chattopadhyay, Maithili Sharan Gupt, Harivansh Rai Bacchan, etc.reveal the Indianness qualities. There have enormous writers of different Indian literatures. They picturised Indiannesss on their own way of writings. And they have the Unique qualities to view the Indianness reality. But one similarity of them all were describing Indianness through the Pain and Sufferings of the Indian common people and their writings most of the time touching my heart. I cannot explain these feelings on words. Munshi Premchand has used typical Indian characters and Indian atmosphere to portray Indian culture. The main objectives of this study depict us, what are the social problems suffered by all the Indian people but especially Indian village common people and also how to solve these problems for common society at the ground level. All writings of our Indian writers raise the voice against the social problems which prevalent on Indian society. Their personality has been devoured by the Indianness. It emerges their writings expressly. And they are the great representatives of real reformation of the society also. This Research also aims to aware each type of people for our Great Moral Values of Indianness, because we are forgetting these values that means we are losing our Indianness on modern context. But as per the Inner consciousness the Indianness is the different outlook. Indianness (The cultural part of mind) is depending on the perspective. The Indian sees or aspires to see in the geography of the nation, the body of the Mother; in the economic, social and political life of the nation. This Research awakes each type of people for our Great Moral Values of Indianness, because we are forgetting these values that means we are losing our Indianness on modern context. This Research will bring new awareness for us and common people also. At the prevalent modern social problems has need authentic and quick solutions. ok we definitely not get the solutions but there has only one permanent solution which is real awareness for society welfares and it needs to know the real problems faced by the real common people day by day at present.

The Bhagvat Gita famous sloka on the basis of Karma or Work the 1st line- Karmanye Vadhikaraste Ma phaleshu Kadachana that means you have authority to do only work not on their results than we should done our work without worrying of results. Itis the actual ethical art form of living of every Indian, and actually it is not only for the Indian people but for every human being. We can see our history and find always the Combine Belief on "Vasudhaiva-kutumbakam" means that "The World is the One Family".

On behalf of our History has the best representations of full of these Great Personalities and their Moral Great Values. Our History proves that Our Indians have peaceful nature, never support Wars or Battles And we take up arms against tyranny many times. We (Indians) always follow these great values and inspire the world by our great behaviours. And this is because India holds a long-time position as the "World-Preceptor".

Because of we have great Preceptors just like Nagarjuna, Bhaskaracharya, Brahamagupta, Aryabhata, Varahamihira, Madhava of Sangamagrama, Shrinivasa-Ramanujan, Sridhara, Mahavira, Shushruta, Charak, Satyendra Nath Bose, Chaitanya Mahaprabhu, Kalidasa, Ramanuja and so on. Not only for these personalities but we all have combine-thinking andthese types of Preceptorshave hold the whole country as a "World-Preceptor".

If weglance about our Great Heroes or Warriors of our Great History, there has many examples just likeChandragupta Maurya- Chanakya(the great Preceptor (Aacharya), Ashoka, Porus, Raja Raja Chola-I, Kanishka, Alha, Prithviraj-Chauhan, Hemu, Maharana Pratap, Chhatrapati Shivaji Maharaj, Raja Ranjit Singh, Tipu Sultan and so on.

On history the Indians Defensive system had depended on these types of warriors, they fight not only

Author: Research Scholar (M.Phil. English) Dr. C.V. Raman University Kargiroad, Bilaspur, C.G. e-mail: saurabh29patanwar@gmail.com

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for their Individual Self Esteems but also for common Human Welfare that's called Humanity.

If we glimpse about our great Poets, there has many poets on the ancient history Amarsimha, Ashvaghosa, Banabhatt, Bharavi, Bhavabhuti, Dandin, Harisena, Jayadev, Jinasena, Kalidasa, Magha, Rajashekhar, Ravikirti, Shudraka, Thiruvalluvar, Vishakhadutta and so on.

If we want to know about our great Dramatist, there has several Dramatists on our history, Bhas, Shudrak, Vishakhadatta, Kalidas, Bhavabhuti, Harshvardhana, Mahendra Varman and so on.

If we talk about our great essayist, just like, Visakdatta, Kalhana, Somdeva, Vatsayana, Amoghavarsh, Bhasa, Asvaghosa, Bharata, Kalidasa, Amarshmha, Varharmihara, Aryabhatta, Vishnu Sharma, Kamandaka, Ravi Kirti, Magasthanese, Kautilya, Charaka, Bhaskara II, Harsha Vardhan, Hala, Kamandaka, Panini, Patanjali, Sri Harsha, Sudraka, Jayadev, Virsena and so on.

"As negativity do possible to impossible, similarly positivity do impossible to possible"

If we glance at the world history than they totally have gone on wrong directions and their values, thinking, and mentalities also going on wrong direction not only for the past but at present most of the people have accepted the foreign western cultures and meet with deep depression.

But If we change ourselves and our thinking to do or sustain positivity in our life with patience than our destiny definitely changes, ok it is long and slow process but it is perpetuating process of our characters of our different personalities. On the past our combine Indianness quality teaches the world for their own goodness. Then it comes only for positivity because positivity is the power of our divine soul and Indianness is the best symbol of our great positivity. We all have only one duty to covert your mind from negative to positive by sustain positive attitude.

II. At Modern Context

We have greatest Freedom Fighters, Subhash Chandra Bose, Mohandas Karamchand Gandhi, Jawaharlal Nehru, Bhagat Singh,Dr.Rajendra Prasad,Lal Bahadur Shastri, Chandrashekhar Azad, Sardar Vallabhbhai Patel, Bal Gangadhar Tilak, Gopal Krishna Gokhaleand so on.

These all above Freedom Fighters had played a vital role to establish a new strong foundation of Indianness from their precious accomplishments.

If we see about our great modern Indian poets, Muhammad Iqbal, Rabindranath Tagore, Sarojini Naidu, Sri Aurobindo, Javed Akhtar, Salil Chowdhury, Vikram Seth, Girish Karnad, P Bhaskaran, Ramdhari Singh Dinkar, Dharamvir Bharati, Harivansh Rai Bachchan.

Our modern great Indian poets are touching the many hearts and inspires to everyone to how to hold indianness in every way.

If we glance about our great modern dramatist, Prithviraj Kapoor, Bijon Bhattacharya, Utpal Dutt, Sombhu Mitra, Vijay Tendulkar, Girish Karnad, Mahesh Dattani, Badal Sarkar and so on.

We have great essayists also, Hazari Prasad Dwivedi, Rambriksh Benipuri, Rahul Sankrityayan, Amrita Pritam, Khushwant Singh, Bankim Chandra Chattopadhyay, Premchand and so on.

These above all are greatest dramatist who inspire us many ways from their writings. These types of Dramas are deeply connected to our heart not only heart but also it becomes our part of life living. Their thoughts and thinking really influenceable for not only my mind and soul but all the common people also. we are totally self-purified by his writings.

And we have great novelists also, R. K. Narayan, Rohinton Mistry, Salman Rushdie, Jhumpa Lahiri, Vikrem Seth, Arundhati Roy, Amitav Ghosh, Kiran Desai, Anita Desai, Mulk Raj Anand, Vikram Chandra, Rabindranath Tagore, khushwant singh, Nayantara Sahgal and so on.

In above all type of personalities have Indianness really. And we can say that they are the true symbolic representatives of real Indianness. And so, they play a vital role to all type of people who are believing or not in Indianness with deep immersion directly and indirectly. The Indianness quality inspire us to become loyal for our moral values. The Indianness quality reflects from our Great Honourable Moral Values of every Indians.

Indianness is that quality which inhabited in our feelings, thoughts, and our inner deep personalities that we ourselves or somebody can never set apart from it. It is a spiritual quality. It is a prominent quality of our Indian souls, just as we can not understand our soul easily, same as we cannot understand Indianness easily. Our Indian cultures and Traditions are the elements of uniqueness in the world. If our Cultures and Traditions are dead than our uniqueness also will destroy but our Indians qualities are developing and saving these cultures and traditions than Indianness are living forever not only our thinking but with our souls.

If we see on the view as India is a Combine Soul and our feelings and Thoughts are moving continuously on one direction that is our true wisdom or supreme reformation to achieve Supreme Indianness than we definitely achieve it orderly.

There has three types of Phases or Opportunities to do way of living our lives, these phases are Personal, Familial, Social and we are busy to do our infinite works. Each works attached with their results if we do not meet with our any one work than the result comes as like our destiny on the future births. The births system is very complicated system most of our selves

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do not understand these and our narrow-minded thinking do not want to understand these types of things. This birth system is deeply perpetuating process by nature. It can't change and we are also helpless to make any changes in this system because we are also only unit of nature. Yes, definitely we have power to understand and protect it but we have no authority to change or manupulate in any process of nature. So,we should focus only our work reformations. Because:

"Our choice of work, makes our destiny"

My point of view is in above quotation, we all are free to choose our works and their results come good or bad that is our destiny on future time, we cannot know which time our results of works have come but I know it definitely come and we never escape this process. So, it is our discretion to choose right work to make a beautiful and blissful destiny, otherwise keep facing worst destiny.

Our Indianness quality is our Divine Soul quality which enlighten the reality of Individual personalities not only for our Indians but for the world also. Each time India played a vital role to give direction to the world, wrong to right. And If world choose wrong than India firstly teach them whether they accept or reject, But India continuously take the responsibility for Human welfare or maintain the relationship of Humanity.

If I think about our India than one question come on my mind that why have the divine souls chosen our India every Time or each Eon than I got the result as our Indianness quality has inspire them to choose this country or place. Perhaps only for this reason India has another name the "Land of God" or "Dev-Bhoomi."

But with my limited understanding power I can say that:

"If we love each other than we have Indianness,

If we have mercy for poor than we have Indianness,

If we have power of divinity than we have Indianness,

If we have wisdom of unity than we have Indianness,

If we have great motives of living lives than we have Indianness,

If we lift up our personality not only our outer but inner also in upward direction than we have Indianness,

If we improve our standard of living on physically, mentally, spiritually than we have Indianness.

But If you know who are you and what your goal of your life than you achieve definitely your Indianness."

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Emerging World and Artificial Intelligence; Any Ethical Consideration?

By Akinola & Olanrewaju Victor

University of Ibadan

Abstract- The paper attempts a moral consideration on artificial intelligent. It acknowledged that the progression of artificial intelligence has constituted a lot of things in the 21st century; teaching, war, politics, automobile, telecommunication, economics, social and political system, in fact almost every sphere of mankind. However, this progression as pose some questions on the ethical issues leave many educators wondering how to address moral, ethical, and philosophical issues concerning this use of AI. Among these questions is whether the same ethical standard accrued to man should also be accrued or given to AI (Robot), does AI has any intrinsic value that demands any moral consideration? Beyond these, the study investigates different approaches to AI ethics and how to weigh them. One approach is to the question of "How will we have a tendency to initiate or propose AI systems which will perform ethically?" Another is, "How can we have an inclination to act ethically as programmers and system designers, to decrease the risks that make our systems and codes act unethically?" It is worth noting that philosophers continue to debate the question of whether it makes sense to say that a cybernetic system can be said to be ethical or unethical.

Keywords: *emerging world, artificial intelligence, human intelligence, ethics, morality.*

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Emerging World and Artificial Intelligence; Any Ethical Consideration?

Akinola [α] & Olanrewaju Victor [σ]

Abstract- The paper attempts a moral consideration on artificial intelligent. It acknowledged that the progression of artificial intelligence has constituted a lot of things in the 21st century; teaching, war, politics, automobile, telecommunication, economics, social and political system, in fact almost every sphere of mankind. However, this progression as pose some questions on the ethical issues leave many educators wondering how to address moral, ethical, and philosophical issues concerning this use of AI. Among these questions is whether the same ethical standard accrued to man should also be accrued or given to AI (Robot), does AI has any intrinsic value that demands any moral consideration? Beyond these, the study investigates different approaches to AI ethics and how to weigh them. One approach is to the question of "How will we have a tendency to initiate or propose AI systems which will perform ethically?" Another is, "How can we have an inclination to act ethically as programmers and system designers, to decrease the risks that make our systems and codes act unethically?" It is worth noting that philosophers continue to debate the question of whether it makes sense to say that a cybernetic system can be said to be ethical or unethical. Doing this, we employed different ethical theories to make moral judgments to basics ethical issues in AI. For the methodological purpose, the paper shall employ critico-expository approach to examine the subject matter, since man is a product of his experience.

Keywords: emerging world, artificial intelligence, human intelligence, ethics, morality.

I. Introduction

Innovations of artificial intelligence has covered the face of the earth as darkness covered the face of the earth in the beginning. This is evident because all spheres of humans lives is not void of AI-economic, social and political, medical, education, religion, even sexual replications. Hence, the discourse in Artificial intelligence (AI) is spreading quickly in the world in the recent time especially in the philosophical debates. Both government and private industries, even individuals are finding new and innovative ways to capture the opportunities AI offers in terms of reducing cost and increasing quality. The adoption of AI is putting the social lives on the cusp of a revolution, with the highly incentivized means that leads the way in every human endeavours. Much like email changed the way we do business every day, AI will soon become ubiquitous – an indispensable assistant to practically every professional. Those that do not adopt and embrace the change will get left behind in some manner. In addition to lowering costs, those that do embrace AI will ultimately find themselves freed up to concentrate on the two things there always seems to be too little time for: thinking and advising.

In lieu of the above, the impact of artificial intelligence on individuals' lives cannot be overemphasized seeing some of its effect in different areas of our daily lives (See Cai et al., 2014; Shi et al., 2016; Pan et al., 2017; Zheng et al., 2018), the problem of ethical decision-making, which has long been a grand challenge for AI,[1] has caught public attention. A major source of public anxiety about AI, which tends to be overreactions, is related to artificial general intelligence (AGI) research aiming to develop AI with capabilities matching and eventually exceeding those of humans.[2] A self-aware AGI with superhuman capabilities is perceived by many as a source of existential risk to humans. Although we are still decades away from AGI, existing autonomous systems (such as autonomous vehicles) already warrant the AI research community to take a serious look into incorporating ethical considerations into such systems.

The role of AI for the next generations were quoted to be pushing the human being towards decades of pain and any kind of repetitive job that has no emotional connection is finished.[3] Innovation at the cost of human being is not accepted by many people around the world and of course the advantages of AI also cannot be ignored but must be limited to the areas where it is necessary. The role of various governments across the globe to define the conditions and boundaries for any kind of automated activity in the near future to avoid the situation where the human jobs are replaced completely by involving the automated machines. The machines may be smarter, faster and stronger and may be intelligent but cannot be wise enough to take decisions as in the case of human beings. A human being is added with lots of emotions and feelings which a machine does not have. They may have ample knowledge and ability to work faster and efficiently using AI, but they do not have wisdom to understand various influential factors such as changes in environment, biological factors, emotions, feelings, etc. and therefore the decision-making process by an automated system differs with the mankind.

There are so many ambiguous, contradictions and compelling issues are stated in introduction by

Author α σ: Department of Philosophy, University of Ibadan, Ibadan, Nigeria. e-mail: akinolanvic@gmail.com

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various tech giants and business leaders on AI and some of the books and authors from different sections of society raised ethical and moral perspectives. For instance, two biggest technological titans of Silicon Valley are seen debating the potential of artificial intelligence (AI) at various platforms widely in recent times. The role of AI in designing various automated systems such as financial sectors, health industry, automobile industry, etc. were highlighted optimistically by Facebook founder, CEO, Mark Zuckerberg and was condemned fearfully by Elon Musk in an open debate. Supporting the statements of Elon Musk, the other business tycoon of Alibaba's Jack Ma stated that, AI may lead to world war III, but at the end humans will win according to CNBC News documentary. These concerns definitely have different set of answers from different viewpoints and guidelines from the legislations of different state and international governments. All these constitute moral issues in our age. Therefore, it is very clear that understanding and define the dimensions of problem statement is quite complex in nature and proposing a solution may not be suitable for all types of industrial units. To avoid equivocation and ambiguities, critical analysis on the idea of artificial intelligence would be examine in different purview and disciplines in what follows.

II. Idea of Artificial Intelligence (AI)

The term "artificial intelligence" (AI) has been mentioned for the first time in 1956 by John McCarthy during a conference where several scientists decided to meet to see if machines could be made intelligent. Since then, AI is usually defined as the capability of a computer program to perform tasks or reasoning processes that we usually associate to intelligence in a human being. Often it has to do with the ability to make a good decision even when there is uncertainty or vagueness, or too much information to handle.

In the recent time, the term AI encompasses the whole conceptualisation of a machine that is intelligent in terms of both operational and social consequences. An applicable definition used is one projected by Russell and Norvig: "Artificial Intelligence is the study of human intelligence and actions replicated unnaturally, such that the resultant bears to its design a reasonable level of rationality". [4] This definition can be further redefined by stipulating that the level of rationality may even supersede humans, for specific and well-defined tasks.

Even though the idea artificial intelligence has been described differently over a period and these descriptions are made based different discourse on the objects of study. Particularly, Artificial Intelligence was given by John McCarthy: Computer Science Department of Stanford University, who coined the term in 1956, defines it as "the science and engineering of making intelligent machines." [5] The field was founded on the claim that a central property of human beings, intelligence can be so precisely described that it can be simulated by a machine. [6]

Earlier AI textbooks define the concept i.e. artificial intelligence as "the study and create of intelligent agents". [7] An intelligent agent is a system that perceives its surroundings and takes actions which maximize its probabilities of success. [8] Artificial Intelligence is 'the capability of a device to perform functions that are normally associated with human intelligence, such as reasoning and optimization through experience.' [9] Artificial intelligence (AI) is the intelligence of machines and therefore the branch of engineering that aims to make it. [10] The ability of a machine to find out from expertise and perform tasks commonly attributed to human intelligence, for example, problem solving, reasoning, and understanding natural language. [11]

The later definitions thought of Artificial Intelligence as the Application of Non-Naturally Occurring Systems. E.g., AI, 'is simply the application of artificial or non-naturally occurring systems that use the knowledge-level to achieve goals. [12] An additional applicable definition that has been used for AI is 'attempting to make artificial systems that may perform better on tasks that humans presently do better'. [13]

The trend of delineating AI shifted bit by bit from mechanical devices to systems so as to concepts in machines. The later definition stated: 'Artificial intelligence is the study of ideas to bring into being machines that respond to stimulation consistent with traditional responses from humans, given the human capacity for contemplation, judgment and intention. Each such machine ought to have interaction in appraisal and choice of differing opinions among itself. Produced by human skill and labor, these machines should conduct themselves in agreement with life, spirit and sensitivity, though in reality, they are imitations'. [14] Or 'AI is the ability of Machine/Tools' : 'to conclude from experience and perform tasks normally attributed to human intelligence, as an example, downside resolution, reasoning, and understanding natural language.. [15]' Or 'Tools that exhibit human intelligence and behaviour together with self-learning robots, professional systems, voice recognition, natural and automation. [16]

It could be inferred from the above that AI is imbibed with wider spectrum of ideas, viewpoints, logical activities, techniques, working actions, etc. Due to the complex nature of dealing with things from different disciplines, people have plenty of viewpoints towards the credibility of AI and its applications. Some of the questions include: why people are depending more on mechanically developed products or why the society need human models or why business people want to replace human with machines, etc. Similarly,

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there are many doubts and concerns raised by various societies and organizations include: will have no heart or feelings or instant decision making or does not know the humanity, etc. Some argue that AI can be very much useful to deal with serious accidents, can identify people with ill health, in troubles at the time of absence of family members, etc. Therefore, according to Shahriari and Shahriari[17], AI is seen as the science and engineering of making intelligent machines, especially intelligent computer programs. [18] It attempts to understand intelligent entities and provides healthy solutions for the human kind, which are almost next to impossible to predict by a human as faster as an AI based system. Therefore, the intelligence of the machine can learn, reason, solve, percept, rationale, think and deliver natural language process. It means the machine is mimicking the human and therefore can have huge influence and impact on the human life and may change the complete life style of the human beings.[19] It means that machine can control everything in the absence of human and deliver the results. However, if any system failed in the whole process of delivering the end results means a lot of damage to the society. No matter whether artificial intelligence can suppress human beings, it is now an era of artificial intelligence. It is therefore necessary to seek the ethical and moral adjustment.

III. Ethical Issues on Artificial Intelligence

Generally speaking, issues are considered to be a moral issue based on their relevance on the wellbeing of the people in the society. For an issue to be moral, it must affect the wellbeing of people in society either by increasing or decreasing the harm or benefit that would accrue to them.[20] However, there is a debate over whether or not an issue is a moral issue when only the wellbeing of the agent is at stake.

Apart from the fact that a moral issue is essentially related to human actions and borders on their wellbeing, it is also a product of free choice. This suggests that for a human action to be subject to moral evaluation, it must have been an action carried out by the individual as a free agent. It must not be an action carried out under any form of compulsion.

On the other hand, different set of moral issues arises when we contemplate the possibility that some future AI systems might be candidates for having moral status. Our dealings with beings possessed of moral status are not exclusively a matter of instrumental rationality: we also have moral reasons to treat them in certain ways, and to refrain from treating them in certain other ways. Francis Kamm has proposed the following definition of ethical standing, which will serve for our purposes:

> X has ethical standing = since X counts morally in its own right, it's permissible/impermissible to do things to it for its own sake.[21]

A rock has no moral status: we may crush it, pulverize it, or subject it to any treatment we like without any concern for the rock itself. A human person, on the opposite hand, must be treated not only as a means but also as an end. Exactly what it means that to treat someone as associate degree finish are a few things concerning that completely different moral theories disagree; however, it definitely involves taking her legitimate interests into account—giving weight to her well-being—and it may also involve accepting strict moral side-constraints in our dealings with her, such as a prohibition against murdering her, stealing from her, or doing a range of different things to her or her property outside her consent. Moreover, it is because a human person counts in her own right, and for her sake, that it is impermissible to do to her these things. This can be expressed additional in short by spoken communication that somebody's person has ethical standing.

Questions about moral status are significant in some areas of practical ethics. For example, disputes about the moral permissibility of abortion often hinge on disagreements about the moral status of the embryo. Controversies about animal experimentation and the treatment of animals in the food industry involve questions about the moral status of different species of animal, and our obligations towards human beings with severe dementia, such as late-stage Alzheimer's patients, may also depend on questions of moral status.

Now, it is widely agreed that current AI systems have no moral status. We may change, copy, terminate, delete, or use computer programs as we please; at least as far as the programs themselves are concerned. The moral constraints to which we are subject in our dealings with contemporary AI systems are all grounded in our responsibilities to other beings, such as our fellow humans, not in any duties to the systems themselves.

It is wide in agreement that current AI systems haven't any ethical standing. We may change, copy, terminate, delete, or use computer programs as we please; at least as far as the programs themselves are concerned. The moral constraints to which we are subject in our dealings with contemporary AI systems are all grounded in our responsibilities to other beings, such as our fellow humans, not in any duties to the systems themselves.

While it's fairly agreed that contemporary AI systems lack ethical standard, the exact attributing ground for moral status is not clear. Two criteria area unit ordinarily projected as being significantly coupled to ethical standing, either separately or in combination: sentience and sapience (or personhood).

One common view is that many animals have qualia and therefore have some moral status, but that

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only human beings have sapience, which gives them a higher moral status than non-human animals. [22] This view, of course, must confront the existence of borderline cases such as, on the one hand, human infants or human beings with severe mental retardation—sometimes unfortunately referred to as "marginal humans"—which fail to satisfy the criteria for sapience; and, on the other hand, some non-human animals such as the great apes, which might possess at least some of the elements of sapience.

Some deny that alleged "marginal humans" have full ethical standing. Others propose further ways in which within which associate degree object might qualify as a bearer of ethical standing, such as by being a member of a kind that normally has sentience or know-how, or by standing in exceedingly appropriate regard to some being that severally has ethical standing.[23]

The above picture of moral status suggests that an AI system will have some moral status if it has the capacity for qualia, such as an ability to feel pain. A sentient AI system, even if it lacks language and other higher cognitive faculties, is not like a stuffed toy animal or a wind-up doll; it is more like a living animal. It is wrong to inflict pain on a mouse, unless there are sufficiently strong morally overriding reasons to do so. The same would hold for any sentient AI system. If in addition to sentience, an AI system also has sapience of a kind similar to that of a normal human adult, then it would have full moral status, equivalent to that of human beings.

IV. Artificial Intelligence and Ethical Status; A Deconstruction

As machines, especially these intelligent machines such as war drone, school robot, home robots and healthcare robots, increase in capability and ubiquity, they will inevitably affect human lives not only physically but also ethically. At the same time, human-robot interactions will grow significantly.[24]

Whether the robots are considered as moral agents have an affect the interactions.[25] To be seen as real moral agents, robots need to meet three criteria: autonomy, deliberateness, and responsibility. [26] Autonomy implies that machines are not under direct control of any other agent. Deliberateness means that machines "in an exceedingly means that's virtuously harmful or useful and also the actions square measure ostensibly deliberate and calculated". [27] Responsibility means the machines fulfill some social role that carries with it some assumed responsibilities.

In Torrance view, the idea of "having ethical status" can be separated into two associated aspects: ethical productivity, and ethical receptivity. [28] Ethical producers are those who do or do not do their duties, such as saints and murderers. Ethical recipients are those who stand to benefit from or are harmed by the ethical producers. In this regard, AI and other smart machines can be both ethical producer and ethical recipients.

In the very classic trolley cases, the one who controls the trolley is the ethical producer.[29] To continue to run on the current track and kill five workers or to turn to another track and kill a lone worker is a hard-ethical choice for humans. What choice would AI make? Who should be responsible for the AI's choice? The military robots that take charge in bomb disposal are ethical recipients. Is it moral that human decide the destiny of those robots? Human ethics and morality nowadays might not be seen as good by future civilizations.[30] One reason is that human cannot solve all the recognized moral issues. The other reason is that human cannot acknowledge all the moral issues.

"The ultimate goal of machine ethics is to create a machine that itself follows an ideal ethical principle or set of principles".[31] It is theoretically easy but practically hard to formulate ethical principles for AI systems. For instance, if we program robots to always perform no harm, we should first make sure that the robots understand what harm is. This result in another problem – what should be the ethical standards for harm? A global or universal level of ethics is required. To put such ethics into machines, it's necessary to scale back the knowledge asymmetries between AI programmers and moral standards manufacturers.

V. Conclusion

The paper has presented some ethical issues with the emerging world and Artificial Intelligence and robotics including reviewing ethical issues related to the development of AI technology and providing gradually more complex autonomous control. Ethical issues ought to be taken under consideration by designers of robotic and AI systems, and also the autonomous systems themselves should even be conscious of the moral implications of their actions. Although the gap between the unpleasant imaginary future visualized in movies and the emerging world may be considered large, there are reasons to be aware of possible technological risks to be able to act in a proactive way. Therefore, it is appreciable, as outlined in the paper, that many leading researchers and business people are now giving attention to defining rules and guidelines that will ensure future technology and morality and ethics of AI system. Finally, the paper will contribute to academic progression and wide debate on the morality of AI and to help train and caution programmers and technological innovators to build ethical AI and build AI ethically, as well as educate potential users of AI to conceive artificial general intelligence as means to an end and not an end in itself.

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The Tension between Illusion and Reality in H. Ibsen's *The Wild Duck*

By Dr. Mahmoud Nayef Baroud
Islamic University of Gaza

Abstract- Much of contemporary criticism of Ibsen plays has examined one of two concerns: Ibsen and Feminism, or Ibsen as a realist and a pioneer of modern theatre and drama. Articles on the first matter are often critical of universalizing readings of Ibsen that would have the dramatist concerned with the ills of humanity; articles on the latter theme tend to rejoice Ibsen's assumed anti-theatrical overcoming of melodrama. Both topics can be found in his masterpiece The Wild Duck which is more honoured and received well in the study more than the other plays. Like Hamlet, The Wild Duck can be interpreted by each one in his own image; one day it will be read as a tragedy or tragicomedy, the next as the harshest irony; parts of it are clumsy, in other parts are embedded old controversies of that time. So searching yet so delicate is the touch, that these flaws and notions seem in themselves to strengthen the play. In this work, Ibsen perfected his own special power to infuse the particular, dull, limited fact with a halo and a glory. This paper is an attempt to examine the tension between illusion and reality in the play.

Keywords: *illusion, reality, ideals, lies, truth.*

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I. Introduction

Since his death in 1906, Ibsen has attained the statues of the father of modern drama and classic. The impact of his plays on twentieth century theatre and dramatists has been far reaching. Stage directors have explored approaches to his plays ranging from the naturalists to the expressionist, while playwrights as diverse as G. B Shaw, Harold Pinter and Arthur Miller have been influenced by his philosophies. Moreover, He often stunned and puzzled his contemporaries. The overwhelming complexity of his work perplexed critics and readers who were unwilling or unable to probe beneath the 'surface detail of his plays to seek out the patterns of meaning beneath the dialogue, the hidden poetry.' (Thomas, 1981, P1) He was accused of dark pessimism by those who failed to understand the life affirming quality of his acute vision and the realistic portrayal of his diverse characters. Despite the ambivalent tone of his work, modern criticism has led to a far clearer picture of the richness and subtlety of his writing; his plays have been explored from almost every conceivable critical starting point. His *The Wild Duck*, *A Doll's House*, and *Ghosts* are the greatest of Ibsen's social plays and indeed the greatest of his whole legacy. Their greatness lies precisely in the fact that they are pioneering in form and content and thus can be regarded as a manifestation of Ibsen's social concern. Ibsen's play *The Wild Duck* was written and published in 1884. The initial response to it was one of bewilderment. It left the audience confused and perplexed. Subsequent generations of critics continued to regard it as obscure, undefined, deep, ambiguous, and elusive - not in the least because of the enigmatic symbol that held it together: an untamed bird in its close and wretched garret, captive to circumstances and with no hope of escape (Meyer, 1985). What role does the wild duck play in Ibsen's famous drama? Zwart argues that, besides mirroring the fate of the human cast members, the duck is acting as ''animal subject in a quasi-experiment,'' conducted in a private setting. Scrutinized from this perspective, the play allows us to detect the epistemological and ethical dimensions of the new scientific animal practice (systematic observation animal behaviour under artificial conditions) emerging precisely at that time. (Zwart, 2000) For the leading modern dramatis, the major problem of tragedy is the same: realism versus escapism, truth versus illusion. 'This question is raised explicitly in his *The Wild Duck*' where Hjalmar eyes are closed to certain unpleasant facts about his marriage until a friend reveals that the domestic happiness which he enjoys is built upon an illusion. (Halsey, 1970)This paper is an attempt to shed the light on the conflict between illusion and reality in his masterpiece *The Wild Duck*.

First, however, a brief review of the play may help the reader to track what it is Ibsen attempts in his weaving together of this apparently distinguished theme. *The Wild Duck* follows the fate of two linked families, the hapless Ekdals and the wealthy Werles. Long ago Old Ekdal and Hakon Werle were partners in some kind of geological venture, until a scandal concerning illegal logging on state lands sent Ekdal (but not Werle) to prison. Now Old Ekdal's son, Hjalmar, is a poor, would-be photographer married to Gina; Hjalmar and Gina live with their daughter Hedvig in a cramped apartment that doubles as their photography studio. The apartment is divided between the studio/living quarters and the overtly theatrical backdrop of an attic-like loft space, where Old Ekdal pretends he is still a hunter and where Hedvig keeps her pet, the wild duck. Into this sorry scene enters Werle's son Gregers, the self-exiled idealist, just back from decades overseeing his father's operations in the Hodjal forest. Appalled by the growing conviction that his father made Old Ekdal the fall guy for

Author: *English Department, Islamic University of Gaza, Gaza, Palestine. e-mail: mnbaroud@iugaza.edu*

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Werle's machinations, Gregers begins spending more time with Hjalmar, his childhood friend, and in due course moves into a spare room in the Ekdal apartment. Eventually Gregers forces Gina to admit she once had an affair with Gregers's father, Hakon Werle and that Hedvig may therefore be Gregers's half-sister. When Hjalmar learns of Gina's ancient affair, he walks out on Hedvig who, prompted by Gregers to sacrifice her beloved wild duck in order to prove her love for Hjalmar, instead she kills herself.

Indeed it is a very complex situation to be revealed: first that fourteen years ago Old Werle has had a child, Hedvig, by his previous housekeeper, Gina, and has arranged for the mother to marry Hjalmar, whom he has set up a business as a specialized photographer. Then it is necessary to clarify that Old Werle has a also perhaps for private reasons of his own connected with a business agreement- looked after Hjalmar's elderly father, that Hjalmar has no doubts of the reason for this, or for his own specially favoured treatment. Gregers, the son, begins to believe that his father is motivated by certain self-interest and his acts of charity towards the Ekdals (Old Ekdal, Hjalmar, Hedvig and Gina) can be looked at as a kind of self-expiation for his guilty conscious. These events may pass well enough as believable at performance on stage, when there is no time to consider them. In so many situations, Ibsen prefers not to stage all actions on the stage as if leaving gaps for the audience and the readers to reflect on. When we start reflecting on the storyline we may notice that it depends on some sort of significant degree of naivety and innocence in Hjalmar, and a tendency of old Werle to venture on very odd matters. We are asked to believe that after Werle discovered Gina's pregnancy he first dismissed her from her job, then he arranged matters so that Hjalmar can marry her before her pregnancy became obvious to him and even failed to notice that she gave birth rather soon after their marriage. Taking into consideration that Hjalmar is surprisingly naïve, or has got a tendency to be cuckolded, this is credible. But with only four or five months for all this to happen- Hjalmar could hardly have failed to observe if Gina had given birth within three or four months of marriage- the time scheme is very tight.

II. Illusion Versus Reality and the Importance of Illusions in Human's Life

A significant theme in *The Wild Duck* is the importance of illusion in human life as distinguished from reality. The play can be analysed as an in depth depiction of the paradox between illusions and reality and the relative role each should represent in one's life. Actually it is the contrast between illusion and reality which is in charge of the tragic end of in the play. Gregers Werle is the main character who believes in and preaches the 'claim of the ideal'. (Ibsen, Act three, P42) In the context of this play, the adjective ideal stands largely for the straightforward facts of life, or for the reality itself, without a mask being thrown over it. Gregers is the idealist who insists on opening his friend's (Hjalmar) eyes and telling him the truth that his marriage is a false marriage, unfortunately without thinking about the consequences or the outcome of the truth, even no matter how painful it may be. Accordingly, Gregers intends to open Hjalamr's eyes and that he must see his position for what it is. According to Ronald Gray, Gregers never thinks on the expected consequences of telling Hjalmar the truth about the past, but undertakes the results can only be good and 'this blindness in both of them is not offered so that we may understand it: it is mainstay of the play.' (Gray, 1977, P103)As Dr Relling says, Gregers has got 'a severe case if inflamed integrity.' (Ibsen, P47) He also implies that his disease is a national illness. A Norwegian national illness is likely to be shared by other nations too: there can be few people with no desire at all to remove splinters from other people's eyes. But the objection is not that in *Ghosts*, by contrast, the Norwegian illness is rather hushing things up than revealing them. It is rather that the deep need most people feel to get at the truth is not appropriately represented by Gregers' bad need for it. We, as ordinary individuals, suppress the truth about ourselves for reasons of which Gregers and his camp are ignorant. Gregers' proposal to Hedvig that she should prove her love for her father by sacrificing the wild duck, her dearest possession, is the climax of the play and without which there will be no tragic end. But this is based on no better grounds than Gregers' revelation to Hjalmar about Hedvig's parentage. In his diverse dramatic reactions to that news, Hjalmar burst his entirewrath against Hedvig, rejected her for three times and then telling her that he would like to wring the duck's neck. 'Don't come near me, Hedvig. Get away from me. I can't bear to look at you. Oh, those eyes….! Goodbye.' (Ibsen, Act 4, P59) Here, one might argue that Gregers is the main cause of troubles for the Ekdals and that he seems to behave like a crazy idealist. However, he is not meant to be crazed, despite the remarks to this effect his father makes about him. One indication of that is his similarity, on this point in particular, with other Ibsen characters, so many of whom expect their friends or relatives to behave as Gregers suggests Hedvig should. For example, in his *ADoll's House*, Nora the heroine supposes her husband will certainly destroy his own reputation to protect hers, and is shocked when he does not. The sacrifice or the solution that Gregers offers seems like an act of madness, and to some extent, might be seen as a great tragic necessity. He himself gives no account of how he thinks exactly his proposed course of action will help everybody in the play, especially the Ekdals. With the zeal of a leech he fastens onto the idea of self-sacrifice,

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as he does to the idea of truth, and is stunned by the outcome of his motivations. Thus the disclosure of the truth leads to the domestic tragedy in the life of Gina and Hjalmar. The moral of the play is clear. Illusions are necessary to happiness; reality may be too painful and catastrophic to be tolerated and may create unpredicted complications. Ibsen has thus exposed the risks of the claims of the ideal which Gregers has been advocating and preaching. The claims of the ideal cannot be accepted and understood by everybody, especially the ordinary ones. Gregers fails as the missionary hero and as the social reformer who took away the illusions from Hjalmar's life replaced them with reality. Accordingly, the play might be interpreted as a satirical attack against Gregers' upholding of the claims of the ideal.

III. Dr. Relling's Realism

On the other hand and in the opposite direction there stands Dr Relling the realist who strongly believes in the assumption that illusions and dreams are necessary and vital to our life and chiefly in the human life of ordinary people like the Ekdals. The real hero in the play is the realist, Dr Relling who has from the very beginning perceived the nature and personality of his friend, Hjalmar. Relling has also known Gregers for many years and is familiar with his passion and interest of the ideal. Actually, in his first meeting with Gregers in Hjalmar's house, Relling makes fun of Gregers' belief in the claims of the ideal and warns him not to interfere in Hjalmar's life. Moreover, Relling goes so far to say that he would throw Gregers down the stairs in case he insists on preaching the claims of the ideal in Hjalamr's life. Relling knows the secret of Gina's past affair with Old Werle but he is also certain that it is in the best interest of Hjalmar as a husband of Gina that he should remain ignorant of that secret. In other words, Relling wants Hjalmar to continue living in illusions. Addressing Gina, Relling accuses Gregers of suffering from 'a severe case of inflamed integrity', an inflammation of conscious. (Ibsen, Act 3, P46). To Relling, it would have been better if Gregers had perished in the mines at the wood and had not been able to come to this place to disrupt Hjalmar's life by his idealism. When Gregers has gone ahead with his plot and has exposed Gina's secret to Hjalmar, he feels deeply troubled. He describes Gregers as a quack and expresses his view that this quack should leave the stage and go home instead of destroying the life of the Hjalmar, Gina and Hedvig. In this regard, Gregers defends himself by saying that he wants to lay the foundations of a true marriage, one which is built on frankness and forgiveness. To some extent, Hjalmar is influenced by Gregers' philosophy and starts using the same discourse of his friend Gregers. He rejects an offer of financial help from Old Werle, conveyed to Hjalmar by Mrs. Sorby. In fact, under the influence of Gregers' idealism, he even decides to pay back to Werle whatever money he had received from that man in the past. But despite all this, Hjalmar cannot truly accept the reality.

An illusion is a saving lieor a falsehood behind which one may take shelter or in which one may find comfort, willingly or unwillingly. A delusion is the saving lie which saves the common and ordinary man from falling down under the hardships and burdens of reality. To Relling the realist, if this saving lie is taken away from the average man, his happiness too would be lost and may be for good. That's why Relling believes that the 'life lie is the stimulating principle.' (Ibsen, Act Five, P63) However, Gregers the idealist insists on his sublime philosophy or misapplied idealism, with its subsequent catastrophic outcomes. And that's why some readers in my Drama class opt to call him as a neurotic reformer, as a moralistic troublemaker in other people's lives, and as a truth seeker who fails completely in his wrong-headed task. As he fails in his mission, the play may be looked at as anirony on him and his misapplied idealism, or to put it in another way, his utopian philosophy. In her essay entitled *Animal Magnetism, Theatricality in Ibsen's The Wild Duck*, Rachel Price claims that paradoxes of illusion, theatricality, and realism reduce to an uncertainty: is illusion threatening because too convincing or because not truthful enough? Does realism, in its approximation of life, or does theatricality, with its ability to 'spellbind,' exert a deeper control over others? (See Rachel Price, P798)

Comparatively speaking, the significant difference between the advocates of Idealism and Illusion or Reality, that is to say between Gregers and Relling, is the fact that Gregers thinks of Hjalmar as a man of exceptional ability, while Relling considers him as an average kind of man. Gregers talks of Hjalmar's personality, but Relling says that Hjalmar has no character whatsoever. Relling looks at Gregers as a hero-worshipper and that he is mistaken when overestimating Hjalmar's intellectual abilities. According to Relling, Hjalmar should have been allowed to live with the saving lie, and should not have been exposed to the truth about Gina's past life. The saving lie is essential and decisive for an ordinary man like him. Moreover, Relling gives us two examples in support of his theory of illusions. We may relate one of them which is the case of Old Ekdal. Interestingly enough, when Old Ekdal goes into the dark attic, he has the illusion that he has entered the thick forest where the pet animals and birds appear to him like wild animals. Thus, whenever he shoots a pet rabbit he has the illusion that he has shot a wild bear. Hence Old Ekdal, whose life would otherwise have been intolerable because of his poverty and disgrace, can find some comfort and relief in the illusory belief that he is still in a position to go hunting in the wood and hunt wild animals. The attic, the animals and the birds there constitute the saving lie for Old Ekdal. In this connection and in his confrontation with Gregers, Relling remarks:

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'Take away the life –lie from the average person and you take his happiness along with it.' (Ibsen, P64)Gregers the intruder sees the duck as nothing more than a symbol of the degradation of Hjalmar and Old Ekdal as both of them, like the wild duck itself, accepts the attic and its contents quite happily as an alternative for their past life.

In his article entitled, *Ibsen and Feminism*, Gail Finney argues that the powerlessness linked to motherhood is the outcome of a web of lies and deception. (Finney, 2006) The mechanism according to which Gina hides her seduction as a servant by the rich Werle by marrying Hjalmar Ekdal and leading him to believe that her child is his echoes the subplot of *Ghosts*, in which Mrs Alving finds a husband for the maid her husband has impregnated. Gina's power is limited to the domestic domain, which she embodies, typically depicted as sewing or adding up accounts and described by Dr Relling as pottering about in her slippers all nice and cuddlesome, and making the place all cosy. Her role seems to face the sorts of changeable forces that led to the conception of her daughter; the housekeeper has become compulsively obsessed with order, subordinating humaneness to neatness. But as in *Ghosts*, all endeavours to maintain peace and stability in the household prove futile once the longstanding deception or illusion is unmasked, leading to the sacrificial death of the child it has sought to save.

In this regard, Durbach argues that the play is mainly about the practical limits of truth and the need for everyday illusions. (Durbach, 1980) This may still be considered as the standard interpretation. It takes Ibsen as at least partly refusing his own emphasis on the importance of truth and the facing of reality. For James MacFarlane, the play, in asking whether it really does add to the sum total of human happiness to put the average person in possession of truth, redresses the balance. (McFarlane, 1989) Meyer shares this same view for he lauds as 'one of his most penetrating passages'a paragraph from *The Quintessence of Ibsenism* in which G B Shaw wrote that Ibsen 'left the vulgar ideals for dead and set about the exposure of the choicer spirits….His first move in this direction was such a tragic-comic slaughtering of sham Ibsenism that his astonished victims plaintively declared that *The Wild Duck* was a satire on his former works. (See Meyer, P558) The lesson may perhaps have been useful for Shaw himself. Perhaps because the play is so ambiguous, this understanding has prevailed despite the obvious difficulties it raises. As Ronal Gray put it 'we have more inhibitions than his [Gregers] puritan zeal comprehends, and Ibsen, in showing the results of zeal of that order, is plugging away at the obvious.' (Ibid, P 558) In one way or another it is indeed obvious, however, Ibsen for certain did not consider his countrymen as extremely concerned with the truth, and there is no point in ridiculing a view that is not fairly commonly apprehended. Nor is there any sign in his notes or letters that he contemplated some kind of public withdrawal: on the contrary, he was just as convinced after *The Wild duck* as before that society and individuals are ridden with ideals, misconceptions and illusions which they would be better off without. According to A. F. Machiraju Ibsen saw ideals as artificial and invented, often in the sense of conventions, and far from leading to the truth, as 'a primary source of delusion.'(Machiraju, 1992, P136)

IV. Conclusion

Thus, one might suggest that the obvious outcome of Gregers' ideals in one's life is tragic and cannot be avoided. Moreover, one may also claim that Ibsen advocated self-deception as a solution for the ills of humanity. I think that the play is one of anti-theses, one without any kind of solution. It is contemplative, and not demonstrative. It proves nothing and it invites us to think and reflect. The general mood in the play is meditative and a mood of despair. In *The Wild Duck*, the priest is drunk, the soldier is broken, the idealist is mad, the doctor is ill. They have all sunk metaphorically into the bottom of the sea like the bird the wild duck. But having said that we have got the right to ask and ponder: how should we run our life, according to Gregers' Idealism or to Dr Relling's Realism. Neither of course, is trustworthy. Of the two manipulators of the plot, the one is fanatic, neurotic, sadistic, and perhaps mad; the other is a drunkard and a disgrace to his profession. Life cannot be run according either to absolute idealistic or realistic principles. Life is a dynamic process whose only reality is built on a kind of compromise or reconciliation between our desires and our own circumstances.

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'Neither Peace nor Love or Dream': Man's Quest for the Meaning of Life in Jibanananda

By Biswarup Das

Abstract- The primary quest of humanity is for happiness and the meaning of life. Most people throughout life remain unaware of the 'individual self,' the foundation of one's identity, and tread on the known ways of the society to make life meaningful. Consequently, the 'being' of such a person fails to come to existence. Only a few are ever able to become conscious of this 'self' in moments of pure reflection enabled by a complete divorce from the social presence. The consciousness leads to a concurrent awareness of the meaninglessness of the world and the true concept of freedom. Freedom fetches agony with the realization of the sole responsibility of one's choice. A person is then either on the way to construct the meaning of life and find happiness in a personalized way or get crushed at the burden of his anguish. The consciousness of the individual self, the awareness of personal freedom in a fundamentally meaningless world, and the consequence of this consciousness in both its aspects – all the facets of man's existential problem have been portrayed in the lines of the great Bengali poet Jibanananda Das (1899 – 1954) with poignancy and vividness. We can, at the same time, parallel the situation presented in his poetry with his personal life.

Keywords: self, freedom, choice, anguish, happiness, meaning.

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'*Neither Peace nor Love or Dream*': Man's Quest for the Meaning of Life in Jibanananda

Biswarup Das

Abstract- The primary quest of humanity is for happiness and the meaning of life. Most people throughout life remain unaware of the 'individual self,' the foundation of one's identity, and tread on the known ways of the society to make life meaningful. Consequently, the 'being' of such a person fails to come to existence. Only a few are ever able to become conscious of this 'self' in moments of pure reflection enabled by a complete divorce from the social presence. The consciousness leads to a concurrent awareness of the meaninglessness of the world and the true concept of freedom. Freedom fetches agony with the realization of the sole responsibility of one's choice. A person is then either on the way to construct the meaning of life and find happiness in a personalized way or get crushed at the burden of his anguish. The consciousness of the individual self, the awareness of personal freedom in a fundamentally meaningless world, and the consequence of this consciousness in both its aspects – all the facets of man's existential problem have been portrayed in the lines of the great Bengali poet Jibanananda Das (1899 – 1954) with poignancy and vividness. We can, at the same time, parallel the situation presented in his poetry with his personal life.

Keywords: self, freedom, choice, anguish, happiness, meaning.

Introduction

The fundamental question of human life is perhaps related to the meaning of existence. The complexity and demand of the modern world, however, scarcely permit one to ruminate over it. Right from the birth of consciousness in an individual, he is taught by the society the undertakings necessary to live and prosper in the world. The individual gets engaged in the worldly affairs taking the engagement as something natural, for such 'affairs' is the only thing present to his consciousness. He almost loses his ability to think otherwise. The society subtly robs him of his identity by presenting before him the standards that he necessarily needs to follow to become an ideal human being. He gradually but unknowingly is reduced to a unit of the system losing himself in the web of the crowd. '*The crowd is untruth*,' but the individual who has never really succeeded in becoming one thinks '*where the crowd is, the truth is also, that it is a need in truth itself, that it must have the crowd on its side*' (Kierkegaard, '*The Crowd is Untruth*,' 8). Being unaware of the fact that he can also have a discrete 'self,' he keeps himself busy in the ways of the world to attain 'success,' a concept the meaning of which he does not himself know accurately (as it surely is a myth created by the society). But if one day, while away from the crowd, a question like 'where does my engagement lead me to?' or 'am I really the one I've known myself to be?' emerges in his heart, the orderly world suddenly seems broken into pieces. He finds himself lost in the abyss of its meaninglessness. The way of living the society has taught him, the 'oughts' and 'shoulds' he was practicing until the present seem to lose their significance. His consciousness is turned away from the world to himself – from the '*unreflective*' to the '*reflective*' level (Sartre, '*The Transcendence of the Ego*,' 8, 9) – and he realizes that all along he was in an effort to escape the latent agony of his soul. He questions the relevance of the socially designed affairs and finds those to be absurd. He discovers painfully that the activities he had until the present kept himself busy in were merely to avoid the boredom of existence. This discovery is the first step of self-realization, a movement towards the exploration of the subjective entity from the objective one. However, the self-reflection of the individual also brings in him a sense of alienation. It is because he can no longer seek meaning or contentment in the models available in the human world – the myth of success or the morality centred on the concept of 'good' or of 'God' or even the totalizing structure of the society. Meditating deeply he realizes that as a being he is free. It is not that until now, he was not 'free' in the ordinary human sense of the word. But his realization now tells him that what he had known to be freedom is not really that, that the political or the social or even the religious significance of liberty is a hoax. He feels that true freedom can be realized only with the awakening to the meaninglessness of the world. The feeling begets acute anguish in his heart and he comprehends that he needs to construct the meaning of life in his own way. If he wants happiness or contentment he should search for it personally. Even the 'God' in whom he can find solace is to be looked for in his own soul in the conception of his subjective paradise. He thus comprehends that he himself is the author of his subjective world. 'But what should I do now?' – the question starts haunting him like a nightmare. Now comes the decisive moment of his life, the moment when he needs to choose, and his choice is essential for on it depends his existence or his catastrophe. If he is able to choose correctly, his life acquires meaning, and he succeedes in transcending the '*facticity*' (Spade, 'Jean-

Author: e-mail: oxslipviolet@gmail.com

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Paul Sartre's *Being and Nothingness*,' 172) of his self. But because the meaning is subjectively founded, he needs to bear the whole responsibility of its outcome at the same time.

The awakening to an awareness of having a self, the dilemma at this awareness, the quest for contentment and the meaning of life, the choice leading to the construction of meaning or to catastrophe – all the aspects of man's search for his subjective existence in a world devoid of meaning reverberate poignantly in the lines of the modern Bengali poet Jibanananda Das (1899 –1954). In a world like this, '*essence*' always '*precedes existence*' (Sartre, *'Existentialism and Human Emotions*,' 13). '*What am I – a specter or a soul*?' Cries out the speaker's heart in Jibanananda's '*Spectral'* (from '*Agranthita Kavita*'). The speaker as if articulates the ardent longing of the poet's soul. It is as though the poet himself who out of bewilderment in his quest for his identity both as a man and as a poet raises his '*eyes and fly from one star to another/ Silenced by the ignorance of the heart*' (*Spectral*). The '*ignorance*' of the heart is that of the poet himself whose greatest desire is to achieve novelty both in style and themes in composing poetry, but is oblivious about how to attain success in his enterprise. Like some of his contemporaries (Buddhadev Bose, Bishnu Dey, Amiya Chakravarty, Sudhindranath Datta) Jibanananda Das undoubtedly played a leading role in introducing modernist elements in Bengali poetry and founding a post-Tagorian poetic standard, but, unlike them, his effort was never to revolt consciously against the great poet whose influence on Bengali poetry, he knew, was too immense to overcome. What he wished was to found a separate identity of his own as a poet so that he did not get dissolved in the world of Tagore. Tagore's influence on Bengali literature symbolizes the '*essence*' of the circumstance the poet finds himself in, and his quest for his poetic identity implies his craving for '*existence.*' The world of poetry is the inert '*being in itself*' (Spade, 73) having no meaning of its own, and the Tagorian paradigm is the '*being for itself*' (Spade, 80), the consciousness establishing the significance of it and also setting up the poetic standard. Jibanananda as a poet can either follow the established poetic norm or try to found one of his own. He is free to choose from the two options. If he chooses the first one, his 'self' will be lost; and even though he is successful as a poet (the common reading folk is used to the Tagorian tradition), he would become merely a unit of the system. The poet, however, chooses the second option and sets out on the way to the construction of individual identity, fully conscious of the circumstance, the standard of normalcy.

Very few persons are ever able to question life about its meaning. Lesser even are those who ever become aware of their freedom and then try to fashion their life in a personal way. A person like that is destined to confront the anguish of life because he can no longer thrust the responsibility of his choosing on an external subject. He is the sole author of his life and needs to accept its outcome even though it is a failure. Jibanananda Das was one such penetrating soul whose literary career brings out the anguish of subjective existence. His first collection of poetry '*Jhara Palak*' (*Fallen Feathers*) came out in 1927. The collection bears the influence of Kazi Nazrul Islam, Satyendranath Dutta, and Mohitlal Mazumder. But soon he was able to shift his attention from the external influences and walk ahead on the road of poetry on his own to explore the undiscovered region it led to, an effort symbolizing his pursuit of subjective identity. His very next collection '*Dhushor Pandulipi*' (*Grey Manuscript,* 1936), is a manifestation of his success in achieving a poetic standard of his own. With time, the uniqueness of the poet in Jibanananda became more and more predominant. In the succeeding years came out his other key collections one by one – *'Banalata Sen'* (1942), *'Mohaprithibi'* (*Great Universe*, 1944), *'Saat – ti Tarar Timir'* (*Darkness of Seven Stars*, 1948), and *'Shrestho Kobita'* (*Best Poems*, 1954). His two other major collections include *'Rupasi Bangla'* (*Bengal, the Beautiful*, published posthumously in 1957) and *'Bela Obela Kalbela'* (*Times*, *Bad Times, End Times*, published posthumously in 1961). However, as his style and diction matured, his poetry became more and more incomprehensible to the ordinary reading public. Critics began to treat him harshly. Sajanikanto Das, a critic contemporary to Jibanananda, attacked him in almost every issue of the weekly magazine *'Shaniberar Chithi'* (*The Saturday Letter*). Even Tagore who did not deny Jibanananda's poetic talent could not approve either his choice of themes or his style. He was an outsider in the contemporary poetic world. But destiny had a great reward in store for the gifted individual. During the last years of Jibanananda's life, his popularity began to ascend, and in 1952 he received the *Rabindra Puraskar Award* for his poetry. Three years after that in 1955, the year following that of his death, he was awarded the Indian *Sahitya Academy Award*. His rapidly growing popularity soon made him emerge '*as the foremost Bengali poet,*' and his '*many volumes of poetry came into widespread demand*' (Das Gupta, *Introduction*, *'Jibanananda Das, Selected Poems*,' XI). Today Jibanananda is placed among the most significant Bengali poets, and his position rests only after Rabindranath Tagore and Kazi Nazrul Islam.

Jibanananda's poetry '*is a search for awareness, for light, and for this he must sift through the darkness that is filled with half-truths, weariness and existentialist despair*' (Tishani Doshi, '*The Hindu*,' July 6, 2003). His poems portray the affliction of the soul awakened from the stupor of the human world that lacks both in meaning and identity. The soul that once had participated with passion in the affairs of the material

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world now with time has painfully realized its meaninglessness

Having mounted all the stairs
He arrived at the last empty step
Life, time and universe
Yield only one meaning
The way itself is all. ('*Icy Winds' and* from, *'Agranthita Kavita'*).

To live without an actual purpose or, in other words, to go on toiling without any real outcome -- that is what life can offer a man at best. The harsh reality, however, does not pose a problem so long as one is not aware of it. Most people live in obscurity about this truth. They go on living, involving themselves in all sorts of human enterprise – jobs, politics, business, rituals, popular entertainment, and so on – available to their consciousness, unaware of the despair of life they escape. The protagonist too, has done the same thing. He says:

Have I not lifted the plough like any peasant?
Carried buckets of water
Sickle in hand, gone into the fields?
Like fishermen
Have I not wallowed in the puddles
And wrapped my body in the smell of fish
And water weeds and algae
The same as they? (*Within My Head*, from *'Dhusar Pandulipi'*)

He has participated in the drama of life like any other man, and has played his role apparently with success. At that time '*Like the wind has life flown/ Under the canopy of stars my mind has slept; / My boundless wishes I've fulfilled without let.*' But one day while moving '*between light and dark*' he suddenly feels within his head –

A sense gathering force
That I cannot dismiss;
It's not a dream, not a breath of peaceful air
Nor love. It places its hand upon mine
Suddenly, making all action seem vain
Inane, empty. (*Within My Head*)

The newly emerged '*sense*' questions the meaning of life. He reflects upon himself to discover the futility of all the work to which he had invested his time and energy until the present moment. He sees himself in a place with emptiness all around. There is no real success to attain, no real hurdle to overcome, no real aim to achieve. Everything a man knows to be composing the meaning of life is a relative matter within a particular social context. The '*sense*' leads him to realize – '*The way itself is all'*. It is not that after the awakening to this awareness he has not tried to escape his newly founded habit of reflection – '*I want to ignore him./ In my comings and goings,/ I try to drive him away/ To smash his skull to pieces*'. But his effort has proved to be futile – '*But like a living thing, relentlessly,/ He keeps circling me*' (*Within My Head*). It is impossible to escape reflection once one has become conscious of the human reality, to retreat joyfully to something he has found meaningless. That Jibanananda personifies consciousness here is very significant. The personified abstraction is the aftermath of the awareness of human absurdity. The realization of the protagonist reflects the perception of the poet himself.

The cognizance of the purposelessness of worldly enterprise leads to the consciousness of personal freedom. Now he '*knows himself to be the master of his days . . . convinced of the wholly human origin of all that is human, a blind man eager to see who knows that the night has no end, he is still on the go.*' (Camus, *'The Myth of Sisyphus*,*'* 89) At this particular moment, if he can realize that only he can project meaning in his life, he is saved. He is then on the way to the quest for contentment and the construction of subjective identity. Otherwise, to escape the anguish he might choose self-destruction, the final choice to break away from the dilemma of the freedom to choose.

Jibanananda reveals his penetrating insight into the human psyche in '*One Day Eight Years Ago*' (from *Mahaprithivi*). In the poem '*grandpa*' tells the story of a person who had committed suicide one night eight years ago for some unknown reason. His body laid '*Spread-eagled on the table, in the morgue.*' The persons belonging to the acquaintance of the dead man were much bewildered at his act of putting an end to his life. They told him that the man had:

No failure in love; life in matrimony
Left no yawning gaps;
The churning of time turned up
The right trace of honey in the everyday, in the mind;
A life unshaken ever by the fevers of the have-not.

The man, content apparently, was '*Dead nevertheless*.' Next to the man '*lay his bride, his child*' before he made the final decision of his life. Jibanananda contrasts with subtlety the man's longing for death with the world's primordial instinct for life – '*Yet the owl kept awake, longs to live;/ The aged frog begs for two moments/ Warming to the hope of another dawn.*' It is undeniable that like every living creature man's greatest yearning is to live. A lame excuse is sufficient for one to be optimistic about his place in the world. He never ceases to feel that everything will be fine in the future. The man's act of self-destruction baffled everyone consequently – none could make out why '*Last*

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night, the fifth night of the moon, he felt/ A rush of affection for death.'

Man exists simultaneously into two spheres – he has a social presence, and is also an individual being. As most people live primarily in the society, they scarcely exist as an individual. Each devotes himself into imitating the worldly laws and customs, and as such the 'being' in him gets almost wiped out by the magnitude of his 'becoming.' The society judges the quality of his life and his happiness in terms of his material success and his participation in social affairs. The dead man was successful and content in this sense. The man was for long under the spell of social role-playing – a man having his profession, a loving husband, a caring father, a follower of the social norms. His community might have eulogized him for all that. But suddenly one day, we never know how, the world had appeared to his consciousness in a new form, one devoid of the romantic illusions giving it an optimistic mould and he felt that '*It all lied, it all stank, it all stank of lies, it all pretended to be meaningful and joyful and beautiful, and it was all just concealed putrefaction*.' From then on to him, '*The world tasted bitter. Life was torture*.' (Hermann Hesse, *'Siddhartha*,*'* 22)

Buddha told Siddhartha, '*Beware of too much wisdom*' (Hesse, 43). The wisdom about the irrationality of the world was probably the cause leading the man to suicide. Perhaps he had meditated too much upon the matter, and his life became a torture to him accordingly. Grandfather rightly speculates, '*Had he not slept for long? Did he long to sleep*?' Surely he could not sleep with the '*unbearable burden of knowing.*' His self-reflection manifested to him the inner emptiness of life. The irony is that the man failed to see the brighter side of his discovery – if life has no inherent meaning, he needs to transcend this meaninglessness by fashioning the way himself. He realized his freedom to choose but could not direct that freedom to construct the meaning of life. Instead, he applied his freedom to put an end to choosing itself. His suicide is, in fact, a '*confession,*' a confession that '*life is too much*' that he was unable to '*understand it*' (Camus, 7).

The longing of the troubled heart to escape the absurdity of the world recurs again and again in Jibanananda. In '*Darkness*' (from '*Banalata Sen*') the soul agonizingly articulates –

Don't you know, blue musk-deer moon,
I woke up to the stupid light of day
And saw myself again as a creature of the earth
And I was afraid.

If one needs to survive in the human world, it' is not sufficient merely to struggle with, as is popularly believed, the external forces. One needs equally to keep oneself in oblivion about the self, about one's freedom to choose. So, in a sense, a person's endeavour to live as a social entity is his choice to escape the anguish of existence. Before the soul '*woke up*' to the absurdity of human affairs and felt afraid to find itself as '*a creature of the earth*,' that is, an entity that is nothing else but a unit of the crowd following the social '*ordering . . . to stand to attention*,' the person was busy in an endless chain of human affairs and role-playing. One venture after the other had kept him from the boredom of social life. Life was moving on in this way until one day suddenly he felt everything to be merely a childish fancy, a '*deceiving elf*' (Keats, '*Ode to a Nightingale*,' line 74) that cannot keep one for long under its spell. His face then '*turned stiffy towards the world*' and his heart was '*filled with hatred*.'

For the world fermented in the heat of the sun,
Festive with the squealing of pigs,
Bursting with sordid joy.
Drowning the roaring sun
In the unrelenting darkness of my heart,
I sought to go to sleep again,
To merge into the breast of the dark,
Into the vaginal darkness of limitless death.

The image of '*the vaginal darkness of limitless death*' is very significant. The '*sordid joy*' of the human world creates in the troubled heart a longing to retreat to a state of oblivion before being born. The yearning now becomes synonymous with death in the poet's thought – '*The stillness of death . . . reigns in my heart*'. Because he is alone with himself, the knowledge of the absurdity of the world becomes unbearable to him, and he tells the moon that the '*sleep that envelopes me is too deep/ For you to destroy.*' '*Unlike the enterprise of daylight*' that keeps one forgetful of this absurdity, the solitude of the night manifests to him his inner emptiness, and he never again wishes to wake up '*to the stupid light of day.*' His inner consciousness is at war with the unconsciousness of the world. With his awakened consciousness that he never again wants to disown, he wishes to lie '*Upon the terraced side of the water*' '*Knowing that I shall never, never/ Awake again*.' His wish to die by the river-side, *'Far from the madding crowd's ignoble strife*' (Gray, *Elegy Written in a Country Churchyard,* line 73) emphasizes once again his desire to flee from the futility of human enterprise. It appears that he finds in nature something more substantial than he has in the human world.

Becoming conscious of its freedom, if the soul can overcome the anguish of the consciousness, the search for the meaning of life begins. Whether the soul can finally succeed in attaining the meaning is not the primary concern at this stage. Like Keats and Wordsworth, Jibanananda sometimes discovers this meaning in nature, which is captivating and mysterious concurrently. The troubled heart seeks refuge in the lap of nature and becomes aware of the presence of a self

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within, and the way of life now take an inward direction. The poems in the collection '*Rupasi Bangla*' that Jibanananda composed in 1934, a time when he was passing through poverty and frustration, reflect his nostalgia for meaning and fulfillment with the nature of Bengal serving as the backdrop of the story of his heart. The poet's description of Bengal's natural beauty endows the place with a magical quality –

I have seen Bengal's face, that is why I do not seek
Beauty of the earth any more: I wake up in the dark
And see the dawn's magpie-robin perched under the parasol-like huge leaf
Of the fig tree – on all sides I see mounds of leaves of
Black plum – banyan – jackfruit – oak – pipal lying still;
Their shadows fall on the spurge bushes on zedoary clumps;
Who knows when Chand near Champa from his madhukar boat
Saw such oaks – banyans – gamboge's blue shades
Bengal's beauty incomparable.
Behula too someday floating on raft on Gangur's water –
When the full moon of the tenebrous twelfth night died on the river's shoal –
Saw countless pipals and banyans beside the golden corn,
Alas, heard the tender songs of shama – and one day going to Amara.
When she danced like a torn wagtail in Indra's court
Bengal's river field, wild violets wept at her feet like anklet bells.

(*Sonnet 4*, '*Rupasi Bangla*')

The nature of Bengal here becomes a paradisal abode where the soul in frantic endeavour to liberate itself from the hell of the material world at length finds solace. He needs not search for beauty anywhere else, for beauty in its archetypal form is already present here. There is beauty in the greenness of trees under the endless blueness, in the far-stretched fields of corn, in the fragrance of flowers, in the taste of fruits, in the warble of the birds until the fall of night, as well as in the soft music of the river. The semi-darkness of the evening and the reflection of the moon on the river at night are equally bewitching. He wakes up in the darkness of night to discover the solitude necessary to encounter with the self. The mellowness of the surroundings appealing to the senses creates in him a feeling that the quest for contentment has finally found its destination here. He is spellbound to sense that there is no past or future, that everything, every meaning has merged in the present, that the sound of *Behula*'s anklet dancing in the court of *Indra* resonates in the water of the forever floating river, that he has lived through eternity in the music of the flow of water. On experiencing the affinity of the soul with nature, he wishes to '*remain on Bengal's shore*' (*Sonnet 3*) forever. He feels that together with the duck he is carried away to '*some land of legends*' and '*shall not lose*' the inward bliss '*In the crowd of the earth*' (*Sonnet 3*). In this moment of ecstasy he gains the ability to discover his self, and experiences the deliverance of his soul.

The soul seeking the meaning of existence since time immemorial might also find its fulfillment in the beauty of the woman whom it has desired in the heart of hearts or has seen in dreams. Having travelled for thousand years from the one end of the world to the other – '*from the Ceylonese waters to the Malayan sea . . . the fading world of Vimbisara and Asoka/ Even further—the forgotten city of Vidarva*' (*Banalata Sen* from *'Banalata Sen'*) – and permeating the consciousness with a new experience every moment, the soul is today overcome with weariness. The 'self' has not becomes its perpetual abode, and so the consciousness has failed to attain 'moksha.' The '*the ocean of life around continues to foam*' consequently. The soul has travelled in darkness, being unable to overcome the sway of the human world to become one with the self.

Paradoxically, however, the soul has all along sensed the presence of meaning in the form of beauty that has not yet become apparent to the consciousness. How to transcend the facticity of life to experience this beauty is unknown to the heart. That is why '*Banalata Sen*' of '*Natore*' had appeared in momentary flashes of '*soothing moments*' but not in the shape of an abstraction akin to 'nirvana.' Banalata Sen is the symbol of the archetypal beauty latent in the individual soul, a form in which the self finds perfection. So long as one is not able to transcend the facticity, it is impossible to be in proximity to the image of perfection. In search of the self, the soul was simultaneously busy in overcoming the external influence of the human world. Once the soul gets the fruitful result of its effort, one gets the ability of pure reflection, and the self with its perfection stands before the awakened individual. Banalata Sen now appears in a new form – one of '*profound refuge*,' something having permanent value. In her, the heart discovers that form of undistorted beauty that inspired the great poet to compose the immortal lines – "*Beauty is truth, truth beauty,—that is all/ Ye know on earth, and all ye need to know*" (Keats, *Ode on a Grecian Urn*, lines 49-50).

The encounter with the self means the discovery of individual existence. Now all the stale affairs of humanity get faded. '*All transactions of the day being over*,' the soul is filled with vivacity in the presence of beauty as it sits '*face to face with Banalata Sen.*' The experience of pure beauty fills life with ecstasy, that has the power to transmute momentary bliss into eternity. The newly experienced life force desires not to lose the self once again to the '*world . . . led by the counsel/ Of*

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the loveless, pitiless ghosts' (*A Strange Darkness* from *'Sreshtha Kavita'*), the life that wishes to pass away with joy from itself to discover its 'self' in the bliss of paradise. The poet himself might have felt so before his death. The popular contemporary belief says that the death was a suicide (1). The tram tried its best to make him aware of its presence, but the poet as though deliberately came under its wheels. He had probably realized the meaninglessness of human affairs, was probably desirous of freeing himself from the frenzied whirlpool of the shallow and repetitive social demands, was probably in his heart of hearts one with Banalata Sen at that moment. His suicide is probably not a confession that life is too much to be understood; it is rather an existential leap when the individual discovers his self in the light of a comparison with an abstraction. The discovery of the self is akin to the discovery of God, a promise of eternity when '*the earth no longer exists, nor creation; / Only you and I lie. / And, against the night sky,/ Stands the eternal tree*.' (*Mortal Swans* from *'Agranthita Kavita'*) (2)

Notes

1. *Adhunik Bangla Kavita*, Ed. Humayun Azad, ISBN 9849012051, Web (The popular belief was that Jibanananda had committed suicide. However, none of the scholars has confirmed it)
2. The English translations of Jibanananda's two sonnets from the collection '*Rupassi Bangla*' and the poem '*Banalata Sen*' are by Faizul Latif Chowdhury (*Classic Poetry Series,* '*Jibanananda Das, Poems*,' 2012, Poemhunter.com – The World's Poetry Archive, Web) and the rest are by Chidananda Das Gupta ('*Jibanananda Das, Selected Poems*,' Penguin Books India, 2006, Print)

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Very Old Wisdom. Approximation to the Origins and Intentions of the Mythography and Paradoxography of Hellenism

By Julio López Saco
Universidad Central de Venezuela Caracas

Abstract- The interest of Hellenistic by collect, compile, or document information considered relevant past became a scholar desire to know that end up favoring the emergence of new genres bookish life of its own, the paradoxography and mythography. This desire for erudition responded to a renewed awakening of imagination and curiosity, but also to the pursuit of prestige record. In this article we will try to detail the roots of mythography, nurtured in the chronography, local histories, genealogy and mythology, as well as the purposes sought, among which they outperformed, as well as a specific educational objective, the possibility of associating some important families big gods and noble heroes of a past model and idealized, with the purpose of acquiring an indelible reputation.

Keywords: hellenism, mythography, mythology, scholarship, literatura.

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Very Old Wisdom. Approximation to the Origins and Intentions of the Mythography and Paradoxography of Hellenism

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Julio López Saco

Abstract- The interest of Hellenistic by collect, compile, or document information considered relevant past became a scholar desire to know that end up favoring the emergence of new genres bookish life of its own, the paradoxography and mythography. This desire for erudition responded to a renewed awakening of imagination and curiosity, but also to the pursuit of prestige record. In this article we will try to detail the roots of mythography, nurtured in the chronography, local histories, genealogy and mythology, as well as the purposes sought, among which they outperformed, as well as a specific educational objective, the possibility of associating some important families big gods and noble heroes of a past model and idealized, with the purpose of acquiring an indelible reputation.

Keywords: hellenism, mythography, mythology, scholarship, literatura.

Resumen- El interés helenístico por recolectar, compilar o documentar informaciones de un pasado considerado relevante se convirtió en un erudito deseo de saber que acabaría propiciando la aparición de nuevos géneros librescos con vida propia, la paradoxografía y la mitografía. Ese deseo de erudición respondió a un renovado despertar de la imaginación y la curiosidad, pero también a la búsqueda de precedentes de prestigio. En este artículo trataremos de pormenorizar las raíces de la mitografía, nutridas en la cronografía, las historias locales, la genealogía y la mitología, así como los propósitos que buscaba, entre los que despuntó, además de un determinado objetivo didáctico, la posibilidad de asociar algunas importantes familias a grandes dioses y nobles héroes de un pasado modélico e idealizado, con la finalidad de adquirir un prestigio imborrable.

Palabrasclave: helenismo, mitografía, mitología, erudición, literatura.

I. Introducción

El interés en recolectar, compilar, documentar y, a la postre, interpretar, relevantes obras del pasado heleno se desarrolló a partir del siglo IV a.e.c. Los principales trabajos a los que estos compiladores dedicaron su pasión fueron los poemas épicos homéricos (Odisea e Ilíada, la segunda más que la primera), las obras de trágicos, líricos, oradores, historiadores, comediógrafos y hasta filósofos.

Author: Doctor en Ciencias Sociales y Doctor en Historia. Profesor Titular. Escuela de Historia, Universidad Central de Venezuela Caracas. e-mail: julosa.ucv@gmail.com

Los géneros librescos, paradoxografía y mitografía, brotaron de un furor sapiencial de la época helenística. Estuvieron a la sombra de las grandes bibliotecas, en especial Alejandría. Su innegable éxito estará, consideramos, íntimamente conectado a la imaginación helena y a una intrigante curiosidad.

Sus proyectos, de verdadera erudición, se efectuaron decíamos, en algunas grandes bibliotecas, caso de la de Pérgamo o la célebre de Alejandría. La tarea resultaba monumental, pues primeramente había que organizar los textos antes de iniciar su estudio. Es de esta manera que el trabajo inicial debía consistir en crear grandes catálogos de las diferentes colecciones, como es el caso de uno de los dos que se atribuyen a CALÍMACO (BLUM, R., 1991, pp. 151-162)[1]. Una vez llevada a cabo tan ciclópea tarea, los eruditos podrían dirigir su atención al estudio en profundidad de las obras. Los textos, en buena medida, habían sobrevivido a una transmisión oral, en tanto que como documentación escrita habían sido objeto de copias diversas, en diferentes lugares y con variados propósitos. Ello significaba, irremediablemente, la aparición de errores, en especial en aquellas obras y documentos que contenían formas dialectales o arcaísmos. Los eruditos, en consecuencia, al enfrentarse a contenidos difíciles de leer, podrían completarlos con otras versiones, tal vez más populares y asequibles en su lenguaje escrito. Muchas versiones de mitos particulares de una determinada localidad, se verían enfrentados (aunque también indirectamente reivindicados) con otras más extendidas[2].

Ciertos eruditos helenísticos se empeñaron en la faena de restaurar lo que entendían era la versión original de un determinado trabajo. Su focalización sobre un texto les llevaba a elaborar comentarios y ensayos. Algunos de estos sabios veían en las obras un filón de materiales que podrían ser extraídos y utilizados de muchas maneras. De la necesidad de explicar los textos y de la consideración de la valía de los materiales que aquellos contenían, se acabarían desarrollando dos géneros con vida propia, la paradoxografía y la mitografía, cuyo desarrollo se produjo entre mediado el siglo III a.C. y la segunda centuria de nuestra era.

Tras ojear los documentos y extraer de ellos aquellas informaciones entendidas más pertinentes, los

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materiales se agrupaban alrededor de una temática o un foco de atención, bien fuese sobre las historias y aventuras de dioses y héroes, o bien acerca de los episodios más sorprendentes o inusuales. Nacían así, respectivamente, la mitografía y la paradoxografía, de intenciones mayormente eruditas para un público amplio y, debe entenderse, apasionado.

II. Mundo de Héroes, Divinidades e Historias Maravillosas

A CALÍMACO se le atribuye también otro catálogo que lleva por nombre Colección de Maravillas del Mundo ordenado por Localidades, que podría ser considerado el primer ejemplo de paradoxografía. Por desgracia, este trabajo no sobrevive en toda su extensión. Únicamente un autor del siglo III a.C., ANTÍGONODECARISTO, incluye cuarenta y cuatro secciones de la colección de CALÍMACO en su Historiae mirabiles[3] (BLUM, R., 1991, pp.134-135).

El destino de la colección de CALÍMACO no fue, lamentablemente, una excepción. De hecho, muchas otras mitografías y paradoxografías sobrevivieron nada más que en pequeños fragmentos aislados, en ocasiones como extractos en los trabajos de autores bastante tardíos. De los más de veinte paradoxógrafos griegos, solamente han sobrevivido siete. Todos ellos compilaron colecciones hasta iniciado el siglo III. De las muchas mitografías que debieron escribirse sobreviven apenas unas pocas y de manera muy fragmentaria. Se conoce, por ejemplo, el trabajo mitográfico delDiegesisde CONON, únicamente a partir de un resumen realizado por FOCIO en el siglo IX, que es complementado por apenas unas breves líneas del fragmento de un papiro (FGrH 26; HENRICH, A. enBREMMER, J., (Edit.), 1987, pp. 244-247; PAJÓN LEIRA, I., 2011, pp. 22-24 y ss.; GIANNINI, A., 1965, p. 19).

Todas estas colecciones, escritas en una prosa plana y directa, no tienen intención evidente de efectismo literario. En buena medida, carecen de fuentes documentadas. Parece que fueron pensadas más que como un trabajo de un simple autor que se preservaría en su forma original, como un conjunto de materiales disponibles para las generaciones futuras de lectores con sus propios y particulares propósitos. En consecuencia, los escritores deben ser catalogados como compiladores más que como autores, al estar más interesados, o comprometidos, en presentar historias, brevemente y con claridad, que en alcanzar alguna suerte de efectismo literario o en elucidar la presentación de algún mito concreto en su forma más arcaica en un determinado poema o una obra trágica antigua. Es por tales motivos que no suelen mostrarse discursos, metáforas o símiles. En las compilaciones de las colecciones, no parece haber un deseo de retorno a las antiguas fuentes literarias usadas por los predecesores de esos compiladores, sino solamente una única, expresa y simple, pero erudita, intención de mostrar los materiales recopilados que son propios de los autores más antiguos.

FLEGÓN DE TRALLES en su De mirabilium libellus o Libro de las Maravillas, compilado en el siglo II, ilustra en varios casos el tipo de cuentos fantásticos característicos de la paradoxografía, ejemplificando el estilo prosaico más típico del género, así como los evidentes vínculos con la mitografía (GÓMEZ ESPELOSÍN, F.J., 1996, introducción; GÓMEZ ESPELOSÍN, F.J., 2000, pp. 103). En la obra proliferan los elementos del folclore. Así, sin ir más lejos, los mesenios reivindican en el compendio su sentido del pasado, que está íntimamente ligado al conocimiento que dicen tener de los poemas homéricos, un enlace a través de la mitología con el cual adquieren un mayor estatus (HIGBIE, C., 2003, 25-30 y ss.; HANSEN, W. (Edit.), 1998, 248-259; HANSEN, W., 1996, *passim*).

Del mismo modo, FLEGÓN recoge noticias sorprendentes, como el descubrimiento de espectaculares tesoros, el hallazgo de grandes huesos, la presencia de animales o infantes deformes o la existencia de centauros realmente vivos. Sobre todo ello no hace comentario alguno en el detalle de las historias, ni siquiera sobre su credibilidad o las evidencias que podrían emplearse para corroborar tales fenómenos.

Aunque en este caso FLEGÓN busca destacar los elementos grotescos en las historias que recopila, no siempre ocurre así en todos los paradoxógrafos y mitógrafos. Así, por ejemplo, APOLODORO, cuando cuenta la historia de Idas, la introduce haciendo uso de extensos vínculos genealógicos e incluye detalles y explicaciones etimológicas[4]. Se concentra, por lo tanto, en la etimología, la genealogía y las hazañas de los héroes. Ello demuestra que los autores, aunque muestran un tono similar y un estilo semejante en la compilación de materiales de trabajos previos, sus intereses concretos no siempre coinciden.

III. Elementos Catalizadores: Cronografía y Mitología

El principal y más inmediato ímpetu que anima el desarrollo de la mitografía permanece en el deseo de rememorar un pasado literario, considerado brillante, culto y preservarlo. En cualquier caso, géneros como la mitología y la cronografía, al lado de las historias locales y las genealogíastambién influyeron directamente en la mitografía. En algún sentido, la mitología pudo ser contemplada como una contrapartida a la cronografía en el mundo de la Grecia antigua, en específico los catálogos en versos hexámetros que registraban los nombres de las familias o las hazañas y aventuras de héroes y deidades. Organizados por generaciones de familias, estos poemas llegaron a convertirse en unas guías cronológicas del pasado mítico, hecho que

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posibilitaba a los griegos de tiempos históricos que asociaran sus familias con dioses y héroes de un pasado considerado modélico, confiriéndoles a esas familias un prestigio indeleble.

Estos poemas sirvieron de catalizador para establecer la estructura de las historias en prosa. Algunas secciones delCatálogo de las Mujeres hesiódicosobrevivieron porque llegaron a ser parte de escolios o notas marginales en otros poemas. Así por ejemplo, la genealogía de Deucalión y su hijo Helén puede encontrarse en un escolio a las Argonáuticas de APOLONIODE RODAS, en tanto que los orígenes de los mirmidones se conservan en un escolio a las Nemeas de PÍNDARO (III, 1086 y III, 21, respectivamente; HENRICHS, A., 1987,pp. 248-250;WEST, M.L., 1985, pp.121-122 y ss.; JACOB, CH., 2008, pp. 54-57;GRIMAL, P.,2010, p. 229[5]). Los escolios son, en consecuencia, una relevante fuente de las más oscuras historias mitológicas para los lectores modernos, ya que los textos de los cuales fueron tomadas en muchas ocasiones no sobreviven.

Muchos mitos aparecieron en textos en prosa antes del período helenístico, pero no se puede decir que antes de esta época fuesen recopiladas sus diferentes versiones en compendios, ni que sus "historias"conformasen parte de obras propias en las bibliotecas. En lugar de ello, lo más habitual es quefrecuentemente los mitos formaran parte de alguna obra que abarcaseamplios rangos cronológicos, superando la prístina etapa divina y heroica. En tal sentido, los mitos jugaban con asiduidad un papel relevante en las narraciones de los primeros escritores de prosa como es el caso de FERÉCIDES, HELÁNICO, HECATEO o ACUSILAO. En definitiva, por lo tanto, no configuraban un catálogo propio de figuras o personalidades mitológicas.

Figuras mitológicas que están presentes en obrasantiguasen prosa deben, a menudo, su importanciaalpapel que desempeñaronen el pasado para los griegos en lo tocante a debates sobre asuntos más contemporáneos (FOWLER, R.L., 2000, p.XXVII, XXX, XXXI y ss.). La lealtad política de la isla de Salamina en las Guerras Médicas, sin ir más lejos, dependió, en cierta manera, de donde se decía quealgunas de las figuras de la guerra de Troya, como Ajax, habían nacido, vivido o incluso perecido. En su historia de estas guerras contra los persas HERÓDOTOtraspasa la cesura existente entre el tiempo mitológico y el humano. Comienza su relato aludiendoa secuestros míticos de mujeres, como Europa, Io y Helena, para luego terminarcomentando la segunda invasión de Grecia por los persas en 480-479 a.C.En cualquier caso, el historiador de Halicarnaso reconoce que estas dos clases de tiempo, son de alguna manera diferentes, como muestra en su comentario sobre "la generación humana"(HIGBIE, C., 1997, pp. 279-308; JACOB, CH., 2008, p. 34; THOMAS, R., 1989, pp. 160-196). Se ha dicho, también, que FERÉCIDESen sus diez libros de sus Historiaso Genealogíasse había remontado a la familia de TUCÍDIDES, desde Milcíades aFileo, hijo de Ajax y, de este modo, hasta Zeus mismo.

La influencia de la cronografía sobre la mitografía es, asimismo, fundamental. A fines del siglo V a.C. ciertos pensadores griegos desarrollaron una visión del pasado como un tiempo distinto del suyo propio. Se trataba de un tiempo que podría ser estudiado por medio de documentos. De este modo, HIPIASDE ELIS reunió los nombres de los vencedores en los Juegos Olímpicos; HELÁNICO DE LESBOSelaboró listas de las sacerdotisas del *Heroon* argivo, así como las listas de los vencedores en los certámenes musicales de las Carneas (FGrH 6 F 2 (para HIPIAS); FGrH 4 F74–84 (para HELÁNICO); o se compilaron las listas de los arcontes en Atenas, que fueron inscritas en piedra a fines de la quinta centuria antes de Cristo.

Debe recordarse que el empleo de inscripciones para responder cuestionamientos históricos fue una innovación empleada por el propio ARISTÓTELES. La lectura de las inscripciones en Delfos pudo servirle para compilar la lista de vencedores en los Juegos Píticos (HIGBIE, C., 1999, pp. 43-83; MEIGGS, R. & LEWIS, D. (Edits.), 1969, nº 6; FORNARA, CH. W.,(Edit.), 1977, nº 23)[6].Del mismo modo, debió reunir información, al lado de sus discípulos, de las inscripciones para proyectar los aspectos primordiales de las constituciones de las ciudades-estado helenas.

IV. Los Compendios. Apolodoro, Antonino Liberal y Mitógrafo Homérico

Uno de los compendios mitológicos más reconocidos e influyentes fue, sin duda, la Biblioteca de APOLODORO, cuya datación, probablemente, hay que situar en el siglo I. FOCIO, conocedor de la obra y de la Diegesis de CONÓN, comenta el rango cronológico de esta obra así como su particular temática.

La Biblioteca, dice CONÓN, útil para quien desea entender un pasado distante, abarca eso que podría denominarse las antigüedades de los griegos, que incluyen sus creencias acerca de héroes y deidades (HENRY, R., 1962, pp. 25-27;probabilidad de que APOLODORO no haya sido el autor de la Biblioteca, DILLER, A., 1935, pp. 296-313;VAN DER VALK, A.L.H., 1958, pp. 100-168; JACOB, CH., 2008, pp. 45-46 y ss.; HUYS, M., 1997, pp. 319-351). APOLODORO nombra los orígenes de ríos, pueblos y ciudades así como las historias que los rodean. Enfocándose mayormente en la guerra de Troya, finaliza con el viaje final de Odiseo y su muerte[7]. APOLODORO ofrece ciertas explicaciones, frecuentemente fundamentadas en una especie de etimología popular,

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en los nombres de regiones o ríos e, incluso, en algún evento de la vida de un héroe de renombre.

El autor organiza su texto en generaciones familiares, un elemento cronográfico cuyo antecedente puede encontrarse en las Genealogías de HECATEO o de ACUSILAO, así como en la Teogonía o el Catálogo de las Mujeres de HESÍODO. La estructura cronológica de un pasado ordenado se convierte en una premisa innegociable. En consecuencia directa, en la Biblioteca abundan las listas de nombres, como las de héroes en las expediciones, de ríos, o de los hijos y las hijas de algún personaje.

A diferencia de otros mitógrafos, dedica cierto espacio a citar sus fuentes, aunque sus referencias sean bastante poco específicas y muy breves. Así, por ejemplo, en II, 1, 3-4, acerca de la familia de Io apunta las discrepancias existentes mencionando a varios autores, entre ellos ACUSILAO, HESÍODO, ASCLEPÍADES y FERÉCIDES[8]. En muchas ocasiones, el uso de tales referencias provee versiones en conflicto de alguna historia o adiciones a la misma, en particular en lo tocante a la identificación de algún pariente. Se esfuerza, por consiguiente, en incluir las distintas fuentes pero sin tomar partido o argumentar por alguna en concreto.

Algunos otros mitógrafos se dedicaron a reunir historias centradas en un tema en específico. Se debe citar la obraCatasterismos de ERATÓSTENES (III-II a.C.) en donde el autor recoge y cuenta mitos sobre las estrellas, a PARTENIODE NICEA, que escribió en el siglo I a.C., recopilando mitos que tratan sobre el amor, y también a ANTONINO LIBERAL, escritor, probablemente del siglo II, que compiló aquellos mitos que culminaban en metamorfosis (LIGHFOOT, J. L., 1999, 16-24 y ss.; PAJÓN LEIRA, I., 2011, p. 49;PAPATHONOPOULOS, M., 1968, pp. 38-39 y ss.[9]).

PARTENIO DE NICEA, trasladado a Roma tras ser capturado durante la tercera guerra mitridática, compuso un trabajo mitográfico que se conoce conel nombre de Erotica Pathemata.Además de notable ejemplo mitográfico, la obra es también un referente destacado de la prosa de mediado el siglo I a.C. En ella se compilan treinta y seis historias tomadas de diferentes obras griegas que, probablemente, pudieron ser empleadas por los romanos como fuente para su propia poesía. El estilo representado es el análogo al de un pequeño libro de notas. PARTENIO no se recata en enfatizar que recolectó esas historias de autores diferentes y que desea presentarlas (lo que concretamente hace en una epístola a Cornelio Galo) como fuentes materiales que posteriormente deberían ser versificadas. La prosa carece de elegancia y estilo pero a PARTENIO no le preocupa porque piensa que las historias deben ser reelaboradas, aunque incluyan temas como la homosexualidad, el incesto u otros desastres relacionados con amoríos malhadados.

Una de las tradiciones que se observan en PARTENIO se retrotrae a los trabajos hechos en la biblioteca alejandrina y, tal vez, a las monografías peripatéticas, en los que se extraían notas de lecturas y libros que luego se organizaban por tópicos. Tales comentarios y extractos tendrían utilidad en diferentes géneros, que incluían la mitografía y la paradoxografía, pero también la poesía o la etnografía. Por otra parte,otra tradición visible en este autor implicaba que ciertos romanos prominentes podían presentar a un cliente, especialmente si tenía una reputación por alguna obra literaria o histórica, determinadas notas para que trabajase en algún texto que mejorase su común reputación. Este fue el caso de CICERÓN, quien envió notas cuando se desempeñó como cónsul a un historiador de nombre Lucio, con la esperanza de verlas transformadas en una historia que glorificase sus propias obras (CIC., Ad familiares V, 12, 10;LIGHTFOOT, J. L., 1999, p. 74; 217-220; y 221-224 y ss.[10]).

Las historias de PARTENIO, como aquellas de FLEGÓN DE TRALLES, están repletas de motivos folclóricos, como la que relata lo que le acontece a Odiseo después de su regreso a Ítaca y tras dar muerte a los pretendientes. Aunque descargadas de pretensiones morales, estas historias podrían revestirse de intenciones de esta índole cuando otros poetas usaran este material. En términos generales, las fuentes de sus historias no son identificadas. Sin embargo, en unos pocos casos las nombra brevemente. Así, en la historia de Anteo cita a ALEJANDRO EL ETOLIO; en la de Córito menciona, en el prefacio, el nombre de NICANDRO, en tanto que en la de Biblis señala a NICETO (LIGHTFOOT, J. L., 1999, pp.219-220; 245-256 y 303-306[11]).

Un detalle significativo de Erotica Pathemata es la presencia de notas marginales en las que se nombran aquellos autores y trabajos que también han tratado una determinada historia en cuestión. Algunas de tales anotaciones, que han podido ser revisadas, muestran ser seguras, aunque tal verificación, creemos, no garantiza que PARTENIO hubiese empleado esa obra en particular para realizar su extracto o para resumirla.

De algunas colecciones mitográficas no es posible señalar su foco primordial o su función esencial. Quizá el más notable ejemplo del carácter misceláneo sea la arriba mencionadaDiegesis de CONÓN. Este coetáneo de Augusto, reunió unas cincuenta historias en las que está ausente cualquier vínculo temático o cualquier otro principio de organización discernible, al menos según se puede apreciar del resumen posterior de FOCIO. El trabajo fue dedicado al rey Arquelao de Capadocia (un rey-cliente de Augusto, que reinó entre 36 a.C. y 17), si bien ese detalle, en apariencia importante, no desvela ni su propósito ni la esencia de su estructura (HENRICHS, A., 1987, pp. 268-270;

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GÓMEZ ESPELOSÍN, F.J., 2000, p. 78; CHACÓN, A. I., 2016, pp. 135-146).

En CONON se encuentran mitos e historias míticas que explican los nombres de algunos lugares o el trasfondo de ciertos proverbios, y que hacen comprensible la fundación de ciudades o el establecimiento de cultos. También abundan las historias amorosas y se constatan unos pocos ejemplos paradoxográficos. Su mayor interés radica, sin duda, en las tres historias que no se preservan en ninguna otra fuente más que en su obra. Se trata del establecimiento en Éfeso del culto de Apolo *Gypeo*, de la fundación de Olinto (FGrH 26 F 1[IV]) y del modo en que el oráculo apolíneo en Dídima fue transferido del control de los Bránquidas (sacerdotes del Apolo Didimeo) a los Evangélidas.

CONON, por desgracia, parece que no tuvo interés en identificar sus fuentes, un rasgo que, como se ha visto anteriormente, no fue único. Un elemento que si está totalmente ausente de su obra es la no presencia, en cualquiera de sus historias, de un dios como una personalidad mayor.

Todas las cuarenta y un historias míticas de la colección de ANTONINO LIBERAL culminan en metamorfosis, llevadas a cabo por dioses sobre seres humanos, bien como castigo por un comportamiento indecoroso o extraño, o como una liberación ante alguna especie de desastre. Algunas de tales historias explican, en un lenguaje en ocasiones bastante repetitivo, el establecimiento de un culto.Una de los mitos más típicos, que se configuró en su narración como una referencia que proveyó un vínculo a sus lectores de una historia familiar, fue la que contaba, en el capítulo XVI, la guerra entre los pigmeos y las garzas (PAPATHOMOPOULOS, M., 1968, pp. 44-46 y ss.; HIGBIE, C.en WOODWARD, D., 2007, pp. 248-249). ANTONINO LIBERAL parece haberse inspirado esencial y exclusivamente en dos fuentes. Una de ellas es la Ornithogonia de BOIO (FGrH 328 F 214), de la que toma historias mitológicas que incluyen pájaros; la otra es la Metamorfosis de NICANDRO, de la cual extrae historias de mitógrafos helenísticos sobre aves pero también acerca de otros animales, piedras o árboles (sobre NICANDRO,GOW, A. S. F. & SCHOLFIELD, A. F., 1953, pp. 204-208; sobre BOIO, poeta o poetisa del siglo II, ANTONINO LIBERAL y NICANDRODE COLOFÓN, FORBES IRVING, P. M. C., 1990, pp. 21-37). Al igual que PARTENIO, sus fuentes, en el sentido de autores que cuentan las mismas historias, eran identificadas en notaciones al margen, en forma de una especie de glosas eruditas.

Casi nada se sabe sobre a quién iban destinados los tratados escritos sobre los poemas homéricos. Si bien algunos textos fueron pensados para otros eruditos y para que los estudiantes aprendieran a leer a HOMERO, muchos otros fragmentos no parecen haber sido diseñados para una determinada audiencia. En cualquier caso, los mitógrafos debieron encontrar, sin duda, aspectos interesantes en la poesía homérica. Hoy se conservan escritos en escolios (escolio D y los Scholia Minora), así como en un texto independiente, que debió circular los primeros siglos de nuestra era, denominado Mitógrafo Homérico (MORGAN, T., 1998, pp. 164-168 y ss.; CRIBIORE, R., 2001, pp. 139-143; 204-207 y ss.; sobre Mitógrafo Homérico como ejemplo de erudición helenística, MONTANARI, F., en ABBENES, J. G. J. & SLINGS, S.R. & SLUITER, I. (Edits.), 1995, pp. 136-171). Estos manuscritos se complementan con fragmentos en *ostraka* y en papiros.

Se podría apuntar que la estructura y el propósito de la colección residían en elucidar la épica homérica a través de breves versiones de los mitos más significativos que contenía. Cada historia (en torno a doscientas) inicia con una frase o una palabra, a la que sigue un breve comentario o una historia mítica. Las entradas finalizan, normalmente, con la cita de una autoridad (HENRICHS, A., 1987, p. 244; HIGBIE, C. en WOODWARD, D., 2007, pp. 250-251). Abundan aquellas referidas a la Ilíada, en tanto que las que se relacionan con la Odisea son mucho más escasas.

V. A Modo de Conclusión

La atracción de la mente griega por lo extraordinario y su curiosidad etnográfica, inserta en una tendencia idealizadora que pretendía ordenar el mundo, se conformará como un precedente genérico de la literatura paradoxográfica, así como un catalizador de la relevancia y prestigio mitográficos.Pero varios otros fundamentos se han podidorastrear. Sería el caso de la poesía épica homérica, plagada de extravagantes acciones divinas, de fantásticas hazañas y aventuras heroicasasí como de frecuentes fenómenos raros; la historiografía jonia, repleta de influencias culturales orientales, e incluso, algunas corrientes mágico-religiosas orientales que dieron lugar a un concepto de lo extraordinario como síntoma del misterio inextricable de una naturaleza regida por las divinidades.

No se puede dejar de lado, asimismo, la presencia de ciertos intereses surgidos de corrientes del saber, especialmente de la escuela peripatética, orientada, a través de muchos de sus seguidores, a la ardua tarea de recopilación exhaustiva de los materiales disponibles en casi todas las áreas de conocimiento, lo que daría lugar a un singular proceso de catalogación de rarezas y peculiaridades que ayudarían a ampliar lo comprensible.En cualquier caso,es innegable que en la época helenística siempre hubo un regusto especial por acumular anecdotarios de hechos sorprendentes y fabulosos, así como de compilar episodios míticos tenidos por relevantes y que exhalaban un aura de prestigio y sabiduría inveterada.

Los mitógrafos, escritores empeñados en recopilar historias de dioses y héroes de una extensa

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variedad de fuentes, presentaron los materiales en una prosa narrativa sin ningún ornamento accesorio. Casi ninguna obra ha sobrevivido intacta, de manera que para conocer a la mayoría hay que recurrir a fragmentos citados en autores posteriores, sobre todo en escolios, o conformarse, a regañadientes, con un título y el nombre de alguno de ellos.

Muchos parecen haber sido los propósitos de las mitografías. Pudieron tener una función de erudición, proveyendo explicaciones a lectores de la poesía arcaica y clásica a través de la narración de rituales y mitos, o proporcionando lecturas sobre antiguos nombres de lugares, convirtiéndose, en cierto modo, en una alternativa erudita a los ensayos sobre las lenguas o las gramáticas; asimismo, también sirvieron para extraer y reelaborar materiales dedicados a los estudiantes para que aprendiesen a leer a poetas como HOMERO. A los estudiantes les resultaban provechosas esas historias de dioses y héroes, las detalladas explicaciones de formas verbales o los glosarios que les aclarasen vocablos difíciles y oscuros. Pero, sin duda, también las mitografías proporcionaron materiales simplemente interesantes, atractivos, para despertar el placer del lector, de un modo semejante a las peculiaridades pintorescas de la paradoxografía.

La erudición literaria y el desarrollo de nuevos géneros deben mucho a la mitografía, que proporcionaría diferentes versiones de trabajos ya conocidos, organizados o yuxtapuestos de novedosas maneras. Mientras los compiladores de paradoxografías mostraban a sus lectores fenómenos sorprendentes, extraordinarios, maravillosos y hasta bizarros, los mitógrafos capacitaban a sus lectores para explorar el sorprendente, y también complicado, mundo del pasado mítico. Por otra parte, estas colecciones ayudarían, además, a preservar versiones locales frente a aquellas panhelénicas, más célebres.

En definitiva, una suerte de coartada erudita haría eficaz, además de probablemente creíble, noticias extraordinarias, acontecimientos pintorescosy hazañas heroicas sorprendentes, dedicadas a un público numeroso, ansioso de saber y, en cierta medida, crédulo. De esta manera, se aseguraba la posibilidad de colmaruna interesante ansia de curiosidad enciclopedista griega.

Notas

[1] Se desconoce el título que CALÍMACO pudo darle al primero de sus catálogos.

[2] En la Odisea, el tema de la fidelidad de Penélope a su esposo durante veinte largos años y la estratagema de Odiseo para desembarazarse de los pretendientes, estaba muy extendido. Sin embargo, un autor como PAUSANIAS (VIII, 12, 6-7) comenta que los mantineos preservaron un relato muy diferente de lo que acontecía en Ítaca en ausencia de su rey. En él Penélope se muestra infiel a su marido con varios pretendientes, de tal manera que cuando Odiseo regresa y se entera, la expulsa de su casa, viéndose obligada a regresar a Esparta con su padre, en donde moriría. Otra tradición, quizá de Arcadia (HERÓDOTO., II, 145, 4; DURIS DE SAMOS, Die Fragmente der griechischen Historiker, 76 F 21; APOL. Epít., II, 7, 38; PLUT., Vid. de Sila, XXVI, 1-2), afirmaba que Penélope había tenido amoríos con Hermes o Apolo, además de con los pretendientes, fruto de los cuales habría dado a luz a Pan.

[3] En concreto, de la 129 a la 173 (frag. 407 Pfeiffer).

[4] Se trata de Idas, hijo de Afareo y primo de Penélope y los Dióscuros (APOL., Bibl., I, 7, 8-10; 8, 2; III, 11, 2; HIG. Fab. 14, 80; PÍND. Olímp., I, 109-110; PAUS. III, 13; IV, 2, 6-7 y ss.; CLEM. ALEJ., Protép., 9, 32). Se cuenta que Idas había raptado a Marpesa, pariente de Ares, en un carro alado que le había obsequiado Poseidón. Conduce a la raptada hasta Mesenia, pero Apolo se enamora de la joven y quiere arrebatársela. Zeus interviene ofreciendo libertad a Marpesa de elegir entre el dios e Idas. Escoge, finalmente, a este último.

[5] Deucalión era hijo de Prometeo (HIG. Fab. 153; APOL. Bibl., III, 1, 2; DIOD. SÍC., V, 79, 4; PAUS., I, 17, 7). De los tres hijos de Helén, Dorio, Juto y Eolo descenderían los grupos étnicos griegos (APOL. Bibl., I, 7, 2 y ss.; DIOD. SÍC., IV, 60; HERÓD., I, 56).

[6] CRÁTERO DE MACEDONIA, quien probablemente formaba parte del círculo aristotélico, reunió y ordenó cronológicamente las inscripciones públicas de la Atenas del siglo V a.C.

[7] La obra no ha sobrevivido en toda su extensión. El texto completo corresponde a los primeros tres libros, que finalizan con la historia de Teseo. Después, únicamente se cuenta con epítomes de los otros siete. Sobre las acciones de los participantes y en relación a los aspectos clave de la obra de Apolonio, es una obra de referencia SIMPSON, M., Gods and Heroes of the Greeks: The Library of Apollodorus, Amherst: University of Massachusetts Press, 1976, *passim*.

[8] APOLODORO cita un buen número de fuentes, que incluye poetas líricos como SIMÓNIDES o PÍNDARO; trágicos, caso de EURÍPIDES; poetas en versos hexámetros, como PANIASIS, APOLONIODE RODAS, EUMELO, HOMERO y HESÍODO; o autores que escribieron en prosa, especialmente FERÉCIDES y ACUSILAO de Argos, además de escritores como ASCLEPÍADES (FGrH12), quien había reunido diversas historias mitológicas de los trágicos.

[9] La colección de ERATÓSTENES no sobrevive en su forma original. Lo ha hecho por haber sido considerada de utilidad en la comprensión del poema astronómico Phaenomena de ARATO, de manera que aparece mencionado en un escolio a este último, así como en un epítome sobre los mitos de estrellas y en un par de textos latinos. En un manuscrito del siglo IX se preservan varios textos entre los que se incluyen las únicas versiones que sobreviven de PARTENIODE NICEA y de ANTONINO LIBERAL.

[10] Su desempeño en el consulado se produjo entre 63 y 62 a.C.

[11] Capítulos XIX, XXIV y XI, respectivamente.

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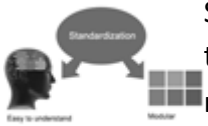
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Global Journals is in partnership with various universities, laboratories, and other institutions worldwide in the research domain. Authors are requested to disclose their source of funding during every stage of their research, such as making analysis, performing laboratory operations, computing data, and using institutional resources, from writing an article to its submission. This will also help authors to get reimbursements by requesting an open access publication letter from Global Journals and submitting to the respective funding source.

Preparing your Manuscript

Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- 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 though 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.



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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.



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

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