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Highlights

- De-Essentializing the Practice
- Teacher's Affective Commitment
- Feminism in Kamla Markandya
- Supervisory Behavior and Support

Discovering Thoughts, Inventing Future

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Traversing the Desert: Fascination and Fear in Bertolucci's *The Sheltering Sky* (1990)

By Tarik Bouguerba
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Introduction- This article aims at exploring acts of narration and representation of Morocco in Bernardo Bertolucci's *The Sheltering Sky* (1990). This filmic production offers a critical examination of the representation of the typical Moroccan in Hollywood. *The Sheltering Sky* (1990) offers a rather different narrative mode drifting away from Hollywood traditionalist model of narration, writing in bold a new tradition of narration and representation of Morocco. Bernardo Bertolucci's *The Sheltering Sky* (1990) constitutes such a narrative mode that embraces this denigrating and demeaning system of representation. Such a system, I would say, explains how this Hollywood power to represent Morocco could very well nourish the ideological power to dominate and subsequently produce Morocco according to global standards.

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Traversing the Desert: Fascination and Fear in Bertolucci's *The Sheltering Sky* (1990)

Tarik Bouguerba

Introduction

This article aims at exploring acts of narration and representation of Morocco in Bernardo Bertolucci's *The Sheltering Sky* (1990). This filmic production offers a critical examination of the representation of the typical Moroccan in Hollywood. *The Sheltering Sky* (1990) offers a rather different narrative mode drifting away from Hollywood traditionalist model of narration, writing in bold a new tradition of narration and representation of Morocco. Bernardo Bertolucci's *The Sheltering Sky* (1990) constitutes such a narrative mode that embraces this denigrating and demeaning system of representation. Such a system, I would say, explains how this Hollywood power to represent Morocco could very well nourish the ideological power to dominate and subsequently produce Morocco according to global standards.

Written in 1947 and 1948, *The Sheltering Sky* is Paul Bowles's first book.[1] The novel was a best seller in early 1950. Bowles's piece "is intricately part of that moment when the United States is coming to terms with itself as a global power.[2]The movie I would be reading in this section states the backbone of a model of American relationship with the Oriental, and more specifically the Moroccan. At this stage, I would argue that Bernardo Bertolucci's filmic version of Bowles's novel articulates the ideals of Henry Luce's 'the American Century'. Bowles, in particular, "was writing in the wake of one of the most influential American narratives about the foreign". [3] In short, Bertolucci's *The Sheltering Sky* translates awkwardly the Oriental as foreign, adding up a new chapter to Hollywood's cultural engagement in the process of orientalising the other as well as to its political commitment to silence this alien creature.

Bertolucci's film production of *The Sheltering Sky* follows a love triangle unravelling miraculously in the desert. Although of a mode of narration that should have been dedicated to narrate Morocco and Moroccan life, the movie seems instead to trace the American plot. *The Sheltering Sky* works out this denigrating narrative technique in the way it celebrates the Western civilization and condemns Moorish ways of life. The movie at hand also describes the potential dangers and potentialities of venturing too far from an American frame. This risk taking that is very often attributed to voyaging into Morocco in particular is indicative of how *The Sheltering Sky* is stereotypically charged. It is through its orientalist mode of narration that the movie puts the life of American citizens in jeopardy in Moorish land. Bertolucci's piece therefore depicts three Americans- Port and Kit Moresby and their friend Tunner, all constituting a love triangle.

In its nostalgia for Orientalism, *The Sheltering Sky* seems to reject American civilization in all its forms. This double-standard approach of Bertolucci's 1990 film relegates the piece into lower taste. "A strong misreading of Bowles novel', Bertolucci's is a movie that has received mixed reviews but modest box office[4] as opposed to the media coverage the novel has taken. Yet, I believe that *The Sheltering Sky*-the source text as well as its filmic adaptation- is a chapter added to the awkward Hollywood canonicity on Morocco. I would argue with Sara Mills and Denis Porter in the way that Western hegemonic discourse is heterogeneous and not homogenous or lop-sided as Edward Said claims since the opening of *The Sheltering Sky* articulates for the first time the voice of the native. It also speaks of this relationship between the American and the Moroccan. The opening scene of the movie is very significant as it uses the muezzin voice, a voice that is oriental *par excellence*, citing Koranic verses. This use of the muezzin voice is a way of acknowledging the other, its culture and its religion. It appears that Bertolucci has put himself within American Orientalism frame; it pays much attention to the native culture as much at it celebrates the American culture. At face value, the opening scene of the movie also confirms that Hollywood claims some difference in approaching the foreign from other European rigid frames. However, the movie restores in an extraordinary haste its awkward tone and precipitates in its hegemonic engagement with the other.

In his haste to fulfil this objective, Bernardo Bertolucci tries very hard to bring the native inhabitants together with the Americans into one shot. In doing so, he manages to confirm the pretext that the American discourse on the other claims some difference in

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[1] See Brian T. Edwards, *Morocco Bound: Disorienting America's Maghreb, from Casablanca to the Marrakech Express*. (Durban and London: Duke University Press, 2005), P.87.
[2] Ibid.
[3] Ibid. PP.87,88.
[4] Ibid. PP.91,92.

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approaching this very other from European orientalising hegemonic frames. Dressed in white, the three American voyagers driven by their desire for voyage and adventure into the Orient are represented as explorers in the classical definition. Fascinated by Morocco, the American travellers -and Westerners in general- are willing to pay 'in blood and tears' to unveil Morocco and learn things Moroccan. Reminiscent of the first encounter between the White man and Native Americans, the encounter between the three travellers and native inhabitants draws on the same descriptive discourse in *The Sheltering Sky*. It is an encounter that revolves around the traditional orientalist cliché through which natives naively accept to serve the three American travellers and engage into a servant-master dichotomy. As if sent by God, Moroccans are employed as extras just to carry the American voyagers' luggage, submitting to the supremacy of America and accepting its presence in Morocco. Divested of their voice, no single Moroccan character is assigned a role in the plot although the last part of the movie seems to introduce the other in more flexible yet ideologically charged a mode [5]. The over-sexuality of the Oriental other is underlined in Bertolucci's opus, reducing this very other into a sexually virile creature. This reductionist approach, so to speak, summons the movie into the Orientalist genre in the way it reduces this Moroccan voice and highlights the danger that accompanies the voyage in Morocco. In brief, Bertolucci is in my view a member of this guild of Hollywood Orientalists whose major goal has always been to champion the grandeur of Americans and condemns even the idea of venturing into Morocco. The movie does also fall into representing a model of American Orientalists well-versed in Moroccan matters as 'to go native' to convince Moroccan kids to help in the baggage. Going native and using Arabic show that the American in *The Sheltering Sky* is either an anthropologist or an Orientalist. In contrast, the movie seems to have reproduced and replicated the same Orientalist clichés about Moroccans and subsequently reduced native inhabitants into 'money-mad' cultural others.

Bertolucci's *The sheltering Sky* persists in the process of orientalising Morocco in its portrayal of Moroccan women. This portrayal, in my view, draws on the fantasies the filmmaker- an American Orientalist in disguise- holds in view of Morocco. Bertolucci could hardly see native women outside the context of veiled harem. In this 1990 filmic version of Bowles's masterpiece, women "appear as shapeless bundles of black, a homogenous sea of covered women trekking silently behind their unshaven mates." [6] This classical rendition of Moroccan women feeds, in my judgment, on traditional Orientalism whereby oriental women featured in groups, divested of their identity yet identified as sexual objects. Engaged in such a reductionist representation, the movie under study seems to have awkwardly contributed to Hollywood's vilifying filmography on Morocco. Laconically yet eloquently, Bertolucci's piece decodes Hollywood's discourse and translates its approach on Moroccan women into an image of a woman in blood and flesh in her bed conquered sexually by the American traveller. She shows in this erotic scene as a speechless body but eloquent in sex, participating on her part in the process of orientalising things Moroccan. This particular scene is suggestive of that possible dialogue Bertolucci claims to uphold between the natives and Americans. This dialogue that the scene seems to communicate explains the interruption that characterizes Hollywood's rites of narration and representation of the Orient and roughly speaking Morocco.

Several are therefore the interruptions within the main plot as symptoms of that difference in point of view that distances Hollywood from European taxonomizing discourse on the other. These interruptions, I shall be reading in due course, are against the Saidian copyrighted version of Orientalism as monolithic and not heterogeneous as his critics suggest. It is claimed to be multi-faceted in the case of Bertolucci because his *The Sheltering Sky* is pregnant with examples. Hollywood's representations of the other pay as much attention to the native culture as they do to other identities. [7] Bertolucci's version seems to acknowledge, in part at least, the local colour. Throughout the movie, Ismail, Ma Haniya, Abdolwahab, Belqassim and others are for the first time mentioned by name. In the same vein, the filmmaker tries very hard to demarcate American frames of reference from Europe's denigrating discourse on the foreign when Port, Kit's husband, points out describing the other in the movie *'les Arabes sont sympathiques*'.[8] This version of the other could very muck claim to categorize the movie as a text of a heterogeneous nature. *The Sheltering Sky* proclaims that within Hollywood's mainstream cinematic discourse there always exists a moderate mode of narration. Incorporating non-translated Arabic in the scenario is indicative of this shift in 'speaking the Other'. On the other hand, Bertolucci, who was faithful to Bowles's novel, manages to bring natives together with Americans in one scene.

[5] Here, I am thinking about Abdul in Miachael Curtiz's *Casablanca* (1942), representing Moroccans as passive characters in Hollywood and they are all assigned minor roles in the plot. *Casablanca* is a studio Hollywood film production on Morocco as stage for power relations.

[6] Jack G. Shaheen, *Reel Bad Arabs: How Hollywood Vilifies a People*. The ANNALS of the American Academy of Political and Social Science, Book Review July 2003(Sage publications), P.183.

[7] This is Brian Edwards's claim which does not hold true in my argument.

[8] *The Sheltering Sky*, the movie, the French version. 'The Arabs are sympathetic'.

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Discussing Kit's relationship with Belqassim, the movie seems to have broken the Western tradition of rejecting any relationship between white women and Arab men. In using Belqassim in this scene, Bertolucci falls into replicating the same stereotype on the other as sexually virile and promiscuous. Kit's fascination by Belqassim's virility is but a reproduction of the same 'stock image' that has been circulating in a number of texts or films. As a case in point, Desdemona in *Othello*, the movie, is fascinated by Othello, the Moor of Venice, and is trapped in his masculinity. The story of Kit can also be read in the light of Diana and Doddi Alfayad's love story. The media coverage of this love story, I believe, reads Diana's narrative on the ground that she is fascinated by Alfayad's masculinity. In short, Bertolucci's version of these stories plays on the same rhetoric of narration and representation that portrays the Arab as lascivious.

In my reading of these interruptions or gaps in *The Sheltering Sky,* I have pointed to that possible difference in its mode of narration. Yet, I would argue that the movie, at hand, fails to dismiss this dehumanizing approach in its dealing with the Maghreb. The incorporation of non-translated passages of Arabic, for instance, does not mean that the filmmaker seeks to articulate the voice of the natives, but it is used to consecrate the image of the Other as inarticulate and awkward. These Arabic passages used in the film are pointless and meaningless. What Bertolucci tries to communicate in his film is that American representations of the foreign pays too much attention to every detail of the native culture as opposed to the classical frames of narration through which the natives are pushed towards the periphery. To illustrate, the camera of the movie examines every item of this very native culture. This is a sequence, for instance, that follows a native praying and another features a Moorish woman dancing. Other scenes are entirely dedicated to depict the nomadic nature of the native inhabitants. People live in tents, drink tea and ride camels in the desert. Other women are shot veiled and covered. Their unavailability and inaccessibility seems to reproduce the same stereotype of sameness. Put rather differently, they are not individualized that you could hardly fathom one woman from others. In addition, Bertolucci's use of the music track determines the mode of his approach; this allows some visibility- which I doubt- to things Moorish. This evokes nostalgic sentiments and confirms the exotic nature of the place. The music track elicits our tears and triggers our fears. This oriental music also determines the nature of this exotic locale through which the desert figures out as a place that could quench the occidental's fantasies on the Orient. In short, as it acknowledges the presence of the native culture, the music highlights how dangerous the adventure through the desert is.

As it claims some distance from those demeaning approaches on the Other, *The Sheltering Sky*, in my view, seems to duplicate the same fixed stereotypes inherent in the psyche of the Orientalist. Bertolucci's film production restores in an extraordinary haste its Orientalist denigrating taste in the way it justifies French colonial presence in Morocco and Algeria through those scrambled shots featuring French police. This colonial rhetoric- naturalisation- manifests in the fact that the French could licence passage to visitors.[9] When the three travellers come to Morocco, a French agent inquiring about the nature of their visit points out 'how much time are you going to spend here?' Port and his spouse would spend one year or more, a stay period that triggers the French agent's curiosity to pose one other question. 'One year, in this country?' [10] This very question foreshadows the dangerous journey that awaits the American travellers in the desert and subsequently asserts France's legitimacy to have the upper hand over Moroccan as well as over Algerian lands.

The awkward version of narrating the Maghreb and Morocco, in particular, is preserved throughout the movie to stabilize the very low image of Moroccans in Hollywood. This awkwardness in representing the foreign stems so much from a western tendency to underline the backwardness of this Oriental cultural other and highlight the rationality of the occidental. The funeral procession, as a case in point, is typically Oriental as it paraphrases the chaotic nature of the natives and emphasizes the stereotypical dimension Bertolucci holds true in his rendition of Morocco. Of similar importance, the movie's portrayal of the Other takes the stereotype further as it reproduces his image as dirty through several daunting scenes. In the second phase of the movie, several sequences translate the Moor's dirtiness into 'flies'. Children, women, old men and animals are all represented surrounded by flies. As flies are symptomatic of dirtiness in our culture, Bertolucci, in the bus-scene, taps into Port, Kit and Tunner's intimidating experience with this very Moorish attribute. Yet, their fascination mixed with fear would mead to the melodrama at the end of the movie. As they are fascinated by the desert, the American couple soon recaptures their lost love but only too late because the exotic territory would sentence him to death out of typhoid.

This tragedy, I would argue, highlights once more the danger of voyaging through the Orient and away of American frames. Bertolucci's film seems therefore to have contributed to fixing this image of the Orient as exotic dangerous locale and describe

[9] For other colonial rhetorics, see David Spurr, *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing and Imperial Administration* (Durham: Duke University Press, 1993).
[10] What follows of translations are mine.

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Orientals as backward and irrational. As it represents Arabs as similar, unshaven and dirty creatures, *The Sheltering Sky* calls back Iago's seminal statement that demarcates *us* the Moors as irrational and developed from *them* as rational and developed. When Port has fallen sick, Moors seem to use their magic, superstition, and exotic music to cure him. On the contrary, a French agent translating Iago's ideology that they 'work by wit and not by witchcraft' comes to Port's rescue speaking the language of science and magic. This scene in the main seems to exclude Moors from science when Kit found no Moorish doctor to help her. This exclusivist approach that Bertolucci uses asserts his tendency to vilify, dominate and produce a passive Moor, a Moor who is unable to interact in his dealing with the West.

At this stage, I would argue that Bertolucci's *The sheltering Sky* celebrates some of the ideals of Luce's concept of the American Century. The movie represents America- incarnated in Tunner, the businessman- as an economic power and underlines his heroic act at the very closing scene. If Moors failed to rescue Port and his wife and the French's attempt was aborted in cradle, Bertolucci- Bowles in disguise- kept Tunner, the epitome of American heroism, alive to save Kit his lost beloved. The economic hegemony of America manifests in the way the American embassy sent an aeroplane to take Kit, an American citizen. Equally important, the movie seems however to praise American-Moroccan relationship and condemn the French presence in Morocco. Whilst in the desert, Tunner -and not Port- stands in for the America Kit and her spouse have left behind. Thus, Bertolucci quickly recaptures this paradise-lost (America), to use John Milton, whilst voyaging through the desert.

In conclusion, I would point out that the movie, at hand, represents Port as an American anthropologist or a heir of American Orientalism as he is portrayed, oftentimes, as an observer watching over women dancing and trying to discover phases in the inner life of the Moors. Last but not least, Bertolucci, I believe, manages to translate Bowles's narrative of American mobility through a French space, highlighting the birth of America as a neo-global power. In short*, The Sheltering Sky,* as it distances itself from a French position, fails to mobilize some if not all of the tropes and conventions inherent in French colonialist discourse. Yet, the movie celebrates the spirit of American Heroism and outlives some of the ideals of the American century in the wake of a demeaning mode of narrating the Other.

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Feminism in Kamla Markandya Novels

By Vandana Shrivastav

Abstract- Kamala Markandaya is a well renowned Indian novelist and journalist whose work reflects the contemporary conflict between the Eastern and Western values. She was born in the year 1924 in Mysore, in the state of Karnataka. The works of Kamala Markandaya feature the modern traditional and spiritual values of Indian societies. Her works have exposed the intrinsic woes of womanhood and feminism in a distinctive and unique style. She also portrayed through her writing the very existence of women is tortuous and the condition is the same everywhere. In most of her novels, Markandaya attempted to project the independent minded women and their traditional bounds. She belonged to the revolutionary group of Indian women authors who made their mark in the literary field not only through their chosen subject matter but also through their polished presentation style.

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I. Introduction

Kamala (Purnaiya) Taylor, who wrote under the pseudonym of Kamala Markandaya was born in the town of Mysore in Southern India in 1924 to a Hindu-Brahmin (the highest Indian caste) family. In 1940, she went to study history at the University of Madras. During this time, she also worked as a journalist and published short stories in Indian newspapers. In 1948, Markandaya moved to England; she married Bertrand Taylor, an Englishman, and made England her adopted home although she continued to visit her homeland regularly. The couple had one daughter, Kim. Her husband died in 1986 and Markandaya died on May 16, 2004 at her home outside London, England.

Markandaya first gained success with *Nectar in a Sieve,* although she had written two novel before it. Published in 1954, the novel quickly became popular; it was a Book-of-the-Month Club main selection and was named a Notable Book by the American Library Association in 1955. *A Handful of Rice*is her second best-known work. Both novels are studied widely in American schools and universities.

Markandaya's novels dealing with a wide range of Indian topics from the poverty-stricken peasants of *Nectar in a Sieve* to Indians issues of racism while living abroad in *The Nowhere Man.* She is regarded as a pioneer for Indian writers writing in English; Uma Parameswaran, who has written about Markandaya's work wrote: "Markandaya's strength as a novelist comes from her sensitive creation of individual characters and situations which are simultaneously representative of a larger collective; her prose style is mellifluous and controlled." Her most famous work, *Nectar in a Sieve,* exemplifies this statement.

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II. Feminism

Indian English novel has a late beginning. It began to appear in the nineteen twenties and gathered momentum in the following two decades. When India became free, Indian English novel had already established itself as a branch of literature. The ideals of Indian struggle for freedom are reflected in many novels. Nineteen sixties and seventies are remarkable for output of Indian English novel. The growth of Indian English novel is not regular. V. A. Shahane opines: It is among these prominent writers that Kamala Markandaya had established herself a place of prominence and fame. A brief look into her life in the real world and a short sojourn through her fictional world would be but a fitting effort for the good, before endeavoring to analyse her art and genius in the field of fiction. It is to her credit that A.V. Krishna Rao comments, "Kamala Markandaya's novels, in comparison with those of her contemporary women writers, seem to be more fully reflective of the awakened feminine sensibility in modern India."(55) Stephen Ignatius Hemenway praises her highly: "she is definitely one of the most productive, popular and skilled Indo- Anglian novelists and a superb representative of the growing number of Indian women writing serious literature in English.

Among Indian women novelists, Kamala Markandaya painted woman as the center of concern in their novels. A woman's search for identity is a recurrent theme in their fiction. Kamala Markandaya is one of the finest and most distinguished woman novelists in Indian literature of the post- colonial era. She recognized for her masterpiece work 'Nectar in a Sieve' published in 1954. For her literary achievement in 1974 she has achieved a world-wide distinction by winning Asian Prize award. As an Indian woman novelist, she depicts Indian women issues and problems very deep in her novels. A woman's quest for identity and redefining herself finds reflection in her novel and constitutes a significant motif of the female characters in her fiction. She explores the emotional reactions and spiritual responses of women and their predicament with sympathetic understanding.

In her novel The Nowhere Man (1972) Kamala Markandaya delineates the problem of identity of elderly Indian immigrants. The protagonists, Vasantha and her husband Srinivas find it not only difficult but impossible to create their own identity in England, the land of their adoption. The theme of racial rancor, social reality and feminism more prominently in The Nowhere Man than in any other novel of Markandaya. Vasantha, who embodies the Indian traditional values and virtues of

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patience, tolerance, love and fellow feeling, dies of despair and frustration in this atmosphere of racial antagonism, leaving her husband in a state of shock. The novel depicts mainly the tragedy of Srinivas, the lonely man in an alien land. Old and alone, Srinivas is to be friend by an English widow, Mrs. Pickering who looks after him and protects him and develops intimacy with him still she can never replace Vasantha, Srinivas Indian wife, in her calm and intense spiritual love. Kamala Markandaya observes: But she cannot fill the gap left by Vasantha because the affection between Srinivas and Vasantha is the product of India marriage,

There are detective novels and novels using the stream of consciousness technique. Virginia Woolf is the prominent figure using this technique. In the context of this new technique, Kamala Markandaya is not afar. Anita Desai's Cry, the Peacock has made the use of this method. Women in modern India have not only shared the exiting and dangerous roles in the struggle for Independence but have also articulated the national aspirations and the consciousness of cultural changes in the realm of literature. Women novelists have made a significant contribution to the English fiction. They are like Kamala Markandaya, Nayantara Sahgal, R.P. Jhabvala, Anita Desai, Attia Hussain, Kiran Desai and Arundhati Roy have presented a woman's world very poignantly. They have developed their individual styles of writing. They voice the feministic concerns objectively and appealingly. Writers like Anita Desai, Nayantara Sahgal and Kamala Markandaya go beyond feministic concerns and portray in the wider context the themes of alienation in modern, urban city, tradition and modernity, east-west encounter and social conflicts. The Indian English writing impact Gandhian thought and philosophy. Indian English writers treated the figure of Gandhiji as a myth, a symbol or a tangibal reality. It was not merely the character of Gandhiji that looms large in Indian fiction but for the first time focus changed from urban life to rural life, from educated characters to sweeper like characters as in 'Untouchable' by Mulk Raj Anand. K.S. Venkatramani, Krishnaswami Nagarjun, Humayun Kabir, K.A. Abbas, D.F. Karaka wrote novels. Mulk Raj Anand, a social novelist, was influenced by Indian Philosophy, Indian literature,

In contrast with Nayantara Sahgal, Anita Desai (1937), youngest of the major Indian English women novelist, is more interested in the interior landscape of the mind than in political and social realities. Her novels can be examined as the manifesto of female predicament. She has deep psychological insight into her characters. Her novels reveal feministic concerns with the predicament of women in male dominated society. Most of the women novelists are concerned with human relationship, social realities and woman's predicament. "Mainly it is a political novel rendering the high incandescence of national liberation struggle of the Indian people against the English colonizers". Santha Rama Rau a widely travelled writer, has written beautiful, travelogue in which she narrates her observations of men, manners and culture. Her two novel, 'Remember the House' 1956 and 'The Adveturess' 1970 are charming pictures of the East-West encounter while Nargis Dalal's experience of journalism has hardly proved a salutary influence on her fiction.

In most of her novels Kamala Markandaya shows the female characters as a constant search for meaning and value of life. In her novels she presents an existential struggle of a woman who refuses to flow along the current and refuses to submit her individual self. Such characters exhibit a sense of insecurity due to their traumatic psychic experiences and also due to the collapse of one value system and the absence of any enduing values. Kamala Markandaya traces a woman's journey from self-sacrifice to self-realization, from self-denial to self-assertion and from self-negation to self-affirmation. The feminist voice plays a vital role in all her novels. In her first epoch-making novel, 'Nectar in a Sieve' (1954) the narrator-heroine, Rukmani emerges a greater and stronger character than her husband. The author displays Rukmani's life which is full of hopes and frustrations, pleasures and pains, triumph and defeat, rise and fall. Before writing this novel Kamala Markandaya went to live in a village, which gives her an opportunity of getting the first-hand experience of village life and the problems of rural folk and therefore this novel is mainly a product of her personal experience in rural living.

Kamala Markandaya shows that before the advent of tannery the life of Rukmani with her family was simply peaceful with her simple joys and sorrows. She was proud of the love and care of her husband. She needed nothing else, no wealth, no luxury, and no material pleasure. Her calm and placid life suddenly begins to change under the impact of the industrialization i.e. the establishment of a tannery by an Englishman. The building of tannery brings about a change in the life of Rukmani and her village. From the very beginning Rukmani opposes the advent of tannery, the symbol of modernity and industrialization which spoils the natural calm and beauty of the countryside. Rukmani feels great pain in her heart when her tranquil and serene life is spoilt by the din and bustle, the filth and dirt. The loss not only of natural beauty but also of human virtues and values is the natural outcome of industry. The sweet peace and tranquility of the village fade away giving rise to the urban squalor and vice. Rukmani stands for the traditional values of life and so she revolts emphatically against the encroachment of the western industrial values on rural life. The simple rural human values are replaced by those of materialism. Rukmani becomes a mute spectator to this horrible scene, while the tannery flourishes and creates havoc in her life.

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It is necessary that rural women be awakened to new realities, challenges and opportunities. For this, a university education is not needed, technical training is not necessary, nor possession of any of the sophisticated skills. Only their 36 The Maternal Instinct instructive motherliness - sum total of their capacity to love, sacrifice and serve has to be awakened. Their essential femininity is to be invoked, their spiritual core should be touched. That is all. In the context of different types of women, Markandaya shows the different qualities of a mother. She depicts peasant women, lustful women, spiritual women traditional women having motherly feelings. "Many literary analysts have suggested that the value of suffering is an important component of Markandaya's novels because she portrays her positive woman characters as ideal sufferers and nurtures".

"The East-West conflict" is the major theme in the novels of Post-Independence novelist. Kamala Markandaya herself shows this conflict through her novels. She was born in the East and settled in West. She is well able to understand the racial conflicts, and faces difficulties to exist in this alien country. Her chief purpose to express the feeling of the people in an alien country and her novels deal with the tension between the two races and two countries.

"Feminine Superior" shows the superiority of a woman over a man. Todays women are new woman. They have been changing in all walks of life. Today, nobody can bind them. They are free individually as well as economically. Being a woman novelist, Markandaya has expressed her own views and thought about women as they are progressing in all fields. She suggests to the woman to go ahead and win all fields. Living in London, she has sympathy for the suffering Indian women and crisis over her misfortunes and plight. She depicts the condition of a widow. Aunt Alamelu lives under the protection of her brother and sister-in-law. She feels no positive attitude towards life. She has no freedom to express her opinions in the house, she has no status at home.

III. Conclusion

In Markandaya's fiction Western values typically are viewed as modern and materialistic and Indian values as traditional and spiritual .Kamala Markandaya' s works has been given and a critical review of her literary contribution was presented. She represented an era that dominate coming up of women writers on fore front. Further, the role of Kamala Markandaya as a novelist was examined. A brief review of her basic work was given. Further art vision and spirit in her novels was highlighted. she is a feminist. she wrote about rural Indian women .She passed away on may 16 year 2004.

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September the 11th: The Noble Moor Strikes Back in *Babel* (2006)

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Abstract- This article aims at exploring acts of narration and representation of Morocco in Gonzalez INARRITU's *Babel* (2006). This filmic production offers a critical examination of the representation of the typical Moroccan in Hollywood. *Babel* offers a rather different narrative tone drifting away from Hollywood traditionalist mode of narration, writing in bold a new tradition of narration and representation of Morocco. *Babel* is a multi-narrative drama through which multiple stories unravel. The story takes place in four different settings: Morocco, Japan, Mexico, and the United States respectively.

Keywords: *babel, mode of narration, orientalism, hollywood.*

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September the 11th: The Noble Moor Strikes Back in *Babel* (2006)[1]

Tarik Bouguerba

Abstract- This article aims at exploring acts of narration and representation of Morocco in Gonzalez INARRITU's *Babel* (2006)[1]. This filmic production offers a critical examination of the representation of the typical Moroccan in Hollywood. *Babel* offers a rather different narrative tone drifting away from Hollywood traditionalist mode of narration, writing in bold a new tradition of narration and representation of Morocco.[2] *Babel* is a multi-narrative drama through which multiple stories unravel. The story takes place in four different settings: Morocco, Japan, Mexico, and the United States respectively.

Keywords: babel, mode of narration, orientalism, hollywood.

I. Introduction

This article aims at exploring acts of narration and representation of Morocco in Gonzalez INARRITU's Babel (2006). This filmic production offers a critical examination of the representation of the typical Moroccan in Hollywood. *Babel* offers a rather different narrative tone drifting away from Hollywood traditionalist mode of narration, writing in bold a new tradition of narration and representation of Morocco.[3] *Babel* is a multi-narrative drama through which multiple stories unravel. The story takes place in four different settings: Morocco, Japan, Mexico, and the United States respectively. Reviews of this film indicate that Iñárritu's masterpiece was nominated for a number of awards and prizes worldwide. Before engaging into a critical reading of this film production, I would narrow down the scope of this paper to highlight the narrative strategies being adopted to describe things Moroccan. One mode successfully revisited the Orientalist tradition and all the way to invent a modern frame of narration; a frame that takes its shape in the backdrop of the World Trade Centre attacks. The article also aims at exploring the traditional vilifying and taxonomizing strategies inherent in classical Orientalism and it examines how it translates into new norms of representation where terrorism becomes the Arab attribute *par excellence.*

A close reading of this multi-faceted narrative suggests that the very approach in *Babel* drives from the very first scene at orientalising Morocco. The very first shot-an establishing shot- awakens the stereotype inherent in the Western and American Orientalism and adds up to the stabilization of this very image of the Moor. The shot, I am trying to decode in this passage, traces the seeds of Orientalism in Hollywood and represents the Moroccan as the unshaven bearded villain living in the desert. Hassan signals out villainy as the name suggests.[4] After this establishing shot, the camera establishes a different point of view as it moves to feature patterns of Oriental women. In using such a technique, the movie seems to have introduced Hassan and Abdullah[5] as two suspicious characters. This intentional cautious approach Iñárritu adopts is indicative of how the West has always been suspicious in its dealing and engagement with Orientals. Other successive sequences, dealing mainly with Hassan and Abdullah, take this caution further as it suggests that they might be involved in illicit arm trade. In *Babel*, these denigrating strategies that the Orientalist used to dehumanize the other translate into 11th September standards through which America becomes the victim the world's conspiracy and subsequently this cultural other is suspected of all felonies. Felony and terrorism, to use The American Century's typology are Moorish assets by nature. The movie, at issue, fails to correct the classical cliché that felony is an Oriental attribute by distinction. It also falls into perpetuating this image and taking it even further that it has become Moorish.

As it starts out in so dehumanizing a tone, *Babel*'s mode of narration defines Morocco in a contrastive paradigm. What follows of sequencing takes the viewer to the USA through which we could define Morocco. This film production therefore examines the differences between the West (USA) and what lies beyond this dividing line, the East (Morocco). In his haste to represent the glamorous America, the

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[2] This article is part of a research project on Hollywood productions on Morocco. Other films I have worked on are: Curtiz's *Casablanca* (1942) and Bertolucci's *The Sheltering Sky* (1990).

[3] This article is part of a research project on Hollywood productions on Morocco. Other films I have worked on are: Curtiz's *Casablanca* (1942) and Bertolucci's *The Sheltering Sky* (1990).

[4] Hassan might be a direct reference to one of America's foes: Hassan Nasserlah.

[5] Abdullah, the two young culprits's father, is one more name suggestive of Muslims as terrorists.

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filmmaker fails to maintain his objectivity[6] and rather falls into radical subjectivity. In his version of the East, Morocco falls short if compared to the Rest (USA). This version produces the west as peaceful, delightful, and clean as opposed to the chaotic, gloomy, and dangerous Morocco. Mr Jones's[7] children are scared not because they are living in the USA but because their parents are still voyaging through the Orient, Morocco. Yet, I would point to his failure as a filmmaker in the way he relegates Morocco to the background of his film production and concurrently elevates the American plot to the centre. Put succinctly, the filmmaker tends to produce America as the centre of meaning into which other plot components converge to build up the main story; it is American *par excellence*.

In an unusual haste, Gonzalez Iñárritu restores his demeaning rendition of Morocco so as to argue in a populist fashion that Morocco is prototypically Oriental. 'I hate this place', Mrs Jones translates *à là lettre* American Orientalist views on Morocco. Her hatred of the place, as it stems from her American education, manifests in her facial expressions; She had also sleepless nights *en route* across Morocco. In short, *Babel* seems to have borrowed, so to speak, a number of 'stock shots' to replicate the classical copyrighted image of the Orient inherent in the psyche of Americans. Put rather differently, Iñárritu's film-story features an American couple, traversing the desert. It follows how traditionally a Western love story is retained and maintained in this remote place, Morocco. Whilst crossing the desert, the camera travels back into time to retain this very image of Morocco in classical Orientalism. The cameraman draws the American couple's attention to a group of veiled women. Iñárritu's reservoir of 'stock shots' and his portrayal of Moorish women reminisce of their image in colonial travel catalogues and colonial postcard representation.[8] They are represented through Hollywood's distorting lenses as almost the same so that you could hardly distinguish one from the other.

Iñárritu's film also champions the ideals of America as a new global power on the world stage. Delving into America's foreign policy, the movie, at issue, represents Japan- America's economic rival- as illegally involved in selling weapons to Moroccan terrorist cells. Incarnated in an old Japanese hunter, *Babel* suspects Japan's engagement in this weapon black market. At this stage, I would point out that one of the movie's pitfalls is that it retains very quickly its denigrating approach as it features Moors 'living on dates and shepherding'. Awkwardly yet eloquently, the movie goes to great length to represent Morocco as the Hell shaking up to deliver its visitors. When Mrs Jones was shot, the desire for voyaging into the desert translates into a desire to escape the Hell, Morocco. "We don't want to stay with these people" (Moors).[9] Being fascinated by the desert, tourists' adventure becomes an extremely frightening experience. In brief, his use of these rhetorics of fascination and fear affirms that Iñárritu is well-versed in colonial discourse paradigms. In a nutshell, he is Hollywood's heir of the classical guild of European Orientalists.

Prior to the spirit of this American Century, investigations took place at an international level to find out the culprit behind the unsuccessful murder of Susan Jones. To explore aspects of Luce's influential article, I would show how Mrs Jones's story receives wide media coverage to the extent that news programs reveal that the USA government-satirically enough- holds the shooting to be a terrorist act. Given its global power, America puts much pressure on Moroccan government to apprehend the terrorists, Yussef and Ahmed, two Moroccan children at the age of innocence. This wide media coverage, I believe, is suggestive of how Hollywood prioritizes the American issue and ward off things Moroccan. By way of investigating, the Moroccan policemen use violence to have Hassan confess the crime. Portraying Morocco in such a way explains America's tendency to show that violating Human Rights acts is a Moroccan attribute *par excellence*.

Iñárritu's *Babel* traces American global hegemony to move to a third location, Mexico that I would label as a replica of Morocco. Given the frontiers problem between USA and Mexico, the movie tends to represent Mexico through the same distorting lenses. Replicating the orientalist images on Moors, Iñárritu categorizes Mexicans as outlaws trying to enter illegally American soil. A Twenty first century *oeuvre*, *Babel* could not however dismiss the traditional denigrating approach on Morocco and articulates rather American hegemony. This American hegemonic power is displayed in the fact that the Moroccan subject-subservient as it was depicted in classical Orientalism-incarnated in the policemen descend in a remarkable haste on Hassan's house after having traced the rifle back to him. Then what follows is Abdullah and his children escape from the police after Yussef's killing bullet wounded Mrs Jones.

Interesting was the governmental debate on this issue so that America was accused of destroying 'our image in the world as a country of peace'.[10] Satirically enough, the movie highlights how corrupted the Moroccan official discourse. By way of illustrating, "Minister Hassan Hazal has said that terrorist cells have

[6] By objectivity I mean that American Orientalism claims some neutral stand and some objectivity in its approach to the Orient, Morocco in this case.

[7] Acted by Brad Pitt.

[8] I am thinking here about Malek Alloula's seminal study on colonial postcards, *the Colonial Harem* from which *Babel seems* to have borrowed these images of veiled harem.

[9] The Movie.

[10] The movie.

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been eradicated in our country".[11] This ebb and flow in mediatising Mrs Jones' story follows the ideals of this American Century that celebrate America as the centre of meaning.

Through Denis Porter and Sara Mills, colonial discourse paradigms seem to vacillate between the classical savage Moor and the Noble Moor. This transition in representing and narrating the Moroccan explains that the discourse on this very Moor is heterogeneous and not lop-sided as Edward Said sees it.[12] Through this heterogeneity, Iñárritu translates *à là lettre* the claim –in my version of reading American discourse at least- of the neutral stand that American Orientalism takes in its rendition of the Other. Therefore, *Babel* seems to have held this banner of heterogeneity to articulate the native voice which had been policed and suffocated in most of Hollywood films on Morocco. Henceforth, the Moor is acknowledged as an active participant in the course of the main plot. The Noble Moor will therefore come to the rescue of the Jones at a critical moment in the story. So important is therefore the role assigned to him that the Moroccan takes the wounded Mrs Jones to his town. Being well-versed in the English language is indicative of his visibility in the movie.[13] His eloquence helps the Moor be visible within these Hollywood exclusivist distorting lenses. However, the movie holds to articulate other Western voices whose offensive attitudes towards Morocco triggered more media coverage, linking the Jones' story to terrorist cells.

Although of a clumsy nature, this different mode of narration takes the Moor's visibility further to portray him in his prayer, pleading Allah's mercy to save the poor Susan Jones. The interruptions in the rite of narrating Morocco fail to shake up the movie's main agenda, to highlight America's role in the world or to explain how representations of the world have changed after September the 11Th. One of the movie's merits is that it describes, through a Japanese voice, Hassan as a good Moor and it highlights his noble deeds. Hassan was thereby saved as was Abdullah correcting the propaganda held against their case. In conclusion, Iñárritu's *Babel* as it replicates the same traditional orientalist clichés closes dramatically to champion universal human relations over the dominant political discourse. If political issues between Morocco and USA prevent the coming of a helicopter to save Susan Jones, Anwar the Noble Moor breaks these rigid rules in the name of humane human relations. 'Kill me but save my brother', Yussef, a future Moroccan terrorist in the eye of Americans points out in the closing scenes of the movie. At this stage, I would argue that the way Morocco was portrayed in colonial texts takes a new direction after September the 11Th whereby the backward, superstitious, irrational, underdeveloped Moor becomes a suicide bomber and a terrorist with no effort to assure the real suspects and the actual circumstances. Although it tries to articulate the native voice- awkwardly at times- the movie seems to have innovated in the typology vilifying the Moor and fallen into 'parroting' old dogmas inherent in the psyche of Orientalists.

In its Orientalist nostalgia, Iñárritu's *Babel* stretches the stereotype on the Moor further to draw in a dogmatic rite of narration on what media specialists label 'Islamophopia'. It is the impact of September the 11th that fashions people's attitudes towards Arabs. This Islamophopia particularly stems from the psychological effect of the World Trade Centre attacks on Americans. In the way it portrays Moroccans through the same classical demeaning frames, *Babel* works out the image of the devilish Moor out of which it creates the Muslim terrorist. After being mediatised, this image of the terrorist the movie fabricates seems to have trespassed ordinary norms to stabilize new 'stock images' of the same distorting mode. This Islamophobic banner that Iñárritu's production raises translates the world's attitudes towards the Muslim world, views that seem to divide the world into unequal halves. The first sphere depicts the rational, developed, humane and powerful Christian West whereas the second part categorizes Morocco as irrational, underdeveloped, inhumane and inferior Muslim East. This dividing line the movie sets between Christendom, Christian America, and Islam, Muslim Morocco, explains Iñárritu's ideological affiliations. Xenophobia is such an ideological affiliation through which the Christian West dismisses any possible dialogue with the Muslim East. The filmmaker translates this hatred of Muslims-be it Moroccan or non-Moroccan-into tourists' irresistible attitudes towards this cultural other. 'We don't want to stay with these people' is such an enunciation used in xenophobic or Islamophobic discourse.

The debate *Babel* engages in that the discourse on this cultural other takes a new dimension. At this stage, I would use Huntington's seminal rendition of this struggle between Christendom and Islam, between the West and the East, between the North and the South, and between the economically powerful and the economically vulnerable part of the world. I concur with Huntington's thesis that the conflict is more than a struggle between the West and the East. It is what he has labelled 'clash of civilizations'. In my judgment, the movie seems to have brought back in so nostalgic a mode of narration Huntington's division. The line between the civilized West and the uncivilized East, Morocco, is very apparent in *Babel* that its story-line

[11] The movie.

[12] For further details look at Edward Said's *Orientalism* , Sara Mills, *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism*. (London: Routledge, 1997), and Dennis Porter, *Orientalism and Its Problems*. (Colchester: university of Essex, 1983),

[13] This film production seems to articulate the local voice as opposed to the silenced or policed version in the majority of Hollywood productions or other Western literary tradition.

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seems to praise the Western civilization and condemns the Arab-Muslim civilization. To use this Saidian concept of 'positional superiority', *Babel* holds to relegate the Moroccan civilization or roughly speaking the Muslim civilization to the margin and celebrates the superiority of Christian civilization. This American Century division in Iñárritu's opus takes up an act of narration and representation that aims to distance the Northern civilization from its Eastern-Moroccan- counterpart. In the movie, Mr Jones rejects any contact with Moroccans namely after the unsuccessful attempt to murder Mrs Jones. This mode of narration that hardens this dividing line between what lies East of the West and the West itself is never shaken up in *Babel*. These I have called mere 'interruptions' which feature Anwar 'the Noble Moor' striking back' in the Age of the American Century fail to disrupt Iñárritu's awkward filmic discourse on Muslims. His awkward rendition of Morocco translates *à là lettre* this unequal division of the world into a 'civilised Christian civilisation' and an 'uncivilised Muslim civilisation'. Iñárritu's version of this division is not accidental as it affirms his preference to Western civilization over the Muslim world. It is also evident in his inclination to Orientalist mode of narration. My contention here is to argue that Iñárritu's main objective was to revitalize those dogmas inherent in the Orientalist mindset and of which Edward Said seems to be very critical. In his book, *Orientalism*, Said identifies these dogmas as follows. 'One is the absolute and systematic difference between the West, which is rational, developed, humane, superior, and the Orient, which is aberrant, underdeveloped, inferior'. [14] Another dogma Iñárritu brings to the heart of his narrative is that 'the Orient (Morocco) is at bottom something either to be fared.... or to be controlled'. [15] His awkward version of Oriental civilization is reminiscent of another dogma. 'The Orient is eternal, uniform, and incapable of defining itself'. Morocco fails to define itself as a civilisation in the Western filmic narrative whereas the West seizes the opportunity to construct its identity in opposition to whatever is Eastern, Moroccan. Yet, I would argue against what I would like to label 'Western Myth' as to suggest that Moroccan civilization pushes to the centre to define itself and subsequently helps the West, America, rethink the definition of American identity. Last but not least, the movie under study seems to conform to Huntington's copyrighted version of this struggle. Iñárritu attributes this impossibility of a dialogue between the West and the East, Christendom and Islam, between Morocco and Hollywood, and between the Jones and the Moors. Put succinctly, the rapport was impossible to establish because the Moorish culture is incompatible with the Western. This impossibility of coexistence translates into those several Western voices [16] expressing their chauvinistic attitudes to dismiss any possible rapport with the uncivilised Moroccan.

II. Conclusion

In short, *Babel* defines the Americans as 'tourists' and Moroccans as 'terrorists' and it fails to mobilise if not erase these biased stereotypes of the Moor to open up a possibility of modification of the Moroccan.

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[14] I have referred to Said's discussion of these dogmas in a previous footnote. For further discussion of these dogmas, see Said's *Orientalism*, PP.300-301.

[15] Ibid.

[16] I mean here these voices of tourists in the movie.

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Does Supervisory Behavior and Support Lead to Teacher's Affective Commitment?

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Abstract- To meet the demand of globalization, war of diversity, talent and fast technological developments, in order to deploy and preserve an innovative workforce specifically in education industry, should allow a greater amount of flexibility and innovation in their HRM policies and practices. Furthermore, Indian universities are presently grappling with the shortage of teachers. Therefore, it is imperative for universities to retain, develop and improve the performance of their existing educators. The central role Human Resource Management (HRM) practices play in creating and maintaining employee's affective commitment is critical especially in a highly socially interactive job of teaching. HRM is seen as a mechanism that nurtures social relationships in order to support an innovative workforce and enlarge the innovation capacity of organizations.

Keywords: *supervisory behavior and support (SVBS), affective commitment and job satisfaction.*

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Does Supervisory Behavior and Support Lead to Teacher's Affective Commitment?

Dr. Vivek Pachauri

Abstract- To meet the demand of globalization, war of diversity, talent and fast technological developments, in order to deploy and preserve an innovative workforce specifically in education industry, should allow a greater amount of flexibility and innovation in their HRM policies and practices. Furthermore, Indian universities are presently grappling with the shortage of teachers. Therefore, it is imperative for universities to retain, develop and improve the performance of their existing educators. The central role Human Resource Management (HRM) practices play in creating and maintaining employee's affective commitment is critical especially in a highly socially interactive job of teaching. HRM is seen as a mechanism that nurtures social relationships in order to support an innovative workforce and enlarge the innovation capacity of organizations. Supervisory Behavior and support (SVBS) is one of the most significant factor has greater influence on employees' affective commitment. The purpose of the present study is to address the relationship between SVBS, affective commitment and job satisfaction of the academicians of Institutions in Delhi NCR. Variables such as Supervisory Behavior and job satisfaction were proposed to enhance Teachers' affective commitment of their organizations. Supervisory Behavior and support (SVBS), Job satisfaction and affective commitment were proposed as the independent, intervening and outcome variables respectively. The data of this study have been collected from a group of employees in Delhi NCR and other parts of north India through questionnaire survey. The data were analyzed using SPSS. The findings revealed that SVBS has significant relationship with job satisfaction and affective commitment. Likewise; this study suggested that SVBS can improve the employees' affective commitment by presenting a significant relationship between SVBS and affective commitment and job satisfaction.

Keyterms: supervisory behavior and support (SVBS), affective commitment and job satisfaction.

I. Conceptual Background

Organizations do tend to face various challenges such as cut-throat competition, recession and information technological advances. Their survival is, therefore, dependent upon a loyal and committed workforce. Robbins & Coulter, (2005) concluded that people are the most significant asset of the organization. The modern workplace for most organizations can be very diverse as the workforce today is filled with people with different skills, attitudes, and characteristics which in turn enable themselves to perform accordingly at work place. In current scenario, It is now imperative that public and private administrators must become effective managers of individuals with diverse cultures, backgrounds, and interests. The central role Human Resource Management (HRM) practices play in creating and maintaining employee's affective commitment is critical especially in a highly socially interactive job of teaching. Among the various factors of commitment, the supervisor support is particularly important because supervisors are formally responsible for monitoring the performance and progress of employees, are involved in decisions regarding pay and promotions that affect their employees which in turn is accountable for reducing turnover in their teams (Panaccio and Vandenberghe, 2011). Affective commitment depicts a high quality relationship between employees and their supervisors (Cheng et al., 2003), It is likely to have a significant bearing on employees' work related attitudes and behaviors. Furthermore, Indian universities are presently grappling with the shortage of committed teachers. Therefore, it is imperative for universities to retain, develop and improve the performance of their existing educators. Managers must have human skills to manage effectively which relates to Organizational commitment of employees especially the affective commitment. Thus, in world of innovation in business organizations, the relationship between Supervisory Behavior and support, Job satisfaction and affective commitment especially in Education Indsutry is a key topic of concern among managers and employees.

II. Literature Review

a) Supervisory Behavior and Support

Supervisory behavior and support can be defined as the degree to which supervisor is supportive, friendly and considerate, consult subordinates and recognize their contribution. Supervisory Behavior & support is termed as employees' views concerning the degree to which their supervisors value their contributions at workplace and care about their well-being (Eisenberger et al., 1986; Kottke & Sharafinski, 1988). Supervisory support is a tool which facilitates changes in employees' levels of affective commitment (Sadiya, 2015).

It was found in a study that as agents of the firm, supervisors are responsible for directing and evaluating employees' job performance and employees

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often view their supervisor's feedback as indicative of the organization's orientation toward them (Eisenberger et al., 1986; Levinson, 1965). Employees are aware that their supervisor's evaluations of their job performance are often communicated to managers, who are seen as the executives or representatives of the organization, which further strengthen the association between affective commitment and supervisor support (Eisenberger et al., 2002). Those employees who believe that their supervisors are considerate leaders will be highly committed than those who do not perceive that their managers as such (Johnston, M.W., Parasuraman, A., Futrell, C.M. and Black, B.C, 1990).

b) Job Satisfaction

Job satisfaction is termed as an employee's overall attitude towards their job (Witt, 1991). Job Satisfaction is an internal state based assessment about the job and job-related experiences with some degree of like or dislike (Locke, 1976). Job satisfaction is one of the most enduring yet elusive constructs used in the study of industrial relations Locke, (1976) and Yuzuk (1961). Job satisfaction is considered as one of the most heavily researched employee attitudes over five decades. Researchers have measured job satisfaction as a 'global' measure, as well as by focusing on several constituents, or facets, of job satisfaction Price, (1997). Study reveals that employees with high level of job satisfaction are in a proper state physically and mentally. Job satisfaction is derived from employees' perception that provided them with valuable context and content. Employees' assessment of their job and expression of satisfaction or dissatisfaction can be regarded as the outcomes of their job constituents (Robbins 1995).

c) Affective Commitment

Organizational commitment consists of three components basically such as affective, normative and continuous commitment (Meyer and Allen, 1991). As far as affective commitment is concerned "it is considered as the most widely studied component, the most generalizable across targets, and the most predictive of employee behavior in organization" (Morin et al., 2011, p. 718). Affective commitment can be broadly termed as to, identification with and involvement in that particular target (Meyer and Allen, 1997; Meyer and Herscovitch, 2001). Employees may develop commitment to a boss or to professional company membership (Morrow & McElroy, 1993; Randall & Cote, 1991; Tyree, 1996). The degree of Employees commitment may also vary to various companies' aspects such as organizational philosophy (Meyer & Allen, 1997). Affection and attachment for employees' job occurs when they feel a strong emotional attachment to their organization, and towards their work that they do (Meyer, Allen, &Smith, 1993).

d) Supervisory Behavior & Support, Job Satisfaction and Affective Commitment

Supervisory Behavior & Support (SVS) should be an indicator to overall job satisfaction by meeting socio-emotional needs, increasing performance-reward expectancies and ensuring the availability of aid when needed. High level of job satisfaction reveals high enthusiasm, good feeling and truly value the job, which leads then to high affective commitment.

Luthans (1973:326-329) developed a model of human behavior which enables the relationship between supervisory behavior, perception, and teacher satisfaction to be established. The model uses an interaction approach to integrate the classic stimulus-response (behavioristic) view that behavior is determined by the situation, with the humanistic (psychoanalytic) view that behavior comes from within the individual (Luthans,. 1973). Teacher satisfaction with supervision is conceptualized as one element of (but distinct from) job satisfaction. Hewitson (1975:13) suggested that it may depend on two critical aspects of professional autonomy: firstly, their involvement in decisions which directly affect them; and secondly, the supervisory practices of administrators who have the hierarchical power to thwart their needs for esteem and autonomy. Halpin (1969:290) demonstrated that "leadership consideration" and "initiating structure" are key dimensions of leadership behavior. Initiating Structure, refers to the leader's behavior in delineating the relationship between himself and subordinates, while Consideration refers to behavior indicative of trust, respect, and warmth. Miskel, Glasnapp and Hatley (1975:40) hypothesized that attitudinal discrepancies between motivational factors and organizational incentive factors are significant predictors of educators' job satisfaction. Thompson (1971:349) investigated the interrelationships of self-perception, perceived supervisory style and job satisfaction for professional employees and 18 administrators in a state department of education. Neeru Malhotra, Avinandan Mukherjee, (2004) conducted a study together and correlated Job satisfaction and organizational Commitment. Jen-Te Yang (2008) analyzed and found that employee turnover intent is greatly influenced by his/her commitment to the organization and that can be reinforced by providing job satisfaction. (Rose, Raduan che, Kurnar naresh, Ong Gua Pak, 2009) portrays that there is a relationship between organizational learning organizational commitment, job satisfaction and work performance.

e) Research Gap

Based on abovementioned literature review with variety of empirical results available It has been found that there are still some important unanswered questions regarding the connections between Supervisory Behavior, Job Satisfaction and Affective Commitment specifically in highly interactive job of

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teaching. Employees will most likely identify with the organization's goals and values, and they genuinely want to be there. If employees are satisfied with supervisory behavior and support they will enjoy their work and are likely to be satisfied with their job and feel good which in turn will increased job satisfaction and their feeling of affective commitment.

f) Research theoretical framework

This research study opts for quantitative research to discover the relationship among Supervisory Behavior and support, Job Satisfaction and affective commitment of teachers.

g) Objectives of Study

- To find the relationship between Supervisory Behavior & support and academician's Job satisfaction in education sector.
- To find the relationship between academician's Job satisfaction and affective commitment in education sector.
- To find the relationship between Supervisory Behavior and affective commitment in education sector.
- To give the suggestions for enhancing Supervisory Behavior and support, job satisfaction and affective commitment in organizations.
- To open new vistas for further research in the selected literature streams of Supervisory Behavior and support, job satisfaction and affective commitment in organizations.

h) Scope

The study covered the academicians of Delhi NCR and other parts of North India. With the help of this research Managers can restructure their factors which are responsible for their Supervisory support and can increase their Job Satisfaction and commitment towards the organization.

i) Hypothesis

The hypothetical model of the study is elaborated in the theoretical framework and these are proposed hypotheses of the study:

H1: Supervisory Behavior and support has a significant relationship with job satisfaction.

H2: Job satisfaction has a significant relationship with affective commitment.

H3: Supervisory Behavior and support has a significant relationship with affective commitment.

III. Research Methodology

Data were collected through a questionnaire survey from academicians in Delhi NCR and other parts of North India. Among the 205 employees who received the questionnaire, 122 responded to the items capturing our variables of interest as part of a larger survey. The response rate was 60 % percent and is one of the average response rate for studies that utilized data collected from individuals. Average age was 40 years and 46.8 percent were male.

a) Measures

The scale for supervisor support concerns about three main things in supervision of the employees such as respecting the views and ideas of the employees, collaborative approach in supervision and safe feedbacks. The researcher used the scale developed by Palomo (2010) which includes two items, They are 'My supervisor is respectful of my views and ideas', 'My supervisor has a collaborative approach in supervision' and 'My supervisor gives feedback in a way that feels safe'. The job satisfaction scale was used to assess whether an individual is satisfied with his or her job. This scale, developed by Wright and Cropanzano (1991), a two-item scale and it is assesing overall job satisfaction including internal and external satisfaction. Sample items include 'All in all, I am satisfied with the work of my job' (Internal JS; Position) and 'All in all, I am satisfied with my pay (total wages and tips)' (External JS; Payment). Affective commitment to the organization is assesd using an organizational scale developed by Meyer and Allen (1991). It is a two items scale in order to assess the affective commitment dimension, including 'I would be happy to work at my company until I retire' and 'I feel like part of a family at my company'.

b) Findings

The descriptive and inferential statistical methods were used to conduct the analysis. For hypotheses testing, the Pearson correlation coefficients were used. The first part of the analysis focused on the descriptive analysis of the respondents. After collecting the data, the reliability of the scales was analyzed. An analysis was performed in the study to ascertain the reliability of the measures by using Cronbach alpha reliability coefficient; 0.60 being the acceptable reliability coefficient level in terms of research standards as shown in Table I.

Table I: Reliability Statistics

Variable	Cronbach's Alpha
supervisor support	.843
job satisfaction	.812
Affective commitment	.948

As it can be seen in Table I, the measures of the study are reliable because all the variables have an acceptable reliability coefficient which ranged from .812 to .948.

c) Inferential analysis of the respondents

The correlation data shows the relationship between the independent, intervening and dependent variables of study as shown in Table. The table displays correlation coefficients between these variables. The

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results of the Pearson correlation show that the dimensions of the independent variable and dependent variables were positively correlated to each other.

Table III: Pearson correlations between Variables

Relationship	Correlation Coefficient (r)	Hypothesis Support
SVS → JS	.468*	Yes
JS → AF	.527*	Yes
SVS → AF	.354*	Yes

*. Correlation is significant at the 0.05 level (2-tailed).

The results of Table III demonstrated that there is significant positive relationship between supervisor support and job satisfaction at (r=.468; p=0.01) and the correlation is significant if the p=.01. The correlation shows that there is significant relationship between supervisory support and job satisfaction. Hence the alternative hypothesis is supported.

Similarly, the results shows that there is significant correlations between job satisfaction and affective commitment (r=.527; p=.01), so the alternative hypothesis is accepted.

In addition, Table III have shown that there is a significant high correlation between supervisor support and affective commitment (r=.354; p=.01), so the proposed alternative hypothesis is accepted

IV. Results & Discussion

The study analyzed the relationship between, job satisfaction and affective commitment. Therefore, three hypotheses were proposed in order to achieve the aim of the study. The first hypothesis proposed that there was a positive relationship between Supervisory Behavior & Support (SVS) and job satisfaction (JS). It indicates that an employee who is given good level of supervisor support in their jobs, will have high level of good perception towards their organization into getting involved in activities. This means that due to that high level of perception, they will reciprocate from the supervisor support to good job satisfaction (Isaks, 2002). Likewise, the proposed second hypothesis predicted that there was a positive relationship between job satisfaction and affective commitment. The outcome results have supported the prediction of the hypothesis and there was a significant relationship between job satisfaction and affective commitment. This reveals that when the employees get high level of good job satisfaction, their perceptions towards their company increase which will further increases their feeling towards organization and thus affective commitment. Likewise, the third hypothesis examined the relationship between SVS and affective commitment. It followed that the employees having good support from their supervisors, view their employers as being generally caring about their well-being, that type of attitude will influence their affective commitment in a positive way. Therefore, there was a positive strong relationship among these three variables i.e. Supervisory Behavior & Support (SVS), Job Satisfaction and affective commitment.

V. Conclusion

The aim of the study was to analyze the relationship between supervisory Behavior and support, job satisfaction and affective commitment. The adopted measures of this study have shown remarkable level of reliability. Three hypotheses were developed; all of them were supported. The findings of research reveal that, the affective commitment and job satisfaction have a significant relationship with supervisory support at work. Supervisory Behavior and support shapes employees to be more emotionally positive and stable, thereby making them more productive which results in better quality work and high commitment. This study is certainly capable of inspiring new ideas that can lead in problem statement of other research in the years to come, as well can help add to the literature review of other researchers.

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De-Essentializing the Practice of Casteism as an in human Practice in the Contemporary Times

By Mudasir Rahman Najar

Abstract- This paper is written to attempt to highlight the historical wrongs that have been done to certain mistakenly defined marginalized communities. These communities have been made to suffer due to some social, cultural, and religious myths that have unjustly been consolidated throughout the ages. Factually, there has been some apparent evidence onground situation that are inhuman and illogical from ethical point of view. An urgent need arises to highlight the unjust state of so-called low caste communities and the immediate initiative must be taken by the guardians of the nation to reclaim the lost respect related to these marginalized communities. Only then there would be caste-free society wherein multicultural, and good inter-caste relations would be possible in terms of social harmony and that an elevated mental state with co-operative spirit for tolerance would be a step forward to humanism.

Keywords: *society, class, caste, justice, economy, human right, essentialism.*

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Introduction

It has been proved a gross inhuman error to practice the heinous custom of casteism that too on the tragic basis of religious assertion across the gloomy pages of history. This inhuman practice has initiated under the threat of either political cum economic power or under the assertive references of religious practices. Arundhati Roy in her introduction to the historically appreciated book *Annihilation of Cast*, comments about the practice of Caste as,

> The origins of caste will continue to be debated by anthropologists for years to come, but its organising principles, based on a hierarchical, sliding scale of entitlements and duties, of purity and pollution, and the ways in which they were, and still are, policed and enforced, are not all that hard to understand. (Roy, 15)

There is an utmost need is to raise the voice to highlight the unjust state of so-called low caste communities so that he the tragic wrongs would be rectified for the betterment of human evolution. There are people who understand this wrong but do not dare to raise the voice. As Ambedkar indicates to this reluctance among the historical, social organization called "The Social Conference" in the following lines, "It 'The Social Conference' consisted mostly of enlightened high-caste Hindus who did not feel the necessity for agitating for the abolition of caste or had not the courage to agitate for it. They felt quite naturally a greater urge to remove such evils as enforced widowhood, child marriages, etc. there is a need for an empathetic approach to be taken for the proper understanding of this ill practice. Though the scholastic practices are very much on the track to struggle against the suppressions existing in the marginalized communities, yet there is extra need to project immediate protests on a pragmatic basis. Moreover, the institution of religion is misappropriated across the social structure in terms of economic gains, political ambitions. That means the religious motivations are exploited as a tool for power politics as is emphasised in *Annihilation of Caste* as in the below-mentioned quote, "That religion is the source of power is illustrated by the history of India, where the priest holds sway over the common man often greater than that of the magistrate, and where everything, even such things as strikes and elections, so easily takes a religious turn and can so easily be given a religious twist (Ambedkar, 131-133)." This is to be understood that some deliberate malpractices have been exercised for the utter division on the basis of social casteism.

In this context, David Keane in his work *Caste-based Discrimination in International Human Rights Law* talks about the origin of race from the religious background that has been asserted by some so-called high caste communities. In his introductory chapter, *The Origin of Caste,* he explores the origin of caste the *Purusha Sukta*, found in Book X of the *Rigveda*; the caste system has spread through the *dharma* codes to infiltrate every perspective of Hindu life: religious, social, political, economic and cultural. Nevertheless, the caste system is an explanatory concept channeled through the religious texts to justify a system of exploitation already in place.

> Following the Purushasukta, the next reference to the creation of castes, which named the four divisions, came from the fifth chapter of the second book of the Bhagavata Purana: '*the Brahman* [was] the mouth of Purusha, *the Kshatriya* his arms: *the Vaishya* sprang from his thighs and *the Shudra* from the feet of Bhagavan.'41 In another passage, a similar idea is found: 'The Brahman is his mouth: he is Kshatriya-armed, that great one, Vaishya-thighed; and has the black caste abiding in his feet.'42 (Keane, 29)

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So, the above lines give evidence for the legitimation of the Indian caste system by believing in divine categorisation of caste communities. The belief in Karma system appears to be one ideology created in the social structure that instigates the ill ways of human behavior.

K.R. Nayar in *Social Exclusion, Caste & Health: A Review Based on the Social Determinants Framework* exposes on the practice of poverty and social exclusion. These are crucial socioeconomic variables which are often taken for granted while considering ill-health effects. In recent years however, these variables have come to the centre stage in public health discourse.

> The approach to poverty and health vary across different societies. According to Kosa, there are four possible approaches to poverty: (i) poverty is taken for granted and its existence is not perceived; (ii) poverty is taken for granted but its existence is perceived; (iii) poverty is not taken for granted and its existence is perceived; and (iv) poverty is not taken for granted but its existence is not perceived11. We find a mixture of all these attitudes in our societies where despite clear recognition poor are increasingly marginalized from the health sector (358).

For the social exclusion agenda and its policy directions, there may be two approaches, i.e. health and social inequality. While considering the health inequality and social inequality inter phase, the focus has to be on the poorer classes who have a higher risk for diseases as well as higher probability from being excluded from the health services. This is essential given the higher proportion of the poor as well as socially disadvantaged, the magnitude of health problems and the epidemiological profile in the society.

Also, we can say that a mentally motivated impression of caste categories has been developed by naturalizing the idea of caste. This idea has been seriously analyzed by the B.R. Ambedkar in his book *Annihilation of Caste* with the following quote, "As an economic organisation caste is therefore a harmful institution, in as much as it involves the subordination of man's natural powers and inclinations to the exigencies of social rules. (Ambedkar,138)". However, given a social determinants framework, one has also to understand the vulnerability to ill-health which may cut across different socio-economic categories. The priority has to be, however, given to the former approach in the overall health policy. There has been a very sensitive issue of ignoring the hygienic conditioning of poor section of community based on so-called low caste people. This in the long run affects the life-style of this community.

Y.B. Damle in a paper *Caste- A Review of the Literature on Caste* talks about the state of caste across the social structure. In the introduction of the work he talks about the governmental initiative to lessen the level of discrimination in the inter-relational execution. Since, the practice of casteism holds its clutches with vehemence in social interaction regarding the Hindu scriptures. This enhances the ill practices of casteism by the so-called upper-class people. Moreover, among the other religions, Islam preaches the essential quality of all human beings, there, as per the scriptures, is no such fixed system of hierarchy amongst the Muslims in India. But, there also are evidence of casteism, especially on the basis of some hereditary claims of essential traits of their own. This is a tragic state that the same level of discrimination has encroached in the so-called intellectual section of our society. Besides, the economic stability highly determines the inter-relational state of society. This is illustrated by the below mentioned quote as:

> Un-touchability has been regarded as a major impediment to caste mobility. The loss in some cases of economic and political status by the Brahmins has already been referred to. However, due to their ritual superiority their overall status does not suffer a great deal. It is true that Brahmins who have lost their economic and political power accept barbers as their neighbours.35 (25-26).

This clearly indicates that the caste has been asserted in terms of economic status that in turn is linked to the state of occupations hold by the people throughout the time line. So, factually, this is based on the practices of people in the society.

Uma Chakravarti in *Conceptualising Brahmanical Patriarchy in Early India: Gender, Caste, Class and State* talks about the basis of caste and its causative factors in the various sub-systems of social institution. That means, there is set of issues related to institutions of marriage, celebration, traditions and customs, law, property rights, and authorizations relating to religious rituals- all these prove as the rudiments of social structure. The author denies the essence of caste and left the lot of such people as of the backward mentality because of their narrow minded outlook. This is how she writes, 'It is now time to move away from questions of 'status' whether high or low, and to look instead at the structural framework of gender relations, i e, to the nature and basis of the subordination of women and its extent and specific form in early Indian society.'(579). this is the transitional state that also is applied to the system of casteism. Across the Brahman patriarchy in early India has diffused the inclination of casteism. Hence, it is certain that the ill-side of Brahmanic ideology has enforced the caste based society.

Madhusudan Subedi in *Some Theoretical Considerations on Caste* examines the in human practices of casteim on the hollow basis of religious shadows. Also, there is a practice by ruling class that

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limit the process of endogamy in an extended way. This phenomenon is responsible for the compart mentalisation of social class and automatically leads to sensitisation of class consciousness and the alienation effect thereof. Subedi links to the causative factors for the emergence of caste in Indian context as in the below mentioned quote:

> In the beginning, caste was a system for the division of labor, and social relations between different caste groups were regulated by the jajmani system. With the decline of the jajmani system and increasing livelihood diversification, caste identity became an instrument to mobilize people for economic and political gains (Subedi81).

The above quote digs on the origin of caste nomenclature and proves that it is an occupation that has apparently divided societies based on routine work. Unfortunately, this routine of occupation by some communities has been historically mistaken as an essential part of those very communities. The same routine engagements have been consolidated and tagged strictly as part and parcel of their identity as human beings. These types of malpractices are fully responsible for the tragic fragmentation of social wholeness.

Dipankar Guptaas an editor of a work *Caste in question: Identity or hierarchy?* has unveiled in depth investigation for the just execution of human society. Under the caption, 7Inventing caste history: Dalit mobilisation and nationalist past, the author has shown that the social force has emerged amongst the marginalised sections that has made them reclaim the respect and social standing that they deserve. Indicating to Dalit community's struggle for their self-respect, the author writes that 'many sources, including archaeological, linguistic and ethno-musical sources, are cited to substantiate their authenticity. These histories are not merely presented as narratives; commemorations, celebrations and festivities are also organised around them so that they are ingrained in the memory of the Dalits XI.' The quest for identity in terms of assertion of their caste with influences from the political, social and economic are na. This obviously changes the course of social execution and made them to reclaim the place in the social scenario. This type of social exercise is largely responsible for creating community determination.

In a preface to the work *Caste in question: Identity or hierarchy?* it is written that 'Though there have been several works that have discussed the impact of caste on democratic politics and how different castes have reacted to growing urbanization and the Green Revolution, there was still a gap that had to be filled. What needed to be done was to analyse these changes within a conceptual framework that would allow for an alternative perspective on the caste order.' Related to this idea, under the caption, *Jains, caste and hierarchy in north Gujarat*, John E. Cort has paid insufficient attention to alternative ideologies of caste, such as found in Jainism, and to understandings and practices of caste among the merchant castes that occupy a dominant position in the so-called middle ranges of caste hierarchies. 'Jain castes are excellent examples of the middle-range castes that have always created intractable problems for theories of caste' (73). It is also pinpointed that not any kind of essential state of caste or natural characteristic but the economic state that makes assertion of caste. It is referred through this quote as,

> Throughout Gujarat, the Vaniyas have traditionally been important and powerful castes due to their wealth. When the Patels started to achieve economic success in the mid-19th century as successful farmers,… they chose to emulate in order to raise their status was not the Brahmans or the Rajputs, but the Vaniyas (80-81)

That means, economic standardization is always in the background of practices of casteism.

Gaurang R. Sahay in *Hierarchy, difference and the castesystem: A study of rural Bihar* reveals the issue of caste in the light of some rural areas of Bihar. There has developed a perceived sphere of segregation on the name of caste that has placed castes in the various hierarchical states. There are economic forces caused with the state of occupations. This economic force gives a zeal of power to discriminate one community from the other as, 'Understanding multiple hierarchies through discrete caste categories also helps us account theoretically for caste wars and caste competition in contemporary India (R. Sahay 115).' Further, Surinder S. Jodhka in *Dalits and their politics in contemporary Punjab* explains the idea of caste with the unequal treatment to human beings. With the reference to Hindu scriptures, most of the communities especially Brahman communities have intensified the level of discrimination. In this connection, the author writes that 'taking a cue from a recent case of conflict between Ad-Dharmis and Jats in a village of Punjab over the question of representation in the management of a religious shrine, the article looks at caste in relation to Sikhism and in the regional context of contemporary Indian Punjab.' (S. Jodhka170). Further, the feeling of caste has been discouraged by Sikhism. Not only the Sikh gurus beyond all doubt has denounced caste. Contemporary Sikh scholars also underline this point very sharply.

Manali S. Deshpande in *History of Indian Caste System and its impact on India Today* also emphasises the delicate nature of social system composed of numerous religions, ethnicities and caste based communities. This is evident from the below mentioned quote as,

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> Hinduism was the backbone of the purity- pollution complex, and it was the religion that influenced the daily lives and beliefs of the Indian people. Even after sixty-three years of independence, Indians continue to be in the grip of caste consciousness… Historically, India has been surviving as a nation for millennia with closed groups divided by caste, creed and language (Velassery, xi) (32).

Hence, above mentioned quote emphasizes upon the vulnerable composition of India as a nation; and warns her guardians to keep caste free mentality and have mature outlook with inclusive attitude to understand the importance of human values for the integrative social structure

Since the independence came to India, Ambedkar being the Law Minister by Prime Minister Nehru, it has become very crucial to offer respect to every citizen. Thereby, the Chairman of the Drafting Committee of the Constituent Assembly had been formed by the 15 August 1947 to manage proper democratic set-up to the so-called free country. Later on the special occasion in 1950 Constitution that gives provisions for a system of reservations for what the Constitution termed the 'Scheduled Castes, Scheduled Tribes, and Other Backward Classes', which sought to redress the imbalances caused by historical inequalities in the Hindu social system. Besides, under the canons of 'The United Nations and the Elimination of Racial Discrimination' taken by the United Nations on the nature and meaning of 'race' can be traced to four documents broadly outlining the views of sociologists, physical anthropologists, geneticists and biologists: the United Nations Education, Scientific and Cultural Organisation's (UNESCO). Four Statements on the Race Question.1 the four documents are studied in the first section of this chapter. From the first in 1950 to the fourth in 1967, they reflect divergent views on the meaning of race, and the difficulty in gaining consensus on the parameters of race given the concept's ability to straddle several disciplines. Finally, we cannot help to say that 'the biological fact of race and the myth of race should be distinguished. For all practical social purposes race is not so much a biological phenomenon as a social myth'. Moreover, the religious force has been wrongly placed globally in general and in the country like India in particular. It is in this context that B. R. Ambedkar concludes his argument in his book *Annihilation of Caste* in this categorical way,

> I have, therefore, no hesitation in saying that such a religion must be destroyed, and I say there is nothing irreligious in working for the destruction of such a religion. Indeed I hold that it is your bounden duty to tear off the mask, to remove the misrepresentation that is caused by misnaming this law as religion. This is an essential step for you. Once you clear the minds of the people of this misconception and enable them to realise that what they are told is religion is not religion, but that it is really law, you will be in a position to urge its amendment or abolition. (Ambedkar, 172)

It is obvious that India as a country would cease to exist if the caste discrimination would keep pace with such intense discrimination. There is an immediate need to reconsider the recovery of social tension and to develop Indian society for her integrated and inclusive social set-up.

Hence, as per the arguments put forward, it is categorically unjust that human beings of any marginalized community are attached with unnatural characteristics. And the tragic state is that an unnatural characteristics, and heinous discrimination on extreme level is practised with all theological justifications. Therefore, concluding the argument, it is affirmed that the evil of caste has strongly to be de-naturalized, dismissed and critiqued with vehemence as an evil practice. So, there is an urgent need to appropriate the precepts of justice to low caste communities on the one extreme and the immediate initiative must be taken by this class to reclaim their lost self-respect. Only then there would be society blessed with multiracial, multicultural, and good inter-caste relations. The enforcement to social harmony and the development of co-operative spirit and a need to have tolerance power.

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Kritik des Konzepts des Bildungsromans. *Wilhelm Meisters Lehrjahre* als Markstein einer Kritisch-Literarischen Polemik

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Zusammenfassung- Die Aussagekraft des Begriffes des Bildungsromans steht im Zentrum dieses Artikels und wird anhand wesentlicher Momente der Begriffsbildung beleuchtet. Die Absicht dabei ist aufzuzeigen, dass der Begriff nie in exakt geprägt wurde, und dass es daher unvermeidlich wurde, ihn in Frage zu stellen oder gar ganz zu verwerfen, zumindest, was die Forschung zu Wilhelm Meisters Lehrjahre betrifft.

Schlüsselworte: *Bildungsroman, Wilhelm Meisters Lehrjahre, Goethe, Kritik.*

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Zusammenfassung- **Die Aussagekraft des Begriffes des Bildungsromans steht im Zentrum dieses Artikels und wird anhand wesentlicher Momente der Begriffsbildung beleuchtet. Die Absicht dabei ist aufzuzeigen, dass der Begriff nie in exakt geprägt wurde, und dass es daher unvermeidlich wurde, ihn in Frage zu stellen oder gar ganz zu verwerfen, zumindest, was die Forschung zu Wilhelm Meisters Lehrjahre betrifft.**

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Einführung

Der Begriff des Bildungsromans hat sich im Laufe der Zeit verselbständigt und scheint noch immer eine gewisse Anziehungskraft auszuüben. In der Literaturkritik weit verbreitet und oft genutzt, dominierte er die Forschung zu *Wilhelm Meisters Lehrjahre* im 20. Jahrhundert; in weiterführenden, neueren Studien hat er jedoch an Bestand verloren, obwohl eraufgrund seines Ursprungs ohne die Verknüpfung mit *Wilhelm Meisters Lehrjahre* nicht genau zu verstehen ist.

Die These dieses Aufsatzes ist jedoch, dass der Begriff des Bildungsromans niemals überzeugend definiert wurde. Aus diesem Grund kann er von Interpreten auf recht wahllose Art und Weise eingesetzt werden, sowohl um den Roman Goethes mit einem Etikett zu versehen, als auch um eine romanische Tradition fortzuführen, die sich seither etabliert hat.[1]

Blicken wir auf die Jahrzehnte zurück, die der Entstehung des Wilhelm Meister vorausgehen und betrachten den Kontext, aus dem er hervorging, zeichnet sich deutlich ab, was zukünftig die Bezeichnung des Bildungsromans erhalten würde. Die Theorie des Romans und seine historische Genese als Genre der Moderne liefern dazu wichtige Hinweise; denn obwohl der Roman zunächst als minderwertige Gattung gegenüber der klassischen epischen Dichtung galt, wandelte sich sein Status im Laufe des 18. Jahrhunderts, und genau das, was später als Bildungsroman bezeichnet wurde, spielte eine zentrale Rolle in dieser Entwicklung (vgl. SELBMANN 1988).

Der Aufstieg des Romans im 18. Jahrhundert ist eng mit dem Aufstieg des Bürgertums verbunden: er wurde zum Mittel der Selbstdarstellung dieser Schicht. Ende des Jahrzehnts um 1740 wird der Roman besonders durch die Funktion bekannt, bürgerliche Tugenden zu propagieren.[2] Dies führt allerdings nicht zur Anerkennung des Romans als literarische Gattung seitens desKlassizismus der Frühaufklärung. 1751 akzeptiert ihn Johann Christoph Gottsched nur unter Vorbehalten und ohne allzu große Wertschätzung (vgl. JACOBS/KRAUSE 1989, S. 47), da der Roman dem Epos gegenüber vollkommen bedeutungslos warundwelches er für die höchste Gattung der Dichtung hielt.[3] Die Einschätzung Gottscheds beruht unter anderem auf der Tatsache, dass sich Konfiguration der Romans auf die prosaische Alltagswelt beschränkte. Doch die Wirklichkeit, wie sie sich darstellte, verlangte ihren Ausdruck mittels des Romans; in ihrem Ziel der Exemplifikation siegt die Prosa über den Vers, da ihre Sprache dem handfesten menschlichen Leben mit seinen realen und folglich auch authentischen Anforderungen gerechter wird. All das unterschied sich von der Epik, der hohen und erhabenen Kunst. Das hatte zur Folge, dass der Roman, mit seinem weitaus

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[1] Diese Behauptung will weder abstreiten noch negieren, dass Theoretiker des Bildungsromans bereits in Werken vor Wilhelm Meister Keime dieser Art von Roman fanden, wie zum Beispiel in der Geschichte des Agathon, erstmals 1766 und 1767 erschienen, und selbst im Parzival; es besteht jedoch ein allgemeiner Konsens darüber, dass der Roman im Goetheschen Werk zu seiner vollendeten Form fand.

[2] Vor diesem Zeitpunkt hatte der Roman einen sehr niedrigen Status; im 17. Jh. wurde er von religiösen Oberhaupten sogar bekämpft wegen seiner erotischen Inhalte. Die Romantheorie des 17. Jh. blieb zunächst der dominanten Gattungshierarchie (insbesondere durch den Vergleich zur Epik), vor allem da die Deutungen von Romanen noch sporadisch waren und erst in den letzten Jahrzehnten des 18.Jh. häufiger wurden. Unter den Ausführungen dieser Zeit erwähnt Koopmann (1983) folgende Autoren: Daniel Georg Morhof, Unterricht von der teutschen Sprache und Poesie, 1682; Chr. Thomasius, Freymüthige Lustige und Ernsthaffte iedoch Vernunfft- und Gesetz-Mässeige Gadanken oder Monats-Gespräche (Halle, 1688/1689); Christian Weise, Kurtzer Bericht vom Politschen Näscher […] (Leipzig, 1680); Pierre Daniel Huet, Traitté de l'origine des romans (1670), und Nicolas Boileau, L'art poétique (Paris, 1669-1674).

[3] L'Art poetique von Boileau (1636-1711) war in Frankreich enorm einflussreich, und gewann in Deutschland noch mehr an Bedeutung durch Gottscheds Versuch einer critischen Dichtkunst vor die Deutschen (Leipzig 1730), wo er eine Rückkehr zu den Gattungen fordert gemäß der aristotelischen Definition der Epik, Lyrik und Dramatik. Im zitierten Werk behandelt Boileau diese drei Gattungen, jedoch nicht den Roman.

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größeren Publikum, kaum als Mittel zur Unterweisung angesehen wurde; im Gegenteil hielt man ihn meist für eine minderwertige Form der Kommunikation (vgl. KOOPMANN 1983, S. 14-15), während die Epik weiterhin hohes Ansehen als aus dem Altertum überlieferte Literatur genoss (vgl. KOOPMANN 1983, S. 4). Mitte des 18. Jahrhunderts werden jedoch zahlreiche Romane verfasst, und ihre erzieherische/edukative Funktion wird allmählich richtungsweisend.

Was die Vorläuferder Epik betrifft, und dies lässt sich ebenfalls beim Roman beobachten, lag ihre besondere Thematik eben darin, die, Entwicklungsgeschichte' eines Individuums darzustellen (vgl. JACOBS/KRAUSE 1989).[4]

Es handelt sich um eine Darstellung von Individualität, bei der die psychologische Vertiefung eine wichtige Rolle spielt; dies unterscheidet sich grundlegend von einer Darstellung, in der die Hauptfigur lediglich als Verbindungselement zwischen unabhängigen Abenteuerepisoden dient, mit der Hauptfunktion, die Unbeständigkeit des Glücks und die Veränderlichkeit der Welt zu illustrieren. Der Roman wird vor allem seit dem Briefroman von Richardson (1689-1761) als Realitätsbeschreibung charakterisiert, als Affirmation des Innenlebens, als Charakterstudie und Spiegel einer subjektiv erlebten Welt.

In der Welt der Epik hatten Darstellungen innerer Entwicklung, subjektive Beschreibungen der Welt oder die Erforschung der Psyche keinen Platz. Doch eben diese Subjektivität des Romans trug zu dessen sofortigen Erfolg bei. Trotz dieser maßgeblichen Unterschiede gegenüber der Epik wurde der Roman zunächst nicht als Widerspruch zur epischen Gattung verstanden, was deutlich wird in Christian Friedrich von Blanckenburgs *Versuch über den Roman* (1774). Darüber hinaus wird er durch seine Nähe zur Biographie wie auch zur Autobiographie besonders interessant, was vorübergehend vom Spannungsverhältnis zwischen Epos und Roman ablenkt. *Anton Reiser. Ein psychologischer Roman* von Karl Philipp Moritz(1785/1786/1790) ist die literarische Schöpfung, durch die es dann außerordentlich deutlich wird, dass der Roman die Geschichte eines Individuums ist, oder vielmehr die Geschichte von dessen Innenleben, worauf der Untertitel hinweist. Moritz sagt, der Roman sei"eine so wahre und getreue Darstellung eines Menschenlebens […], als es vielleicht nur irgend eine geben kann" (KOOPMANN 1983, S. 15). Moritz' Werk erzählt die Geschichte einer gescheiterten individuellen Entwicklung und versucht die Gründe für das Unglück des Helden aufzuzeigen. Es wird auf beklemmende Art und Weise geschildert, wie alle Versuche des Helden zur Selbstfindung und sozialen Integration ihr Ziel verfehlen müssen, wenn sie aus einer ungerechten und unverständlichen Welt erwachsen (und von derselben unterdrückt werden) (vgl. JACOBS/KRAUSE 1989, S. 51).

Indessen beruft sich Blanckenburg (1774) auf die *Geschichte des Agathon* von Martin Wieland bei seiner Forderung, der Roman solle das reale Individuum darstellen und vor allem auch das Innere des Menschen – eine Äußerung, die wohl auf der Maxime der Ebenbürtigkeit zwischen dem Inneren und Äußeren des Menschen beruht. Diese Formulierung suggeriert schon, dass der Roman keine Helden mit unveränderlichen Eigenschaften darstellen soll; im Gegenteil soll er *einen ganzen werdenden Menschen* zeigen (ebenda S. 52).

Hegel nutzte seinerseits *Wilhelm Meisters Lehrjahre,* um den modernen Roman zu definieren. Für den Philosophen ist der Roman nur ein ,,Randphänomen des Epischen", und in diesem Zustand ist er die ,,moderne bürgerliche Epopöe"(HEGEL, 1986: 220).[5] Der Philosoph sieht in der Auflösung des höfischen Romans und der Schäferdichtung den Beginn des Romans im modernen Sinne.

> Dies Romanhafte ist das wieder zum Ernste, zu einem wirklichen Gehalte gewordene Rittertum. Die Zufälligkeit des äußerlichen Daseins hat sich verwandelt in eine feste, sichere Ordnung der bürgerlichen Gesellschaft und des Staats, so daß jetzt Polizei, Gerichte, das Heer, die Staatsregierung an die Stelle der chimärischen Zwecke treten, die der Ritter sich machte. Dadurch verändert sich auch die Ritterlichkeit der in neueren Romanen agierenden Helden. Sie stehen als Individuen mit ihren subjektiven Zwecken der Liebe, Ehre, Ehrsucht oder mit ihren Idealen der Weltverbesserung dieser bestehenden Ordnung und Prosa der Wirklichkeit gegenüber, die ihnen von allen Seiten Schwierigkeiten in den Weg legt. […] Besonders sind Jünglinge diese neuen Ritter […]. Diese Kämpfe nun aber sind in der modernen Welt nichts Weiteres als die Lehrjahre, die Erziehung des Individuums an der vorhandenen Wirklichkeit, und erhalten dadurch ihren wahren Sinn. Denn das Ende solcher Lehrjahre besteht darin, daß sich das Subjekt die Hörner abläuft, mit seinem Wünschen und Meinen sich in die bestehenden Verhältnisse und die Vernünftigkeit derselben hineinbildet, in die Verkettung der Welt eintritt und in ihr sich einen angemessenen Standpunkt erwirbt. […] zuletzt bekommt

[4] In Deutschland erscheinen solche Romane im letzten Viertel des 18. Jh. mit Werken wie z.B. Wilhelm von Blumenthal Johann Gottlieb Schummels (1780/81) und Hermann und Ulrike von Johann Carl Wezel (1780) (JACOBS/KRAUSE 1989, S. 48). Hier benutzen wir das Wort 'Entwicklung' ohne die konzeptuelle Konnotation der Gattung des Entwicklungsromans, wie sie zuvor von der Literaturkritik bestimmt wurde (ohne aber zu einem Konsens zu finden).

[5] Wenngleich die Diskussion über den Roman als Epik der Moderne zu Beginn des 18. Jahrhunderts aufkam (insbesondere im Hinblick auf den Roman Telemachos des Fénelon, 1699-1700), geht die Bezeichnung des Romans als bürgerliche Epopee auf Johann Carl Wezel zurück – diese Gattung,"am meisten verachtet und am meisten gelesen", ist laut Wezel im Vorwort zu seinem Roman Hermann und Ulrike (1780) nichts weiter als die epische Form der bürgerlichen Zeit, die sich in der bürgerlichen Welt abspielt und bürgerliche Themen behandelt (KOOPMANN S.15). Lukács nahm den berühmten Begriff via Hegel wieder auf, da er zur Grundlage formaler und historischer Untersuchungen des Romans geworden war.

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> er meistens doch sein Mädchen und irgendeine Stellung, heiratet und wird ein Philister so gut wie die anderen auch […] Wir sehen hier den gleichen Charakter der Abenteuerlichkeit, nur daß dieselbe ihre rechte Bedeutung findet und das Phantastische daran die nötige Korrektion erfahren muß. (Ästhetik, S. 567)

Hegel setzt sich zwar mit den Theorien zu Epik und Roman des gerade vollendeten 18. Jahrhunderts auseinander, spricht aber nicht vom Bildungsroman, sondern von, Lehrjahren', wie sie im modernen Roman dargestellt werden; und dennoch entsteht hier eine der meistgebrauchten Definitionen, um den Bildungsroman zu beschreiben – eine, die sich auf das Spannungsverhältnis zwischen Individuum und Gesellschaft konzentriert als Tonikum seiner Bildung und Ausbildung. Der Aspekt der Innerlichkeit mag von Theoretikern des *Bildungsromans* besonders betont worden sein aufgrund ihrer besonderen Ausdeutung durch Blanckenburg. Und indem Hegel und Blanckenburg nicht den Begriff des *Bildungsromans* verwenden, heben sie die Romane Goethes und Wielands auf eine universelle Ebene paradigmatischer moderner Romane – eine Universalität, die ihnen als *Bildungsromane* verwehrt bleibt, insoweit sie bloß als Untergattung unter den Romanen der Moderne gelten.

Es ist also nicht zufällig, dass die Definitionen des modernen Romans mit dem des Bildungsromans verschwimmen, da viele Theoretiker des Bildungsromans, gestützt auf Morgenstern und Dilthey als Schöpfer des Begriffs, auf Blanckenburg und Hegel zurückgreifen, um eine Definition der Gattung zu finden. Doch müssen auch andere Einflüsse erwähnt werden, die starke Auswirkungen auf Positionen hatten, die in der Debatte zum Bildungsroman im 20. Jahrhundert vertreten wurden. Ist die Verwendung des Begriffes des Bildungsromans durch ererbte Definitionen des modernen Romans ohnehin schon schwierig, wird er noch komplizierter durch die Komplexität des Begriffs der Bildung selbst, den diese für Goethe und seine Zeitgenossen besaß.

Goethe verwendet den Begriff der Bildung in so unterschiedlichen Kontexten wie dem ontologischen, dem naturwissenschaftlichen oder pädagogischen; so handelt es sich um einen komplexen Begriff, der sich auf Mensch und Pflanze, Heimat und Herz, Geist und Erziehung beziehen kann. Diese Thematik ist zweifellos präsent in Goethes Roman, und führte schon zu Zeiten seiner Erscheinung zu Polemiken. Dies wird deutlich anhand von Briefen über *Wilhelm Meister*, die von Goethes Zeitgenossen verfasst wurden, etwa einem von Christian Gottfried Körner vom 5. November 1796 oder von Wilhelm von Humboldt vom 24. November 1796. Körner schreibt an Schiller:

> Die Einheit des Ganzen denke ich mir als die Darstellung einer schönen menschlichen Natur, die sich durch die Zusammenwirkung ihrer inneren Anlagen und äußeren Verhältnisse allmählich ausbildet. Das Ziel dieser Ausbildung ist ein vollendetes Gleichgewicht, Harmonie mit Freiheit…

Diese Auffassung, die wörtlich von Morgenstern mitgeteilt wurde, teilt Humboldt allerdings nicht. Für ihn waren die Lehrjahre noch nicht zu Ende (BAHR 1982, S. 298), oder zumindest nicht in der von Körner gedeuteten erbaulichen Weise. Gegen diese Auffassung wendet sich Humboldt in einem Brief an Goethe, dessen letzter Teil sehr an das oben zitierte Urteil Hegels über den modernen Roman:

> Es ist schlimm, daß der Titel der ,,Lehrjahre" von einigen nicht genug beachtet, von anderen mißverstanden wird. Die letzteren halten darum das Werk nicht für vollendet. Und allerdings ist es das nicht, wenn ,,Meisters Lehrjahre" völlige Ausbildung, Erziehung heißen sollte. Die wahren Lehrjahre sind geendigt, der Meister hat nun die Kunst des Lebens inne, er hat begriffen, daß man, um etwas zu haben, eins ergreifen und das andere dem aufopfern muß.[6]

Betrachtet man das, was ein Großteil der Literaturkritik des 20. Jahrhunderts über *Wilhelm Meisters Lehrjahre* sagte, wird deutlich, daß der Reichtum, der dem Goetheschen Werk innewohnt, unzählige Male der Verherrlichung des übergriffigen Schlagwortes zum Opfer fiel. Dies ist auch auf eine Lesart zurückzuführen, die sich ausschließlich am Bildungsbegriff orientiert (und dem sich selbst Humboldt nicht zu entziehen vermochte in seinem Versuch, ihn zu kritisieren). Indes verhalf auch diese Vorgehensweise nicht zu der Einhelligkeit, die die Bezeichnung des Bildungsromans genügend gerechtfertigt hätte. Mit dieser unklare Ausgangsbasis waren denn auch die wiederholten Versuche, den Begriff anderen Romanen der Nachfolge des Meisters zuzuordnen, nicht unproblematisch; so sah sich jeder Interpret zugleich berechtigt und verpflichtet, den Begriff gemäß seiner persönlichen Absichten zu definieren.

Der Roman *Wilhelm Meisters Lehrjahre* erscheint zu einem Zeitpunkt, als die Geschichte des modernen Romans gerade den Höhepunkt seit seiner Entstehung erreicht. Hier ist es nun auch, dass das Verhältnis zwischen Epos und Roman als unausweichliche Problematik für beide Gattungen entsteht.[7] Vielleicht wird diese zentrale Diskussion der Romantheorie stärker von der Besonderheit des *Meisters* geprägt als seine angebliche Begründung der Gattung des Bildungsromans – oder vielleicht ist das, was man als Bildungsroman bezeichnen will, nicht mehr und nicht weniger als der moderne Roman im engeren Sinn.

[6] "Urteile über Wilhelm Meisters Lehrjahre", in GOETHE, 2002, S. 653 (Körner) und 660 (Humboldt).

[7] Die Kollision zwischen Epik und Romantik war laut Koopmann unvermeidlich, unaufhaltbar und bewusst vorprogrammiert.. Eine erste Bestätigung dafür findet sich bei Wezel (op.cit.).

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1. Ursprünge des Konzeptes des Bildungsromans und seine Aufnahme durch die Literaturkritik im 20. Jahrhundert

Im Laufe des Jahres 1968 sagte Lothar Köhn (1988), dass das Konzept des Bildungsromans zwar weit verbreitet sei, die Forschung bis dahin aber die ‚Bestimmungsproblematik' (Terminus von Martini, wie zitiert bei Selbmann, S. 263) nicht gelöst habe, also das, was als Bildungsroman bezeichnet werden solle, seine Definition und Abgrenzung.

Seit dieser Feststellung sind nunmehr 45 Jahre vergangen. Älter noch ist die Provokation des Karl Schlechta, der mit seinem 1953 erschienenen Buch seit Novalis der einzige gewesen war, der *Wilhelm Meister* derart scharf kritisierte, was in der Forschung für große Aufregung und Betroffenheit sorgte (auch wenn nicht unmittelbar, wie Heinz Schlaffer in seinem Vorwort zur Neuauflage des Werkes anmerkt). Ausgelöst wurde der Aufruhr, weil sich Schlechta gegen den so hoch geschätzten Begriff des Bildungsromans gewandt hatte. Auch wenn wir allgemein nicht mit seiner tendenziell nietzscheanischen Interpretation übereinstimmen, [8] gebührt der bahnbrechenden Leistung Anerkennung, mit der der Autor ein Konzept in Frage stellte, welches schon damals, obwohl nie streng definiert, zu einem paradigmatischen Instrument literarischer Klassifikation geworden war. In den folgenden Jahrzehnten wurde die konzeptionelle Infragestellung des Bildungsromans langsam aber kontinuierlich weitergeführt.

Parallel dazu wurde der Begriff so eifrig reproduziert, dass er praktisch in der Literaturtheorie naturalisiert wurde, und erst in den sechziger Jahren stellte man sich die Aufgabe, seinen Ursprung zurückzuverfolgen und zu identifizieren. So war es Fritz Martini, der in 1961 mitteilte – zur großen Überraschung der akademischen Gemeinde – dass der Begriff des Bildungsromans im Sinne einer literarischen Gattung nicht von Dilthey 1870 geprägt wurde, sondern 1820 von einem unbekannten Professor namens Karl Morgenstern, der versuchte, dessen grundlegende Eigenschaften zu bestimmen und sich hierzu wichtiger Theorien Blanckenburgs und Hegels bediente. Dies geschah zwischen 1817 und 1824, zu einer Zeit, in der das literarische Interesse eher dem romantischen Roman *Lucinde* von F. Schlegel und dem historischen Roman von Walter Scott galt, die für die Romanproduktion der Zeit eher repräsentativ waren (vgl. SELBMANN 1988, S.1).

Die Definition des Bildungsromans ist bei Morgenstern sehr weit gefasst; im Grunde war jeder gute Roman für ihn ein Bildungsroman, so dass er die deutschen Romane, die er für die gelungensten Beispiele hielt, in Untertypen oder Unterklassen einteilte. Morgenstern erklärt, dass die Unterklassen jenen Qualitäten entsprechen, die der Mensch vornehmlich entwickle. Als Beispiele für den philosophischen und künstlerischen Roman führt der Professor die Schriftsteller Friedrich Maximilian Klinger und Friedrich Heinrich Jacobi an und für künstlerische Romane Tieck und Novalis. Für den einzigartigsten Bildungsroman hält er Wielands *Geschichte des Agathon*. Jedoch, sagt er weiterhin, ,,als Werk von der allgemeinsten, umfassendsten Tendenz schönmenschlicher *Bildung*" figuriert der *Meister*, dessen Ziel (die Bildung) Ausgewogenheit, Harmonie und Freiheit darstelle (MORGENSTERN 1988, S.65) – eine offensichtlich von Körner stammende Formulierung. Bis in die sechziger Jahre hinein ging man jedoch davon aus, dass der Begriff des Bildungsromans erstmalig 1870 in Diltheys *Das Leben Schleiermachers* verwendet wurde, um die Romane zu bezeichnen, die der ‚Schule' der *Wilhelm Meister Lehrjahre* folgten und nicht jener Rousseaus. Obwohl die deutsche Schule auch unter dem Einfluss der französischen stand, zeichnete sie sich aus durch die Darstellung der ,,menschliche(n) Ausbildung in verschiedenen Stufen, Gestalten, Lebensepochen" (in: KÖHN 1988, S. 291). Wie auch Morgenstern schafft Dilthey anhand der biologisch-organischen Evolutionstheorie eine Analogie zur Bildung, wobei er von Stufen und Reife spricht (SELBMANN 1988, S. 22). Die Geschichte des Bildungsromans wird in diesem allgemeinen Abriss zusammengefasst (DILTHEY 1988, S. 121):

> [in diesen Romanen]Eine gesetzmäßige Entwicklung wird im Leben des Individuums angeschaut, jede ihrer Stufen hat einen Eigenwert und ist zugleich Grundlage einer höheren Stufe. Die Dissonanzen und Konflikte des Lebens erscheinen als die notwendigen Durchgangspunkte des Individuums auf seiner Bahn zur Reife und zur Harmonie. Und "höchstes Glück der Erdenkinder" ist die "Persönlichkeit" als einheitliche und feste Form des menschlichen Daseins.

So interpretiert Dilthey (wie Körner und Morgenstern) das als Verwirklichung höchsten Glücks, was Hegel ironisch als Resignation auffasst. Er betont zudem, dass ,,die Bahn, die der Mensch vom Zustand der Einfalt zu dem der vollendeten Bildung durchläuft, in jedem Individuum die wesentlich gleiche sei" (ebenda, S. 121).

1906 schreibt Dilthey einen Aufsatz über Hölderlin, in dem er behauptet, dass dessen Briefroman *Hyperion*, gehört zu den Bildungsromanen, die unter dem Einfluß Rousseaus in Deutschland aus der Richtung unseres damaligen Geistes auf innere Kultur hervorgegangen sind" und fügt hinzu, ,,so sprechen

[8] Der Autor hält die Turmgesellschaft für mitverantwortlich für die nihilistischen Tendenzen der Moderne; so meint er auch, die Persönlichkeit Wilhelms entwickle sich nicht zum Besten, und dass seine Kraft allmählich ausgehöhlt wird. Schlechta begründete eine pessimistische Lesart der Lehrjahre des Wilhelm Meister nach Art der "Erinnerung an das Verlorene, an Leid, Tod, Vergänglichkeit des Einzelnen" (SCHLAFFER, Hannelore; in: STEINER 1996, S. 141).

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diese *Bildungsromane* den Individualismus einer Kultur aus, die auf die Interessensphäre des Privatlebens eingeschränkt ist"(ebenda, S. 120). Aus dem Kontext dieser Diskussion entstand eine neue Frage, die die Geschichte der Theorie des Bildungsromans begleitet und insbesondere die Studien der vergleichenden Literaturwissenschaft betrifft: Ist diese Romanform eine ausschließlich deutsche? Laut Dilthey betonen beinahe alle Arbeiten außerhalb Deutschlands den eigentümlichen Charakter des Bildungsromans innerhalb der Geschichte des europäischen Romans, und stellen ihn als spezifisch deutsche Form des bürgerlichen Romans dar.[9] Für einige Theoretiker des Bildungsromans ist dies aber eine weitere Behauptung, die der genaueren Untersuchung bedarf, da es nicht plausibel erscheint, dass keine Beziehung bestünde zwischen dem deutschen Bildungsroman und anderen Romanen aus Europa oder anderen Epochen; dennoch halten sie die Einschätzung des Bildungsromans als deutsches Genre nicht für völlig falsch - auch unter Berücksichtigung der politisch-nationalistischen Färbung, die diese Debatte angenommen haben mag (vgl. KRÜGER, in: KÖHN 1988, S. 292) – sie macht lediglich deren historischen Charakter zum Hauptkriterium.

Unter der Autorität Diltheys beginnt sich 1904 und 1906 das Konzept des Bildungsromans in der Literaturkritik zu etablieren. Die Forschungsgeschichte zum Bildungsroman wird also insbesondere durch Dilthey ins Leben gerufen; und obwohl er den Begriff nicht erfunden hat, führt er ihn erfolgreich in die literarische Diskussion ein, indem er ihn zur Bezeichnung von Romanen eines bestimmten romantischen Kreises nutzt (F. Schlegel, Tieck, Wackenroder und Novalis), der ausdrücklich und ausschließlich in der Nachfolge *Wilhelm Meisters* steht, sowie für einen Subtypus des Künstlerromans (vgl. SELBMANN 1988, S. 21).

Auch wenn Dilthey nicht beabsichtigte, den Bildungsroman zu definieren oder systematisch zu behandeln, war er insofern überzeugend, dass die Besonderheiten, die die Romane voneinander unterschieden, verallgemeinert und unterdrückt wurden. Jedoch anstatt die Romane wie Hegel unter der Ägide des Modernen zu verallgemeinern, tat es Dilthey, wie auch Morgenstern, unter der Ägide des Bildungsromans. In der optimistischen Deutung des *Wilhelm Meister* wäre der Individualismus positiv im Hinblick auf die ‚Persönlichkeit', die sich gerade gebildet hat. Durch die Tilgung der Unterschiede zwischen den Individuen und ihres persönlichen Werdegangs klammerte Dilthey alle Faktoren aus, die zu unlösbaren Widersprüchen führen könnten; er betonte lediglich die abstrakte, Persönlichkeit' des Menschen, losgelöst von deren Existenzbedingungen, wodurch die Behauptung möglich wurde, der Bildungsprozess sei für alle Individuen gleich. Auf die Literatur bezogen war dies gleichbedeutend mit der Entwicklung eines breit gefassten und bequemen Begriffs des Bildungsromans. Der Einfluss der Konzepte Diltheys auf die Forschung zum Bildungsroman war sehr weitreichend und wirkt heute noch weiter, vor allem (doch nicht nur) in Arbeiten, die keine Vertiefung des Begriffsinhaltes suchen, sondern ihn lediglich instrumentell zur Romananalyse nutzen. Diese Vorgehensweise macht es oft leichter, wichtige Aussagen, die Prämissen aus der Geschichte der Begriffsbildung enthalten, zu übergehen, so daß das Konzept des Bildungsromans zu einer Art Lückenfüller und Sammelbegriff wird; er ist derart dehnbar und flexibel geworden, daß seine Anwendung keiner großen theoretischen Genauigkeit bedarf.

Hinsichtlich der Auffassung zu *Wilhelm Meister* unterscheidet sich Diltheys Position nicht grundlegend von der Morgensterns, auch wenn er die Problematik des Bildungsromans aus dem Bereich des Biographischen herauslöst und sie begrifflich im Erleben der Epoche und der Ideengeschichte ansiedelt. Im Unterschied zu Morgenstern setzt Dilthey jedoch die Betonung auf den Konflikt zwischen Individuum (inneren Anlagen) und Gesellschaft (äußere Einflüsse), so daß die ‚harmonische' Bildung problematisch wurde. In diesem Punkt beruft sich Dilthey offensichtlich auf Hegel. Denn wie wir gesehen haben, konzipiert Hegel den Konflikt zwischen ,,Dichtung des Herzens" und ,,Prosa der Beziehungen" als maßgeblich für den Roman, und diese Spannungen werden als ,,Lehrjahre" bezeichnet, als ,,Bildung des Individuums in der existierenden Wirklichkeit", wobei das Individuum lernen muß, zu resignieren und sich in den vorgegebenen sozialen Beziehungen einzurichten - und damit folgt die Hegelsche Auffassung der Logik der Versöhnung, so problematisch diese auch sei.

Forschungsarbeiten vom Anfang des 20. Jahrhunderts zeigten sich besorgt um die Bestimmung der Grenzen und der entsprechenden Klassifikation der Romane und versuchten, den Bildungsroman von seinen ,,Geschwistern", dem Erziehungsroman und dem Entwicklungsroman, zu unterscheiden. In seiner bekannten Studie aus dem Jahre 1934, die diesem Vorhaben gewidmet ist, betont Ludwig Stahl, daß alle diese Typen den Wandlungsprozess des Menschen von der Kindheit bis zum Erwachsenenalter darstellen. Dem Autor zufolge erzählt der Entwicklungsroman den ganzen Lebenslauf des Helden bis hin zu seinem Tode, während der Bildungsroman die Etappen des *Werdegangs* des Helden schildert von der Kindheit bis zur Reife. Der Erziehungsroman beschreibt diesen Prozeß seinerseits als edukativ, das heißt, dass der Mensch als Heranwachsender in einer Welt vielfältiger

[9] Dies ist der Fall etwa bei David H. Miles und Martin Swales, vgl. SELBMANN 1988, S. 36.

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Einflüsse unmittelbar durch den Einfluss eines oder mehrerer Mentoren unterwiesen wird.[10]

Nach Meinung der Gelehrten (vgl. KÖHN, 1988, S. 326-327) liefert Lukács' *Theorie des Romans*, 1916 erschienen, einige der wenigen soliden Grundlagen, die zum Thema formuliert wurden, wenngleich unter der Bezeichnung des Erziehungsromans. Allerdings beabsichtigt ironischerweise der, den man für einen der besten Gelehrten zum Thema hielt, mitnichten eine Definition von Erziehungs- und Entwicklungsroman– Lukács setzt Vorwissen zu diesem Romantypus voraus.[11] Die Begriffe der Bildung und Ausbildung werden vom Autor nicht als Kategorien zur Klassifikation und Definition des *Wilhelm Meister* verwandt, sondern vielmehr als Aspekte der humanistischen Philosophie, die die Gestaltung des Romans prägen.[12] Uwe Steiner (1997) meint, daß sich Lukács in der *Theorie des Romans* implizit mit Novalis positioniert, wenn er vom Erziehungsroman spricht: nämlich gegen das Konzept des Bildungsromans. Jedenfalls läßt Lukács keinen Zweifel daran, daß der Erziehungsroman nur einmal zur Ausgewogenheit fand, und zwar mit *Wilhelm Meister*, und damit reiht er sich in die traditionelle Position zum Bildungsroman ein.

Trotz der von Köhn geäußerten Zweifel und Kritik glaubt er nicht, dass man auf die Konzepte des Bildungsromans (als historische Kategorie) und des Entwicklungsromans (als struktureller Typus) verzichten könne; nicht, weil sich diese irgendwie durchgesetzt hätten, sonder weil sie, wenn sie richtig verstanden werden, ein Gefüge von Interpretationsmerkmalen beinhalten. Köhn befasst sich mit den zwei Ebenen des Bildungsromans: der des Inhalts und Materials auf der einen und der formal-strukturellen auf der anderen Seite. Damit sucht der Autor, ihn von anderen Genres zu differenzieren, und bahnt den Weg für eine typologische Klassifizierung des Genres innerhalb der Geschichte des Romans. Historisch sei er ein Produkt Goethes und seiner Zeitgenossen; typologisch könne er sowohl ,,konkrete historische Gattung oder Dichtungsart" des Entwicklungsromans sein als auch ein ,,quasi überhistorischer Aufbautypus". Köhn sieht genau diese ,,definitorische Offenheit des Komplexes Bildungsroman", wie Selbmann schreibt, (1988, S. 30), als ,,Voraussetzung seiner hermeneutischen Brauchbarkeit", wodurch er zu einem für die Literaturwissenschaft zum unverzichtbaren Begriff wird. Aber er betont dabei, daß die ,,Strukturkategorien" zur Analyse des Bildungsromans noch nicht ausreichenden entwickelt seien.

In diesem Zusammenhang sollte die Position Martinis erwähnt werden (vgl. Selbmann S. 263), da dieser in seiner Untersuchung zur Geschichte von Konzept und Theorie des Bildungsromans zeigt, daß die Prägung des Begriffs Bildungsroman eng mit seiner zeitgenössischen Geschichte verknüpft ist (und damit den Begriff vom *Wilhelm Meister* abkoppelt). Er behauptet, der Bildungsroman sei keine ,,kategoriale ästhetische Form, sondern (...) eine historische Form", deren Prämissen eher auf Stoff, Thematik, Zielsetzung und Funktion beruhen als auf formalen Strukturgesetzen. Allein mit dem Bewußtsein der Historizität von Bildungsroman und Bildungsbegriff können Untersuchungen zur Struktur sinnvoll sein – und vielleicht, weil er diese Bedingungen seinerzeit nicht eingelöst sah, wurde Martini skeptisch gegenüber dem Begriff, wie wir im folgenden sehen werden.

Jacobs und Krause (1989) unterscheiden ihrerseits zwischen dem Bildungsroman als historisches Genre der Goethezeit und dem ahistorischen Begriff des Entwicklungsromans. Wie die Abhandlung Köhns stellt das Buch dieser beiden Autoren den Versuch dar, die vorhergehenden Forschungsergebnisse zum Bildungsroman zusammenzutragen. Obwohl Jacobs und Krause eine nützliche bibliographische Übersicht liefern, haben sie nicht die Absicht, sie detailliert darzustellen oder zu problematisieren; sie gehen davon aus, dass *Wilhelm Meisters Lehrjahre* eine von niemandem sonst erreichte Norm des Bildungsromans darstellt; dennoch dienen die *Lehrjahre* zur Einordnung anderer Romane, weswegen der Roman weiterhin von der vergleichenden Literaturwissenschaft sehr geschätzt wird. Doch welchen Sinn hat die Bezeichnung eines Genres, fragen wir kritisch mit Selbmann (1988, S. 34), wenn es streng genommen nur zur Bestimmung eines einzigen Romanes nützt?

2. Zur Kritik des Konzeptes des Bildungsromans insbesondere in Bezug auf Wilhelm Meisters Lehrjahre: eine noch offene Aufgabe

Innerhalb der umfangreichen Diskussion über den *Bildungsroman* ist es ebenfalls lohnend, den Einfluss zu sondieren, den das Konzept auf die Produktion literarischer Werke hatte – das heisst, in

[10] Um nochmals zu zeigen, wie prekär diese Definitionen sind (die sich sicher als zweckdienlich erweisen), erwähnen wir hier Hans Castorp, den Helden des *Zauberbergs*, der gewohnheitsmäßig in die Tradition des Bildungsromans eingeordnet wird; er hat zwei Mentoren: Naphta und Settembrini (der Roman erscheint 1924, also zehn Jahre vor Stahls Buch). Ganz zu schweigen von Wielands Geschichte des Agathon (1774), von Stahl ausführlich besprochen, in der die Hauptfigur auch zwei Mentoren hat. Zur Unterscheidung zwischen Bildungs- und Entwicklungsroman Anfang des 20. Jh. siehe auch die klassische Studie Melitta Gerhards (1926).

[11] Möglicherweise wollte sich Lukács mit der Begriffswahl des Erziehungsromans von Dilthey absetzen. Lukács behält diese Bezeichnung auch in seiner späteren marxistischen Phase bei (s. seinen Aufsatz zu Wilhelm Meisters Lehrjahre von 1936: Wilhelm Meisters Lehrjahre ist ein Erziehungsroman: ,,sein Inhalt ist die Erziehung des Menschen zum praktischen Verständnis der Wirklichkeit" (LUKÁCS, 1961: 394), eine Formulierung, mit der er beinahe buchstäblich Hegel folgt.

[12] Jacobs und Krause (1989, S. 28) meinen jedoch, Lukács verdanke seine wichtigste Erkenntnis zum Bildungsroman dem konzeptuell exakten Verständnis des Grundproblems der Gattung, den er als ,,die Suche nach einem Lebenssinn in einer als fremd und feindlich erfahrenen Welt" durch den ,,problematischen Helden" beschreibt.

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welchem Maße die Schriftsteller bewusst versuchten, Romane zu produzieren, die dem Begriff entsprächen (ein von Martini hervorgehobener Aspekt). Inwieweit wurde das Konzept des Bildungsromans als Etikett übernommen, unter dessen Zeichen eine literarische Tradition geschaffen wurde? Und darüber hinaus, wenn die Schriftsteller ihre Werke in dieser Absicht schufen, was sollte der Literaturkritiker dann daran auszusetzen haben?[13] Dies ist ein altes und kompliziertes Problem zwischen Künstlern und Ästheten. Die Theoretiker, die den Begriff uneingeschränkt verteidigen, können sich auf die Schriftsteller berufen, um ihre Position zum Bildungsromans zu bestärken – oder sie verteidigen ihn auch, wenn ihnen die expliziten Absichten der Autoren unbekannt sind. Man muss jedoch einräumen, daß Bedeutung und Fortbestehen des Begriffs des Bildungsromans auch seitens der 'Schule' gerechtfertigt wird, die aus dem Goethe-Roman selbst hervorging, von deutschen Schriftstellern, die sich direkt oder indirekt, explizit oder implizit in diese Tradition einreihen. Ebenso stark ist der Einfluß, den der Roman in der internationalen Rezeption seit dem 19. Jahrhundert hatte, der große Wirkung auch auf Stendhals *Rot und Schwarz* hatte, auf Balzacs *Verlorene Illusionen* und *Die Erziehung der Gefühle* von Flaubert, die alle laut Hegel gelesen werden können als Geschichte der ,,Erziehung des Individuums an der vorhandenen Wirklichkeit".[14]

Doch auch bei Berücksichtigung der klarsten Positionen von Schriftstellern und Literaturkritikern bleibt die theoretische Frage offen: was ist die einhellige Definition der Gattung oder des Romantypus, die als Bildungsroman bezeichnet werden? Konkreter ausgedrückt: will man eine Analyse mit dem Bildungsroman als Übergriff durchführen, stößt man dabei auf Probleme, die schon symptomatisch geworden sind. Zum Beispiel mag sich der Begriff auf einen Teilaspekt eines Romans anwenden lassen (wie auf den nicht minder diskutablen ‚Bildungsprozess'), aber wiederum völlig unpassend sein im Hinblick auf das, Schicksal' des Helden. Handelt es sich in so einem Fall dann um einen Bildungsroman? Es wurde verschiedentlich versucht, den Begriff zu präzisieren, z.B. durch Untersuchungen zu Protagonisten, die der Idee der Bildung entsprechen (sogenannte, Bildungshelden') und zu allem, was auf deren Existenz hinweist, und indem man die Konzepte zu Bildungsgeschichte, Bildungsgang/Bildungsweg und Bildungsziel ergründete in ihrer vereinzelten oder gemeinsamen Präsenz in verschiedenen Werken. Dennoch haben all diese Bemühungen nicht zu einer befriedigenden Lösung geführt, die alle Aspekte auf einen einzigen Begriff vereinte.

Die Bewegung der Negation des Bildungsromans entsteht zunächst mit der Anfechtung desselben, und bleibt gezwungenermaßen an die Fragestellungen gebunden, die aus jahrelanger Deutungstradition stammen. Da sich ein Teil des Definitionsproblems auf den Bildungsbegriff Goethes und seines Kreises konzentriert, vor allem Herder und Wilhelm von Humboldt, versuchte man lange Zeit zu ergründen, ob ein Bildungsroman immer aus diesem Bildungsbegriff hervorgehen müsse; und bei der Frage, ob eine Tradition des Bildungsromans nach *Wilhelm Meister* existiert, wird überaus deutlich, daß diese nichts mit dem ursprünglichen Bildungsbegriff gemein hat.

Im Kontext einer Systematisierung des deutschen Romans vom 19. bis Mitte des 20. Jahrhunderts wird das Konzept des Bildungsromans in sorgfältiger Weise genutzt (vgl. KÖHN 1988, S. 351), d.h. weniger zur Untersuchung des Goetheschen Romans an sich, und eher im Hinblick auf dessen Anwendbarkeit auf *Wilhelm Meister* und die Epoche Goethes. Autoren wie Günther Weydt, Rudolf Majut und Fritz Martini sind Theoretiker, die der Gattung des Bildungsromans mehr oder weniger skeptisch gegenüberstehen, insbesondere, was die Gruppierung von Romanen unter diesen Begriff betrifft; denn sowie Normen künstlerischer Darstellung mit dem Begriff verbunden werden, behindert dies die Deutung, anstatt sie zu erleichtern. Martini, der das Konzept mit Vorbehalten nutzt, lehnt die Möglichkeit einer Erneuerung des Bildungsromans ab (vgl. Köhn S. 363).[15] Das ,,Bewusstsein der Freiheit", die ,,Kraft zur Selbstbestimmung" des Individuums in der Interaktion zwischen ,,Ich und Welt", die für ihn essentiellen Voraussetzungen von Bildung und Bildungsroman, werden in den Romanen des 20. Jahrhunderts zerstört (und die oft beschrieben werden als: Flucht in die Innerlichkeit und Sehnsucht nach Auflösung trennenden Bewußtseins; Zerstörung der transzendenten Einheit des Ichs, etc.). Die Entfremdung des Menschen in der übermächtig gewordenen gesellschaftlichen, politischen und technischen Wirklichkeit macht eine authentische Bildung unmöglich (laut Martini bewirkte Kafka mit *Das Schloss*, *Der Prozess* und *Amerika* die radikalste Vernichtung dieser Art des Romans). So findet auch Werner Welzig, (vgl. KÖHN 1988, S. 366) daß Konzepte wie der Bildungs- oder Charakterroman nicht ausreichen für ein modernes Verständnis der Thematik – und beruft sich an dieser Stelle auf Melitta Gerhard (1926), obwohl diese in ihrer Arbeit den Begriff des Entwicklungsromans wählt, um den Bildungsroman in seiner Funktion zu

[13] Auch wenn Kritiker behaupten, daß kein Autor hierzu in der Lage sei, erinnern wir hier an Thomas Mann, der mit dem *Zauberberg* (1924) bewußt einen Bildungsroman schaffen wollte.

[14] In noch einer von vielen Polemiken behaupten Jacobs und Krause (1989), daß wenn diese Romane des 19. Jh. die Geschichten der gescheiterten Brüder Wilhelm Meisters erzählen, sie dann nicht viel eher ‚Desillusionsromane' heissen sollten?

[15] In: Deutsche Literatur im bürgerlichen Realismus 1848–1898, KÖHN 1988, S. 352.

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ersetzen, was für die Autorin eine umfassendere Analyse gewährleistet (ebenda S. 366).[16]

Was das Studium von *Wilhelm Meisters Lehrjahre* betrifft, modifiziert May (1957) in Antwort auf Schlechta das Bildungsprogramm des Romans, ohne daß es ihm gelänge, die entstandenen Widersprüche zu klären. Die Absicht des Romans sei also nicht das, was Wilhelm selbst anstrebt, sondern das, was die Maximen der Turmgesellschaft als Ideal vorgeben. May zeigt auf, wie die Thematik der inneren, spirituellen und universellen Bildung im *Wilhelm Meister* immer wieder angefochten wird: ,,Darum sind *Wilhelm Meisters Lehrjahre* jedenfalls kein Bildungsroman im Sinn des klassischen Humanismus und seiner harmonischen und universalen Humanitätsidee" (ebenda, S. 33). Laut May ist es Goethe entweder nicht gelungen, dieses Bildungsziel durch Wilhelm zu verkörpern, oder die Bildungsgüter, die sich in einer Person vereinen sollten, verteilen sich auf eine Reihe von Repräsentanten. Auf jeden Fall ist und bleibt die Bildung ein Prozess, den es noch zu verwirklichen gilt. Nichtsdestotrotz hält May den *Wilhelm Meister* für einen Bildungsroman. Seiner Meinung nach entwickelt sich das Lebensideal Wilhelms kontinuierlich in Richtung auf ein moralisch praktikables Sozialverhalten, was er hauptsächlich mit den beiden letzten Büchern des Romans begründet.

Karl Otto Conrady kann sich dann 1994 schon ohne viel Aufsehen von der Deutungstradition lösen, die bis dahin vorherrschend war, auch wenn sie sich seit mindestens zwei Jahrzehnten im Verfall befand; so kommentiert er kurz das Konzept, indem er die Schlussworte Friedrichs über Wilhelm Meister aufgreift und fragt:[17]

> Ist das der Schluss eines Bildungsromans? Ist Wilhelm Schüler Meister geworden und endlich dort angekommen, wohin ein Bildungsroman, wenn der (um 1810 aufgekommene) Begriff einen Sinn haben soll, einen Menschen führen müsste, dessen Lebensphasen erzählt werden: zur Erkenntnis der Möglichkeiten und Aufgaben seiner Existenz und entsprechenden Verhaltensweisen? (CONRADY 1994, S. 637).

So schliesst er, dass es keinen ausschließlichen Begriff von Bildunggibt: im Gegenteil gibt es mehrere Widersprüche. Weniger skeptisch und radikal als Schlechta griff Klaus-Dieter Sorg (1983) Conradys Einschätzung voraus: ,,Für Wilhelms Bildungsanliegen gibt es somit keine befriedigende Lösung in Gestalt einer bestimmten Lebensform, sondern seine Bildung kann sich nur als Problem darstellen"(in: SEITZ 1996, S. 122-123).

Jedoch hielte Conrady es für verfehlt, dasselbe zu tun, was viele Verteidiger des Konzeptes taten, nämlich, den Inhalt Wilhelms Briefes an Werner[18] als Leitsatz des Romans aufzufassen und ihn zur Deutungsgrundlage zu machen – das heisst, der Autor richtet seine Kritik an die Interpretation des hier von der Figur ausgedrückten ‚Diskurses' als Grundlage für das Konzept einer Romangattung. Seiner Meinung nach zeigen die Figuren konkret, daß es für die Bildung kein Modell gibt. Der Roman entfaltet ein Panorama menschlicher Schicksale sehr unterschiedlichen Zuschnitts; zudem gibt die Gestaltung der Figuren ein klares 'Nein' auf die Frage, ob Bildung möglich sei als gelungenes Gleichgewicht des Ichs in der Welt. Für Conrady bietet *Wilhelm Meister* ,,kein Muster für eine Bildung, in dem mit deutlicher und übertragbarer Bestimmtheit vorgezeichnet ist, wie sie zu geschehen habe und sich glücklich vollenden könne" (in SEITZ 1996, S. 123).

Auch Klaus Gehrt (1996), Hans-Egon Hass (1963) und Gerwin Marahrens (1985) wenden sich gegen das Konzept des Bildungsromans in der Analyse des *Wilhelm Meister*. So gibt auch Erwin Seitz zu bedenken:

> Die *Lehrjahre* sind nur bedingt ein Bildungsroman. Sicherlich, Wilhelm macht ergiebige Erfahrungen, er durchläuft die Welt des Bürgers, des Künstlers und des Adels und lernt einigermaßen die Aufgaben kennen, die sich in den verschiedenen Lebensbereichen stellen; er erlebt Glück in der Liebe, und er betrachtet am Ende des Romans die Welt mit offeneren Augen. Doch was aus ihm werden soll, weiß er nicht. Er zeigt keineswegs eine gefestigte innere Statur. Der klassische Goethe schreibt keinen Roman romantischen Glücks. Er schreibt einen modernen, komplizierten Künstler- und Zeitroman. Der Held mit seinem ,,Talent als Dichter und Schauspieler" wird von den Zeitverhältnissen hin- und hergerissen, teils zu seinem Glück, teils zu seinem Unglück. (SEITZ 1996. S. 136-137).

Schließlich findet Steiner(1997), daß eine produktive Abweichung von den Untersuchungen zum Bildungsroman der entscheidende Impuls für die Studie Lukács' von 1936 war; sie wird selten von Kritikern zitiert, gerade weil sie sich aus der Sphäre des Bildungsromans löst (ohne ihn jedoch zu polemisieren). Die Interpretation Lukács' stellt den Roman in den Kontext der Geschichte der französischen Revolution, deren soziale und menschliche Themen mit den Bildungsidealen der Weimarer Klassik übereinstimmen. Zugleich bewirkt das Spannungsverhältnis zwischen humanistischen Idealen und der Realität der bürgerlichen Gesellschaft, daß die Turmgesellschaft zur Insel wird, die schon in der Konfiguration des Romans eine Utopie darstellt.

Umso schwieriger also ist es, den Begriff zu definieren, wurde diese Aufgabe doch von vielen

[16] Obwohl die Arbeit der Autorin nicht eindeutig zwischen Entwicklungsroman und Bildungsroman differenziert.

[17] [...] du komms mir vir wie Saul, der Sohn Kis, der ausging, seines Vaters Eselinnen zu suchen, und ein Königreich fand (GOETHE, 2002, VIII 10: 610).

[18] "Daß ich Dir's mit einem Worte sage: mich selbst, ganz wie ich da bin, auszubilden, das war dunkel von Jugend auf mein Wunsch und meine Absicht" (GOETHE, 2002, V 3: 290).

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Theoretikern vernachlässigt zugunsten anderer Aspekte des Goetheschen Romans (während andere nicht aufgaben und es weiterhin versuchten).[19] Hans-Jürgen Schings, einer der renommiertesten Theoretiker des *Meisters*, hat Bedenken, Werke mit Etiketten wie ‚Bildungs-' oder ‚Sozialroman' zu versehen, auch wenn er die Bezeichnung ‚Bildungsroman' ohne besondere kritische oder definitorische Abgrenzung übernimmt, wohl in der Absicht, sich in Ruhe der eigenen Arbeit zu widmen, die so gar nichts mit dieser kritischen Tradition gemein hat; er spricht von der belebenden Wirkung jüngerer Studien und analytischen Perspektiven zum Goetheschen Roman und zitiert symbolische, psychoanalytische, epistemologische und mythologische Ansätze.[20]

Tatsächlich entstehen vor allem ab 1970 fruchtbare Studien zum Goethe-Roman, die zu verschiedenen Thematiken Fortschritte erzielen und neue Verstehensansätze erschliessen wollen, jedoch ohne sich auf die Diskussion zum Bildungsroman einzulassen. In der jüngsten Forschung sind die Arbeiten von Felicitas Igel (2007) und Dirk Kemper (2004) hervorragende Beispiele der Erweiterung des Blickwinkels in der Forschung über *Wilhelm Meister*. In ihrer Erforschung der Ursprünge des Goetheanischen Romans in der barocken Hochromantik beteiligt sich Igel nicht an der Diskussion zur Bildung, und schon gar nicht an der zum Bildungsroman. Zu erwähnen ist eine Studie von Kemper just zum Thema der ,,Individualitätsproblematik" im Werk Goethes einschließlich des *Wilhelm Meisters*, bei der die Frage der Bildung nicht ausgeklammert werden kann und zumindest am Rande erwähnt werden muß – jedoch bleibt Frage völlig unbeachtet, ob der *Meister* ein Bildungsroman sei oder nicht.

Wenn sich die Wissenschaft aufgrund von Methoden und Klassifikationen konstituiert, dann sollte dies ebenso für die Literaturwissenschaft gelten – wir denken hier insbesondere an die deutsche Literaturwissenschaft, auf deren fruchtbaren Boden der Bildungsroman florierte. Begriffe wie Gesellschaftsroman, Künstlerroman, Individualroman und viele andere Untergattungen des Romans helfen der Literaturwissenschaft, mit ihren Gegenständen zu arbeiten und den Zugang zu ihnen zu erleichtern; in manchen Fällen erlauben sie auch ein besseres Verständnis derselben. Ebendiese wissenschaftliche Intention liegt den meisten Versuchen zugrunde, den Begriff des Bildungsromans zu begründen. Doch eben das, was sich als nützliches Instrument der Klassifikation in den oben genannten Fällen erwiesen haben mag, hat die Dinge hier verkompliziert.

Schon bei seiner Entstehung sehr weit gefaßt, diente der Begriff zur Bezeichnung praktisch jeglichen Romans – und für eben diese ‚Vielseitigkeit' wurde der Begriff von der vergleichenden Literaturwissenschaft sehr geschätzt. Im Laufe seiner Begriffsgeschichte ist als Grundproblematik des Bildungsromans vor allem die Frage nach Tradition und Kontinuität zu beobachten; insbesondere auch die Kapazität und Vermögen, sich auf andere Romane außer *Wilhelm Meisters Lehrjahre* zu beziehen, so daß er zu einer Romangattung werden oder zumindest einen bestimmten Romantypus definieren könnte. Im Unterschied zu anderen literaturtheoretischen Konzepten, die sich definitiv auf Inhalt und Form von Romanen wie Brief-, Reise-, Abenteuer-, Künstlerromane, usw. beziehen lassen, kann das Konzept des Bildungsromans nicht eindeutig zugeordnet werden. Denn strenggenommen ist *Wilhelm Meister* der einzige Roman, der sich vollkommen in die Gattung einfügt und die vollendete Form des Bildungsromans erreicht, als erstes authentisches Exemplar, als Stifter und Prototyp der ‚Gattung'. Einige Romane werden dem Kriterium unter bestimmten Aspekten gerecht und könnten demnach tatsächlich als Bildungsromane bezeichnet werden, doch andere ihrer Elemente schließen sie wieder davon aus. Der Begriff erweist sich schlussendlich als wenig brauchbar und hält einer genaueren Prüfung nicht stand.

Aufgrund der Vielschichtigkeit der von ihm ausgehenden Assoziationen scheint der Begriff des Bildungsromans über seine spezifische Verbindung zum *Meister* hinaus als Generalschlüssel zu Verständnis und Interpretation des modernen Romans genutzt worden zu sein. Dies geschah wiederum, weil die Geschichte dessen, was sich nunmehr *Bildungsroman* nannte, mit der Geschichte des modernen Romans verquickt wurde. Und so bewirkte die Ungenauigkeit des Terminus Bildungsromans in seiner ganzen Tragweite ganz unbemerkt, daß die Definitionen des Bildungsromans immer zu Überlegungen zu Natur und Grundthematik des Romans im Allgemeinen führen, nämlich: dem Verhältnis zwischen Individuum und Gesellschaft, was wiederum zum epischen Ursprung des Romans zurückführt. Zu den klassischen, sich auf den *Meister* berufenden Definitionen des Konzepts zählen jene, die auf die ,,individuelle Entwicklung" abzielen und zum bestimmenden Kriterium erheben, was den Kern aller Romane ausmache: den Kampf zwischen Gesellschaft und Individuum; oder auch jene Definitionen, die den Begriff anhand von Reifungsetappen der Hauptfigur verfechten (was eine sehr vereinfachte Auffassung der Geschichte Wilhelms darstellt). All diese sind auch leicht mit den sogenannten Erziehungs- und Entwicklungsromanen usw. zu verwechseln. Genau warum sollten dann *Wilhelm Meister* und seine ‚Nachfolger' Bildungsromane sein?

[19] Siehe die Arbeiten Jürgen Jacobs im Laufe der Jahrzehnte: 1972, 1988, 1999 – deren letztere, "Reine und sichere Tätigkeit. Zum Bildungskonzept in Goethes Wilhelm Meister", In: Pädagogische Rundschau 53, H. 4.

[20] Vgl. SCHINGS 1985, S. 144. Schings zitiert die Arbeiten Ivar Sagmos (1982), Hannelore Schlaffers (1982), und Ilse Grahams (1977).

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Die Verbreitung des Begriffs erfolgte auf verschiedenen Wegen, und was *Wilhelm Meisters Lehrjahre* betrifft, war das Fehlen einer vom Roman unabhängigen Analyse der *modus operandi* der Popularisierung des Begriffs - denn viele Analysen des *Meisters* waren auf den vorab artikulierten Begriff zugeschnitten. Bis auf wenige Ausnahmen machten sich Verfechter des Begriffs wenig Mühe, ihn anhand eingehender Untersuchungen des *Wilhelm Meister* darzulegen - was unseres Erachtens unabdingbar ist, sollten wir wirklich davon ausgehen, daß dieser Roman Begründer der ‚Tradition' des Bildungsromans ist.

Die über die Jahre erfolgten Versuche, das Konzept des Bildungsromans genau zu bestimmen, blieben erfolglos; so erregte er immer größere Skepsis, zumal Kritiker ihn häufig benutzten, ohne sich je über seine Definition geeinigt zu haben (dies ist wie gesagt nachweisbar anhand der Entwicklung der Literaturkritik zu *Wilhelm Meisters Lehrjahre*). Interessanter Weise sind diejenigen, die den Begriff kritisch sehen oder gar geringschätzen gründlicher bei der Analyse des Romans vorgegangen; es kommen ihnen dabei Bedenken hinsichtlich der Klassifizierung des Werkes als Bildungsroman, oder sie hegen zumindest große Vorbehalte. Sicherlich wäre es von Vorteil für die Forschung, sich weiter in diese Richtung vorzuwagen, und sich die Frage zu stellen, ob es denn nützlich sei, eine von jeher problematische Tradition zu verfestigen, die schon seit Jahrzehnten in literarischen Studien herumgeistert. Den *Wilhelm Meister* neu zu lesen, ganz ohne die Brille des Bildungsromans, kann dazu verhelfen, die provisorischen Definitionen besser zu beurteilen, die ihm von der literaturkritischen Tradition zugeschrieben wurden. Erst dann könnte man sich an einer einheitlichen Definition versuchen – oder sich doch gänzlich vom Begriff verabschieden.

Wenn wir in diesem Essay die Tragfähigkeit eines spezifischen literarischen Begriffs hinterfragt haben – den des Bildungsromans, insbesondere für die Interpretation der *Lehrjahre* – können wir uns am Ende nur der Frage anschließen: Warum sollten wir *Wilhelm Meisters Lehrjahre* in das Raster eines unzulänglichen Begriffs zwängen, anstatt die immer neuen Horizonte zu entdecken, die aus ihm und anderen Klassikern entstehen?

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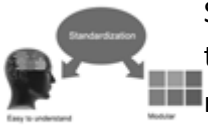

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- The Fellow can organize symposium/seminar/conference on behalf of Global Journals Incorporation (USA) and he/she can also attend the same organized by other institutes on behalf of Global Journals.
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- • This individual has learned the basic methods of applying those concepts and techniques to common challenging situations. This individual has further demonstrated an in–depth understanding of the application of suitable techniques to a particular area of research practice.

Note :

"

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

"

Preferred Author Guidelines

We accept the manuscript submissions in any standard (generic) format.

We typeset manuscripts using advanced typesetting tools like Adobe In Design, CorelDraw, TeXnicCenter, and TeXStudio. We usually recommend authors submit their research using any standard format they are comfortable with, and let Global Journals do the rest.

Alternatively, you can download our basic template from https://globaljournals.org/Template.zip

Authors should submit their complete paper/article, including text illustrations, graphics, conclusions, artwork, and tables. Authors who are not able to submit manuscript using the form above can email the manuscript department at submit@globaljournals.org or get in touch with chiefeditor@globaljournals.org if they wish to send the abstract before submission.

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Authors must ensure the information provided during the submission of a paper is authentic. Please go through the following checklist before submitting:

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3. Ensure corresponding author's email address and postal address are accurate and reachable.
4. Manuscript to be submitted must include keywords, an abstract, a paper title, co-author(s') names and details (email address, name, phone number, and institution), figures and illustrations in vector format including appropriate captions, tables, including titles and footnotes, a conclusion, results, acknowledgments and references.
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6. Proper permissions must be acquired for the use of any copyrighted material.
7. Manuscript submitted *must not have been submitted or published elsewhere* and all authors must be aware of the submission.

Declaration of Conflicts of Interest

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The corresponding author should mention the name and complete details of all co-authors during submission and in manuscript. We support addition, rearrangement, manipulation, and deletions in authors list till the early view publication of the journal. We expect that corresponding author will notify all co-authors of submission. We follow COPE guidelines for changes in authorship.

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Unless specified in the notification, the Editorial Board's decision on publication of the paper is final and cannot be appealed before making the major change in the manuscript.

Acknowledgments

Contributors to the research other than authors credited should be mentioned in Acknowledgments. The source of funding for the research can be included. Suppliers of resources may be mentioned along with their addresses.

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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:

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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).

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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.

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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.

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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.
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References	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring

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