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Leather Products on E-Commerce

Rediscovering Jane Eyre's Bertha

Highlights

Prevalent Unscriptural Conducts

Capacity-Building in Waste Wealth

Discovering Thoughts, Inventing Future

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Contents of the Issue

i. Copyright Notice
ii. Editorial Board Members
iii. Chief Author and Dean
iv. Contents of the Issue

1. Historical Dimensions of the Collective Character in the Opera Genre. *1-3*
2. Promoting made in Nigeria Leather Products: A Case Study Nigeria Leather Products on E-Commerce Platform. *5-15*
3. Examination of Luke 18:8b in the Light of the Prevalent Unscriptural Conducts in the Contemporary Church. *17-25*
4. Capacity-Building in Waste Wealth: Reusing of Discarded Tires for Making Home use Furniture. *27-31*
5. Rediscovering *Jane Eyre*'s Bertha in *Wide Sargasso Sea*: A Post-Colonial Study. *33-40*

v. Fellows
vi. Auxiliary Memberships
vii. Preferred Author Guidelines
viii. Index

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Historical Dimensions of the Collective Character in the Opera Genre

By Consuela Radu-Ţaga
"George Enescu" National University of Arts

Abstract- The collective character is a concept rising from the ancient Greek tragedy. The opera genre offers a wealth of examples of how to capitalize the choral ensemble, because it was widely used in different forms: male chorus, female chorus, children chorus, mixed chorus, double chorus. Way of expressing consequent to opera seria, from which develop later the lyrical tragedy and historical opera, the choir is a fundamental category in the musical and dramatic text. Its verbal contribution can bring about a lyrical or epical connotation, or can bear dramatic function.

Keywords: *collective character, opera, choir parts.*

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Historical Dimensions of the Collective Character in the Opera Genre

Consuela Radu-Țaga

Abstract- **The collective character is a concept rising from the ancient Greek tragedy. The opera genre offers a wealth of examples of how to capitalize the choral ensemble, because it was widely used in different forms: male chorus, female chorus, children chorus, mixed chorus, double chorus. Way of expressing consequent to *opera seria*, from which develop later the lyrical tragedy and historical opera, the choir is a fundamental category in the musical and dramatic text. Its verbal contribution can bring about a lyrical or epical connotation, or can bear dramatic function.**

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I. The Scope

The collective character that thinks, reacts and comments upon the events is a concept rising from the ancient Greek tragedy. This syncretic form of artistic expressiveness (Aeschylus' plays, Sophocles' debates) represented the model to which composers referred to throughout time.

The group scenes are to be found in the medieval liturgical drama, the manifestations of the type *sacre rappresentazione* being distinctive for the fasting period before Christmas, and before Easter respectively. The path of this genre was opened with the work of Emilio de Cavalieri, *La rappresentazione di Anima e di Corpo*. Mysteries, miracles and moralities inmingled the truth with legends and paved the way for the professional drama. The religious stories were accompanied by laic elements, and from this intermingling stemmed theatrical formulas which were called by the name of *ludus* or *jeux.* The equivalent of the *mystery* from Eastern Europe, *Jocul Vicleimului* is a Romanian version of popular drama.

As a reaction towards the sacred presentations, Latin comedies appeared, having a satirical character, and being called by the name of *rappresentazione à l'antique.* The popular spirit and the suggestions of the folklore were caught up from the famous Italian May-play (in Italian called *maggio*); in England the *mask* was asserted, while in the meantime social entertainment in Spain was called *zarzuela,* thus corresponding to the French comic opera or to the German *singspiel.*

In what concerns the choral script, intermingling with different types of artistical manifestations, the madrigal played a decisive part. The end of the Italian Renaissance announced the creation of a late-phase madrigal, time in which the dramatical character was emphasised upon. The dramatic madrigal was generated by the flowering of Italian popular drama, whose typical expression was *Commedia dell'Arte.* Orazio Vecchi, an advocate of choral counterpoint, wrote the comedy *Amfiparnasso.* The true founding father of the opera, Claudio Monteverdi concentrated on the greatest mythology motifs. During the action of dramatic madrigals such as *Il Combatimento di Tancredi e Clorinda* or *Arianna*, the chorus takes part in the tensional performance.

On the Gaelic inland, the bucolic sketches were called *pastourelle.* That's how, so as to illustrate the purity of heart and the enchantment towards nature, Germi's *Orpheus* and Emilio de Cavalieri's *Arminta* resulted.

Serving the text in the vocal music field paved the way for a new syntactic structure, successfully objectified in Bardi's Camerata. The new way of expressing oneself musically and dramatically was called *recitar cantando* or *stile recitativo.* The history of the lyrical genre marked this moment as being the year 1600, when in Florence the opera *Euridice* by Jacopo Peri was performed. The story of the Thracian singer was restaged by Claudio Monteverdi, on the libretto of Alessandro Striggio, thus the first masterpiece of lyrical drama resulted. The scenic chorality of *Orpheus* conferred an organic balance to the the florentines' melodrama, because the creation of Monteverdi combined two different trends: the polyphonic madrigal and the opera.

II. Opera – Musical Genre with Collective Manifestations

Florence, Rome, Venice and Naples were the Italian cities of innovation and synthesis. From hereon, the syncretic genre spread around among all European capital cities, by means of the bands that toured.

The development of the opera in France had as starting point the court ballet, type of show which was transformed by the tandem Molière - Lully in ballet comedy and was continued by Jean Philippe Rameau. The structure of the ballet comedy included: arias, duets, tercets, etc, dances and choruses.

Hamburg with its representatives Reinhard Keiser and Georg Philipp Telemann constituted the grounds for the German opera. In Vienna Johann

Author: Lecturer PhD, "George Enescu" National University of Arts, Iași, Romania. e-mail: taga_consuela@yahoo.com

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Adolphe Hasse was highly active, being a promoter of the neo-Neapolitan opera, which maintained the interest on the choral ensemble.

At the Anglican Court the musical drama arrived a little later. The rising from the ground of the English opera was done by means of Henry Purcell's masterpiece: *Dido and Enea.* His polyphonic culture helped him create impressive choruses, anticipating Händel. Less known than the oratorios, the operas of Händel are essential to the Italian style in London. The performances designed for the choruses engender the profound psychology in epic moments.

In the second stage of the development of French opera, Christoph-Willibald Gluck gave up on the ornamental side of the chorus and raised its dramatical function. His first opera, *Orpheus and Eurydice*, brings about choral formulas in all three acts, the acting people fill the scene in the opera *Alcesta*, and the Greeks and Scythians are the two main groups in *Iphigenia*.

In order to define the classical musical drama, Joseph Haydn headed towards mythological themes, but also wrote buffooneries. Summing up the artistic current of his time, Wolfgang Amadeus Mozart deepened the psychological characterisation, *Idomeneo, Re di Creta* proving themselves to be of great originality and artistry.

As to fight for its right, the 18th century ingrained to the musical theatre the combative spirit, affirming itself as a genre distinctive for the revolution. The collective expression is common to the salvation opera, because the choral moments affirm courage, patriotism - *Fidelio* by Ludwig van Beethoven.

For the german cultural space, Carl Maria von Weber represents the creator of the Romantic opera, intermingling the models *seria* and *buffa* with elements of *singspiel*. The dramatic impact interfered with the world of popular dance and singing resulting in an emotional expressive language. Among Weber's successors are Friedrich von Flotow and Otto Nicolai.

At the interference between classicism and romanticism, the grand scenic performances appeared, bearing the name of *grand-opéras*. The pompous enactment and the revolutionary fervour offered to the audience special sensations and effects.

In the romantic Italian opera, the choral ensemble was used in multiple and diverse situations. The choral effects, pervaded by patriotic and heroic accents, resonated in Vincenzo Bellini's or Gaetano Donizetti's melodramas. The impetuous force of the Rossini-like style appealed to choral moments even in the comic opera. Giuseppe Verdi continued the path of his predecessors and affirmed the expressiveness of the highly-melodious widespread patriotic singing.

The crowds were entertained by Hector Berlioz with a colossal force in his hybrid works, which mixed the oratorium with drama. In the second half of the 19th century France, the elements of lyrical tragedy merged with the pompousness of grand opera. French romanticism was illustrated by Gounod, Massenet and Bizet.

Moving farther from the Italian and French drama, the German culture was reformed by Richard Wagner. On the background of legendary tales with mythological characters, there were altogether peoples, priests, sailors, spinners, pilgrims and vassals, and the vast sonority of the ensemble were integrated into the dramatic discourse, characterised by symphonic unity. On the path launched by Wagner's opera, Richard Strauss made his way, with more of a Southern melodic style.

At the crossroads of the 19-20th centuries, the musical drama proposed a totally new stylistic attitude. The Italian verism evolved towards the symphonising of the musical discourse, and the choral ensemble was integrated in the plot, with more or less dimensioned articulations. Illustrating the natural beauties, etnographic reenactments, songs or religious scenes diversified the dramatic context and brought to fruition the shaking stories told by Pietro Mascagni, Ruggero Leoncavallo and Giacomo Puccini.

The agglomeration of national schools enriched the entertainment business with historical operas, popular dramas, comic operas, or characters from the sci-fi world and from legends. The Russian school enriched the historical themes with *Ivan Sussanin* by Mihail Ivanovici Glinka. In the same way Alexandr Porfirievici's *Prince Igor* was integrated. The problematics of the collective character was launched by Modest Petrovici Musorgski, along with the dramatic character of the opera *Boris Godunov.* The mass popular scenes, which highlighted different separate groups are also to be found in *Hovanscina.* The Russian nobility environment was described by Piotr Ilici Ceaikovski, who also put together a synthesis of classical Western operas and The Five.

Under the German influence, the Czech school was represented by Bedřich Smetana, Antonin Dvořák and Leoš Janáček. Ferenc Erkel, the founding father of the Hungarian Opera School was followed by Zoltán Kodály, and the Polish theatre enriched the musical repertoire with Stanislaw Moniuszko and Karol Szymanovski's works.

Receiving the Wagnerian declamation, Claude Debussy translates it into French style, turning to the association of colours and contours. He gives up the extended acts divided into musical numbers and opts for fluid episodes. The ingenious appearance of the chorus, in front or behind the scenes, bring forward the necessary contrast and sound effects.

In the Austrian cultural environment dramas are expressionist. In *Moses und Aaron*, Arnold Schőnberg uses the *sprechgesang* also in the score of the collective character represented by the Jewish people.

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III. The Beginnings of the Romanian Lyrical Drama

The contact between Terra Romana and the lyrical performance was done by means of foreign bands. The first indigenous lyrical and dramatic forms were crystallised by the end of the 18th century, through joint patriotic wishful thinking. The Pastoral *Mirtil and Hloe*, by Gessner and Florian was the first ever performance in Romanian, played by Asachi's band. Its footsteps were followed by other literary materials accompanied by musical creations, the collaboration between Vasile Alecsandri and Alexandru Flechtenmacher being one of the most famous in this respect.

A great number of foreign composers were connected to the Romanian musicals. The first vaudeville was composed by Ioan Andrei Wachmann, while Ludovic Anton Wiest set the stage for the first instrumental bands in Bucharest, preparing the upcoming orchestra conducted by Eduard Wachmann.

The vaudeville genre met the needs of the Romanian drama and became the first ever form of expressing our Romanian classical music. The sung parts in a prose comedy were called couplets, and the final parts were performed in choir.

In the second half of the 19th century, the point of interest moved from vaudevilles to operettas. This genre evolved simultaneously with the affirmation in Europe of the respective genre, through the contribution of 2 schools – French and Vienese. The birth certificate of the operetta in Romania was signed by Alexandru Flechtenmacher, with the operetta/sung wizardry *Baba Hârca* [*Dirty Hag*], in which the choral theme was connected to popular music.

On an ever sparlking national and patriotic background, Ciprian Porumbescu brought to fruition the operetta *Crai Nou* [*New Moon*], crafted after a popular legend. The use of the Vienese model didn't exclude the elements of folklore. The national character of such works was noted in Tudor Flondor's operas, him being the author of such operettas as *Rusaliile* [*The Pentecost*], or *Noaptea Sfântului Gheorghe* [*The Night of Saint George*].

Among the Romanian music's classics we note Eduard Caudella, who signs the first ever musical theatres. Along with the operetta *Olteanca*, the composer launched the popular ethos in the choral scenes, and the choral ensemble was used in different ways: women's choir, men's choir, mixed choir.

The first professional band called *The Romanian Lyrical Society* was launched by George Stephănescu. Being a canto professor and conductor, Stephănescu was also involved in the creative process, leaving as legacy the extravaganza called *Sânziana şi Pepelea.* The classic scheme was kept by Constantin Dimitrescu in his two works, the operretas *Sergentul Cartuş* [*Cartridge Sergeant*] and *Nini*. In the process of creating the National School, composers Mauriciu Cohen Linariu, Ionel Brătianu and Iacob Mureşianu joined.

The 20th century debuted with the opera called *Petru Rareş* and continued with diverse genres in the lyrical drama. Life in the countryside was described by Tiberiu Brediceanu, who glorified popular music. This path will later on be followed by Sabin Drăgoi and Marţian Negrea, and the utmost moment will be represented by the lyrical tragedy Oedip.

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Promoting made in Nigeria Leather Products: A Case Study Nigeria Leather Products on E-Commerce Platform

By Afeez Babatunde Siyanbola & Michael Abiodun Oyinloye
Olabisi Onabanjo University Ago-Iwoye

Abstract- This paper focused on assessing the viability of promoting made in Nigeria leather products on electronic commerce platforms using the leather products produced in Nigeria Institute of Leather Science and Technology, Zaria (NILEST) as a case study. The paper acknowledged the quality and competitive market value of NILEST leather products. Promoted leather products were purposively selected and arranged for a photographic session. Each of the leather works were photographed from different sides. The photographed product images were enhanced on the computer and uploaded for promotion into an existing ecommerce platform. The opinions of one hundred thirty (130) e-commerce shoppers were sampled through a closed questionnaire. The outcome showed that appealing display of leather works from all sides on an e-commerce platform gives shoppers a convincing grasp of the promoted products and this can influence patronage of the leather works. It was recommended that the leather industry should explore the limitless capabilities offered by e-commerce to leverage an impressive market acceptance transcending geographical barriers. Also, makers of leather products must embrace best practices in their value-chain of production to churn out appealing leather works that attracts patronage online.

Keywords: *nigerian leather, promotion, ecommerce platform.*

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I. Introduction

The Nigerian leather industry is a major driver of sustainable employments and Nigeria output. The industry represents a major non-oil earning for Nigeria with a rippling value and supply chain that spreads across Nigeria. According to the Bank of Industry, Nigeria's leather industry has generated N24.5billion ($700million) annually with limited support and has the capacity to create about 700,000 direct and indirect jobs (Fabamishe, 2017). The history of leather production in Nigeria can be dated back to pre-colonial and colonial era. Tanning which is a process of making leather from raw hide is a leading industry in kano, that was why the first tannery in Nigeria was established in Kano by John Holt in 1940's and then the great northern tannery came up in the 1950s (Danyaro, 2013). Livestock rearing is also dominant trade in northern Nigeria and this has consistently sustained the production of hide and skin processed into leather products.

The leather industry has been a central focus of the various Federal Government Economic interventions programmes. Modern technologies and innovations are fundamental to achieving sustainable growth across the value chain in the Nigerian leather industry. However, in an effort to bridge the technological gap and build expanding capacities in this industry the Nigerian government established the Nigeria Institute of Leather Science and Technology (NILEST), Zaria. This institution is a Mono technic created to award Nigeria degree and diploma certificates. The Federal Ministry of Science and Technology (2013), asserts that the Nigeria Institute of Leather Science and Technology has been upgraded to carry out primary mandate of training in the areas of science, laboratory and polymer technology. The institution prides itself as a centre of academic excellence in entrepreneurship skills development, especially in the area of leather production. Some of the leather products produced in the institution includes range of quality footwear's, handbags, belts, and other utilitarian leather products. These products are basically produced during in classes or made on request in satisfying the needs of the immediate environment. Expectedly, the leather products are of good quality and have a high competitive market value.

The federal government policy on diversification is anchored on increased local production to stimulate the Nigerian informal sector. Small and medium scale enterprises are being strengthening to produce in order to achieve an all-inclusive economic growth. The informal sector is acknowledged as essential in developing economies, it facilitates employment generation and enables sustainable value chain of income generation. The leather industry is an integral component of the Nigeria informal sector. However, it is imperative for the leather industry in Nigeria to boost and improve on the quality of leather works, it is also necessary for the players in the industry to explore the electronic new media in promoting leather products to consumers within and outside Nigeria. Therefore, this paper is aimed at packaging and promoting leather

Author α: Corresponding Author, PhD, Department of Fine and Applied Arts, Olabisi Onabanjo University Ago-Iwoye, Ogun State, Nigeria.
e-mail: afeezsegun@yahoo.com
Author σ: PhD, Department of Fine and Applied Arts, Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria.
e-mail: abbeymyke@yahoo.com

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products on an electronic commerce using leather works produced in NILEST as a case study.

a) E-commerce Platform

Electronic Commerce involves the buying and selling of goods and service over the internet. The internet provides a dynamic medium of shopping for different products and services online. Turban, King, Mckay, Marshall, Lee, Viehl and, (2008), posited that e-ecommerce makes possible an enabling atmosphere for products transaction, services and information via the internet and other services that are available online. E-commerce has made shopping much easier, less time-consuming and flexible. Leather products and any other item of choice can purchase on e-commerce stores easily. The benefits of e-commerce include its around-the-clock availability, the speed of access, the wide availability of goods and services for the consumer, easy accessibility, and inter Nigeria reach (Rouse, 2016). Online shoppers enjoy diverse product choices such as leather products, individualized products, service information, shopping convenience, uptime shopping, time saving, competitive pricing and privacy (Katole, 2011; Kaufman-Scarborough and Lindquist, 2002; Margherio, 1998). John (2011), acknowledged that the history of e-commerce dates back to the invention of the very old notion of "sell and buy". John (2011) noted that e-commerce became possible in 1991when the Internet was opened to commercial use, since then thousands of businesses have taken up residence at websites inclusive of online bespoke leather stores. E-commerce has revolutionized the way people live today, most internet users have purchased products online (Ecommerce web hosting guide, 2013). E-commerce represent a unique pragmatic approach of promoting the potentials of the Nigerian leather industry. E-commerce platforms provide viable opportunity of showcasing the ingenuity and quality of the leather products.

b) Merchandizing

Merchandizing is referred to as the variety of products available for sale and the display of those products in such a way that it stimulates interest and entices customers to make a purchase (state of digital n.d). It's also the promotion and marketing of products by employing creative strategies in showcasing products for optimal sale. The target of an online retail store is to recreate a near replica of the merchandizing techniques adopted by brick and mortal stores. Contemporary trends in merchandizing on e-commerce stores show a clear departure from the traditional presentation of products and their corresponding information. Many shoppers have a hard time finding just the right product. These shoppers, also referred to as "browsers," are just glancing at the products that pass in front of them, because they don't have specific products in mind, they need help visualizing how the products before they can meet their needs (Allen, 2000).

Appealing display of products, colours, detailed information of products and intuitive navigation tools on the online retail store enables shoppers to accessorize and guide through the "searchdizing" (www.omniture.com). Often, online shoppers don't know where to start looking on their site for what they want or even how to ask for it! Fascinating product display let e-commerce stores take shoppers by the hand and guide them through the virtual aisles to dramatically increasing conversion rates.

For instance, a bakery store may highlight its attractive cakes and chocolate creations through dramatic display of its latest products. Allen (2000), also noted that product merchandising can be enhanced using the techniques such as:

1. Lifestyle images: Use photographs of people using the products.
2. Expanded product information: Give a detailed product description, describe how the product is used when appropriate and provide information from the product's package.
3. Multiple photographs: Show the product from several angles, as well as the product being used.
4. Product collections: Group several products into a collection that can be used together to create a complete solution to the customer's needs.

The following approaches are adopted by online stores in the merchandize of their products.

Merchandizing of leather products should involve showcasing of products from different sides. Appealing display of leather products can give shoppers a convincing impression about the quality and credibility of the promoted products. Appealing product imagery conveys product functionality and desirability to the buyer. Lifestyle imagery of displaying usage of leather products in a real-life situation or seller's version of real life are also necessary to complement the multiple photographs. Crisp and descriptive product imagery of showcased leather products are essential in consumer's decision-making process, influences conversion and retention rates when shopping for leather products online.

c) Aim

The aim of this study is to assess the viability of promoting made in Nigeria leather products on e-commerce platform using leather products produced in Nigeria Institute of Leather Science and Technology (NILEST), Zaria as a case study.

The objectives of this study are to:

1. Identify selected leather works produced in NILEST.
2. Arrange the leather works for photography session.
3. Promote the photographed leather works on an ecommerce platform.

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II. Methodology

The research design adopted for this study is product development and survey. Leather works such as footwears, bags and belts produced in NILEST were purposively selected based on the quality of their outlook.

a) Photography Session

Canon EOS 600 camera was used in shooting the images. The camera had an external speed light with the compliments of umbrella flood lights to enhance the quality of the product imagery. The camera was fixed on a tripod stand to ensure stability and avoid blurry pictures. This is necessary because the products were shots from different angles to enable shoppers have a good view of listed products on the store. The leather works were placed on a white background to avoid unnecessary distractions or interference when being viewed. Merchandizing was achieved with specific images shot to showcase the corresponding context of usage. Images were transferred to the computer system for retouching and resizing and imported into Photoshop design software package. The Photoshop design software is a dynamic and well-utilized graphics application in the print and design industry. Images were enhanced and retouched using Photoshop features such as clone stamp tool, brightness, contrast effect and vibrance.

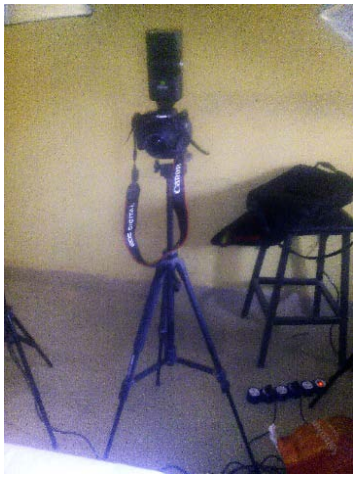


Plate I (a): Photo-shoot section



Plate II (b): Photo-shoot section

Source: Researchers Fieldwork 2016



Plate 2a Plate 2b Plate 2c Plate 2d

Source: Authors Field Work

Plate 2: Ankle Boots Photographed images of leather Products from different sides

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Plate 3a Plate 3b Plate 3c Plate 3d

Source: Authors Field Work

Plate 3: Side Gusset Shoes Photographed images of leather Products from different sides



Plate 4a Plate 4b Plate 4c

Plate 4d

Source: Authors Field Work

Plate 4: Gibson Shoes from different sides



Plate 5a Plate 5b Plate 5c

Plate 5d

Source: Authors Field Work

Plate 5: Belts Photographed from different sides

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Plate 6a



Plate 6b



Plate 6c



Plate 6d

Source: Authors Field Work

Plate 6: Clutch Bag Photographed from different sides



Plate 7a



Plate 7b



Plate 7c



Plate 7d

Source: Authors Field Work

Plate 7: Saliya Bag Photographed from different sides



Plate 8a



Plate 8b



Plate 8c

Source: Authors Field Work

Plate 8: Swing Bag Photographed from different sides

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Plate 9a Plate 9b Plate 9c

Source: Authors Field Work

Plate 9: Folder Bag Photographed from different sides

Plate 9: Photographed images of leather Products from different sides

b) *Uploading of Photographed Leather Products into an E-commerce Platform*

Photographed images of leather products are transferred from the camera to the computer Thereafter, the images are retouched images and resized to a maximum of 500kb kilobyte (kB) and 30 DPI (dot per inch) and saved in Portable Network Graphics (PNG) format. The images and detailed descriptions of each of the selected products were uploaded accordingly into the e-commerce site. Also, a visual banner was designed to promote the leather products on the sites homepage.

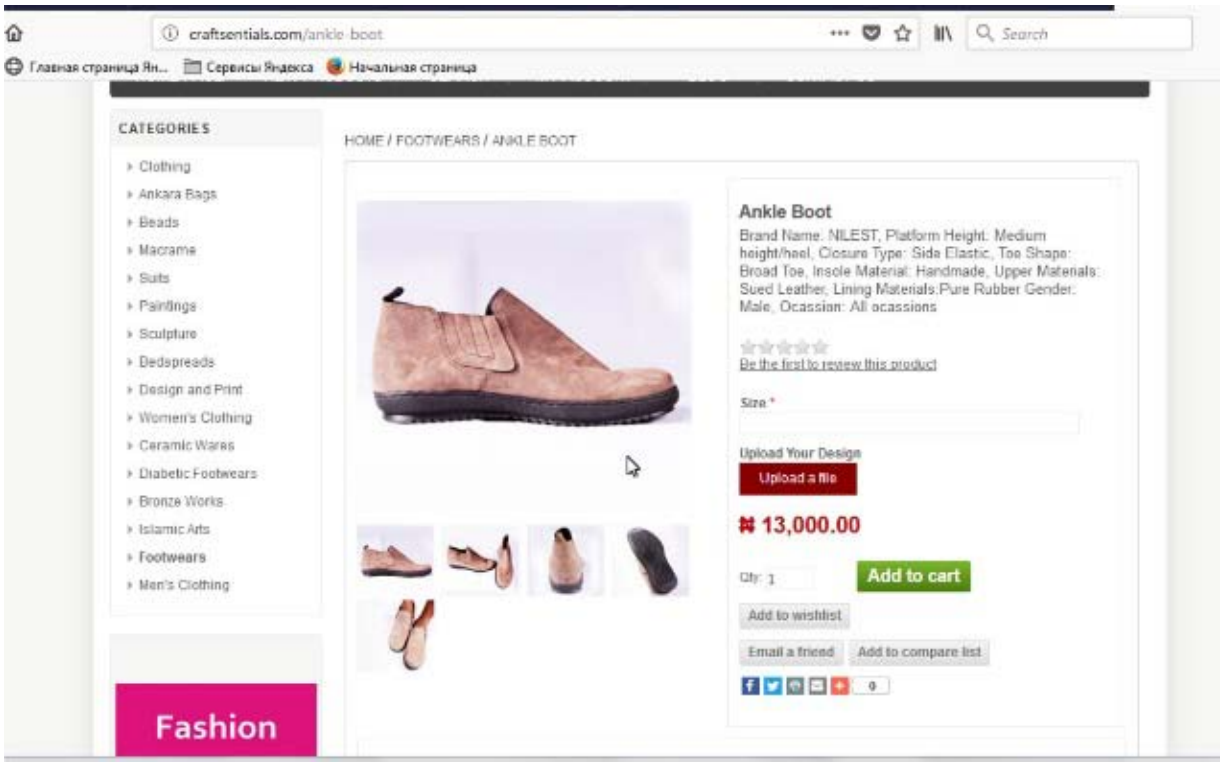
Opinions of e-commerce users whom are the target consumers of these leather works were sought through a close questionnaire. Respondents were selected purposively based on their prior exposure to buying of leather products on e-commerce stores. Population of respondents was one hundred and thirty (130) students of Ahmadu Bello University Zaria. They were 70 males and 60 females. The visual designs were shown to the respondents and their opinions were sought thereafter.



Source: Authors fieldwork 2016

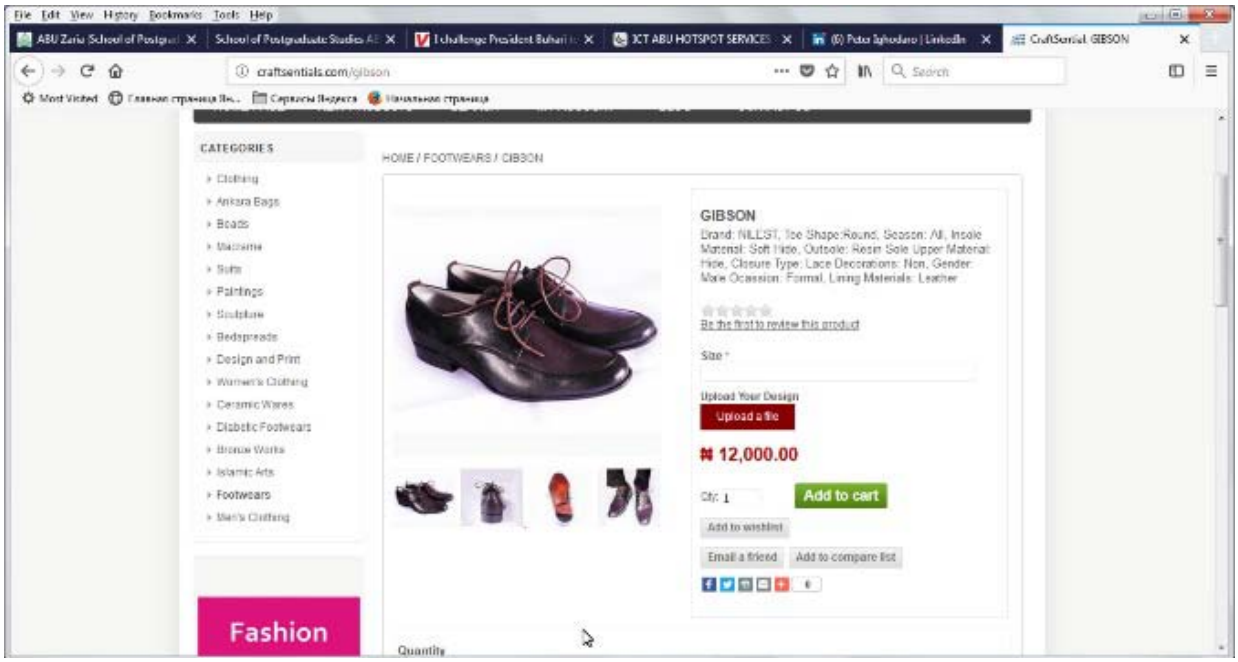
Plate 10: Animated Visual Banner

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Store Source: Authors fieldwork 2016

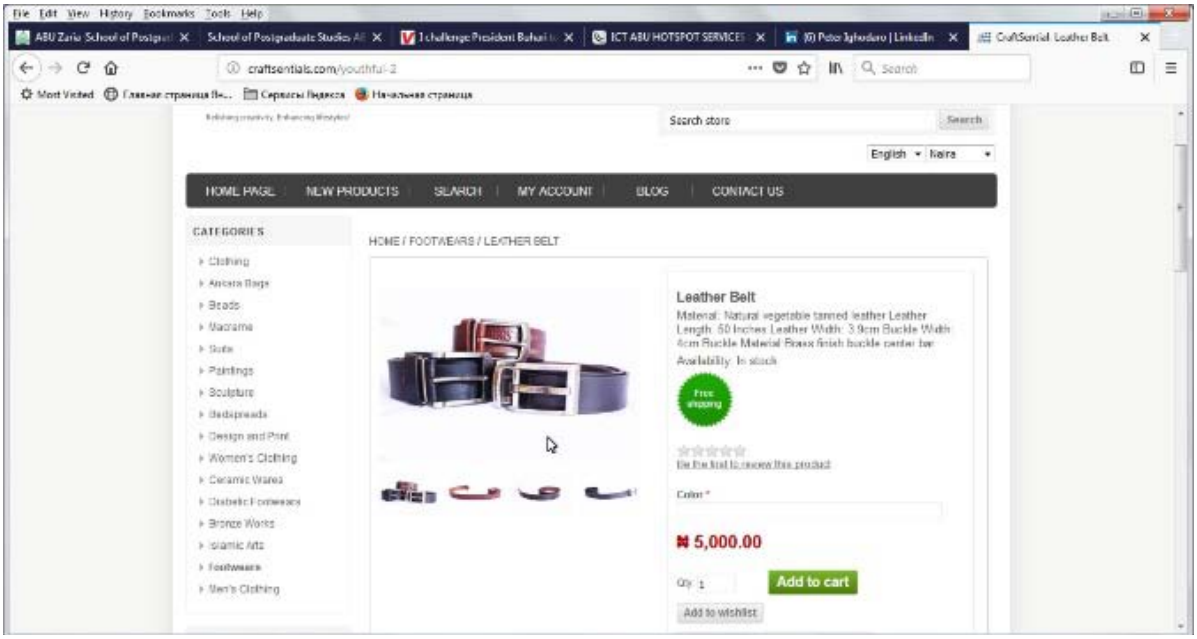
Plate 11: Ankle Boot Footwear Display Page on the E-commerce



Source: Authors fieldwork 2016

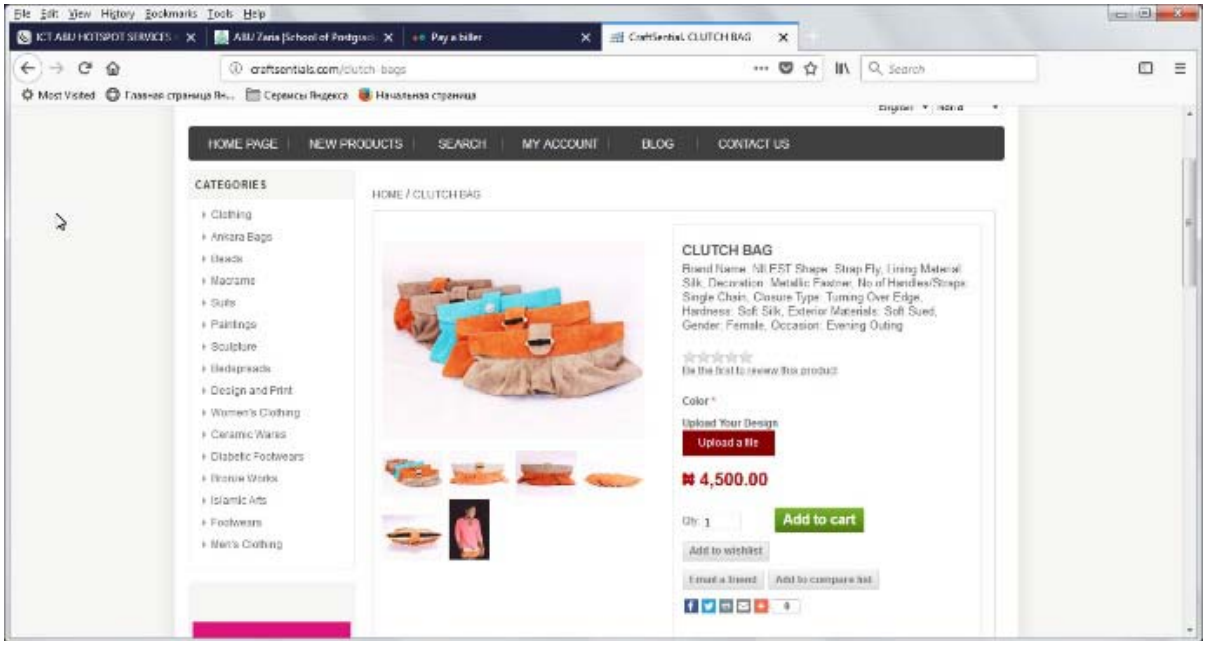
Plate 12: Gibson Footwear Display Page on the E-commerce Store

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Source: Authors fieldwork 2016

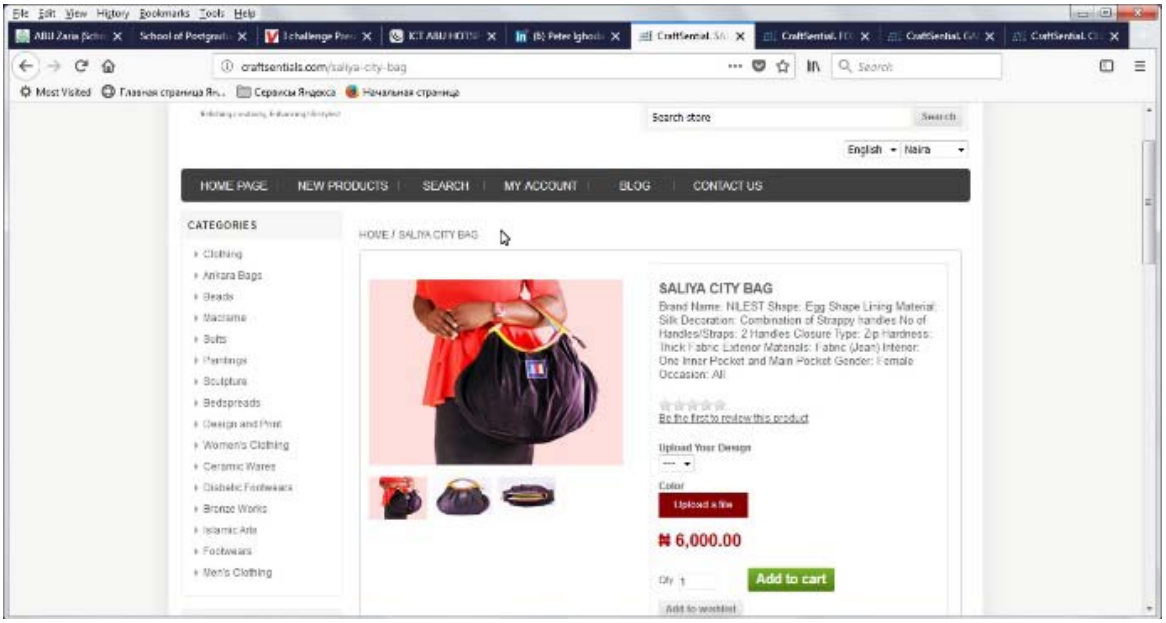
Plate 13: Gibson Footwear Display Page on the E-commerce Store



Source: Authors fieldwork 2016

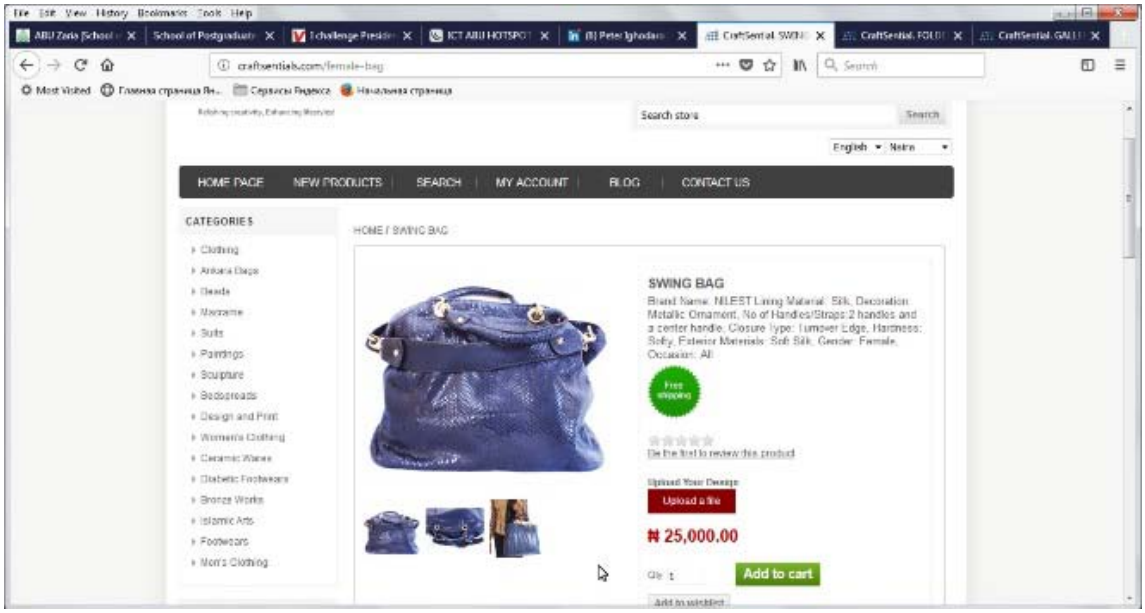
Plate 14: Clutch Bag Display Page on the E-commerce Store

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Source: Authors fieldwork 2016

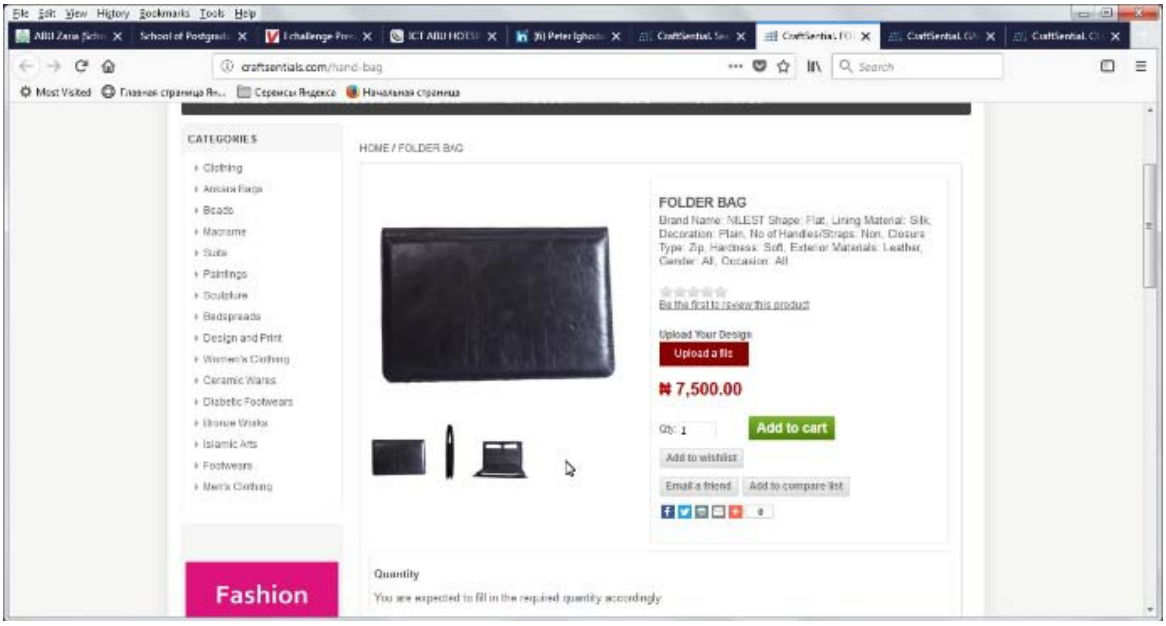
Plate 15: Saliya City Bag Display Page on the E-commerce Store



Source: Authors fieldwork 2016

Plate 16: Swing Bag Display Page on the E-commerce Store

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Source: Authors fieldwork 2016

Plate17: Folder Bag Display Page on the E-commerce Store

Table 1: Presentation of raw data and analysis

S/No.	Questions	Agreed		Disagree	
			%		%
1	The outlook of the promoted leather works showcase quality and style?	123	94.6	7	5.4
2	Clarity of visual imagery in showcased leather products enticed shoppers?	118	90.7	12	9.3
3	Display of images showing usage of the promoted leather works appeal to your sense of style?	121	93	9	7
4	Showcase of leather works from different sides gives you a convincing grasp of promoted products?	115	88.5	15	11.1
5	I can patronize leather products on an e-commerce store?	130	100	0	0

III. Discussions

Question 1: The outlook of the promoted leather works showcase quality and style?

This question is aimed at knowing if the leather products are of good quality and fashionable in appearance.123 (94.6%) respondents agreed while 7 (5.4%) disagreed. This result shows that the leather works produced in NILEST are top-notch and satisfies the fashion desires of consumers.

Question 2: Clarity of visual imagery in showcased leather products enticed shoppers?

The outcome of this question indicates that the imagery of displayed leather products is sharp and clear. 118 (90.7%) agreed while 12 (9.3%) disagreed. Appealing product images are essential on e-commerce platforms to convey crisp clear and expressive imagery of promoted products give shoppers a conviction regarding the quality and credibility of the displayed products.

Question 3: Showcase of leather works from different sides gives you a convincing view of promoted product?

115 respondents (93%) agreed that the display of images showing leather products being used in their intended context appeal to shoppers sense of style, 9 (7%) disagreed. Product merchandizing brings the shopper into the e-commerce. Often times, the context of usage reflect the shopper's personality.

Question 4: Showcase of leather works from different sides gives you a convincing grasp of promoted products?

115 respondents (88.5%) agreed that the showcase of leather works from different sides gives shoppers a convincing grasp of the promoted the product, 15 (7%) disagreed. This outcome indicated that when a displayed product is viewed from different sides on an e-commerce store, it enables the intended buyers have a realistic comprehension of the products. Apparently, the shopper does not have the opportunity

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of checking the product physically so this display is a virtual recreation of the conventional retail environment.

Question 5: Can you patronize leather products on an e-commerce store?

This question is focused on understanding shopper's perception regarding patronizing leather products on an e-commerce store. All the respondents 130 (100%) have the penchant to patronize leather products on an e-commerce environment. Therefore, e-commerce stores are viable platforms of promoting Nigeria leather products.

IV. Conclusion and Recommendation

This study showcases the viability of e-commerce is a new retail reality outlet enabling people to buy and sell online at their convenience. It is noteworthy that e-commerce has provided a new frontier of expanding the market coverage of Nigerian-made products. The Nigeria's leather industry is reputed to be a repository of skilful and creative individuals in its production workflow churning out product of superior quality. Imperatively, the industry can leverage on the robust capabilities of the internet in showcasing the potentials of this sector. Packaging and promotion of Nigerian leather products on an e-commerce store will enhance patronage and increase production output thereby strengthening the industry to contribute its role in stimulating the Nigeria non-oil sector. In this regard, the following recommendations highlighted were deduced from the outcome of this research:

1. It is important for the leather industry to explore the limitless capabilities offered by e-commerce to leverage an impressive market acceptance transcending geographical barriers.
2. Also, makers of leather products must embrace best practices in their value-chain of production to churn out appealing leather works that attracts patronage online.
3. Finally, stimulate shopper's interest, images of retailed leather products promoted on e-commerce stores should reflect product merchandizing, accuracy, clarity and attractiveness that enriches shopping experience.

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Examination of Luke 18: 8b in the Light of the Prevalent Unscriptural Conducts in the Contemporary Church

By J. Afolabi Ampitan
Ajayi Crowther University

Abstract- This paper discusses Examination of Luke 18:8B in the Light of the Prevalent unscriptural conducts in the contemporary church. Theological cum historical and sociological methods are adopted for the research. The work has an exegesis of the text. The work also discusses the various misdemeanor in the church in the contemporary days. Very unscriptural conducts have grown phenomenally in the contemporary church. Christians now get themselves involved in those things hitherto regarded as ungodly. They can now keep malice, crave inordinately for pecuniary gains and mundane things of life. Thus, those things that were gains but considered as loss for the sake of Christ have been brought to the front burner of life and in corollary, Christianity. The priests are not abiding by the dictates of the religion. Some priests have taken their calling as an alibi to perpetuate very heinous crimes. Lewdness and lechery are common among Christian leaders. Some cannot live an ascetic, self-abnegating or Spartan life, rather ostentation is the order of the day. Success in the ministry is now measured by the type of car(s) the minister ride, the mansion he lives and the amount of money in the bank. Break-through is now the vogue. Salvation and the issue of eschatology had since been relegated to the background. All these ungodly tendencies can possibly be ascribed to the end-time. This is when Paul predicted will be characterized by various ineptitudes and unchristian acts. However, Christians should be mindful of God's recompense. It ended with the synopsis that the end-time is probably ultimately responsible for the misdeeds.

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I. Introduction

"…But when the son of man comes, will he find faith on earth?"

There is no gainsaying the fact that the old forms of religion, characterized by the absolute fear of God, are now effete. Believers are no longer desirous to adhere strictly to the original tenets of Christianity. Christians can now do what ordinarily should not be done. They can today do things that are considered to be amoral and, therefore, not religious. It is not uncommon in the contemporary days to see Christians getting involved shamelessly in very satanic dispositions. Some Christians now steal, lie, cheat, get involved in affray, keep malice, back-bite, oppress, suppress, prevaricate, etc. knowing fully well that the judgment of God is not instantaneous. It is true that God will eventually adjudicate, however, it is not momentary. Thus, every Tom, Dick and Harry can continue, probably ad infinitum, with his or her way of life, not minding whether such dispositions are in tandem with the dictate of the Lord. In the contemporary days, Christianity is practiced at the lowest ebb. As a Christian, you can do virtually everything hitherto enunciated above. This is because you know that you can subsequently go and recite the Lord's prayer – "Forgive us our trespasses just as we forgive those who trespass against us" (Matt. 6:12). This is further exacerbated by the ministers of God who have the strong conviction that, since they are called, they can use their calling to accomplish their own inordinate goal(s), and they believe that they are very much infallible and can, therefore, not be checked or called to order. As the intermediary between God and man, the clergy is accorded tremendous respect, and also seen as the one who cannot err. But this is incorrect. They are first and foremost human beings and can be influenced, just as the Jewish background had its influence on Christianity, even up till now.

It should be stated that there is nothing wrong with the tenets of Christianity up till today, but some of the practioners of Christianity had deviated from the good practice of Christianity in the yester-years[1]. This paper gives the exegesis of the text, goes on to examine some prevalent ungodly conducts in the contemporary church, and ends with the conclusion.

II. Exegesis of the Text

τλην ό υιος του ανθρωπου ελθων αρα ευρησει την πιστιν επι την γης

Translation

"…But when the son of man comes, will he find faith on earth?"

The Greek word τλην is translated *but*.According to Hornby, *but* is used to introduce a word or phrase that contrasts with what was said before… It can be used in the place of *however*. It is also used to introduce a statement that shows that you are surprised or annoyed, or that you disagree[2].

The Greek ό is translated *the*, which is a definite article. Again, according to Hornby, it is used to refer to somebody or something that has already been mentioned or is easily understood; used to refer to

Author: Ph.D, Department of Religious Studies, Ajayi Crowther University P.M.B. 1066 Oyo, Nigeria.
e-mail: afolabiampitan@yahoo.com

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somebody or something that is the only, normal or obvious one of their kind, used when explaining which person or thing you mean[3].

Moreover, the Greek Phrase υιοστου ανθρωπου means *son of man*. Jesus often referred to himself by this expression (Mk. 2:10; 27-28; Mt. 12:31-32; 13:41; 25:31-32). Though it may sometimes mean just 'I' more often veiled reference as the Messiah, and influenced by Dan. 7:13-14, where "one like the son of man" is vindicated by God[4]. According to Dunnett, the title appears over 80 times in the New Testament, all but one in the Gospels (see Acts 7:56) the only place where it is not used by our Lord Himself. Some writers see three meanings of the phrase: (1) as descriptive of the coming one (eschatological, Mt. 24:27); (2) referring to Jesus's suffering and death (Mk. 8:31); and (3) as descriptive of His early ministry of teaching and healing (Mk. 2:10, 28)[5].

Dunnett goes on to assert quite pungently that: A recent study contends that Jesus used the title as a euphemism for the "Son of God", for in Palestine the latter would sound blasphemous to a semitic audience. Why did he use the title so enigmatic as this? Probably for at least two reasons (1) it was general enough to include all the aspects of His person and work, whether present or eschatological and (2) it caught His heavens by surprise, jolted them into attention and forced them to ask, who is this son of man (Jn. 12:34)[6].Dunnett is not done. He finally opines that: majority of writers today accept it as a genuine, in fact, the most outstanding self-designation of our Lord. "*Son of man*" is just about the most pretentious piece of self description that any man in the ancient East could possibly have used[7].

Furthermore, the Greek word ελθων has its English rendering as *come*. Horn by defines *come* as: to move to or towards a person or place; to arrive at or reach a place; to arrive somewhere in order to do something or get something[8]. The last definition will be the most ideal for our purpose. This is because of the eschatological expectation. It is strongly believed that Christ will be coming again (*parousia*) to take those that are his home, while those who are not rapturable will end up in utter perdition.

Then, the Greek word ευρησει has *find* as its meaning in English. Hornby defines *find* as: to discover somebody or something unexpectedly or by chance … to get back something or somebody that was lost after searching for it…[9]. In this context, Christ's position was, would he *discover* or *get* faith when he comes back again?

Similarly, the Greek wordπ ιστιν is translated as *faith* in English. Culbertson sees *faith* as the basis of things hoped for, the demonstration of objects not seen… It furnishes us with a foundation on which our hopes can securely rest, and with a conviction that those things exist which are not earthly or temporal, and which, therefore, we cannot see[10]. Faith … is a central element in prayer. Faith moves us to persevere, not desperately but with confidence. For faith lets us look beyond our circumstances and fixes our eyes on the father who cares[11]. According to Buttrick and Kepler *et al* , faith is man's Yes to the word of God. And when the word comes to a focus in Christ, faith also may be said to centre on this focus… faith is belief in something or trust in some person. In theology, it properly describes man's apprehension of the absolute or transcendent[12]. It is response to revelation as contracted with discovery of new knowledge. KNOWLEDGE is corrective with facts or information or truth and belongs to the sphere of epistemology. Faith is the more distinctively religious term ... faith may be decribed as a kind of knowledge and certainly reason involved in the act of faith[13]. According to Leslie Church:

> …Faith is the great thing that Jesus Christ looks for. He does not ask, is there innocency? But, is there faith? …It supposes that if there were faith, though ever so little, he would find it out … It is foretold that when Christ comes he will find but *little faith* … In general, he will find but *few good people*. Many that have the form and fashion of godliness, but few that have faith, that are sincere and honest … In particular, he will find few that have *faith* concerning his coming. It intimates that Christ may, and will, delay his coming so long as that, *first*, wicked people will begin to *defy it* and his delay will harden them in their wickedness. *Secondly*, even his own people will begin to despair of it. But this is our comfort that when the time appointed comes, it will appear that the unbelief of man has not made the promise of God of no effect[14].

It should be noted with utmost significance that the most important of the Hebrew terms for faith … signifies "firmness", "stability". The verb is used in the *Hiph'il* in the sense "believe", "trust"[15]. Essentially, according to Buttrick and kepler *et al* , faith means freedom (Gal. 4:1-5; 13) … freedom from wickedness ("former lusts"; Rom. 6:12-19; Eph. 2:1-5; Col. 3:5-10; I Thess. 4:3-9) and from other authorities which mankind acknowledges…[16]. Obviously, God will be faithful, but can the same be said about man? By the time of the *Parousia* … will all men have despaired so that no one still believes in the eventual triumph of the sovereign rule of a just God?[17] Undoubtedly, true believers who persistently wait with patient trust will seem few[18], at the eventual *Parousia*. Certainly, submits the Unger's Bible Handbook, in the dark apostate days of the Tribulation, faith will be found only in the faithful remnant of God's people[19].

It is pertinent to state quite clearly that the Greek word γης simply means *earth*. According to *The World Book Encyclopedia*, *earth* is small planet in the vastness of space. It is one of several planets that travel through space around the sun… The planet earth is only a tiny part of the universe, but it is the home of human beings and in fact, all known life in the universe. Animals, plants and other organisms live almost everywhere on Earth's surface[20]. Wenzel states that:

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The main Hebrew words translated earth are (a) *adama* which signifies the reddish soil or ground (cf. Heb. *adom*, "red") from which man's body was made, and so he was named *adam*, "man" or Adam (Gen. 2:7; 3:19) and (b) *eres* which is not only translated "earth" but land, thus denoting a country (Gen. 21:21). Since this word may mean either the whole earth or just part of it, some passages may read "earth" in one translation and "land" in another (cf. Isa. 10:23).

In the New Testament, the usual Greek word is *ge* translated either "earth" with its various meanings or "land" especially the land of Judea (Mt. 27:45). Another word *oikoumene*, denotes especially the whole inhabited earth (Lk. 21:26)[21].

In the final analysis, according to Pfeiffer and Harrison, the rhetorical question (*will the son of man meet faith or earth?*) implies that faith will be scarce. Our Lord's words do not predict a general improvement in the spiritual condition of the world before his coming[22], hence the somewhat obscene dispositions in the church in the contemporary days.

III. Some Perceived Unscriptural Conducts in the Contemporary Church

The Christian church, according to Fatokun, can be rightly described as an offshoot of Judaism. This is because, neither Jesus nor His peripatetic bunch of evangelical disciples were really Christians in the general usage of the word during their three and half years evangelical campaign in Palestine. To a good observer then they constituted nothing other than a reforming party within Judaism (as shown by most of their activities)[23]. Fatokun goes on to state that: But Jesus had at one point in time adumbrately gave the note: "I will build my church" (Matt. 16:18). Following the Greek text, Jesus did not speak of building a *Kuriakon*-that is, "a house of worship", but an *Ekklesia* – that is "a called out people of God" from the thralldom of sin unto holy living, or in a nutshell "a redeemed community"[24], brought out of the dungeon of sin unto repentance.

Over the years, Christianity appears to have faced some challenges in the way and manner the religion is being practiced. It is probable that those things that were regarded as gain but were conversely counted as loss hitherto for the sake of Christ, (Phil. 3:7), have been brought to the front burner of human existence, and in corollary, the practice of Christianity. According to Odumuyiwa, in the 19th and up to the later part of the 20th centuries, Christianity was a religion to reckon with in Nigeria, not that there were no shortcomings here and there; but the position of Christianity since the later part of the 20th century gives cause for concern[25]. Ostensibly, there is the general abuse of Christianity in all ramifications.

The moral decadence and corruption in the society today is a reflection of the condition of the church. Government officials, politicians and businessmen are mired in corrupt practices[26]. There is the prevalence of insincerity and dishonesty even among Christians. Thus, there is little that can possibly be accomplished in some offices without greasing palms. Virtually everybody is corrupt. Sad enough, some of those that are involved in these corrupt practices are those that profess the Christian faith. This is even when they have taken the oath of office with the Bible in their hands, only to perjure since perjury here has no instantaneous repercussion. That is why Ehioghae enthuse that … religious leaders and followership in Nigeria cannot exonerate themselves from the sorry state of things in the society[27]. Again, according to Odumuyiwa, … one can hardly differentiate the attitudes of some Christian politicians from those of other faiths; corruption, acts of inhumanity to man, lack of the fear of God, greed, dishonesty and all sorts of ungodly and unchristian attitudes are now common among Christian … politicians … bad governance is the order of the day[28]; whereas, Asaju states that, Christians in politics are simply acting in service and in the interest of their heavenly father's world[29]. Buttressing the position of Odumuyiwa as enunciated above, Folaranmi opines thus: mention anything negative: corruption, violation of human rights, fallen standard of education, electoral malpractices, epileptic power outage, incessant strikes, lack of security of lives and properties, unemployment, fraud, greed and the rest, Nigeria is in the fore-front[30] in spite of the magnitude of our religiousity. According to Odumuyiwa, Christians are many in the country so also the social vices and crimes committed are in the increase. Some Christians who constitute the membership of the church do not live above board. Thus, we have a "religious but criminal society"[31]. Also, supporting the position of Odumuyiwa as enunciated above, Adeosun disects the scenario thus: Although most Nigerians blame successive leaders of this country for the nation's inability to assume its developmental potential, very few have admitted also that the failure of all aspects of the national life is traceable to the colossal erosion of the people's core ethical or moral values[32].

The intellectual avant-garde[33]are beginning to query the very essence of the religion of some people. The argument is that the disposition of some Christians is absolutely not in tandem with what they profess. For instance, some contend that, it is disheartening for the serving president, who is a Christian anyway, to be campaigning all over the country even when over two hundred Chibok girls are still languishing in the very bondage of the insurgents called *Boko Haram*, that appears invincible. This is even as Christ says that if you have one hundred sheep and one is missing, will you not leave the ninety-nine in search of the missing one? (Matt. 18:12). Also, the Christian president is not bothered about the manner in which Nigerians are being massacred in the North Eastern part of Nigeria. His

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utmost interest is to win election and perpetuate himself in office, even in the face of trite insecurity and hunger. In parenthesis, Nigerians are no longer safe. This is because they can be killed, maimed or kidnapped at any time. The issue of insecurity is further compounded by the acute down-turn of the economy which arguably is a global phenomenon. Sad enough, salaries of workers are not paid as at when due, just as pensioners are dying in their scores of untimely and inglorious death because their pensions are not paid, which has made it difficult, if not impossible for them to settle hospital bills. And their children who are supposed to come to the aid of the aged parents are either unemployed or under-employed.

Furthermore, there are some Christians who albeit claim to have faith in God but do not rest or rely absolutely on Him. That is why some Christians still go about consulting herbalists to find solution(s) to their seemingly intractable predicaments. Prophet Jeremiah disects the above scenario thus: Thus says the Lord: "Cursed is the man who trusts in man and makes flesh his arm, whose heart turns away from the Lord" (Jer. 17:5). Jeremiah goes on to state that: "Blessed is the man who trusts in the Lord, whose trust is the Lord" (Jer. 17:7). Of course, proverbs state that: The fear of man lays a snare, but he who trusts in the Lord is safe (Prov. 29:25). Faith entails praying fervently to the Lord and thereafter relinguish everything to Him for whatever action and inaction. No short cut or a form of trying to "help" God to accomplish a given goal. Hebrew states that: And without faith, it is impossible to please God because anyone who comes to him must believe that he exists and that he rewards those who earnestly seek Him. By faith Noah, being warned by God concerning events as yet unseen, took heed and constructed an ark for the saving of his house-hold … (Heb. 11:6-7)

Moreover, that common saying among the Yoruba, *Ti o ba ni baba nigbejo, ti o ba rojo are, wa jebi* meaning if you have no god-father to support you, if you narrate a case in which you are suppose to be absolved of guilt, you will be adjudged guilty, is quite prevalent in the church in the contemporary days. In todays Christianity, there is no more objectivity, but trite subjectivity. Truth is no longer sacrosanct, rather absolute falsehood, utter prevarication is the order of the day. We can no longer call a spade a spade. Christians can not see white and call it white. In its stead, they will look for another colour with which they will refer to what is obviously white in order to conceal the truth. According to Alaba Olusola, ours is a nation where lies, lawlessness, greed, corruption and apathy have become acceptable style of life and instrument of governance; speaking the truth has become strange[34].

Malice probably constitute part of African cultural milieu. This is quite pronounced in this part of the country. If and when "A" offends "B", the resultant effect is malice even in the church. There are several cases of such in diverse churches across the country, especially where we are situated. This is happening even as the Bible states quite unequivocally thus: Be angry but do not sin; do not let the sun go down on your anger, and give no opportunity to the devil (Eph. 4:26).

Besides, it has been observed and very painfully, too, that Christians now skive, leading to dereliction and or negligence in spite of the biblical injunction that states: "Whatever your task, work heartily, as serving the Lord and not men, knowing that from the Lord you will receive the inheritance as your reward; you are serving the Lord Christ (Col. 3:23-24). Today, it is not uncommon to see some supposed Christians skiving in their various places of work, in spite of the fact that they have not gone furlough. And even when they manage to come, their stock in trade is sniping and or denigrating those at the helm of affairs. But they have never bothered to assess themselves. Denominationalism is a dangerous and worrisome dimension to this malady. If and when a given denomination has an establishment, and a member of that denomination is employed there, he/she believes strongly that anything can be done by him/her. But this is obviously amiss. If anything, should one find himself/herself in an establishment owned by his/her denomination, he/she is supposed to work very assiduously to justify the confidence reposed in him/her. But alas!

Having succinctly examined some of the unscriptural conducts of Christians, it is apposite to look, in brevity, at the disposition of those charged with the onerous responsibility of anchoring the faith. Indeed, the church through the connivance of its leaders seems to have shirked her obligation of being the watchdog for the nation. Instead, she has joined in the multiplication of vices such as corruption, bribery and insincerity which thrive greatly in Nigeria[35]. According to Gbadero and Adeleye, many people who are perpetuating evil in Nigeria are members of one church or the other. They may be well known to the leaders of the churches. Their tithes and their huge contrbutions to the church development may apparently not give the church leaders the opportunity to challenge them[36]… The duo of Gbadero and Adeleye go on to state quite pungently that: Pastors don't often care where their people get the money. Just bring it and let life continue. How many pastors ask for the source of the money their followers give? Most of these treasury looters and robbers sit in front rows of our churches and donate the largest amounts and pastors don't care … The church has become a theatre, a place where people come to amuse themselves[36]. Instead of holding tenaciously to the teachings of Christ by teaching the truth about salvation of souls, some religious leaders have soiled their conscience for material gain[38]. Olubunmi Okogie has no room for priests that are after money. He admonished thus: "You are not there to acquire wealth, buy properties, build houses and amass wealth. If you

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do, you are an armed robber number one, and you will go to hell for stealing the money of God's people"[39]. Abogunrin is in agreement with Okogie as he postulates that:

> A true disciple of Jesus is one who has a true sense of value and recognizes that real life is not measured in terms of material possessions. The man who is not rich in regard to God is indeed poor, no matter how big his bank-balance. He is, therefore, in the last analysis a big fool, a godless, greedy and selfish individual and therefore a senseless man. He heaps up treasures for himself, and though he prepares for his own comfort and enjoyment, he has not prepared for his ultimate destiny[40].

Coverteousness, which is quite ungodly is common in the church, particularly among some ministers of God. Again, according to Abogunrin, coverteousness is folly, in other words, utter obduracy because no true joy, happiness, rest of mind and peace, nor true life are found in the abundance of earthly possession. Man cannot live by bread alone[41]. Abogunrin goes on to state quite unequivocally that "to make earthly possessions and worldly pleasures the main purpose of life is not only a fatal act of folly but deadly sin"[42]. According to Yahaya:

> There are a lot of people who are into ministries today because of their stomachs. People are into the ministry without a call. "God has never told you to go to the village and preach". Everybody wants to be in the city, nobody wants to be in the village. What some of them are presently doing contradicts the ways of Jesus Christ. There are churches you go to today that I believe are commercial ventures because they adopt all sorts of methods to collect money from you. …Those places, shop corners and business centres that go by the name churches, we have to tell them the truth and shut them down. Rather than praying for the people, some pastors always go as far as demanding monies from people before they can pray, forgetting that Jesus Christ admonished that freely have you received and freely shall you give (Matt. 10:8)[43].

Pastor Enoch Adejare Adeboye toed the path of righteousness when he said that: "I read in the newspaper this morning that one of the serving governors in Nigeria said that some pastors in Nigeria collected #6billion from politicians for the purpose of influencing their members to vote a certain candidate in the coming elections. May I humbly request that if there be any pastor or pastors who collected such money, they should please return such as quickly as possible before the fire of the Almighty consumes you"[44]. Paul in his letter to Timothy states: But those who desire to be rich fall into temptation, into a snare, into many senseless and hurtful desires that plunge men into ruin and destruction. For the love of money is the root of all evils; it is through this craving that some have wandered away from the faith and pierced their hearts with many pangs. But as for you, man of God, shun all this; aim at righteousness, godliness, faith, love, steadfastness, gentleness… (I Tim. 6:9-11). According to Olurode, money is said to be the root of all evils. The concept of the money culture refers to the use of money in the public sphere in order to get things done or get people to behave in a particular way even though this may be contrary to expected behavioural standards. It refers to the frequent use of money[45] in all situations.

It should be noted with utmost significance that since some of the priests have 'cornered' some money, they are just like infidels in their conducts or at best mere proselytes. Instead of them to live an ascetic, self-abnegating and spartan life, as found hitherto, and which is a *sine qua non* of the calling, they have exposed themselves to enormous glamour, grandeur and opulence. In fact, ostentation is the order of the day, sometimes at the detriment of the toiling laity, some of whom are probably hirelings; only to console them with the biblical passage which states sympathetically, "Blessed are you who are poor, for yours is the kingdom of God" (Lk. 6:20). This of course is an aberration. Christianity should be *factis non verbis* i.e., by deeds and not by words. That is why Jeremy Taylor spoke of "divine living rather than divine knowledge"[46], while Mahalma Gandhi says "you should live as if you were to die tomorrow"[47] which evidently portrays righteousness. Blessed are those who fear the Lord and walk in his ways (Ps. 128:1).

Yet another dimension to the unchristian debacle among some ministers is ritual in the church. some ministers do embark on rituals in order to have large congregation. According to Erelu Agbaye, many minsters and prophets of God … had at one time or the other come to her in a forest during her sojourn in the occultic world for power, fame and other assistance in order to be successful in life[48]. A report which confirmed a gory sight of ritual in the church states thus: "We were shocked when my uncle noticed flies flying around a particular place where one of the pillars of the church building was to be erected. We began to dig up, we saw my brother's body buried upright. We brought out the corpse and the police later took it to the mortuary[49]. And in the same vein, again according to a report:

> A senior evangelist with a popular white garment church and leader of one of the parishes settled for the unexpected last Monday, when he allegedly organized the 'slaughtering' of his mother, like a goat, drained her blood and save it in a bucket … The blood was later shared into six bottles and taken away by persons believed to have been hired by him… The pastor… is yet to lead the police to where the bottles are. The deceased Adebisi, (60), was said to have been deceived by her evangelist son that she was going for a prayer retreat, when five strangemen allegedly hired by her son, pounced on her. The cleric was said to have supervised his mother's killing and personally drained her blood in a bucket which was said to have been placed under the deceased's neck[50].

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Furthermore, priests are supposed to preach very passionately against adultery and or fornication, and abstain absolutely from lewdness and lechery. Nevertheless, some of them are found of caressing their members and even having fun with some of the gullible ones, sometimes under the guise of spirituality, but occasionally for charm. According to a report:

> Thirty four-year-old pastor Adekunle Kayode has been arrested by the Ogun State police command for allegedly fingering a member of his church... to confirm her virginity. The incident was said to have occurred on Sunday within the premises of the Jesus is The Way Evangelical Ministry, Olorunsogo, Abeokuta… Oluwasegun who is Kayode's accomplice allegedly used a charm on the victim with the intention of raping her possibly for ritual purposes. The charm which has been recovered from Kayode, was said to have been hidden in the church premises[51].

Ditto is the story of yet another concupiscence pastor. Again, according to a report:

> Pastor Princewill Basil who is standing trial before an FCT High Court over allege rape of two girls was on Tuesday confronted by another victim who claimed he raped her countless times… Basil, the General Overseer, Mountain Movers Fire Ministry Church, Nyanya, was arraigned in 2012 for allegedly having unlawful carnal knowledge and impregnating two student-members of his church, aged 14 and 15.… The pastor raped her "to cleanse her of dirt". I cannot remember the number of times he raped me. *Papa* told me it was continuous deliverance, and he had to sleep with me to clean all the dirt inside me and also cleanse my future…[52]

Adultery and fornication – inclined tendencies are not limited to the shores of Nigeria. They are found elsewhere – in Africa. According to a report:

> At the Lord's Propeller Redemption Church, Dandora Phase II, Nairobi, Kenya, the "man of God" has instructed women not to come to church in their under pants and bras anymore! And they dutifully complied. Simply identified as Reverend Njohi, the church leader was said to have told female members of his congregation that the "Holy Spirit" is not only interested in their Sunday best attires but also what goes on under their skirts. He told them not to come to church with their bras and pants again because "those things hinder the move of the Holy Spirit". He claims that when people go to church, they need "to be free in body and spirit to receive Christ". And for women who may choose to ignore the instructions of the "man of God", he warns of dire consequences. He advised mothers to make sure that they not only come without their underwear, but to also ensure that they closely monitor their daughters and ensure compliance.Perhaps, what is more surprising is that this concept of "the less worn, the more the impact of the Holy Spirit", which is yet to be linked to any verse in the scriptures, applies to just the women in his congregation. The men are free to come to church fully kitted. It would seem like the "Holy Spirit" is not particularly interested in what happens to the men in the Lord's Propheller Redemption Church[53].

Indeed, according to Odumuyiwa, it seems Christianity is being tainted by the attitudes of some church leaders … which are now influencing adversely the integrity of Christianity and some Christians. The shortcomings of the (leaders) of Christianity today now calls for concern[54]. Undoubtedly, some ministers of God have taken their calling as an alibi to perpetuate very heinous crimes. Some believe, perhaps erroneously, that since they have the "calling", they are infallible, irrespective of the magnitude of misdemeanor. Of a truth, some of their conducts violate decorum and, therefore, reprehensible, as very unscriptural conducts have grown phenomenally amidst them in spite of Peter's injunction that states inter alia: Live as free men, but do not use your freedom as cover-up for evil; live as servants of God (I Pet. 2:16). It should be stated at this juncture that those controlled by the sinful nature cannot please God (Rom. 8:8), therefore, there is need to be holy just as the father is holy (I Pet. 1:16).

Again, there is religious bigotry and or jingoism. According to Olurode,.. In Nigeria, religious externalities play virtually no role and we have no means of measuring the degree of religious internalization. There is greed and poverty of commitment to principles (ethical poverty) and desperation to copy others (peer group)[55]. But the truth is that everybody knows what is not anti-thetical, going by the intuitive conscience. According to Bolaji Idowu, "Every human being who is not clearly an imbecile has a knowledge of right and wrong … everyone knows that right is not the same thing as wrong … Even though moral philosophers cannot agree upon the explanation of what the difference is, they all perceive that there is a difference between right and wrong"[56]. It is sad to note according to Gbadero and Adeleye that "Church is springing up everywhere and everyone is claiming to be born-again even when committing the most heinous crime. The corrupt leaders are hiding behind the pulpit[57]… Buttressing this, Odumuyiwa opines thus: in spite of all the proliferation of churches, crimes still persist in our society[58], even as all wrongdoing is sin (I John 5:17). The church is growing with very few members who are responsible[59]. That is why Odumuyiwa states that "there are some criminally-oriented and religious individuals[60]. Odumuyiwa goes on to state that a religion that is worth its salt cannot relegate morality to the background[61]. Again, according to Odumuyiwa, Christians are warned not to commit social decadence. For example, Christianity abhors lack of respect for elders, killing, adultery, stealing, bearing false witness, which summarized what should be the way of life of christians[62]. However, all these are found freely exhibited by supposed Christians. There is, therefore, the need to … arrest the decline in spirituality in social value[63]… if Christians are to be so called and regarded.

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IV. Conclusion

It has been observed in the course of this work that unrighteousness has become so prevalent in Christianity. Oddities have become the vogue in the Christendom in spite of the multiplication of churches. According to Akaeze, just as the number of Nigerian churches … increase astronomically, so is the number of pastors …linked to crime appear to be on the rise[64]. Buttressing the position of Akaeze, Odumuyiwa dissects the scenario thus: …it is unfortunate to say that as proliferated as the church is in Nigeria so is the country engulfed in social and moral decadence and crime perpetuated by some followers of Christianity. Nigeria is as religiously inclined as it is criminal[65]. There are numerous diabolical and nauseating conducts. Success in the ministry is now measured by the type of car(s) you ride, the mansion you live in, the amount of money in the bank account, etc. It is no longer the number of souls you are able to win for Christ. The gospel of prosperity has taken over. Salvation and the issue of eschatology is now relegated to the background, which is a negation and glaringly a gross abuse of the sacerdotal duty. Break-through in all ramifications has become the vogue. The end now justifies the means. Every Christian wants to make it either by hook or crook, and thus swayed by pecuniary gains. Some can kill or maim essentially to get rich. Akaeze postulates that: for a country that is universally acknowledged as one of the most religious in the world, in view of the high number of churches … dotting its landscape, the trend is disturbing[66]. Ehioghae quoting Tinubu states that: …the churches that ought to lead the vanguard in the fight against social ills are sometimes found in these acts[67]… Obasanjo had indicted some religious bodies of aiding and abetting crimes and that the "rising tide of corruption could be dumped at the door-steps of these church leaders"[68]. Imagine the meddlesomeness of some ministers in shaddy deals in diverse stratagem! There are sleazy deals and crass commercialization of the gospel[69], even when Gaebelein enthuse that …the ministry has no place for those who make merchandise of it[70]. Could all these atrocities hitherto enumerated be linked with the end-time? Paul had, in his letter to his spiritual son, Timothy, predicted that:

> …In the last days there will come times of stress. For men will be lovers of self, lovers of money, proud, arrogant, abusive, disobedient to their parents, ungrateful, unholy, inhuman, implacable, slanderous, profligates, fierce, haters of good, treacherous, reckless, swollen with conceit, lovers of pleasure rather than lovers of God… (II Tim. 3:1-4).

Corroborating the prediction of Paul, Thomas Hale postulates that: in the last days before Christ comes again, trouble and distress will come upon all men. At that time many will turn away from the faith[71]. However, adherents of the Christian faith should be wary of their conducts. This is because john pungently states very clearly that: …Let the evildoer still do evil, and the filthy still be filthy, and the righteous still do right, and the holy still be holy. "Behold, I am coming soon, bringing my recompense, to repay everyone for what he has done" (Rev. 22:11-12). Therefore, the delay in the *parousia* (second coming) of Jesus must not engender any relaxation in the faithful vigilance of God's people[72]. Christians must necessarily rise and be watchful of their conducts. They should be like Ceaser's wife, above board[73], that is, living a meaningful and righteous life and not disingenuous or entangled in infraction(s) as presently found in many churches. Certainly, righteousness is a desideratum, as there is the absolute need for moral rectitude in Christianity.

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73. This is a popular saying indicating that one must be upright at all times and in all ways.

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Capacity-Building in Waste Wealth: Reusing of Discarded Tires for Making Home use Furniture

By Afeez Babatunde Siyanbola & Michael Abiodun Oyinloye
Olabisi Onabanjo University

Abstract- This paper discussed the capacity-building and its relevance in the transformation of waste to wealth. The study enunciated that capacity building strategies harness creative skills for stimulating entrepreneurial opportunities. It emphasized that entrepreneurial ideas in the areas of waste to wealth contribute immensely to the economic growth of developing countries to create sustainable jobs. The paper noted that reusing tires and other was items is more environmentally sustainable recycling processes which pollute the environment. However, the researchers skillfully reused discarded tires in producing home use furniture. Foam and Adire fabric were utilized as a cover for the produced furniture for usability and attractiveness. Metal stands were affixed underneath the furniture to achieve balance and durability. The produced furniture are suitable for homes and public use.

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Abstract- This paper discussed the capacity-building and its relevance in the transformation of waste to wealth. The study enunciated that capacity building strategies harness creative skills for stimulating entrepreneurial opportunities. It emphasized that entrepreneurial ideas in the areas of waste to wealth contribute immensely to the economic growth of developing countries to create sustainable jobs. The paper noted that reusing tires and other was items is more environmentally sustainable recycling processes which pollute the environment. However, the researchers skillfully reused discarded tires in producing home use furniture. Foam and *Adire* fabric were utilized as a cover for the produced furniture for usability and attractiveness. Metal stands were affixed underneath the furniture to achieve balance and durability. The produced furniture are suitable for homes and public use.

I. Introduction

Capacity building is the development of knowledge, skills, and attitudes in individuals and groups of people relevant in the design, development, and maintenance of institutional and operational infrastructures using processes locally meaningful. Entrepreneurial development is anchor on robust capacity-building strategies that involves harnessing creative skills essential to create economic opportunities. The increasing population in Nigeria is an enabler for creative minds to deploy their skills in stimulating viable employment opportunities which provides means of livelihood for the growing labour force. Creative entrepreneurial initiative contribute immensely to the economic growth of developing countries in creating sustainable jobs. Apparently, Nigeria confronts challenges of an ineffective waste collection systems, inadequate coverage of the collection system, and poor management of collected wastes. The creation of regulatory frameworks to encourage private individuals to invest in waste collection, recycling, and to reuse are necessary to build capacity in waste to wealth. Used or expired items in the environments such as empty cans, containers, used/expired tires can be transformed into objects of high premium value when recreated or reworked by creative minds. Recreating disposed items could be a source of livelihood and income-earning in a developing economy like Nigeria. Entrepreneurial prospects in the waste to the wealth value chain are focuse on transforming expired used objects into valuable functional items to generate sustainable livelihoods. The business model of a waste management venture involved in the reuse of waste materials should entail feasibility/cost-benefit analyses; returns on investment/pay-back analyses; branding, marketing and distribution networks; analysis of competitiveness. The easy access to unused or expired tires spurs entrepreneurial drive into these areas and enable skillful creative individuals to explore the transformation of these into objects functional objects of value. Apparently, this creative method of managing disposed tires preserves it for future reuse and more appropriate than the destructive way of recycling through burning.

a) Solid Waste Management in Nigeria

The rapid increase in the global population has driven an upsurge in socioeconomic activities such as industrialization, technological developments, changing lifestyles, and consumption patterns. Daily human activities produce different kinds of waste constituting harmful environmental threat to residents of cities in developing nations across the world. Nigeria, with a population exceeding 170 million, is one of the largest producers of solid waste in Africa (Bioenergy Consult, 2019). Nigeria generates more than 32 million tons of solid waste annually, out of which only 20-30% is collected (Bioenergy Consult, 2019). However, the Nigerian federal government promulgated environmental 1988 to safeguard the public space from environmental nuisances that endangers society. Adewole (2009) noted that one of the few statues in Nigeria, which attempts to define waste is the Lagos State Environmental Edicts 1985, therein Section 32, waste is defined as follows:

Waste includes:

i. Waste of all descriptions.
ii. Any substance, which constitutes scrap materials or effluent or other unwanted surplus substances arising

Sridhar (1996) defined waste any unavoidable material resulting from domestic activity or industrial operation for which there is no economic demand and which must be disposed of Adewole (2009) further classified municipal solid wastes classified in terms of

Author α: (Corresponding Author) PhD. Department of Fine and Applied Arts, Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria.
e-mail: afeezsegun@yahoo.com
Author σ: PhD. Department of Fine and Applied Arts, Olabisi Onabanjo University, Ago-Iwoye, Ogun State, Nigeria.
e-mail: abbeymyke@yahoo.com

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three key sources of generators: residential, commercial, and industrial. In Nigeria, municipal waste densities generally range from 250–370 kg/m3 (Amber, Kulla & Gukop, 2012).The enormous investment opportunities in waste management offers high return on investments for public and private sectors. Developing countries like Nigeria, have challenges with the management of solid wastes that varies from the industrialized nations in the aspect of composition, density, political and economic frameworks, quantity of waste, access to waste for collection, awareness, and attitude. Inappropriate disposal of solid waste in most Nigerian cities contributes enormously to the unattractive state of major Nigerian cityscape and the deepening of low quality of lives. Frequently practiced waste disposal methods in Nigeria, such as burial, open-air burning, and open dumping, have shown to be ineffective and detrimental to public health and the environment. The environmental effects of poor waste management also include water and air pollution. An improperly disposed waste block waterways and drains resulting in fatal flooding and create a fertile environment for mosquitoes to breed.

b) Used and Expired Tires in Nigeria

Tons of used plastic products and rubber products like worn tires litter the Nigerian environment. It is estimated that 259 million tires are discarded annually in Nigeria (International Journal of Research Engineering, Science and Management, 2018). Disposed tires constitute a large chunk of the municipal solid wastes in Nigeria due to the countrys heavy reliance on road transportation. The discarded tires are not fit to be used by vehicles because their continuous usage can cause an accident leading to the loss of human lives. Often, waste tires are retreaded for reuse, or processed into crumbs for making surfaces and into chips for use as a solid fuel (foramfera, 2018). However, the unconducive business environment in Nigeria caused by poor infrastructure and multi-tax system hinders industries such as tire production factories that can either retread or recycled for use. The previously available ones have relocated to neighboring countries. Used tires are typically discarded, reused or burnt. Open-air burning of tires pollute the air, contaminate the soils, alters their physical and mechanical properties and makes the soil prone to ecological disasters. Hence, this research reused discarded tires to produce furniture suitable for home use.

II. Methodology

This research design is product development. The research population is eight unused and expired tires packed from dumpsites around Ifo Ogun State. The materials utilized for this research include unused tires, fabrics, dye, hydro Sulphate, Soda, Foam, wooden plank, Binding wire

a) Procedure of Production

Production of Center Table

Tires were washed and dried to remove dirts. The fabric was also washed and spread in the sun to dry, then dyed into red and blue using *Adire* technique (see Plate 2). Dyed fabric was ironed for smoothening. Foam materials with minimal thickness were wrapped and fixed firmly on the tires using stapled gun to prevent removal of the foam from the tyre. Likewise, the dyed fabric with *Adire* patterns were laid and wrapped on the foam covering the exterior of the tires (see Plate 3, and Plate 4). To create a seat, two wrapped tires were fixed together using a screwed steel plate (see Plate 5); short pieces of 2×3 planks were inserted into the joined tires and nailed on wooden round shape base fixed underneath the lower tires. A round glass piece was placed and affixed on the upper part of the joined tires to produce the center table. Adhesives was applied to the edges of the wrapped foam and fabric to achieve good finishing.



Researchers Fieldwork (2019)

Plate 1: Retrieved discarded tires



Researchers Fieldwork (2019)

Plate 2: Dying of Fabric

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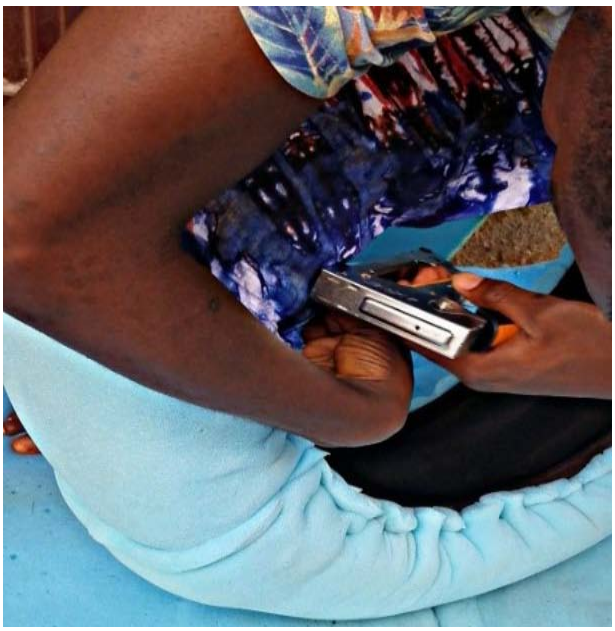
Researchers Fieldwork (2019)

Plate 3: wrapping of foam on the tires



Researchers Fieldwork (2019)

Plate 4: Affixing foam to the tyre with gun



Researchers Fieldwork (2019)

Plate 5: Affixing *Adire* fabric and foam to the Stapler tires



Researchers Fieldwork (2019)

Plate 5: Joining of wrapped tires with metal the



Researchers Fieldwork (2019)

Plate 6: Inserted 2×3 Planks placed on an underneath base



a)

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Researchers Fieldwork (2019)

b)

Plate 7: Application of adhesives to the edges of the wrapped foam

b) Production of Seats with Back Rest

Some of the tires were cut into two, using saw blade and small pieces square-shaped plywood were inserted into the openings to brace and strengthen that section of the seat to provide the needed comfort when rested upon. These parts of the furniture were wrapped and covered with foam and *Adire* fabric. The back rest was placed on a complete tyre that has an underneath base affixed with 4pieces of2×3 in the interior and covered on to the top with roundish based wrapped with foam and *Adire* fabric, which enables users to seat. Four sets of these seats were produced and each has aluminum steel attached underneath to create balance for the seats and center table



Researchers Fieldwork (2019)

Plate 8: Cutting of tires into two to create a back rest



Researchers Fieldwork (2019)

Plate 9: Insertion of plywood pieces into



Researchers Fieldwork (2019)

Plate 9: Fixing of metal stands to the furniture base



Researchers Fieldwork (2019)

Plate 10: Seat wrapped with foam

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Researchers Fieldwork (2019)

Plate 11: Seat wrapped with foam and fabric



Researchers Fieldwork (2019)

Plate 12: Complete Set of tyre made furniture

III. Discussions and Results

The result shows that expired, and used tires can be skillfully reused to create objects of premium and functional value. The produced furniture resonate comforts and style. Balancing and movability are the trademarks of these creative items. The steel stands attached underneath the furniture's enhance balancing and movability. *Adire* fabric covers add richness and colourful socio-cultural embodiments to the furniture. Also, incorporated foam material enables easiness and usability. These furniture fit for both indoors and outdoors due to the aesthetics and adaptability features. Therefore, they are suitable for offices, banks, hotels, public buildings, homes and others. Tires are sturdy and non-degradable, hence the furniture will be durable and long-lasting.

IV. Conclusion

The transformation of expired and used tires into the home and office use furniture showcases the entrepreneurial opportunities therein in the application creative skills to items of perceived little or no value. Capacity building in waste wealth leverages a sustainable means of livelihood across the value of production of in the reuse of discarded items. Also, this type of entrepreneurial venture can easily be setup because the primary materials are cheaply available. Creative reuse of discarded items such as tires hitherto changes the perception of these items as being objects of no value that constitute an environmental nuisance that could endanger human lives. Reuse is environmentally friendly, safe and cost-effective approach to disposing waste materials than other recycling methods.

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Rediscovering *Jane Eyre*'s Bertha in *Wide Sargasso Sea*: A Post-Colonial Study

By Kazi Ehteshumes Mohammad Chishti
Sonargaon University

Abstract- This particular article focuses on two novels, namely Wide Sargasso Sea by Jean Rhys and Jane Eyre by Charlotte Bronte. What many casual readers are unable to grasp though the reading of post-colonial writing is the various subjects and areas it covers, and how it incorporates all what are currently prevalent in the society, such as ruling class, sexuality, slavery, society, bigotry, and romance are covered by some of the most famous post-colonial critiques. This detailed article will help understanding the hypercritical fact of a euphemistic colonial narrative that mostly gives touchy feelings to the readers about the colonial master's ironical kindheartedness and a fictional yet considerably realistic characterization of a contrapuntal narrative with the help of those terms and their effectiveness quite adequately along with references from both texts. The lineage and background of post-colonial study is also discussed and both novels are thoroughly presented in a postcolonial manner unlike any other.

Keywords: post-colonial; euphemism; racialism; imperialism; contrapuntal.

GJHSS-A Classification: FOR Code: 200211



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I. Introdution

Wide Sargasso Sea is a 1966 postcolonial novel by Dominican British woman Jean Rhys. The novelist lived in lack of recognition after her past work, *Good Morning, Midnight* that was published in 1939.She had worked on different books between these works, and however *Wide Sargasso Sea* brought on a recovery of enthusiasm for Rhys and her work.

The novel was composed as a prequel and response to Charlotte Bronte's prominent novel *Jane Eyre* (1847), depicting the foundation to the marriage that Jane, the 'ideal' protagonist of Bronte's work finds out about in the wake of going to work for Mr. Rochester. It is the story of Antoinette Cosway, a Creole beneficiary, from the time of her childhood in Jamaica, to her troubled marriage to a English courteous fellow- he is never named by the author. Rochester renames her to a 'mundane' Bertha, pronounces her mad, and obliges her to migrate to England as his marital burden. Jean Rhys opposed to the adverse representation of Bertha Mason, the Creole in *Jane Eyre*, because, as Rhys penned to her editor, "that's only one side - the English side" (Wyndham, 297). Instead, she wanted to write "the real story - as it might have been," to tell "a plau-sible story . . . [in] a plausible way" and "to make the whole smooth and inevitable" (Wyndham, 153, 154).

Author: Lecturer (English), Faculty of Arts and Humanities, Sonargaon University, Dhaka, Bangladesh. e-mail: shumes88@gmail.com

Involved in severe patriarchal surroundings in which she completely has a place neither with the Europeans nor the Jamaicans, Cosway is Rhys' rendition of Bronte's wicked woman, who was classified as "mad woman in the attic" which is a title text named *Mad Woman in the Attic* by Sandra Gilbert, and Susan Gubar as well as a feminist theoretical representation of non-European or colonized women. With numerous post-colonial issues, the novel manages the subjects of ethnic disparity and the cruelty of uprooting and absorption. It is additionally worried with power relations amongst men and women.

Principally a Bildungsroman in genre, *Jane Eyre* takes after the feelings and encounters of its eponymous hero, including her development *Jane Eyre* changed the craft of fiction as a novel contains components of social feedback, with a solid feeling of ethical quality at its center, however, as in any case a novel, many consider relatively revolutionary given the individualistic character of Jane and the novel's investigation of classism, sexuality, religion, and women's liberatio.

In the late twentieth century, critiques have considered *Wide Sargasso Sea* as a post-colonial reaction to *Jane Eyre*. Rhys utilizes various voices such as that of Antoinette's, Rochester's, and Grace Poole's to recount the story, and profoundly interweaves her novel's plot with that of *Jane Eyre*. What is more, Rhys makes a post-colonial contention when she ties Antoinette's significant 'other', an inevitable dismissal of Antoinette to her Creole legacy which was a dismissal appeared to be basic to Antoinette's plummet into insanity.

Jane Eyre utilizes numerous themes from Gothic fiction, for example, the Gothic house of Thornfield Hall, the Byronic (a character of British poet Byron or his poetry, especially romanticism, melancholy and melodramatic energy) , saint Mr. Rochester, and The 'mad woman in the Attic' Bertha, whom Jane sees as looking like the foul German phantom (Himmelreich,2009) the vampire and who assaults her own sibling in an unmistakably 'vampire' way quite rightly depicted as: "She sucked the blood: she said she'd deplete my heart" (Bronte; 250, Chapter 20).

II. Post-Colonial Study

Post-Colonial Study is systematic and theoretical way to deal with the dissected writings

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created in nations that were once colonies, particularly of European powers, for example, Britain, France, and Spain. Postcolonial criticism "undermines the universalist claims once made on behalf of literature by liberal humanist critics…; whenever a universal signification is claimed for a work, then, white, Eurocentric norms and practices are being promoted by a slight on hand to this elevated status, and all others correspondingly relegated to subsidiary, marginalized roles." (Barry, 192-3). One of the aspects that post-colonial theories deal with is to analyze text of countries that have colonial history; this is literary post colonialism. Then what does literary post colonialism study? Here an answer can be dragged from McLeod as he traces that literary post colonialism involves,".

i. Reading texts produced by writers from countries with a history of colonialism, primarily those texts concerned with the workings and legacy of colonialism in either the past or the present.
ii. Reading texts produced by those that have migrated from countries with a history of colonialism, or those descended from migrant families, which deal in the main with diaspora experience and its many consequences.
iii. In the light of theories of colonial discourses, re-reading texts produced during colonialism; both those that directly address the experiences of Empire, and those that seem not to". (33).

Post-colonial theories likewise take a look at the more extensive associations between European countries and the social orders they colonized by managing issues, for example, personality, counting sexual orientation, race, and class, dialect, representation, and history. Indian postcolonial theorist Homi K. Bhabha states that the postcolonial text speaks of "the reality of survival and negotiation that constitutes the lived moment of resistance, its sorrow and its salvation" (57).

In another sense, post-colonial study is a directly derived analysis of Commonwealth literary studies where the researcher investigates literary-historical and politico-cultural issues of a previously colonized state. So it is an attempt as Hans Bertens correctly utters: "In the course of 1980s, Commonwealth literary studies become part of the then emerging and now vast field of literary, cultural, political and historical inquiry that we call postcolonial studies." (Bertens, p. 200).

The Palestinian American cultural critic Edward Said a is very noteworthy figure of postcolonial thought, and his book *Orientalism* (1978) is regularly credited as its establishing content. He argues that the West almost always considers the East like its 'Other' and therefore remains as erotic, seductive, exotic, and womanly. Some other post colonialists whose works have contributed to develop post colonialism as a theoretical discourse are Gayatri Spivak's *In Other Worlds* (1987), Bhabha's *Nation and Narration* (1990).

We can't specify *Jane Eyre* without raising Jean Rhys' retelling of Bertha Mason's story, *Wide Sargasso Sea*. What is more, truly furthermore post-colonial than a novel that endeavors not simply to re-compose a 'standard' English novel, additionally to re-outline that exceptional novel with its subdued colonialist roots. *Wide Sargasso Sea* takes Bertha and gives her a voice, a history, indeed an altogether new name in Rhys' form, Antoinette is Bertha's genuine name; Rochester renames her as only one of his demonstrations of hideousness. Antoinette gives up her riches as well as forsakes the passionate resistance system she created as a result of the dismissals of her mother and Tia. For quite a long time she has guided her affection toward well-known spots and things however not individuals having the conceivable exemption of Christophine, who is about as estranged from the highly contrasting woman unlike Antoinette). Presently, nonetheless, Antoinette falls enthusiastically enamored with her new spouse.at some point asking Rochester "Why did you make me want to live?" (54), furthermore, pondering what she would do in the situation that he "took this happiness away when I wasn't looking", she murmurs," If I could die. Now, when I am happy. Would you do that? You wouldn't have to kill me. Say die and I will die" (55).

In Rhys' novel, Antoinette/Bertha enters in addition or less an orchestrated marriage, a legally binding arrangement between Rochester's family and her's. Additionally it is noticeable that the chance to perceive how Rochester truly simply doesn't get the Caribbean or Antoinette, despite the fact that he is thoroughly ready to lay down with their dark worker.

This is not the end of Antoinette's/Bertha's perspective. Rhys was conscious about a large number of contemporary books which were comparatively radical, so she switches points of view of different characters. Including Rochester's point of view, not just permits Rhys to abstain from a "muggy" character as Bronte did with Bertha; it gives Rhys a chance to flip forward and backward between the oppressor (Rochester), and the mistreated (Antoinette and the other women in the novel).Rochester treats Antoinette just as she was rationally unsound and addresses her with one of her mother's names, Bertha. Because of these conscious endeavors to change the character of these colonized Others, Antoinette is changed into something seen by individuals from the metropolitan point as immense or savage and in the end their own lives. Rochester gadgets an arrangement both to rebuff and control her and mercilessly completes it, summoning his 'lawful' power as a spouse and an Englishman to do as such.

This is a super-critical text, not on the grounds that it is taken from the earliest starting point of the novel

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in spite of the fact that makes a difference. In these passages, Rhys demonstrates the foundation of Antoinette's inconveniences. The reality Antoinette and her family, particularly her mother, who is a Creole exists in this weird world, without a group. They are lower than the whites and they don't have a place with the blacks, as their Jamaican dark servant Christophine intimates when she makes a little insult at Antoinette's "'beautiful'" mother.

Rochester considers himself as "thirsty for" Antoinette, interfacing her to the extraordinary scene whose mystery he ceaselessly expresses longing to know. This is no love he feels for her, as he unequivocally he states (55), yet rather a wild and voracious desire that scares him. Antoinette/Bertha in fact moves towards subject-position from "minor" to "major" in the course of her story as she experiences various situations; furthermore, the existential crisis of in between-ness of racial identity which makes her voice that of one 'Other' instead of the another, reduced by urban radical interchange.

From Antoinette's mother, it is additionally discovered that it has been some time since the Emancipation Act, or the Slavery Abolition Act of 1833, and the English should repay ex-slave-owners for their monetary "loss" otherwise known as their liberated slaves yet haven't made a move. Besides that, Antoinette, her mother and whatever remains of her family are, like their neighbor Mr. Luttrell (part of the blurring, colonial order), when they used to possess plantations and slaves.

A reader must think the following: Are not Antoinette/Bertha and her mother expected to represent the "colonized"? By what means would they be able to be both the "colonized" and the "'colonizer'"? It is obvious; this is the reason post-colonialists like this book. It demonstrates how marks like "colonizer'" and "colonized'" truly aren't that straightforward. You can have somebody like Antoinette's mother who is both on account of her blended heritage. Miss Bronte would have indeed been proud by seeing this multifaceted complexity.

Antoinette's mother is superbly ready to be that character who is practically the same yet not exactly along these lines, so far as that is concerned, is Antoinette. Her mom talks in impeccable "Queen's English" to Mr. Luttrell; however what she says highlights her untouchable status. She talks about the ex-manor proprietors as "'they'" and does exclude herself and Mr. Luttrell in that "they,'" despite the fact that they were both part of the estate business since she wedded into it and Mr. Luttrell was a manor proprietor as well. Here is a sign of heredity in the speech of Antoinette's mother. So hybridity among the Creoles in the Caribbean is not uncommon, claims Aisha Khan in *Sacred Subversions? Syncretic Creoles, the Indo-Caribbean, and Culture's In-between*": "Caribbean intellectuals have long been concerned with the in-between-as creolization- approaching it as a specifically Caribbean issue that defines the region" (Khan 168).

Therefore, she propels us to see the other slave proprietors as pitiable initially, on the grounds that they're really sitting tight for compensation, and second, in light of the fact that the entire system has turned on them.

Yet, obviously, it is not by any means expected to pity them. What is fascinating is the tone of Antoinette's mother as how she goes about as if she is over every one of these "disasters." A Creole woman who acts better than white slave-proprietor .Many readers pose the query that how could she? And who does she think she is? A post-colonialist?

However, it is not only that Bertha is a blended race wild kid from Jamaica, it is that Charlotte Bronte's diverse treatment of Jane and Bertha indicates how the upright white Western European woman, Jane for this situation, serves to characterize the colonized lady (Bertha) as the insane, gigantic "'Other'". Or, in literary terms, psycho-Jamaican Bertha is a foil to virtuous English Jane. Incidentally, Bertha is additionally a major reaction with women's activists other than Spivak. There is something absolutely noticeable about the entire madwoman in the attic, as it turns out.

Presently, one wonders why post-colonialists are so concerned and why do they get quite agitated about how Bertha is depicted in this exemplary novel. Bronte herself, without the channel of Rochester's viewpoint, portrays Bertha as an aggregate monster as well, so in the event that you thought Bronte simply needed to make Rochester resemble a beast, well one should reconsider. The following passage depicts exactly that.

"In the deep shade, at the farther end of the room, a figure ran backwards and forwards. What it was, whether beast or human being, one could not, at first sight, tell: it groveled, seemingly, on all fours; it snatched and growled like some strange wild animal: but it was covered with clothing, and a quantity of dark, grizzled hair, wild as a mane, hid its head and face" (Bronte; 350 ,26) . It is hard to believe, but it is true. You cannot get a more dehumanizing depiction of Bertha than that.

III. Development of Bertha as Antoinette

Charlotte Bronte and Jean Rhys composed their novels in different centuries and came from very different backgrounds. However, despite these disparities the use of symbolism in their narratives can be compared.

Jean Rhys's 1966 novel *Wide Sargasso Sea* is a creative response to Charlotte Bronte's Jane Eyre, a nineteenth century classic, which has always been one

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of English Literature's greatest and most popular love stories.

Jane Eyre is a story of true love that encounters many obstacles and problems, but surmounts these troubles to fulfill destiny. The main source of trouble is Rochester's "insane" first wife, Bertha Mason, a lunatic creole who is locked in the attic of his country house, the gothic Thornfield Hall.

The problem is eventually solved, tragically, when Bertha escapes and burns Thornfield to the ground, killing herself and seriously maiming Rochester in the process. The social and moral imbalances between Jane and Rochester are then equaled by his punishment for his previous actions, and Jane's rise in status due to an inheritance.

IV. A Reconstruction: Meta to Micro Narrative

In *Wide Sargasso Sea* Rhys shifts the perspective on *Jane Eyre* by expressing the viewpoints of the different characters in the source material that was taking a different structural approach to the first-person narrative technique employed by Bronte. She wrote her version as a multiple narratives, giving Bertha a previously-unheard voice. Rochester, even though remains unnamed in *Wide Sargasso Sea*, takes over the narration in part two, and Grace Poole enlightens us at the opening of part three. Rhys can be seen as repaying Bronte for her failure to give Bertha a voice by not allowing Jane once, even though she does appear in the novel. Antoinette, as Bertha is named in Rhys's novel, declares, 'There is always the other side', and this proves to be the governing theme throughout both novels.

Antoinette's dreams appear to be just as significant as Jane's, and Rhys no doubt found inspiration for developing Antoinette's character through the idea of Jane's dreams and premonitions. We can also compare the difference between how the symbolism of fire distinguishes the representations of Jane and Antoinette's characters. Rochester describes the West Indies as 'Fiery' and we see his dislike of this unfamiliar environment grow to overpowering proportions, until he decides to shoot himself. He is prevented by 'a fresh wind from Europe', which entices him home.

This scene echoes *Jane Eyre*, where Jane hears Rochester's voice calling her back to Thornfield. Rochester undoubtedly associates Jamaica with evil and so Bertha's fiery, manic disposition fits in with his view of the Caribbean. And here the pioneer postcolonial theorist Edward Said's famous concept the 'Other' becomes clearly visible. England is seen as 'pure', Jane is described as having 'clear eyes' a 'face', this healthy description informing us of her mental health.

Rochester wants a true English Rose 'this is what I wished to have' (laying a hand on Jane's shoulder) (Bronte; 351, 26). Bertha's fiery, hateful and wild nature is the opposite of Jane's prim and typically English reserve. The passionate nature at the heart of the novel is epitomized in Jane's metaphor for her love for Rochester, 'Fiery iron grasped my vitals '(Bronte; 378, 27).

Jane's fire is in her love whereas Antoinette's fire is one of pain and fear. Fire also links Jane to Bertha, both in passion and in the actual setting of fire, most notably the fire that kills Bertha but symbolizes rebirth in the character of Rochester.

Rhys's novel suggests a re-examining of a piece of Bronte's work with precise consideration given to the mostly downbeat effects of European colonial activities on the culture of the Caribbean. Post-colonial works shot to amend or justify generally-established European-viewed historical particulars by giving records from the viewpoint of the colonized grassroots - usually subdued marginal clusters. In this issue, Rhys provides voice to Bronte's Creole lunatic woman, a personality she caringly rediscovers naming Antoinette. Through imagining Antoinette's background previously being locked in the upper floor; whose fate Bronte packed off her, Rhys at the same time calls into query the ethnically derogatory portrayal of her literary precursor and accuses the once-out of control practice of colonialism. In this stratum, Antoinette's anonymous English husband (Bronte's Rochester) stands for the terribly influential colonist.

Insanity is the allegory in the cover of rationality; social psychoanalyst Harvey Cleckley suggests that ''it is the unique function of literature to suggest intuitively perceptions of human nature and motivation which other disciplines can only sense, or may even ignore''. In *Wide Sargasso Sea*, Rhys offers through an intensely spontaneous, atypically dualistic portrayal of the character whom the social order in all its pseudo-reasoning may consider a psychotic of some kind, or (in public idiom) the "neurotic broad". In *Women and Madness*, Phyllis Chesler raises the fact: "When is a Woman Mad . . . And Who Decides Whether She Is?" (2005) .In that context, in both Rhys's *Wide Sargasso Sea*, and Bronte's *Jane Eyre*, the woman central character, the well-to-do Creole spouse of Rochester, is confined in Thornfield Hall, the house in the middle of that aged, quite English scenery which Rhys portrays so disturbingly keeping a contrast with the opulent Jamaican background in *Wide Sargasso Sea*. Chesler makes it clear that the woman psychiatric patient who is physically/sexually connected to her patriarchal psycho-consultant is in triple hazard - as female, as client, and as individual.

Even further, there is a mark of the vitality of Rays' vision that a collocation of *Wide Sargasso Sea* and *Jane Eyre* conveys into pure query the 'rightness' of a

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person's being able to imprison on one level of her house, the wife whom he considers as senseless, on some nebulous basis. This is like the change in females' self-consciousness and self-notion, between Bronte's eras and our particular time, and that is the sort of enlightenment of the standpoint of the previously depicted by Rhys's novel, that, through the radiance of *Wide Sargasso Sea*, Bronte's protagonist Rochester now appears like a prisoner rather than a savior.

V. Recklessness, Rebellion and Emancipation

"As a writer she [Jean Rhys] startles us with what it does not occur to her to overlook" (Updike p. 82).It is noticeable that the novel *Wide Sargasso Sea* Wide *Sargasso Sea* begins with suicide and closes with almost an apparent suicide. This reproduces together an organizational and thematic harmony. In the beginning, the suicide of the Cosways' last outstanding white fellow man, Mr. Luttrell occurs: "One calm evening he shot his dog, swam out to sea and was gone for always" (Rhys; 15). His suicide is an avowal on the dreadfulness of the withdrawal of the previous landlord-class of the isles, the island whites, who, after the passing of emancipation act, were currently in agitation. The reason is they are neither tolerable to the European society, nor the embryonic domain of the non-whites, the previous enslaved class.

On another side, the "suicide" by which the novel closes (Antoinette's) is a violent action of self-proclamation and spirit, the confirmation of the assertions of the individuality in the state of the living dead condition of lonely imprisonment in Thornfield Hall, at an exceedingly dubious pity of her arbiter, bench, governor, spouse and "paramour", the publicly considerable yet ethically immoral companion of her "formative years". Antoinette's last piece of self-liberating attempt is elaborated as follows: "I dropped the candle I was carrying and it caught the end of a tablecloth and I saw flames shoot up. As I ran or perhaps floated or flew I called help me Christophine help me and looking behind me I saw that I had been helped. There was a wall of fire protecting me. . "(Rhys; 154) Antoinette's last act is surely a definite selection.

VI. The Dominating, Dominated and Colorless Insects

"Creole of pure English descent she may be, but they are not English or European either."(Rhys; 154).The after-Emancipation time was a period of traumatic, disturbing conversion for both non-whites and whites in the Caribbean islands. The unrecognized past of culture is a past which can on no occasion speak the unspoken anguishes and agonies of the anthropoid consciousness. This history is exactly the history of psycho-cultural environment which notifies the characteristics and intentions of Rhys's characterizations - together non-white and white. The "white cockroaches" (the poor whites or Creoles), as they are scornfully called by the blacks, are truly displaced persons, unable to employ the new free (black) labor force, and unable to abandon their memories of a past life-style- to let go of "the old time". Theirs is the tragedy of the changing of an age, and the shifting from authority - shorn of money to comfort them alongside the tremor of transformation; the Europeans/whites, who were immensely authoritative, currently become hostile prompts to the non-whites of their own tremendously helpless earlier days; likewise they are disdainfully termed "white cockroaches". Thus, as a juvenile, Rhys's protagonist is uncovered to the ruthless facts of society, history, and the economy, by her blackish sister/friend, Tia, who, replies her viciously: ". . . Plenty white people in Jamaica. Real white people, they got gold money. They didn't look at us, nobody see them come near us. Old time white people nothing but white nigger now, and black nigger better than white nigger".(10; part 1). "As mentioned in *Jane Eyre,* the Caribbean Bertha is seen through the eyes of Rochester, her English opponent:

"Bertha Mason is mad; and she came of a mad family; idiots and maniacs through three generations. Her mother, the Creole, was both a madwoman and a drunkard!--as I found out after I had wed the daughter: for they were silent on family secrets before. Bertha, like a dutiful child, copied her parent in both points. (Bronte; 349, 26)"

In the technical side, Rhys's collocation of the "stream of consciousness" of Rochester and Antoinette delivers the double standard perception into man and woman susceptibility. Similarly, this contrary-harmonizing of feelings discloses the conflicting but connected features of racialism, bigotry and class partiality.

VII. Problematic Hybrid Origin

Hybridity is a new trans-cultural structure that emerges from diverse trade. Hybridity can be social, political, semantic, religious, and so on. These hybrids live "'border lives' on the margins of different nations, in-between contrary homelands" (McLeod; 217).And the critical socio-cultural status of Antoinnette has made her daily life rather less adjustable in her birth place where she lives. She is neither at all capable of coping with the natives of Caribbean islands (they hate her because of her white skin); nor she can secure a place among the European whites in England (as she is a Creole). Profoundly influenced by her Creole heritage, Antoinette takes after the run of the mill picture of a half breed individual cut in the middle of the motion of two distinct societies. Not at all like Bronte exhibiting a story of consideration where the heroes are made inside the extent of Englishness, Jean Rhys plots a story of

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rejection where the non-English endeavors to accomplish Englishness yet it has fiasco composed on top of it. Along these lines, through its double narratives, the last respects trustworthy consideration regarding the feelings of the excepted and barred, the colonizer and the colonized. Faizal Forrester comments, "for Rhys, Bertha is someone quite different: she is a woman who is mad, not a trivial symbol"(32-42).

According to Bhabha, this kind of living in-between multiple identities leads to a form of hybridity, a kind of ambivalent mindset where there is no longer a specific place or home, but mixed feelings over the fact that nothing is stable anymore or is the way we expect things to be: "we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion" (Bhabha 1). That is the very situation after the "Emancipation Act". In August 1833, the Slave Emancipation Act was passed, giving all slaves in the British domain their opportunity, yet following a set time of years. Manor proprietors got remuneration for the 'loss of their slaves' as an administration award set at £20,000,000. At that time when the colonizer English people started to leave their captured territory leaving behind the scars of suppression and destruction they caused to the newly freed natives along with victims like antoinette and her family who have cross-cultured, cross national problematic identity of in-between ness. Bhabha summarizes "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal... Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects" (Bhabha; 112). The beginning of this novel is the beginning of the subject of "White or Black?" and subsequently when you are in the middle of it, you are "No one important". With the passages of time you may either be a "white cockroach" or a "coconut", but still not anyone specific. Jean Rhys' courageous woman is one among a huge number of nobodies on the planet who wind up in the disturbance of two restricting societies while endeavoring to feel comfortable in one. Robert Young refers, "hybridity derives from biological and botanical usages and is subsequently employed in linguistics and racial theory in the nineteenth century" [22]. Homi K. Bhabha (1994) argues that, the underlying foundations of hybridity are situated in culture. He hints that socio-cultural hybridity "entertains difference without an assumed or imposed hierarchy". He has considered hybridity "the Third space", where a discourse between two unique societies is set up and our feeling of the verifiable personality of culture as a normalizing, merging power" is trailed (1994). Hence, from his viewpoint, hybridity helps the wealth of culture and acumen. Be that as it may, Rhys' tale is a case in conflict with Bhabha's theories in such manner. Essentially, in *Wide Sargasso Sea*, to be a Creole or a "Mixture" is basically negative. Experiencing a vexing personality, the half breeds are generally viewed as untouchables.

VIII. Effectiveness

What needs to be perceived today is the many-sided quality of scholarly correspondence and interpretation. Because this post-colonial, rather 'post-post-colonial' (long after colonial ages) where the different 'worlds' have different voices with diversity in socio-historical, social-political, psycho-social and socio-religious and political realities.

As in all writings, in post-colonial writing we ought to know about the uniqueness of each work, it's setting of generation, intercession and assembly. In this point john Gruesser acknowledges the retelling of Said's opinions in *Culture and Imperialism* by writing about it in one of his articles- anticipated by more than a quarter-century, Edword Said's call on *Culture and Imperialism* for contemporary readers to supply the silenced people in colonial texts with voices , Rhys makes Bertha Meson, the madwoman in the attic permitted only animal-like utterances and uncanny laughter in *Jane Eyre* and protagonist and predominant speaker in *wide Sargasso Sea*.

Many experts consider post-colonial writing and feedback and post-colonial interpretation of such earth shattering significance to contemporary writing, artistic studies and interpretation concentrates on that the hypothetical structures that educate our perspective of them ought to be conceivable without a doubt.

Post-colonial writing should be able to expand on real, relevant, generally educated, socio-cultural (contemporary ideological) and literary framework in no less than two societies and an ability to utilize this system keeping in mind the end goal to achieve all the more separating comprehension of those societies and their ancient infrequencies.

Lineage

It ought to suffice to note that post-colonial studies prospered amidst a crisis of representation that moreover concurred with the disintegration of the main standards of advancement.

To be certain, regardless of their obvious divergences, these ideal models laid on certain common assumptions: a confidence in the viability of investigative level headedness, a specific origination of advancement, a dream of liberation in view of the liberal idea of the independent individual, so the mutual legacy of Enlightenment thoughts. It is this exceptional set of shared presumptions that turned into the objective of assault by post-structuralist and post-modernist critics.

Fundamental to this assault was the idea that the Universalist cases of stupendous stories of liberation in both their Marxist and common liberal variations

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based on the avoidance from subject hood of the non-Western, the non-white, and women.

Modern reviewers regard it as an effective rambling build whose dull side got to be shown in the acts of prejudice, imperialism, and sexism and contended that the very idea of the Western self was predicated on the development of the non-Western other.

At the point when postcolonial thinker thinks about consolidated chronicled work, the outcome was frequently blamed for its excessively literary turn. But the reality is the 'truth' is not always sweet, contrarily bitter reality is sometimes expressed through bitter truth.

Post-colonial theory is a generally new zone in basic contemporary studies, having its establishments in most essential basic works in the field, and intends to show an unmistakable outline of, and prologue to, a standout amongst the most energizing and quickly creating territories of contemporary artistic feedback.

The topic of post-colonial theory is profoundly assorted. A great deal of accentuation lays on the historiography, territoriality space issues of personality, culture, domain, power and learning and its use covering primary controls including scholarly hypothesis, social studios, rationality, geology, financial matters, history and governmental issues.

Subjects secured under the realms of Post pioneer hypothesis incorporate negritude, national culture, orientalism, subaltern, uncertainty, hybridity, white pilgrim social orders, sexual orientation and expansionism, cultureless, Commonwealth writing, and minority discourse. Writers and thinkers have for years been involved in such a trance and eye-catching genre of writing that it has currently become somewhat mythical and unreal.

The aim of this paper was just an attempt based on these aforementioned assumptions and presumptions to discover the 'madwoman in the attic' the 'voiceless' 'insane' 'uprooted' 'tormented' 'suppressed' women Bartha Mason of the ideal Jane Eyre's story, who finally closed her eyes in order to see, with the help of an analytic study of Rhys's novel *Wide Sargasso Sea* . And Rhys has just played the role of the empire who wrote back. This type of postcolonial voice of the previously colonized voiceless is eventually contributing to discover this vast world of diversity which was kept hidden in the socio-cultural, politico-economic colonized realm.

To conclude this may be uttered from Mardorossian (1999), ''The shifts characterizing the history of Jean Rhys criticism since the publication of her last novel in 1966 are evidence that the social and political meanings of a text are not solely determined by the ideologies of the time of its production but are constantly reformulated in the process of their reproduction by critical discourses". The history of Rhys's criticism is characterized by a succession of polarizations that cannot be explained solely as a result of the complexities of her work and that testify to the disparity of diachronic as well as synchronic reading processes. *Wide Sargasso Sea* is a book of a specific ethnic atmosphere, at a specific time in history. It is similarly a book about a certain milieu and its psycho-cultural actuality. It is a novel about the polarity of life too. A text that helps us see things from colonial Others' perspective.

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Certificate, LoR and Momento **2** discounted publishing/year **Gradation** of Research **10** research contacts/day **1 GB** Cloud Storage **GJ** Community Access	**Certificate,** LoR and Momento **Unlimited** discounted publishing/year **Gradation** of Research **Unlimited** research contacts/day **5 GB** Cloud Storage **Online Presense** Assistance **GJ** Community Access	**Certificates,** LoRs and Momentos **Unlimited** free publishing/year **Gradation** of Research **Unlimited** research contacts/day **Unlimited** Cloud Storage **Online Presense** Assistance **GJ** Community Access	**GJ** Community Access

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:

1. Authors must go through the complete author guideline and understand and *agree to Global Journals' ethics and code of conduct,* along with author responsibilities.
2. Authors must accept the privacy policy, terms, and conditions of Global Journals.
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.
5. Authors should submit paper in a ZIP archive if any supplementary files are required along with the paper.
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

It is required for authors to declare all financial, institutional, and personal relationships with other individuals and organizations that could influence (bias) their research.

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Plagiarism is not acceptable in Global Journals submissions at all.

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Authors are solely responsible for all the plagiarism that is found. The author must not fabricate, falsify or plagiarize existing research data. The following, if copied, will be considered plagiarism:

- Words (language)
- Ideas
- Findings
- Writings
- Diagrams
- Graphs
- Illustrations
- Lectures

- Printed material
- Graphic representations
- Computer programs
- Electronic material
- Any other original work

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2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

Changes in Authorship

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.

Declaration of funding sources

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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:

Title

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

Author details

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

Abstract

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

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

Keywords

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

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

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

One should start brainstorming lists of potential keywords before even beginning searching. Think about the most important concepts related to research work. Ask, “What words would a source have to include to be truly valuable in a research paper?” Then consider synonyms for the important words.

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

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

Tables: Tables should be cautiously designed, uncrowned, and include only essential data. Each must have an Arabic number, e.g., Table 4, a self-explanatory caption, and be on a separate sheet. Authors must submit tables in an editable format and not as images. References to these tables (if any) must be mentioned accurately.

Figures

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

Preparation of Eletronic Figures for Publication

Although low-quality images are sufficient for review purposes, print publication requires high-quality images to prevent the final product being blurred or fuzzy. Submit (possibly by e-mail) EPS (line art) or TIFF (halftone/ photographs) files only. MS PowerPoint and Word Graphics are unsuitable for printed pictures. Avoid using pixel-oriented software. Scans (TIFF only) should have a resolution of at least 350 dpi (halftone) or 700 to 1100 dpi (line drawings). Please give the data for figures in black and white or submit a Color Work Agreement form. EPS files must be saved with fonts embedded (and with a TIFF preview, if possible).

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

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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.



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.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

When you refer to information, differentiate data generated by your own studies from other available information. Present work done by specific persons (including you) in past tense.

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

Administration Rules to Be Strictly Followed before Submitting Your Research Paper to Global Journals Inc.

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

INDEX

A

Avowal · 56

B

Biblical · 30, 31
Bondage · 28

C

Combative · 5
Congregation. · 31, 33

D

Debacle · 31
Decorum · 33
Dereliction · 30

E

Endeavors · 51, 57
Ensemble, · 3
Euphemistic · 48
Evangelical · 28
Exegesis · 24

F

Fascinating · 52

H

Heinous · 24, 33

I

Imperialism · 48, 59
Infallible · 24, 33
Ingenuity · 11

L

Lechery · 24, 33
Liturgical · 3
Lunatic · 54

M

Merchandize · 11
Mercilessly · 51
Migrant · 50
Misdeeds · 24
Mythical · 59

P

Parishes · 31
Peripatetic · 28
Pilgrims · 6
Pioneer · 54, 59
Pompous · 5
Precursor · 54
Pungently · 26, 30, 34

R

Rambling · 59
Rapturable · 26
Remnant · 27

T

Tenaciously · 30



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