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Aboriginal Ecoconsciousness

Public Service Employment in Uganda

Highlights

Employees with Visual Impairment

Light about Color or the Schizophrenic

Discovering Thoughts, Inventing Future

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Photography and Philosophy: Light about Color or the Schizophrenic Form

By Prof. Dr. Abah Andrade
Universidade Federal da Paraíba

Abstract- The present essay is an attempt to do a philosophically approach of an unpublished series of photographs - Light about color - produced by the Brazilian photographer Eduarda Lima, through the construction of the concept of "schizophrenic form", and from a lively dialogue with the philosophical contributions of Mikel Dufrenne, Theodor Adorno, Gilles Deleuze and Felix Guattari. Our thesis is that, saturating in color, photography approaches music and, in doing so, creates not only a moving image, but a concept: that of the schizophrenic form.

Keywords: photography - philosophy - schizophrenic form - contemporary aesthetics.

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Photography and Philosophy: Light about Color or the Schizophrenic Form

Fotografia E Filosofia: Light about Color Ou a Forma Esquizofrênica

Prof. Dr. Abah Andrade

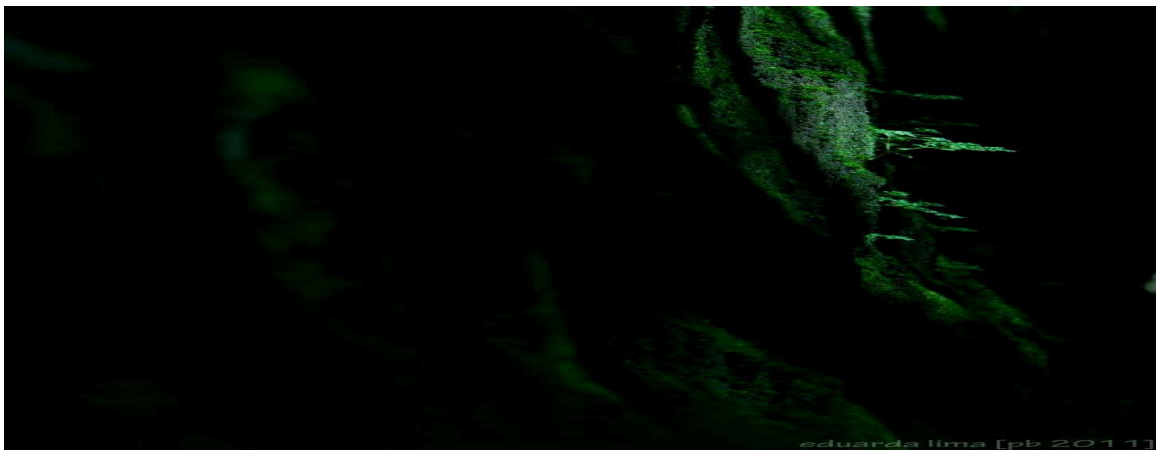
Resumo- O presente ensaio é uma tentativa de abordar filosoficamente uma série inédita de fotografias – *Light about color* – produzida pela fotógrafa brasileira Eduarda Lima, por meio da construção do conceito de "forma esquizofrênica", e a partir de um vivo diálogo com as contribuições filosóficas de Mikel Dufrenne, Theodor Adorno, Gilles Deleuze e Félix Guattari. Nossa tese é que, saturando na cor, a fotografia se aproxima da música e, ao fazê-lo, cria não só uma imagem móvel, mas um conceito: aquele da forma esquizofrênica.

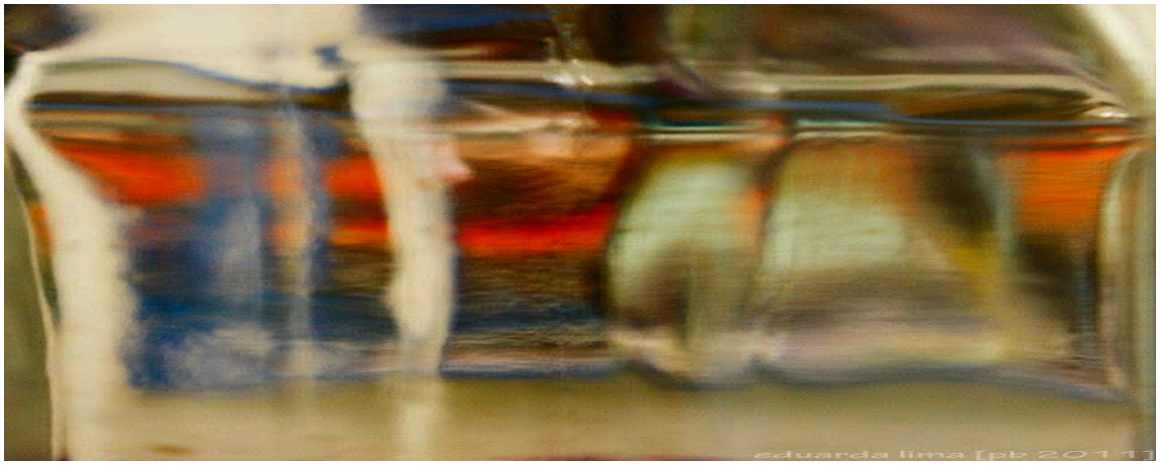
Palavras-chave: fotografia – filosofia – forma esquizofrênica – estética contemporânea.

Abstract- The present essay is an attempt to do a philosophically approach of an unpublished series of photographs - Light about color - produced by the Brazilian photographer Eduarda Lima, through the construction of the concept of "schizophrenic form", and from a lively dialogue with the philosophical contributions of Mikel Dufrenne, Theodor Adorno, Gilles Deleuze and Felix Guattari. Our thesis is that, saturating in color, photography approaches music and, in doing so, creates not only a moving image, but a concept: that of the schizophrenic form.

Keywords: photography - philosophy - schizophrenic form - contemporary aesthetics.

Para Dedé, com amor.





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A fim de articular fotografia e filosofia, a ideia focal deste ensaio é analisar esta série de imagens produzida em 2011 pela fotógrafa brasileira Eduarda Lima (n. 1981), e intitulada "*Light about color*". Para além da luz, que tem sido uma metáfora cara à tradição filosófica, o que há nessa série que interessa à filosofia? Essa pergunta carece de precisão, porque a série fotográfica está aí, mas: em qual filosofia estou pensando? Ou, pergunta que talvez aniquilaria o empreendimento desde o seu início: mesmo se eu pense na filosofia "em geral", investigadora da essência última (metafísica ou fenomenológica) das coisas, pode uma filosofia assim delineada ter algum interesse por uma série fotográfica, cuja única realidade parece ser a superfície imagética (luminosa) oferecida ao olhar? Aniquilaria, eu disse, se realmente essa maneira estereotipada de conceber a filosofia fizesse algum sentido. Mesmo quando busca a essência metafísica das coisas, a filosofia só aparentemente está dando adeus ao mundo da vida, das cores, das imagens, dos odores e dissabores do mundo vivido: Platão sempre vem à mente quando o assunto é filosofia, e dele se diz com facilidade que foi o inventor da metafísica entendida como afastamento do mundo circundante e sensível. Com efeito, Platão criou um pensamento metafísico como recusa do mundo pragmático, mas não porque esse mundo o circundava com seu turbilhão de coisas sensíveis, mas porque o mais sensível desse mundo do qual ele se afastou era sua evidente corrupção política. Logo: ali mesmo onde se encontra a máxima distância entre filosofia e mundo, ali também se pode ver a máxima proximidade, pois estão intimamente interligados o gesto de elaborar uma metafísica e o gesto de negar/superar o estado geral de corrupção política do mundo contemporâneo de Platão. Os diálogos platônicos constroem imagens contra a realidade factual, mesmo que essas "imagens" se apresentem como "pensamentos" dos quais podemos depreender uma realidade muito mais vigorosa do que a realidade posta no cós dos dias correntes: a Grécia corrupta ruiu, mas os diálogos platônicos mantêm-se de pé. Se a fugacidade for contraprova do real, muito cedo é possível saber quem foi mais real, a "ideia" platônica algo intangível ou aquela cidade corrompida, hoje ruínas. Como se percebe, não é preciso correr muito da filosofia para encontrar a brecha por onde a imagem fotográfica pode despertar certo interesse à atividade do pensamento: também aqui, como veremos, se trata, como em Platão, de uma recusa forte e de uma afirmação a contrapelo.

Mas antes de deixar Platão em paz, é possível ainda ver a sombra de seus procedimentos quando se

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trata da própria fotografia. Em seu ensaio "Fotografia e modernidade", Antonio Fatorelli, contrastando a visão dita "essencialista" da fotografia e a "multiplicidade" das formas possíveis de fotografia, escreve: "O que há de comum entre a estereoscopia, a fotografia experimental de Moholy-Nagy, a cronofotografia de Marey (...), a quase-instalação dos irmão Twuins, além do fato de elas serem imagens constituídas a partir de um aparelho fotossensível e dependerem da existência de algo diante deste aparelho, dizem, a inevitabilidade de um referente?" (FATORELLI, in: SAMAIN, 2005, p. 85) Essa problemática do uno e do múltiplo era também a dos diálogos platônicos, notadamente a de *O Sofista*. Mas a ideia de Platão estava longe de passar pela prevalência de um uno essencial em detrimento de um múltiplo desmiolado: a noção de ideia proposta por ele era justamente sua tentativa de superar a dualidade entre o uno de Parmênides e o múltiplo de Heráclito sob a forma de uma unidade capaz de conter a unidade e a pluralidade. É dentro da própria unidade da ideia que se pode ver brilhar o uno e o múltiplo, porque a ideia seria uma *unidade plural* (RICOEUR, 2014, p. 16), o ser que em si apreende e guarda o ser do uno e o ser do múltiplo; o ser do ser e o ser do não-ser o mesmo porquanto ser-outro.

Aqui a noção seminal. A *pura forma* da ideia platônica é o ser – o ser como base ontológica tanto do ser do uno como do ser outro do uno, o ser-múltiplo e nunca igual, como "não-ser" portanto do "mesmo". A ideia, em sua *pura forma*, é identidade e diferença de uma só vez, ou a diferença mesma de onde se pode haurir a identidade deste como a daquele. Exposta como *pura forma* de luz sobre cores, do mesmo modo, a fotografia de Eduarda Lima parece trazer um questionamento interno à própria definição de fotografia, entre sua essência e sua variabilidade, a ponto não só de impor uma vez mais um entrosamento entre fotografia e pintura não-figurativa, que é dionisíaca e trágica, mas também de propor uma reflexão inesperada quanto à própria fotografia no mundo contemporâneo, como recusa do mundo fotografável em nome de um mundo outro, sem referência exterior, como a ideia platônica, mas nem por isso mesmo real em si, como o "fora" guattari-deleuziano.

O questionamento da referência nela produzido é visivelmente um questionamento contra afirmações como esta, de Roland Barthes: "não há foto sem *alguma coisa* ou *alguém*" (BARTHES, 1984, p. 16); ou esta, mais avançada, de Vilém Flusser: "Quem observar os movimentos de um fotógrafo munido de aparelho (ou de um aparelho munido de fotógrafo) estará observando movimento de caça" (FLUSSER, 2002, p. 29), bem entendido: de caça do que fotografar. Mas essa série fotográfica deslancha um desafio ao pensamento passível de suplantar ambas representações, como caça e como necessidade imperiosa de objeto, que no mundo contemporâneo *aparece* sempre como um amontoado de mercadorias: trata-se de negar a totalidade do mundo já visto e visível (que é hoje o mundo do capital fetiche e do consumo exacerbado) mediante um ensimesmar-se da câmara que, então, explode a partir de si em vista de um outro mundo possível: uma metafísica no interior da obra fotográfica, como a metafísica platônica, que também ela não existe fora dos diálogos escritos.

Quando, de fato, se recorda que, ao longo de sua história, a fotografia passou por três representações a que correspondem três teorias distintas quanto à sua relação com o real (aquela que concebe a fotografia como espelho do mundo e a pensa como ícone; a que questiona a teoria espelhar e faz ver que códigos são introduzidos em cada tomada do real, trazendo-lhe novos significados, e a pensa, então, como símbolo; e a que, fazendo voltar o referente, destaca esse último, não como objeto espelhado, mas como marca, rastro, traço de um real que ali esteve, pensando-a como índice), este conjunto de "fotos", ao levar a sério a etimologia da palavra *fotografia* (a escrita da luz) e, conforme o título dado pela autora, não desejar ser entendida como simples luz *sobre* (*on*) a cor, mas como uma reflexão da própria luz, uma escrita reflexiva da luz sobre *(about*), a respeito da cor, força o pensamento teórico, para além do ícone e do símbolo, a matizar também esta última designação, a *indicial* (DUBOIS, 1993, pp. 25-50), na medida em que já não é tanto a marca do real que ela faz ver em sua passagem, mas da própria passagem da luz sem referência outra além da cor, das cores, obnubilando o visível enquanto dá a ver outra "coisa" cujo traço "essencial" é, golpe maravilhoso, não ser coisa alguma, como a ideia platônica, mas autorreflexão da cor por meio da passagem da luz por sobre a própria cor, fazendo a fotografia se aproximar perigosamente da música pura.

Dir-se-ia que as cores estão lá, como coisa do mundo, mas isso é dizer pouco porque o mundo tal como o sabemos não está menos lá também, inteiro, porém não como objeto representado, e sim como a totalidade daquilo que, em sendo recusado pela reflexão da luz sobre as cores, aparece como o abominável, insustentável, criticável e recusável, numa palavra: como o que, meramente representável, precisa ser afastado dali, do ato fotográfico.

Isso, claro, sugere uma relação dialética entre presença e ausência do mundo. Precisemos, então, essa "dialética": É na sua presença atual como o que fora liminarmente recusado que o mundo como um todo, tal como o vemos, torna-se ausente de propósito, e é nessa ausência proposital que ele se torna presente como o que precisa ser substituído: a sua ausência o torna presente como aquilo que não pode a não ser evadir-se ou ser expulso. A passagem da luz; a luz que reflete sobre a cor – nada mais usual, dir-se-ia: basta um facho dela sobre uma superfície qualquer, e pronto.

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Mas aqui a acepção de refletir pretende, também ela, ser levada a sério como um ato filosófico, pois se é luz sobre cor, e a luz, embora algo assaz independente da cor, não existe sem ela porque a própria luz é um facho de cores entrelaçadas no amálgama do branco (Newton), quando a cor, dependente da luz até o alicerce de si mesma (alicerce que é um teto, uma superfície, uma épura), é seu próprio resultado, quando a cor é "façanha" da luz, como diria Goethe (GOETHE, 1983, p. 224), então, o que vem a ser a luz e o que vem a ser a cor, senão uma só e mesma coisa, ali, pois, onde elas se apresentam em sua diferença recíproca, na unidade plural do ato fotográfico?

Ora, essa unidade plural como identidade de si em relação a si é o que opera a dualidade entre a obra fotográfica em pauta e o mundo por ela recusado. A expressão *luz sobre cor* esboça a realidade de um desdobramento de um si sobre si mesmo, e já é, por isso, uma manifestação de certo recolhimento a si, dobramento, envolvimento como encasulamento, que é simultaneamente ruptura com o mundo circundante e fratura de si, sem, todavia, perder com isso a unidade, uma unidade *feita* já não tanto porquanto mostra indícios de *um mesmo* vivido, mas porquanto faz-se inscrição serial dessa dupla fratura em cada recolhimento: negar o mundo é recolher-se a si, mas recolher-se a si é dar testemunho de uma dissociação de si a si, contra a qual e no amparo da qual a cor sobrevém como sutura e reelaboração de um novo mundo, entrementes avesso à totalidade suposta do mundo posto fora da obra como mero real representável.

Posto fora da obra: a cor é autorreflexão da luz, e a luz que a si mesma se reflete não lança luminosidade sobre o mundo posto, nega-se a isso e, por isso, dentro de seu próprio escopo, nega o mundo como um todo. Mas, o que vemos nessa negação "fotográfica" do mundo? Vemos o mundo. Não, obviamente, o mundo exatamente como o sabemos desde sempre, senão que o mundo sob o impacto de sua negação. Daí a dialética: nós vemos o mundo sob a forma de não vê-lo, nós o vemos em sua ausência na obra, e essa ausência, que o faz presente como mundo negado, é o que nos invoca a pensar acerca do que se abre, na obra, como *outro mundo* que não aquele "presente" sob a forma de sua negação, negação nascida pelo encasulamento da luz que, ensimesmada, reflete-se sobre si, sobre a cor.

Essa dupla fratura (do si da fotografia em relação ao mundo e dele mesmo em relação a si) está contida em um só movimento, num só gesto plural: a série fotográfica *Light about color*. O que vemos nela é, sobretudo, coisa alguma de se ver que possa de imediato apontar para algo mundano, um objeto, uma representação, um rosto, seja de modo espacial e temporal, seja em alguma categoria de pensamento facilmente descodificável como isto ou aquilo, essa ou aquela dimensão redutível à experiência natural de mundo. Trata-se, pois, de um ponto de vista já metodológico (o nosso), de afirmar como atitude irrecusável o tomar o primado da obra sobre qualquer teoria, e vê-la antes de ver o que ela mostra. É preciso, deste modo, olhar a obra, conviver com ela segundo a regra de um perceber maximamente despretensioso, e aceitá-la como ela se dá, sem tentar acrescentar-lhe nada, nem tampouco dela tirar coisa alguma, sobretudo alguma "coisa" passível de remontar sem mediação a algo já dado por nossa experiência cultural comum, em expressões do tipo: essa mancha lembra isso, aquela mancha lembra aquilo. Nada disso.

Mas isso, por outro lado, não significa prostrar-se ingenuamente sobre a obra, muito embora a recusa da ingenuidade muitas vezes possa resultar em outra atitude muito mais desastrosa: a postura pedante. A atitude ingênua gostaria de adivinhar-lhe imagens reconhecíveis, figuras insinuadas nas dobras e redobras de suas cores: não se satisfaz com a ideia de que a fotografia possa reduzir-se a ser pura escrita da luz, sem ter de representar algo. A atitude pedante desejaria encontrar na obra um sentido transcendente a ela: quer descobrir para o que ela apontaria, como se a imagem fosse um texto cujas palavras requereriam uma referência extratextual, e nessa referência encontrasse o repouso de seu sentido e de sua significação. O primado da obra exige, antes, que ela seja tomada por aquilo mesmo que ela *é* (GOMBRICH, 2009): nem ícone, nem símbolo, nem índice – mas *inscrição fotográfica de uma forma*, uma atividade pensante e que faz pensar.

A fotografia concebida como *ato inscriptor*? A fotografia como forma de pensamento? Comumente se diz que a fotografia "capta". O *ato inscriptor* seria, antes, a própria *forma artística*, o princípio ativo de um movimento de luz que trabalha progressiva e agressivamente no sentido de despertar as cores em um arranjo que se conforma internamente (naquilo que Barthes chamaria de *studium*) e se dá a ver (singrando o *studium*), segundo as "conspirações" alcançadas (os *puncta*, que seriam cada um dos elementos da série em suas correlações no *studium* <BARTHES, 1984, p. 45s>, mas também *a forma completa* que a série instaura). *Forma completa*: "princípio organizador que confere unidade e coerência a uma multiplicidade de elementos." (D'ANGELO e CARCHIA, 2009, p. 149). O termo "forma", algo que "se move, algo que devém, que transcorre" (Goethe), com efeito, é uma de nossas palavras para designar o grego *eidos* ("ideia"). Segundo Ludovico Silva, estudioso do estilo da prosa marxiana como "um todo artístico" e, portanto, *como forma de arte* no próprio interior do *discurso científico*, as ideias "não são algo intangível ou invisível, mas algo que se pode ver e perceber." (SILVA, 2012, p. 12) Marx, "que conhecia a fundo a língua grega antiga, sabia bem que a palavra *ideia* significa originalmente *aspecto*

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exterior, *aparência*, *forma"*. (*Id*., *ibid*., p.12) E, arrematando, um pouco mais adiante: "O verbo *idein* não significa outra coisa que 'ver com os próprios olhos'" (*Id*., *ibid*., p.13). Ora, ver com os próprios olhos é estar lá no momento do acontecer, em solidariedade com o acontecimento. O "princípio intensivo que está na origem das formas", segundo as palavras de Novalis, e que Goethe chamava de *Urphänomenon*, o "fenômeno originário" (D'ANGELO e CARCHIA, 2009, p.147), enlaça o visto e o vidente numa mesma experiência, que é o ver, e *o ver formar-se*, modelando um gesto que não pode estar longe nem da dança, nem da música, nem do pensamento. Tampouco dessa série fotográfica.

Ao nos defrontarmos, pois, com essas fotografias de Eduarda Lima e *vê-las formar-se*, toda aquela atitude curiosa de que falava Aristóteles (ARISTÓTELES, 2017, p. 57), na *Poética*, para descrever a *mímesis* como congênita no ser humano, e provar essa naturalidade do "mimetizar" (*mimeistei*) pela alegria da aprendizagem e a graça do reconhecimento da coisa mesma sempre já conhecida em seu simulacro pleno do *frisson* da novidade, é inteiramente desfeita, pois que não se trata mais de nenhum tipo de aproximação entre uma imagem e uma coisa, mas a própria imagem é, ela toda, uma ideia viva (*aspectos* e *totalidade*) oferecida brutalmente à experiência estética, sem que o desenvolvimento da série minimize o impacto dessa brutalidade por assim dizer *nascente*, em *estado-de-nascença*, logo, não em "estado", não em repouso, mas em mobilidade, uma mobilidade nem por isso menos sutil, a perfazer um tempo musical cujo ritmo vara como uma espécie de melodia desarmônica a coisa visível para atingir-se a si mesma: a série fotográfica se impõe como coisa musical.

A "coisa" ali exposta como "ideia" a ser (curiosamente) *vista* apresenta-se a nós de algum modo delineável e definível sob alguma feição, mesmo quando nada aponta para coisa alguma de específica: não é uma paisagem, não é um objeto manejável, não é um ser humano. A "coisa", no caso das fotografias aqui visadas, seria finalmente a própria forma sem matéria; e a forma, o conjunto de movimentos internos que a obra faz (e traz) em si e a partir de si, mostrando-se *como* um conteúdo apresentável e *em seu* conteúdo apresentado, na mobilidade da luz e na fluência das cores, ao ganhar assim o seu corpo de luz e cor, cria em si a matéria a ser sua, a sua matéria "própria" (o sujeito, o assunto, o magma, a subjetividade selvagem que Nietzsche < NIETZSCHE, 2007, p. 42> antevia no lirismo de Arquíloco) no agora mesmo de sua composição e de nossa constituição dela ante a atividade perceptiva, resgatando, num ático (átimo que é a obra como objeto estético e nossa experiência desse objeto), aquilo mesmo que aparentemente havia sido deixado de fora: a dialética entre forma e conteúdo, porque a própria forma é um mundo, e se é forma nascente, aponta para o nascer de um mundo no movimento de seu dar-se como mundo, e mundo outro, imprevisível, insondável segundo as categorias disponibilizadas pela lógica usual e pela experiência comum de mundo estabelecida pela representação contumaz.

Por isso, Eduarda Lima, com a série *Light about color*, põe-nos na superfície de uma atualidade sob a qual, poderosa, move-se, todavia, uma longa história, não só das relações entre a pintura (emancipada do desenho) e a fotografia (emancipada da pintura), como também da própria fotografia como arte progressivamente independente, e exige, em primeiro lugar, que a situemos no interior dessas conexões e desconexões, menos para acentuar sua possível novidade (ou originalidade) que para mostrar como ela diz (e faz) a seu modo algo que já foi dito (e feito), mas (talvez) não com a tenacidade suficiente que seu trabalho alcança, ao forçar a fotografia em direção a certa musicalidade das cores. "O que faz os homens de gênio, ou melhor, o que eles fazem, não são as ideias novas, mas a convicção de que aquilo que foi dito ainda não o foi suficientemente." (DELACROIX, Diário, 15 de maio de 1824, apud: MOISÉS, in: NOVAES, 1994, p. 236). Nossa impressão é que é essa mensagem de insuficiência do já feito em fotografia e da necessidade de um recomeço, um ainda-uma-vez o que parece propor a série a ser aqui estudada. Nossa tese é que, saturando na cor, a fotografia se aproxima da música e, ao fazê-lo, cria não só uma imagem móvel, mas um conceito: aquele da forma esquizofrênica.

(B)

Diante dessa série fotográfica, é verdade, o objeto estético por ela oferecido à contemplação, no impacto micrológico da experiência de recepção, que é um átimo de tempo a exigir posterior análise fenomenológica (DUFRENNE, 1967, p. 286), arranha aguerridamente a inteligência, e provoca, na microconfusão dos sentimentos instaurada na experiência estética, a impressão equívoca de que se trata de uma obra de pintura, e pintura abstrata, e não de fotografia.

Sem que discutamos os motivos de dizermos sejam "micrológicos" o impacto e a confusão de sentimentos da experiência estética ali conseguida, o que nos levaria a uma sociologia do gosto em paragens dominadas por certa paralisia espiritual produzida hoje pela onipresença cotidiana da indústria cultural, do *kitsch* e da passividade não-criativa com que se lida com a obra de arte contemporânea, quando é sistematicamente ignorado o recado que essa obra passa a seu público – a saber, que ele é coautor da obra que, *aberta*, convida-o a rebelar-se contra o estado de inércia em que é colocado pela acima referida indústria, e tornar-se protagonista da cena da

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história da arte como da história de sua própria humanidade, ao mesmo tempo em que, por conta dessa inadvertência do público, a própria arte, o próprio convite, negligentemente não aceito, paira no ar como mercadoria ou simples bugiganga, *seja dito apenas* que a série proposta por Eduarda Lima é um desafio; um desafio tanto para a concepção da "fotográfica como arte contemporânea" (ECO, 1997; COTTON, 2013), quanto para o problema das relações entre fotografia e pintura. Ainda mais com a sugestão de que ela instaura algo de musical na imagem.

A primeira tentação em face do problema da relação entre fotografia e pintura é aquela de reeditar o lugar comum da rivalidade entre Ingres e Delacroix; afirmar que Ingres desempenhava um estilo de pintura, muito ligada ao desenho, que o surgimento da fotografia iria tornar obsoleto e que, se depois da fotografia, a pintura sobreviveu, isso teria se dado graças ao desvio salvador criado por Delacroix (ou por Turner), a partir do qual se abriu, pelo primado da cor sobre o desenho, todo o flanco histórico no curso do qual a pintura encontrou-se a si mesma e conheceu, com Cézanne, Van-Gogh e, dentre outros, Wisthler e o impressionismo (Manet à frente) e todo o movimento de vanguarda dos começos do século 20, um surpreendente florescimento. Todavia, uma aproximação menos preconcebida da obra de Ingres desautoriza esse tipo de injunção historiográfica, uma vez que a ideia de que Ingres seja "fotográfico" antes da fotografia não se sustenta (COLI, in: NOVAES, 1992, p. 275), e o próprio Delacroix jamais se sentiu premido contra a fotografia (MOISÉS, in: NOVAES, 1992, p. 231). Em seu *Trabalho das passagens*, Walter Benjamin escreve: "Os quadros de Delacroix escapa da concorrência com a fotografia não só devido ao vigor de suas cores, mas também – na época não havia fotografias instantâneas – devido ao movimento tempestuoso de seu assunto." E logo acrescenta: "Assim foi possível que ele tivesse um interesse benévolo pela fotografia." (BENJAMIN, 2007, p. 720) Um pouco antes, ainda, fazia a seguinte citação, de Walter Crane:

> "Quem ao menos uma vez na vida teve a chance de pôr sua cabeça sob o manto mágico do fotógrafo e olhou através da câmara, encontrando ali aquela maravilhosa reprodução em miniatura da imagem natural, deve ter se perguntado... qual será o destino de nossa pintura moderna quando o fotógrafo conseguir fixar em suas placas tanto as cores quanto as formas. (Id., ibid., p. 717).

Esse tipo de consideração de rivalidade e de projeção do fim da pintura pelo advento da fotografia se justifica apenas enquanto registro, não da história da arte, mas da história dos comentários públicos trocados pela mentalidade média à época do surgimento da fotografia; diz respeito, portanto, à história da tagarelice burguesa. Notável, a este respeito, é a posição do poeta Charles Baudelaire (BAUDELAIRES, 1993). Ele catalisa as impressões correntes, segundo as quais o surgimento e desenvolvimento da fotografia tornariam obsoletas as pesquisas em pintura, e reage a isso tentando colocar a fotografia em seu "devido" lugar, o lugar de ciência, técnica, indústria, mas não de arte.

Sem dúvida se pode aqui remeter o leitor para o notável livro *Fotografia e pintura*, de Laura Gonzales Flores (FLORES, 2011), onde a problemática sobre fotografia como arte alcança um nível de maturidade e clareza consideráveis, quando a fotografia é, então, vista como forma de arte pictural, ou seja, se podemos lembrar a fórmula da relação entre guerra e política, a fotografia é vista como pintura continuada por outros meios. Mas a tese que defendemos, ao contrário, é a de que, sendo o capitalismo um *projeto* (aliás, fracassado) de unificação do mundo por meio da promoção da felicidade do indivíduo como plena realização pessoal, ele teria de, um dia, chegar a essa promoção por meio da criação de meios com os quais cada indivíduo pudesse ser, ele mesmo, completo e singular; e a fotografia veio em socorro do capital. Como já se sabia, desde Shaftesbury (CASELATO, 2018), que a completa realização do indivíduo é a experiência pela qual ele se faz divino porquanto poeta, se faz *artista*, o capitalismo, com sua conhecida limitação de perspectiva quanto ao humano (e também quanto ao divino), facilita a pesquisa de uma arte capaz de alcançar um duplo fim: o dessa verdade pré-romântica de que o ser humano é antes de tudo um artista, mas também o dessa outra verdade, que ao capitalismo só interessa afinal aquilo que produz e reproduz mais capital. A descoberta da fotografia e a consequente criação da Kodak foram essa providência tomada no sentido de fazer do homem um artista sem perder-se a oportunidade de gerar dinheiro e reproduzir o capital. A plena realização desse processo consuma-se, hoje, com as *selfies*. Hoje, por meio das câmeras dos celulares, cada ser humano é, ao mesmo tempo, sujeito e objeto da arte fotográfica, ao mesmo tempo em que essa "plena" realização amesquinhada, tudo quanto o capitalismo podia e pode oferecer, é fonte de mais consumo e mais produção e circulação de capital. O celular é um ponto de venda levado no bolso de um ser humano em permanente estado de "cliente", e a fotografia, a arte que sobra para o ser humano assim reduzido em sua divindade poética e humanidade criadora.

A série *Light about color* entronca-se no cardo desse duplo resultado histórico e teórico, e exige uma compreensão que, levando criticamente em conta todo esse processo de 150 anos de realização de mundo sob a hegemonia do capital, faça justiça às tarefas novas que sua percepção impõe.

Ao mesmo tempo pintura abstrata sem o uso de tinta ou pincel, e obra da câmara, da luz e das mãos hábeis de uma fotógrafa, não se deixa reduzir, contudo, a uma "captura" de um momento reconhecível, seja de

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um ponto de vista representacional, seja simbólico ou icônico, trata-se, sob a não dissociação entre pintura e fotografia, de uma série de imagens que tem na "abstração" apenas seu ponto de partida, não de chegada e, por isso mesmo, pede uma análise capaz de explicitar a experiência estética como o percurso que vai da abstração vista até o concreto pensado: exige uma dialética própria.

A abstração se mostra como um ponto súbito na primeira impressão de cada uma das peças da série: diante de qualquer uma delas, vê-se primeiro que não há nada de específico a ser olhado, e só depois, na consideração das linhas pictóricas que compõem as formas particulares, na direção quase musical das cores que esculturam uma melodia cujo tom força o primado dessas mesmas cores sobre qualquer outra coisa visível, perfazendo a textura da obra sem escalas nem dimensões previsíveis (DONDIS, 2007, pp. 5-130), mas com certo movimento que, da música interna a ela, faz saltar a metáfora de sua ordenação, somos lentamente convidados a escrutinar o que pode ela (a peça ou a série) nos oferecer dessa incursão pela natureza matemático-pitagórica (GADAMER, 2010, p. 20) da qual a obra em foco não deixaria de ser, estranhamente, uma manifestação mimética. E dizemos *estranhamente* porque já mostramos que não há, nela, nada do mundo que se pudesse ver *imitado*.

A metáfora de sua ordenação é o que ela, de fato, nos oferece a ver. A primeira peça dessa série, por exemplo, depois da primeira impressão difusa a que acabamos de nos referir, nos beneficia com um instrutivo contraste entre o preto e o verde, com nuances de branco que faz pensar que a luz teria vindo, não do exterior para dentro da imagem, mas de dentro da própria imagem, da direita para a esquerda, possibilitando de uma só vez tanto a percepção do preto quanto a do verde que, estáticos numa primeira visada, aquela em que uma espécie de blackout interno afastaria o espectador de toda referência mundana, move-se em seguida e dá ao deleite da apreciação uma espécie de luta em que, por um lado, o preto domina o verde e o envolve como se onívoro, mas, por outro, o verde parece se debater e se desvencilhar desse domínio, ao tentar conjurar o preto à força de sua própria visibilidade advinda do contraste evidente com o mesmo preto. Todavia, a luz branca que incide pontualmente da direita para a esquerda sobre o verde, produz um segundo contraste, entre a sua pequenez poderosa e a grandeza impotente das outras duas cores em conflito.

Resta, então, desse duplo contraste, a posição de uma dualidade que é o próprio objeto estético aqui configurado: o conflito entre o preto e o verde e o verde e o preto só é possível pelo contraste entre a luz lateral branca e o que ela, sempre a partir de dentro, ilumina, como uma espécie de sopro cuja eficácia estaria no fato de colocar em movimento aquela luta interna de duas cores: o preto, cujo código cultural remeteria à significância do luto e portanto da morte, e o verde, cujo mesmo código conduziria para a significação da esperança e da vida. Contudo, a própria existência interna e lateral da luz evita qualquer dualismo estanque, na medida em que ela duplica as dualidades: entre luz e cor e, dentre as cores, entre o verde e o preto.

Que se faça, por um momento, abstração do branco-luz sobre o todo, a partir de sua incidência sobre o verde na parte direita superior e, seguindo o contraste das cores, examine-se a curva do preto sobre o verde. O que temos? Um domínio quase que completo do preto, cuja mobilidade sutil consistiria em dominar o verde, seja de frente, pela superfície dominante, seja por trás, pela suposição de que, ali onde o verde aparece, aparece sob o fundo de um preto; seja, ainda, pelas entranhas do verde, por suas fissuras e ranhuras, a nos deixar na indeterminação de saber se ele viria do fundo à superfície, rasgando o verde e se impondo quase completamente na tela, ou se da superfície se moveria, corroendo o verde, para o interior do verde, destroçando-o e o fazendo explodir em múltiplos pedaços. Essa indecisão é que é o fundamental.

A dominância e predominância do preto, se não encontrasse resistência, expulsaria da tela toda e qualquer cor: faria valer sua condição ontológica de ser ausência pura de cor. De cor e também de luz: seria a negação integral do visível, em particular, e do mundo como um todo, em geral, na medida em que mundo e visível se correspondam. Mas, chegado a esse ponto, sempre é preciso lembrar que o preto só é visto como preto sob a pressão da luz que a nós o mostra "preto". E é na carona dessa luz que o verde faz valer sua resistência.

Ao resistir, o verde, a partir de dentro, enquadra o preto mediante suas bordas, e produz, por esse enquadramento, um contraste criador de formas particulares passiveis de serem vislumbradas por nós, como essa da dimensão dentro da qual esboça-se a escala do grande preto e dos pequenos fragmentos de verde; e, a partir de fora, as formas particulares do próprio verde, cujas linhas ariscas, por conta da própria tensão com o preto, traçam movimentos composicionais de forte carga representativa: seriam estalactites de caverna? Seria uma caverna como um todo? Seriam jacarés na noite de um rio sereno? Ou, se se olha para o centro, na parte inferior, tratar-se-ia de uma âncora? Ou, como uma ideia outra, ainda na parte inferior, à direita, ao lado da imensa e contrastante âncora, não se poderia ver um navio esmigalhado pela ferrugem do tempo, no fundo escuro do oceano, vítima de antigo naufrágio? E o que dizer dessa fumaça ou nuvem intermitente que domina parte substancial da esquerda? Estaríamos mesmo no fundo de um mar ou dentro da escuridão de um céu sem astros luminosos?

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O quadro fotográfico pode até mostrar cada uma dessas coisas e até mesmo uma foto 3x4 de uma alma penada, na parte inferior da esquerda, ou tantas outras insinuações dessa estirpe no restante da série. De certo modo, nenhuma dessas hipóteses visuais é ilegítima no jogo ingênuo da recepção. Entrementes, para a simples visão e apreensão dessa imagem, como das demais, como imagem-coisa e não como imagem-de-coisa interessa muito mais trazer de volta o papel da luz e do branco (abstraídos acima por um momento) para conformação do todo: poderosa na direita e paulatinamente tênue até quase completo desaparecimento na esquerda, a luz sobre a cor parece traçar outro duplo movimento: um, já mencionado, de sopro, que tangeria os contendores para longe, à esquerda; e o de arco, que cingiria, concomitante ao percurso do olhar de retorno, da direita para a esquerda, o todo da imagem em seu contraste de cores.

Na ideia de sopro sobressai a noção de afastamento, de recusa, de negação e conjuração; na ideia de arco, o de acolhimento, de linha de proteção, de aceitação e conjunção do que se deixa ver posto ou, melhor, em movimento de posição, que seria ao mesmo tempo afirmação de certo estado nascente.

Sem desconsiderar as muitas perspectivas com que se possa apreender essa imagem, não direi bela, já que o belo parece não combinar com conflito, mas certamente sublime, pelas proporções com que a luta titânica entre o preto e o verde é sugerida, entre a morte e a esperança, entre a conjuração (o sopro da recusa) e a conjunção (o arco do acolhimento) apresento aqui como ponto inicial de "leitura" da obra essa dualidade, a ser pensada em conjunto com as demais peças da série, entre a recusa como negação do visível e o acolhimento como afirmação do nascente.

Com efeito, que se olhe de novo a segunda peça acima apresentada. O sopro da recusa é efetuado com muito mais ímpeto, ao mesmo tempo que, por trás do sopro, um delicioso vermelho vai nascendo e se imponto, a partir de um ponto lateral, alaranjado como só pode ser uma aurora, afirmando algo nascente a partir de dentro da própria negação, do próprio sopro de negação, afastamento, grande recusa do mundo visível e seu amontoado de quinquilharias boas para fazer "fotografia como arte contemporânea". No terceiro quadro, o vermelho, quente, violento, torna-se afinal dominante; enquanto o azul, frio e plácido, no quarta tela, faz a festa em que o vermelho vira o bordô e o preto vira azul escuro, uma festa de reconciliação que não faz, contudo, vistas grossas para o (aparentemente) inexpugnável estado de conflito.

A arte de Eduarda Lima, pois, traz a fotografia como forma para o escanteio do mundo, no qual ela, sabendo que a essência de algo é sempre aquilo que não é o algo de que a essência é essência, encontra-se com sua própria *ousia* (substância), ali, pois, onde nenhuma essência ou substância seria mais possível, e a fotografia deixa de ser "fotografia" e renuncia ao que se espera dela (como retrato e mesmo como composição de formas geométricas e outras, como providência capitalista para dar de modo mal amanhado conta de uma promessa feita desde seus primórdios, e que 1848 exigiu debalde <OEHLER, 1999> ver já ali realizada: a promoção da liberdade como autorrealização humana), a fim de manter-se fiel à autenticidade de seu projeto de ser, não mercadoria, como quiseram seus idealizadores, mas forma de arte, como querem os fotógrafos realmente *artistas*, no limite último de certo embrutecimento: escrita da luz contra o que se pode mostrar como visível, a saber, a totalidade do mundo contemporâneo tornado um amontoado de mercadorias: "A riqueza das sociedades onde reina o modo de produção capitalista", escreve Marx, "*aparece* como uma 'enorme coleção de mercadoria', e a mercadoria individual como sua forma elementar" (MARX, 2013, p. 113). É contra essa *aparência* que perfaz um mundo, o nosso mundo contemporâneo, que a forma *fotografia* deseja instaurar a *esquizofrenia* da qual vimos falando, como forma, sem ainda nomear. A recusa do mundo do fetichismo da mercadoria, recusa mediante a qual a fotografia se alça contra a fotografia como mercadoria e pela fotografia como arte, mesmo num mundo em que nada, nem mesmo a arte, escapa de ser mercadoria; logo: uma recusa que é uma resistência quase impossível.

Daí, nesse limite último de resistência ao capitalismo, sobrevém soturna espreita da esquizofrenia. Mas ela só pode alçar-se desse modo resistente, como acabamos de sugerir, centrando sua visada sobre o próprio ato fotográfico, como se a máquina, tomada de pudor contra a banalização de seu uso, tornasse-se ensimesmada a ponto de negar o mundo sob o modo de uma espécie toda nova de alucinação negativa (o mundo está ali, de fato, logo à sua frente, mas *faz-se de conta* que se não o vê). É, aliás, dessa alucinação negativa criteriosamente preparada com a sobreposição de livros por trás de garrafas de vidro expostos à luz de uma janela aberta que vem a se instaurar o que chamarei de *forma esquizofrênica*: a esquizofrenia não como patologia, mas como forma de arte (*techné*), como atividade produtiva.

Luz e cor transpõem sua dimensão meramente natural em direção a um *fazer segundo,* que é, porquanto *techné* (arte, astúcia, habilidade, fabricação, produção, construção), um fazer que escorre no tempo e a si mesmo se explicita como *histórico*, ou seja, não-natural, porquanto resultado de um trabalho de pensamento, na relação dialética de continuidade e contraposição à natureza: "técnica, do grego *techné*, remonta a um verbo muito antigo, *teuchô* (...) cujo sentido central em Homero é 'fabricar', 'produzir',

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'construir' (...). Os estoicos definirão a *téchné* como *hexis hodopoiètiké*, 'hábito criador de caminho'" (Cf. CASTORIADIS, 1997, p. 295s. Muitas vezes se esquecem que a mão hábil do artista primoroso é, sobretudo, um cérebro pensante. Muitas vezes querem retirar o mérito de um artista, como Duchamp, por exemplo, porque não se deu ao trabalho de "fazer", mas encontrou o que veio a designar obra de arte sempre já pronto (*ready-made*). Contra essa postura, se não fosse suficiente citar a famosa passagem de Karl Marx ("Uma abelha executa operações semelhantes às do tecelão, e a abelha supera mais de um arquiteto ao construir sua colmeia. Mas o que distingue o pior arquiteto da melhor abelha é que ele figura na mente sua construção antes de transformá-la em realidade." <MARX, 2013, p. 212s>), citar-se-ia ainda que, para Tomás de Aquino, "a arte é acima de tudo uma virtude, *virtus*. (...) A virtude, em definitivo, é um pensamento." E que: "O importante não é que o artista opere bem ao trabalhar, mas que crie uma obra que opere bem." (Cf. BAYER, 1995, p. 91s). É essa operação da obra que nos interessa na série fotográfica aqui em foco.

Essa série – foi o que nos pareceu – impõe, na verdade, a tarefa de uma reflexão apta a pensar a obra de arte como aquilo que o título deste estudo chama de "*forma esquizofrênica*": uma recusa do mundo externo como crítica social desse mundo, e o consequente ensimesmamento da obra como afirmação ontológica de outro mundo possível, virtualizado na própria atualidade da obra.

A esquizofrenia é, em seu princípio, um corte na mente a cindir o eu e o mundo, que é recusado para, do eu ao eu, criar-se uma dualidade entre esse eu e ele mesmo, o que estabelece, por um lado, entre as partes cindidas do eu, um relacionamento na experiência do qual o mundo exterior resta prescindido. A forma esquizofrênica, eis nossa hipótese, seria a fotografia reduzida a seu princípio, voltando-se para si mesma e, por meio disto, 1) recusando criticamente o mundo contemporâneo do amontoado de mercadorias e 2) construindo em efígie negativa outro mundo possível, aquele cuja falta real no mundo exterior deixa margem apenas à possibilidade de ser experimentado sob a forma da arte que, todavia, constitui o *objeto estético* com o qual um mundo outro se abre e, em sua abertura, perfaz a linguagem de um convite ambíguo a habitá-lo e a não o habitar.

Diante dessa forma uno-dual, *esquizofrênica*, contemplamos o resultado, mas não somos, na contemplação, conduzidos a nenhum lugar específico, nenhuma lembrança de um vivido, nenhuma representação do que sempre já fora. Perguntamos sobre o nosso mundo, por que ele não aparece ali, por que nada indica coisa alguma do que poderíamos, por experiência acumulada, adivinhar. E é essa decepção, esse desencontro entre nós e nosso mundo, o fulcro do que ali se expressa sob a forma da não-expressão, da recusa de expressão como afirmação do núcleo (não-expressivo e não-figurativo) pelo qual uma expressão (toda expressão) e uma figura (toda figura) são possíveis. É por meio dessa não-figuração que a música se insinua no coração dessa série fotográfica.

(C)

Desse aspecto uno-dual, entre negação e afirmação, nasceram duas vertentes do pensamento do século XX, vertentes aparentemente inconciliáveis; uma herdeira de Kant; outra, de Espinosa; uma "crítica", concebida como corrosão de determinidades supostas eternas; e outra "afirmativa", entendida como capacidade de ressignificação e redimensionamento no tempo da experiência: a estética de Theodor Adorno (ADORNO, 1982), por um lado; a de Mikel Dufrenne (DUFRENNE, 1967), de outro, poderiam representar, na região da Estética do século XX, essa dupla herança do pensamento moderno. Mas, definindo-se a arte como o núcleo dessa dualidade, ou seja, como sendo necessariamente ambígua, como sendo *forma esquizofrênica*, pode ser mais fácil entender essas correntes de pensamento vindas de tradições filosóficas díspares, não como contraditórias, mas como elementos complementares de uma mesma dialética, aquela, mais primordial, que a própria obra de arte e sua contemplação configuram e vivem desde o seu interior: a dialética da negação (conteúdo manifesto) de um mundo como *desejo profundo* de afirmar (conteúdo latente) outro mundo cuja concretude ninguém pode negar, pois que a obra de arte existe para confirmá-lo, e a exuberância das cores da série fotográfica em foco nos dá a indicação do quanto de alegria, sob a face da tristeza, ainda está por vir, e já vem vindo no caudal silencioso da luz sobre a cor desse conjunto pictórico-fotográfico-não-pictórico-nem-fotográfico.

A série fotográfica em foco no abre e nos oferta o conceito de arte necessário para a apreensão daquelas duas tradições num mesmo gesto de pensamento e a filosofia de Deleuze e Guattari, notadamente aquela consignada em seu livro *O anti-Édipo*, nos guiaria nessa empreitada de síntese disjuntiva para constituir o conceito de arte apropriado para a recepção em um só movimento daquela dupla tradição moderna. Essa posição, como se percebe, deixa a obra entregue a ela mesma, passando a ideia de que haja uma autonomia da obra quanto a qualquer outro fator que lhe venha de fora. Essa "autonomia", contudo, embora um fato efetivamente consumado, não é a autonomia de uma mônada: não se trata de uma individualidade isolada de quaisquer relações. A forma configurada na obra faz da obra uma forma de arte, e a arte, forma de pensamento, logo, de linguagem, é uma manifestação essencialmente "social", isto é, seu sentido imanente a reconduz para um traçado de relações dentro do qual o nível de autonomia alcançado

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remete, direta ou indiretamente, para o nível de autonomia da própria sociedade na qual ela é produzida, ainda que a ênfase precise ser dada menos na remissão recíproca entre arte e sociedade e mais na mediação que se deixa ver na expressão "direta ou indiretamente" que acabamos de utilizar, pois somente sob essa mediação podemos captar aquilo que fez Theodor Adorno descrevê-la do seguinte modo: "A arte é a antítese social da sociedade, e não deve imediatamente deduzir-se desta." (ADORNO, 1982, p. 19). Não se faz arte senão no interior de certa sociedade, mas a arte, produto de um indivíduo livre, não emergiria da mão desse indivíduo para sancionar a sociedade, senão que, segundo a expressão de Adorno, para ser um fator de contraposição em face dos valores sedimentados na sociedade de onde ela brota, inclusive para cobrar e reclamar que aquilo que está posto como realização de uma promessa é, na verdade, traição ainda mais deslavada (MATOS, 1989). Assim, *em segundo lugar*, seria a partir da própria "esquizofrenia" instaurada nessa forma de arte ou *como forma* de arte em sua *historicidade* que se abriria a possibilidade de vislumbrarmos o segundo aspecto do trabalho implicado na série ora estudada: recusar o mundo das coisas passíveis de serem fotografadas (de serem vendidas, em suma) *seria, a contrapelo, um gesto de afirmação de outro mundo possível, instaurado pela obra ela mesma*, o "objeto estético" de que falava Dufrenne, *um mundo onde a indistinção do objeto na imagem fosse a contrapartida da não-venalidade das coisas que realmente importam.*

Construir, pois, um aparato teórico capaz de nos fornecer elementos para a recepção adequada das quatro obras que perfazem a série fotográfica de Eduarda Lima, a fim de pensarmos sua dimensão negativa (pela *Teoria estética*, de Theodor Adorno), e sua dimensão afirmativa, a afirmação originária inscrita na forma fotográfica ensimesmada (pela *Fenomenologia da experiência estética*, de Mikel Dufrenne), força-nos a insistirmos na ênfase da fotografia como "forma", e essa forma, graças ao aparto teórico construído, como conceito a ser pensado. Todavia, não se trata de nenhum ecletismo intelectual, já que o que está em jogo é a totalidade da série fotográfica, que não seria suficientemente pensada se o fosse apenas por uma dessas perspectivas, e que por isso mesmo exige, pela unidade plural da obra, a articulação de ambas sem sobreposição hierárquica de nenhuma delas.

As duas dimensões se articulam em sua inteireza, sem chance para identificação. Daí, não só forma, mas *forma esquizofrênica*, porque ao experimentá-la esteticamente é de um só golpe que negação (Adorno) e afirmação (Dufrenne) *acontecem* (DELEUZE, 2009, pp. 85ss; pp. 151ss). O acontecimento da obra é também a criação de seu conceito. Nessa série, a esquizofrenia é um elemento de sua estrutura, isto é: a teimosia em não aceitar em si nada que nos convença de sua realidade; todo o mundo, tal como o conhecemos na vigília do cotidiano, com seu poder de construção e seu poder de aniquilamento; com suas misérias e mesquinharias, seu fulgor e brilho das estéticas da mercadoria, todo ele deixa de ser digno de ser expresso; a forma esquizofrênica barra a presença do mundo: a fotografia deixa de ser captação sob quaisquer aspectos do mundo vigente. Mas, e aqui a inteireza da contraparte, que a faz um todo em disjunção, esse mundo nem por isso está menos ali, mesmo que sob a forma de não estar ali, sob a forma de mundo recusado. E, por meio dessa recusa, outro mundo se abre, digamos, desde a obra ela mesma.

Melhor do que *mostrar* a miséria, ou, por meio da *apresentação* do belo que aparentemente ainda teria algum lugar no mundo atual, fazer de conta que a miséria não exista, a fotografia desta série decide que tudo deve ser destruído e negado, e sua própria obra é já uma forma dessa destruição, somente no escombro do qual algo nascente se insinua e *acontece*, na foto, como o núcleo nascente de outro mundo possível, também ele inteiro: a riqueza das cores, como um início de uma sinfonia, vai aos poucos tecendo um fio de esperança, e salvando, por meio da fotografia ensimesmada, a fotografia como arte e, por meios da arte, vai guardando em si mesma uma cifra de esperança, de afirmação, de alegria.

Contumaz frequentadora dos fóruns sociais mundiais, não faria nossa fotógrafa, que é também antropóloga, de sua obra, uma contribuição ao debate contemporâneo sobre o que fazer para sairmos da situação insustentável do capitalismo vigente? Recusa de transformar a arte em mercadoria; recusa do fetichismo corrente e do pós-modernismo fácil, não haveria aí uma preferência proposital pelo escanteio e o desassossego da solidão criativa, em detrimento da fama e da quietude de quem sabe a irônica importância brechtiana de se estar de acordo? A propósito, se Theodor Adorno, cônscio da encruzilhada em que se colocava a arte moderna, prestes a perder, como de fato perdeu (pela concessão generalizada que outros chamam de pós-modernidade), quase todo o seu teor de negação do *status-quo*, e de cifra do possível, é forçado, em sua teoria da arte, a fazer a defesa do belo natural (PATRIOTA, 2017), nossa fotógrafa, em consonância dissonante com Adorno, inventa artisticamente esse mesmo belo, na medida em que é a luz que lhe interessa (e nada há mais natural que a luz), belo que ela atinge, não sem ironia, ainda, exatamente na confrontação com a técnica, numa espécie de ensaio sobre o sublime.

O belo artístico que ela produz a contrapelo do sublime, com efeito, é o resultado dessa proximidade com o belo natural, com a luz, cuja escrita ela desenha com um desiderato muito claro: aquele de voltar ao

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mais "natural" dos momentos da natureza, seu instante de geração, seu *ponto genético* que, todavia, só pode ser, evidentemente, na fotografia, o contrário dele mesmo e, assim, apresentar-se como o ponto *poiético*, o momento de *formação*, de *produção*, porque afinal se trata, com efeito, de uma obra de arte: a aparência da natureza, não pelo que é visível, mas pelo que permite toda e qualquer visibilidade, o *locus* de nascimento do visível, de um outro visível, a "máquina desejante" (DELEUZE e GUATTARI, 2010) de fabricar visibilidades. E é justamente por construir esse fundo nascente de visibilidades que nada mostra porquanto é condição de possibilidade de todo visível (o desejo em cujo fundo se antevê a imaginação criadora) que nossa artista, ao não mostrar coisa alguma de perceptível, cria o campo dentro do qual, por um lado, tudo o que é passível de ser mostrado fora de sua obra se desvanece, e, por outro, tudo o que nasce *de* sua obra é a encenação vigorosa do próprio *status nascendi*: é a *mímesis de produção* (LIMA, 1980), pela qual a recusa do mundo representável se desdobra na apresentação afirmativa de um mundo outro em negativo. Daí, por contrachoque, o sublime: a série fotográfica apareceria como uma espécie de cosmogênese. O seu aspecto pictórico de metáfora "musical" daria conta dessa cosmogênese.

Dito isso, tocamos aqui outro ponto nevrálgico: a reprodutibilidade da obra é toda a sua originalidade. O que nós vemos e o que foi captado pela máquina é a mesma coisa: o revelado é o negativo e o negativo é no que é revelado uma vez que o que é revelado é a negação de tudo quanto *seja* (fotografável). Tremendo desafio, vê-se, ao pensamento, uma vez que temos de conceber a duras penas o tecido justo de que é feito, na obra de luz, na fotografia, o não-ser, o não-idêntico (de Adorno, mas também de Nietzsche): a série em pauta, de fato, é um convite à desestabilização do senso comum, desestabilização de tudo quanto pensamos quando concebemos a fotografia em si, e de tudo quanto pensamos quando concebemos a fotografia como obra de arte contemporânea, pois a proposta de nossa fotógrafa não é trazer, como tem sido feito, o cotidiano e suas cores para a imagem fotográfica, mas fazer dessa imagem o reduto da negação sem concessões desse cotidiano em mais de um sentido insustentável, ao mesmo tempo em que nos convida, com suas cores, a imaginar um outro mundo possível, pela experiência da percepção, tal como concebida por Mikel Dufrenne, e pela afirmação originária do desejo de criar, como delineado por Deleuze e Guattari.

A fotógrafa, não mostrando coisa alguma, detém-se no momento da luz, da cor, e nega com intransigência vigorosa qualquer proximidade com o mundo de que temos notícia. Assim, a série de fotografia *Light about color*, enquanto forma artística, possui essa dimensão eminentemente *negativa*, com a qual ela faz da fotografia uma experiência de recusa da sociedade vigente, dando mostras, por isso mesmo, não de certo voluntarismo arbitrário da artista enquanto pessoa individual, falsamente livre, mas do quanto ela, como artista, e por sua obra, se deixa ver como um feixe de relações sociais reconhecíveis pelo viés da insatisfação com o mundo atual, essa sociedade do espetáculo onde a única estética possível seria aquela da mercadoria; mas, para além de Adorno, a obra em foco dá a pensar que a verdadeira obra de arte não é aquela que somente destrói nossos liames imediatos com o mundo circundante, mediante a corrosão crítica, ao fazer-lhe a ontologia visual de seu estado falso, mas também aquela que, das ruínas e dos escombros do que fora destruído pela crítica imanente (NOBRE, 1998), deixa entrever uma brecha, da qual emana não somente uma luz, mas um ato, um acontecimento: esse ato-acontecimento é essencialmente construtor; é a possibilidade mesma da criação concebida como ruptura em relação ao sempre já posto em vista de uma nova instituição do ser (do não-ser) por meio da obra: a diferença, objeto, aliás, da filosofia de Guattari e Deleuze.

Com esse ato/acontecimento não descobrimos apenas as funções da arte, mas também o sentido de sua contemplação: recusar, negar e destruir são apenas a primeira providência, não de um niilismo *blasé*, mas de uma potência ativa e criadora cuja nome próprio seria o que se guarda no desejo como imaginação produtora, que Mikel Dufrenne ajuda a entender como a fonte (o *a priori*) de onde jorra o ser mediante o qual um novo compromisso entre o sujeito e o mundo se torna possível e viável, e que Deleuze e Guattari chamarão de "corpo sem órgão", a *máquina desejante* de fazer *máquinas celibatárias*. A série em foco ajuda-nos a conceber que a arte verdadeira seria aquela que nasce do engajamento na destruição do mundo posto (o algo), trabalho de destruição cuja consequência para o ser humano é engajá-lo na reconstrução (devir) de um mundo outro (de um outro algo ou, mais precisamente, do não-algo, o feminino como fluxo, como povo, como sofrimento criador e criador de seu contrário, a alegria). Toda obra de arte, dir-se-ia, deseja sorrir, mesmo quando nenhum sorriso parece possível ou mesmo necessário.

A arte como forma esquizofrênica irmana aqui o artista e o público: fazer arte e consumir arte são um mesmo gesto de uma dupla empreitada – destruir o já aí, segundo Adorno, e refazê-lo em vista do que está por ser feito, porquanto a arte o anuncia, segundo Dufrenne; porquanto ela é sua *nascente*, segundo Deleuze e Guattari, e tal como acontece na fotografia de Eduarda Lima. Nesse sentido, sua tarefa precípua não é destruir, mas afirmar, embora ela nada afirme senão quando, com impressionante radicalidade, tudo nega: a afirmação é o conteúdo latente da negação, o teor de seu sentido. É por dentro da negação, logo, nas

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palavras de Adorno, por dentro da "crítica social" como ela se configura enquanto antítese da sociedade, que a arte, a partir de sua seiva afirmativa, inaugura um espaço de experiência, o "objeto estético", como dirá Dufrenne, na percepção do qual a arte se dá a ver como abertura do possível, expressando a fonte da expressão (aquilo mesmo que não pode ser exprimido): a esquizofrenia, segundo Deleuze e Guattari, como oposição ao capitalismo e posição de outro mundo virtualmente possível.

Na arte, de fato, o possível arrebenta-se como efetivo no interior movente do próprio real: isso tem um nome, chama-se o *virtual*; é porque o real realizado é negado pela arte da obra que outra realidade brota para fazer ver a necessidade lógica (e ontológica) do possível na própria forma da arte; o mundo do objeto estético aqui expresso na "forma" esquizofrênica, aquela que quanto mais nega o fora mais afirma o dentro, que se exterioriza como desmundo do mundo (posto) ou como o mundo (novo) desde o desmundo (desde a deposição do mundo posto), eis o *virtual*. O *virtual* é o que participa da força (*vis*). Ele é o que pode. A série *Light about color*, de Eduarda Lima, tem esse poder, tem essa *dynamis-energueia*: ela aconteceu e, por isso, graças a isso, a fotografia, no interior de sua musicalidade plástica ou plasticidade musical, impõe-se como um conceito: mais do que ser vista, exige pensamento, cobra o impulso para uma filosofia.

Essa filosofia, que tenho desdobrado desde a experiência estética a que fui submetido por essa série fotográfica, cuida, em primeiro lugar, de tomar para si a revolução copernicana instaurada por Descartes, Hume e Kant e aprofundada em direções distintas por Fichte e Husserl, para abrir uma vez mais e se instaurar no "campo transcendental", onde se pode, afinal, explorar a infinidade de elementos que aquele mundo aberto pela fotografia aqui estudada dispõe. Nesse campo, a noção de simultaneidade, que a fenomenologia husserliana chamaria de "presente vivo", torna-se de suma importância, pois é ela que garante a incidência sem contradições dos elementos contrários da "forma esquizofrênica", que Deleuze, depois de Derrida, chamariam de "diferença". A simultaneidade, ao mesmo tempo em que indica uma história por fazer, isto é, uma historicidade originária das coisas e do próprio *eidos* das coisas (DERRIDA, 1990), expressa também a presença do arcaico e do teleológico numa mesma realidade, que é aquela do trágico (ANDRADE, 2020), ao qual chegamos por meio de certo exercício cético (ANDRADE, 2018). Isso, todavia, traz consequências filosóficas que já não podemos desdobrar aqui.

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Coping with the Unfriendly Working Environment in Public Service Employment in Uganda: Voices of Employees with Visual Impairment

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Coping with the Unfriendly Working Environment in Public Service Employment in Uganda: Voices of Employees with Visual Impairment

Andrew Iyundhu [α], Paul Emong [σ] & Cleophas Karooma [ρ]

Abstract- Uganda has progressive disability laws that guarantee persons with disabilities a right to employment and a favorable work environment. These laws require employers to provide an inclusive and accessible work environment for employees with disabilities. Whereas there is an increasing attempt to recruit persons with disabilities in public service employment, a favorable working environment for them is lacking and persons with visual impairment are more disadvantaged. The situation of an unfriendly working environment had compelled them to adopt coping mechanisms to work. This paper explores how persons with visual impairment cope with an unfriendly working environment in public service employment. The article originates from my Ph.D. study on access to and inclusion of persons with visual impairment in public service employment in Uganda. The theoretical frameworks underpinning this paper are the human rights standard of equality and non-discrimination, the equity principle of social justice, and the social model of understanding disability. A qualitative research approach through interviews and observations was applied to obtain information. Twenty-two (22) participants were reached. The findings indicate that employees with visual impairment cope with an unfriendly working environment by relying on colleagues, using relatives and friends, using part of their salaries to pay for auxiliary and support services, improvising, applying mobility & orientation skills, and showing commitment to work.

The paper recommends that public service needs to equalize opportunities for employees with visual impairment by providing them reasonable accommodation, accessibility, and affirmative action in employment.

Keywords: affirmative action; coping mechanism in employment; persons with visual impairment; reasonable accommodation; unfriendly working environment; public service employment.

I. Introduction

This paper originates from my Ph.D. thesis undertaken at Mbarara University of Science & Technology. The study is on access to and inclusion of persons with visual impairment in public service employment in Uganda.

Globally, 15 percent (approximately 1.1 billion) of the world's population are persons with disabilities [PWDs] (WHO, 2015). It also estimates that globally 253 million persons have a visual impairment, of which 36 million are blind, and 217million have a moderate visual impairment (WHO, 2017; Ackland et al., 2017; WHOb, 2015; IAPB, 2015). In Uganda, PWDs constitute 14% (estimated 4.5 million) of Uganda's total population (UBOS, 2019), and of which 6.1 percent (approximately 2.1 million) are persons with visual impairment (UBOS, 2016a).

Regarding employment, globally, ILO (2015) estimates that approximately 785 to 975 million PWDs are of working-age. However, data regarding the employment of PWDs is systematically not available in several countries, and employment rates of PWDs are below that of the overall population (WHO, 2015). In Uganda, there is a high level of unemployment in the country generally (UBOS, 2018). In regards to PWDs, there is limited data on their employment and unemployment. Available literature indicates that the unemployment and underemployment rate of PWDs is higher than for the ordinary persons both in the private and public service in Uganda (Mitra et al., 2013; NUDIPU, 2016; Disabled People's Organization-Denmark [DPOD], 2016; Leonard Cheshire, 2018). It also estimates that 57% of PWDs are unable to meet their necessities of life than 45 percent of persons without disabilities in Uganda (Leornard Cheshire, 2018). The main contributing factor to the increased levels of poverty among PWDs is the lack of job opportunities open to them both in the private and public sectors in the country (Nyombi & Kibandama, 2014; NUDIPU, 2016; Nyombi & Kibandama, 2016; DPOD, 2016; Leonard Cheshire, 2018). The above situation is due to the barriers experienced by PWDs to obtaining employment and within the workplace environment such as negative attitudes, inaccessibility, and lack of provision of reasonable accommodation (NUDIPU, 2014; Coffey et al., 2014).

The Convention on the Rights of Persons with Disabilities [CRPD] (2006) in article 27 obligates States to recognize the rights of PWDs to work on an equal basis with others. In so doing, the CRPD requires States to provide PWDs the opportunity to gain a living by work freely chosen or accepted in a labor market and work environment that is open, inclusive, and accessible. The CRPD further requires States to take appropriate steps including through legislation to prohibit discrimination based on disability about all matters concerning all forms of employment, including conditions of recruitment, or hiring, career advancement and to

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provide just and favorable conditions of work, including equal opportunities and equal remuneration for work of equal value, safe and healthy working conditions, including protection from harassment, and the redress of grievances. In Uganda, there are also policies and legislative frameworks on disability that promote the right to work among PWDs. Among others, they include the Constitution of the Republic of Uganda (1995) article 40, the PWD Act (2019, Act 9 & 14.), the Employment Act (2006, s,6), National Equal Opportunities Policy (2006), Local Government Act (1997, Sec.10 & 23), National Employment Policy (2011). They all provide that persons with visual impairment have a right to be accorded reasonable accommodation in their employment such as adapted workplace environment & facilities, provision of support staff such as sighted guides and auxiliary aids such as Perkins Braille machines, among others. However, the implementation of these laws has been a challenge, and they are not translating into practical outcomes (Nyombi & Kibandama, 2014; Griffiths et al., 2018). The consequence of that is the employee with visual impairment experiencing a challenge of the unmodified environment at their workplaces (Barclay et al., 2012; ILO, 2013; NUDIPU, 2014; Coffey et al., 2014; Narayanan, 2018). They also lack the required auxiliary aids and supportive services to work effectively like other employees (Sundar et al., 2018). The lack of reasonable accommodation in employment has compelled PWDs to adopt coping mechanisms to be able to work. This paper, therefore, explores how persons with visual impairment cope with the unfriendly working environment in public service employment in Uganda.

II. Statement of the Problem

Uganda has got progressive disability policy frameworks, some of which are constituted under article 40 of the Constitution of the Republic of Uganda (1995). The policies guarantee PWDs a right to the provision of reasonable accommodation in employment. Besides, despite the existence of such policy frameworks, evidence from the available literature indicates that persons with visual impairment who are employed lack the reasonable accommodation they require to be able to perform work tasks like other employees. The lack of reasonable accommodation compels them to adopt coping mechanisms to be able to work.

III. Literature Review

The theoretical frameworks underpinning this paper are the human rights standard of equality and non-discrimination, the equity principle of social justice, and the social model of understanding disability. The trio provides a grounded explanation of the concept of equality, non-discrimination, equity, fairness, and inclusion in all matters relating to the employment of PWDs, persons with visual impairment inclusive. Generally, these are the key issues driving disability inclusion and thus vital in regards to persons with visual impairment and public service employment in Uganda.

a) Equality and non-discrimination

Equality and non-discrimination are foundational standards of human rights laws based on the idea of the inherent dignity and of the equal and inalienable rights of human beings (UDHR 1948, Preamble & article 1; Emong, 2014). It is well guaranteed in human rights law internationally, the Charter of the United Nations, UDHR (1948) in articles 1 and 2, the international Covenants such as International Covenant on Economic, Social and Cultural Rights [ICESCR], 1966 art 2(2), International Covenant on Civil and Political Rights [ICCPR], 1966 art2 (1), Convention on the Elimination of All Forms of Discrimination Against Women, [CEDAW], 1979 art 2, and Convention on the Rights of the Child [CRC], 1989 art 2(1) and CRPD article 2. The UDHR (1948) art.1 states that all human beings are born free and equal in dignity and rights. Commentaries on the concept of equality indicate it to be understood in three ways, namely, formal equality, equality of results, and equality of opportunity (Coleman, 1973; Degner & Quinn, 2002; Lawson, 2011; Segall, 2013; Fredman, 2016). All three conceptions of equality significantly provide perspectives on how persons with visual impairment experience employment.

b) Formal Equality

Formal equality entails equal treatment in a similar environment (Fredman, 2002; Hardie, 1980). This understanding of equality prohibits direct discrimination based on someone's characteristics. In that way, it guards against a person with a visual impairment from being discriminated against based on his/her disability. Thus in employment, a qualified person should be subjected to similar treatment in the entire employment process without any bias based on his or her condition. In the context of disability inclusion and with specific reference to persons with visual impairment, formal equality requires that persons with visual impairment are entitled to access employment opportunities in the same manner as other ordinary persons in the country. The limitation is that formal equality is meritious. Thus it doesn't emphasize the provision of reasonable accommodations required by persons with visual impairment to be able to work as other employees in the same working environment.

c) Equality of results

Substantive equality means treating individuals based on their groups to realize equal outcomes (Coleman, 1973; Lawson, 2008; Lawson, 2011; Fredman, 2016). It is concerned with achieving a fairer distribution of benefits or results and examining

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discrimination with outcome analysis (Gardner, 1989; Lawson, 2011; Emong, 2014; Fredman, 2016). The substantive equality or equality of results is being implemented through affirmative action. Thus, the affirmative action or preferential treatment of a disadvantaged group is applicable in attaining specific results in a particular context, i.e., employment of persons with visual impairment. Affirmative action is implemented in Uganda as a deliberate action taken in favor of groups marginalized based on gender, age, disability, or any other reasons created by history, tradition, or custom to address imbalances that exist against them as provided for in the Constitution of the Republic of Uganda, (1995, art. 32), PWD Act (2019, Act.14), and Equal Opportunities Commission (2017). As a result, many PWDs, more so those with visual impairment, are now attaining higher academic qualifications. Consequently, many seek public service employment, and others have been able to occupy political positions both at local and national levels. Besides, legal provisions on affirmative action have been included in many laws in Uganda in favor of PWDs, i.e., PWD Act (2019, Act.14), Employment Act (2006, S.6), National Equal Opportunities Policy (2006), Local Government Act (1997) among others.

The limitation of equality of results is that affirmative action policies mainly address discrimination at the entry point and leave the discrimination intact beyond that point, i.e., it doesn't address the systemic barriers that are excluding persons with visual impairment in employment. Also, focusing on equality of results pays little attention to accommodate human diversity by adapting existing structures, i.e., distinctions such as sex, religion, birth, disability, among others. Besides, equality of results focuses more on outcomes rather than the treatment of persons, which sometimes promotes their exclusion in employment.

d) Equality of opportunity

Equality of opportunity is about providing appropriate ways to eliminate all forms of structural or institutional discrimination, i.e., it rejects all policies that tend to bring about discrimination by focusing mainly on outcomes in the form of quantitative results (Lawson, 2008; Fredman, 2010; Elford, 2013; Segall, 2013; Emong, 2014). In the context of disability inclusion, it involves a holistic approach that aims at promoting PWDs' rights without excluding them from mainstream society. It, therefore, requires the removal of systemic barriers in the employment institutions, i.e., the negative attitudes among employers, physical barriers, communication barriers, among others.

The challenge with equality of opportunity is that it criticizes equality of results, and it doesn't prepare persons with visual impairment to get proper treatment in employment. It also takes a long period to address systemic barriers.

e) The Concept of Non-discrimination

The broader meaning of the concept of non-discrimination is provided in article 2 of the CRPD. It covers both direct and indirect discrimination, including failure to provide reasonable accommodation. Discrimination based on disability means any distinction, exclusion, or restriction based on disability that has the purpose or effect of impairing or nullifying the recognition, enjoyment, or exercise on an equal basis with others of all human rights and fundamental freedoms. It includes all forms of discrimination, including denial of reasonable accommodation. This understanding is wide enough to capture all discriminatory factors against persons with visual impairment in employment, such as intentional discrimination, accessibility-related factors, practices, criterion, and policy-related.

f) Reasonable Accommodation

Reasonable accommodation means the necessary and appropriate modifications and adjustments not imposing a disproportionate or undue burden, where needed in a particular case, to ensure to PWDs the enjoyment or exercise on an equal basis with others of all human rights and fundamental freedoms (CRPD, 2006, Art.2). From the above explanation, the appropriate provision of reasonable accommodation for persons with visual impairment in the employment processes leads to a reduction of discrimination, increase access to the workplaces, and change of negative perceptions about the ability of persons with visual impairment to be productive workers in employment. To provide reasonable accommodations for employees with visual impairment, employers have to employ different approaches, i.e., proactive and reactive.

The proactive approach (also known as anticipatory approach) to reasonable accommodation focuses on eliminating barriers before they occur, i.e., the employers are required to anticipate difficulties that their operations present and take steps to reduce or remove the obstacles (Lawson, 2008; Holt, 2013; Mikola & Kollonay-Lehoczky, 2015; Waddington & Broderick, 2017). In regards to the inclusion of persons with visual impairment in public service employment, the employer, as a matter of implementing the proactive approach to reasonable accommodation involves making existing facilities and information accessible to employees with a disability, modifying equipment, re-organizing activities, rescheduling work, provision of ramps in the workplace to allow access to buildings, provision of specialized materials and equipment such as Perkins Braille machines, Braille papers, adequate railing around hazardous areas, and other accommodations before a specific request by employees with visual impairment.

On the other hand, the reactive approach to reasonable accommodation, the duty to provide

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reasonable accommodation is reactive as it is only triggered when the person with a disability demonstrates a need for assistance (Lawson, 2011; Holt, 2013; Mikola, & Kollonay-Lehoczky, 2015; Waddington & Broderick, 2017). In regards to the employment of persons with visual impairment, a reactive approach to reasonable accommodation entails a situation where the employers are only under the obligation to provide a reasonable accommodation if they are aware that employees with visual impairment are facing some difficulties or barriers in employment (Lawson, 2008; Holt, 2013; Waddington & Broderick, 2017). In regards to the inclusion of persons with visual impairment in public service employment, the reactive approach requires employees with visual impairment to disclose what challenges they are experiencing to their employers, and upon receiving them, they can be able to address them through making necessary adjustments and modifications within the workplaces. Thus the employers' duties to provide reasonable accommodation are triggered by the individual employees with impairment, indicating what they need to be able to work like other ordinary employees in the same workplace.

i. *Principle of Equity*

Equity is one of the central principles in social justice that entails recognition of human diversity in all matters of social, political, and economic relations in society regardless of their gender, sexuality, religion, political affiliations, age, race, belief, disability, location, social class, socio-economic circumstances or other characteristics of background or group membership (Rawls, 2001). Therefore, the principle of equity provides a grounded explanation of equality, non-discrimination, and fairness in all matters, including those relating to employment, and among the vulnerable categories of people, including persons with visual impairment. The principle of equity is explained in John Rawls' Theory of Social Justice under the 'Difference Principle.' The difference principle provides that inequalities in the distribution of resources and opportunities are permissible as long as they aim at benefiting the most disadvantaged people in society (Rawls, 2005). Persons with visual impairment are among the most marginalized in Uganda. Therefore the distribution of employment opportunities as a national economic benefit should consider the concerns affecting persons with visual impairment. The difference principle further provides that social and economic inequalities are to satisfy two conditions, i.e., they are to be attached to offices and positions open to all under conditions of fair equality of opportunity. They are to be to the utmost benefit of the least-advantaged members of the society. Rawls claim is that departures from equality of a list of what he calls primary goods-the things which a rational man wants whatever else he wants are justified only to the extent that they improve a lot of those who are worse-off under that distribution in comparison with the previous equal distribution (Rawls, 1971; Rawls, 2001). His position is in some sense egalitarian, with a provision that inequalities are allowed when they benefit the least advantaged. Thus it requires employers to take every measure not to disadvantage PWDs in all the employment processes such as recruitment, retention, promotion, among other procedures.

ii. *Social Model of Disability*

The social model of disability emerged in the 1960s and 1970s as a shift from the predominant individual models, especially the medical model of disability, as activists in the United Kingdom aimed to define disability as a social-cultural construct rather than a biological construct (Oliver, 1983). The origin of the social model is due to Oliver (1983) as well as the 1976 document on fundamental principles of disability produced by the Union of the Physically Impaired Against Segregation [UPIAS], (1976). Oliver (1990) criticized the medical model for failing to account for broader elements of disability such as social, economic, political, cultural, and environmental barriers. The social model shifts away from consideration of the deficits of the functional, physiological, and cognitive abilities of the impaired individuals to the capacity of society to systematically oppress and discriminate against persons with disabilities and the negative social attitudes encountered by persons with disabilities throughout their lives. As a result, it becomes an agent of change through the associated barriers or supports built into the larger social, economic, political, cultural, and environmental structures impacting PWDs (Oliver, 1990; Lang, 2007). Therefore, a disability is a disadvantage or restriction caused by a contemporary social organization that takes no or little account of persons' impairment and excludes them from participation in the mainstream of social activities (Oliver, 1990). The social model ignores how 'bad' a person's impairment is, and it instead establishes that everyone is equal. However, it is the society that erects barriers that prevent them from participating and restricts their opportunities. The model shifts the emphasis from personal inadequacy or abnormality to physical and societal, legal, cultural, and attitudinal barriers experienced by persons with an impairment. These barriers disable the person and are external to the individual. The social model, therefore, promotes the right to participation in employment by persons with visual impairment through advocating for the provision of reasonable accommodation such as adjusting and modifying the workplace environment, among others. The arguments of the social model of disability concur with the standards provided by the United Nations conventions and the Uganda labor laws that protect and promote the right to employment of PWDs.

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IV. Methodology

a) Study design and approach

The study followed a phenomenological research design of a qualitative research approach. It was appropriate for this study because it enabled obtaining detailed experiences of participants in regards to the coping mechanism by persons with visual impairment in the unfriendly working environment in public service employment in Uganda. The qualitative research approach was appropriate for this study because it allowed the generation of in-depth and detailed information regarding the study problem.

b) Study area and participants

The study was done in Kampala, Jinja, Iganga, and Mbarara districts of Uganda. The participants included persons with visual impairment employed in public service and their direct supervisors drawn from organs constituting public service employment, namely the Public Service Commission and District Service Commissions. It further comprised of officials from an agency and Uganda National Association of the Blind promoting disability inclusion in Uganda.

c) Sampling & sampling technique

The numbers of participants selected per category are as follows: ten employees with visual impairment, five persons with visual impairment seeking employment, one from Public Service Commission, while two were from District Service Commissions, two direct supervisors, one participant from the Uganda National Association of the Blind, and one from the National Council for Disability.

The purposive sampling technique was considered most appropriate for this study because the participants selected were those knowledgeable enough to providing information regarding the problem under study. Employees with visual impairment were reached using the snowball sampling technique as their names and numbers were unknown.

d) Data collection

Data was collected using interviews and observation methods. The unstructured interview guides with open-ended questions were designed. These instruments allowed flexibility in data collection and enabled the collection of in-depth responses elicited through seeking clarification and probing for the information. Recording the participants' responses using a voice recorder was also possible. The voice recordings helped to make comparisons with data obtained through note-taking during the interviews. On the other hand, the study employed a non-participant observation method, and it involved designing an observation checklist that guided the observation. The aspects observed were adaptations made in the workplace environment, sanitary facilities, accessibilities, i.e., ramps, walkways, stairways with rails, a leveled setting with no dangerous objects, and auxiliary aids and supportive services. The method was appropriate in that it enabled naturally watching what was taking place, the physical situations, and interpretation of what is in the area of study without asking from the respondent. It also enabled observing the preparedness of the employment institutions or agencies to accommodate employees with visual impairment.

e) Data analysis and presentation

Data obtained through interviews were analyzed using a thematic analysis strategy. It involved transcribing the information from the field, reading through the verbal findings, listening to audio interviews for further evidence, and overall understanding. The method was considered appropriate for this study as it facilitated understanding of the experiences, meanings, and realities of the participants regarding how employees with visual impairment cope in the unfriendly working environment of public service employment.

The theme and sub-themes from the transcripts were generated to ease data analysis. The next step was to write reflective notices (or explanations) on each sub-themes identified in the transcripts. The process involved a thorough reading of the transcripts several times while reflecting on the issues or aspects related to the research question. This process was so helpful to identify and revise the information missed during transcribing. The findings of this study are in the form of an analytic narrative with data extracts, which are quotations from the participants' reports for the theme and sub-themes identified, followed by the interpretation of findings and discussion.

f) Ethical considerations

The researcher began by getting a clearance or approval from the Research Ethics Committee Board of Faculty of Interdisciplinary Studies, Research Ethics Committee of Mbarara University of Science & Technology, and Uganda National Council for Science & Technology. The informed consent form that was in English helped to obtain consent from participants before each conversation. The pseudo names were generated and applied, i.e., VIE (1-10)-persons with visual impairment employed in public service; DSC (1-2)-officials from District Service Commissions; MC-official from Public Service Commission; and DS (1-2)-direct supervisors of employees with visual impairment. Besides, their positions are not revealed to protect them from being traced for the information given.

V. Results and Discussion

The results and discussion is structured as follows; relying on colleagues at the workplace, using relatives & friends, using part of their salaries to pay for auxiliary & support services, improvising, applying

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mobility & orientation skills, and showing commitment to work.

a) Relying on colleagues at the workplace

Out of the ten employees with visual impairment, nine expressed that persons with visual impairment in their workplaces cope by relying on their colleagues to support them in carrying out some work tasks. For example, those in the teaching profession they acknowledged that their colleagues help them in marking of books or papers, supporting their mobility, reading written texts while making lesson notice mostly in Braille, scheming or and lesson planning. The findings also reveal that other employees with visual impairment in the teaching profession rely on their learners to support them, i.e., in mobility, marking books, roll calling, and or dictating notice in class. One of the participants (VIE.5) expressed that:

> Sometimes I request my colleagues to assist me in marking students' work and in movement around the school. Also sometimes when I find it hard to reach my class, I tell one of the students that 'when it comes to my lesson come and pick me from the staff-room' So that student when it is time he comes and says 'master it is your time for class' and then picks me. Then he brings me back when the lesson is over. For other issues like maybe to roll call, I entrust it to the class monitor. I tell him that 'please, can you do it,' but of course it is done in my presence, or else he will just tick even the ones who are not present. Now for stubborn classes, I give it more time by telling students that 'if they roll-call your name, you move this end,' and I make sure they move to pass me so that I can know that it is another person going or else the same person may keep answering, so to avoid all that, I have to improvise ways of doing things and it becomes a bit easier.

Another participant (VIE.4) mentioned that:

> I make sure I maintain a good working relationship with my colleagues, and they have always helped me in marking books and papers; they support me in mobility, reading for me written texts to prepare my lessons and scheme of work. I don't think that somebody who is blind can be comfortable if he is not on good terms with colleagues.

Another participant (VIE.1) recounts that:

> For us people with a visual impairment, we cope difficultly because you must be innovative. For me, I have taught in a school for sighted children only without any child with visual impairment for several years, and what I have always done is to be friendly to my colleagues to help me in marking books and papers, or I get some learners who are good in upper classes to come and tick under my guidance. I do that because I do not have the support staff either. Can I afford to hire somebody I can pay like 100,000/= per month to mark my work?

The above expressions suggest that persons with visual impairment cope in their workplaces by relying on their colleagues for support. It also means that sometimes employees with visual impairment in the teaching profession rely on their learners to support them. However, depending on colleagues has got side danger, in that it may lead to intrude in someone's privacy, make the employee with visual impairment lose his or her self esteem before colleagues. It may also compromise the quality of the work done by the employee in that a colleague he or she trusts with marking students' work may not be kin to follow the instructions given and ends up either ticking wrongly or even reward excess or fewer marks to some students contrary to what is required. Besides, relying on students may also have challenges. For example, it may be hard for the teacher with visual impairment to discipline the learner he or she relies on to either support him in marking, mobility, dictating notice, and roll-calling learners in classrooms, among others. The finding is in line with Mala et al. (2011), who revealed that persons with visual impairment cope by ensuring that they maintain a friendly working environment through socializing with their sighted colleagues and supervisors, who then provide them with support or assistance they require to be able to work. The above finding and literature suggest that employees with visual impairment cope by relying on colleagues. However, this situation should not be the norm for employees with visual impairment in public service, but it should slightly be made better by public service ensuring that it provides reasonable accommodation, including auxiliary aids and support services required by employees with visual impairment to work like others.

b) Using relatives and friends

Seven of the ten participants working in public service revealed that they use relatives and friends to support them in their workplaces. Participants were that most of the employees with visual impairment due to lack of provision of support staff and auxiliary aids, they use their relatives such as wives, husbands, sons or daughters, and friends to support them in their work. Participant (VIE.9) expressed that:

> In my first work, I had to use my relatives because I had no money to hire support staff. I am not given a sighted guide, so I had to use my relatives; they are the ones who read the documents they could bring to me and everything I required, like mobility.

Another participant (VIE.10) stated that:

> I take the textbooks at home for either my wife, daughter or a friend to read for me to enable me to Braille my notice and I prepare to teach. So I improvise because I have to work.

Another participant (VIE.7) recounts that:

> I just get friends such that they help me to do the work because for me as a CDO, I do community sensitization, but because I want to perform that activity, I get a friend to accompany me to the field at my own expense. Also, when it comes to typing reports, I rely on another person because, at my workplace, the computer that we have has no jaws, so at the end of the day, I have to touch my pocket, first, to make a draft, then to type. So you see how your work is affected in the end. You become enslaved.

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The above expressions indicate that employees with visual impairment cope by using their relatives and friends to support them in their workplaces. It also shows that employers in public service do not provide employees with visual impairment with support staff to help them in their work and cope by using relatives and friends. This coping mechanism has got ethical concerns. When one uses a relative, how does such a relative be accountable in case of any mismanagement of assets at the workplace or exposing secret information?. So it becomes a challenge to ensure that there is accountability at the workplace, having involved a relative. The finding is in line with Sundar et al. (2018). They pointed out that persons with disabilities strive to work by having a strong tendency to rely on informal networks such as family members and friends to assist them in job preparations. The finding is also in agreement with Mala et al. (2011), Gopakumar (2014), and Auerbach et al. (2016), who mentioned that persons with visual impairment rely on family members, friends, and peers for support such as information, professional advice, support in work tasks, and to do with problem-solving in their workplaces which help them to adjust, cope, and carry on the work. The above expressions and literature create a need for public service to consider providing employees with visual impairment with support services to work efficiently.

c) *Using part of their salaries to pay for auxiliary aids & support services*

Participants expressed that employees with visual impairment use part of their salaries to pay for auxiliary aids and support services. Participants' opinions were that employees use their money to buy auxiliary aids such as Parkins Brailler machines, Braille slates & stylus, computers with jaws and to hire support staff such as sighted guides, Braille transcribers, among others to work effectively even when there is no reasonable accommodation at their workplace.

Participant (VIE. 3) expressed that:

> When I was employed, they didn't give me a sighted guide, and I have always had to manage myself where I use part of my salary to pay for support services. So when I try to calculate, I find that I am not getting money equivalent to what other sighted employees receive because for them they do everything for themselves and they can get their money as it is but for me I have to pay for the guide, so we can't be the same.

Participant (VIE.5) stated that:

> I have always improvised, which means I sacrifice part of my salary to pay somebody to do what I need him to do for me, like supporting me in mobility, transcribing work, and others. So that is how I try to cope with the situation.

Also, a participant (VIE.2) expressed that:

> You find that I have to use my resources to hire somebody to do for me some of the work and even to buy some of the gadgets as I bought for myself a laptop that I use. Even the Parkins Brailler machine I use I bought myself because I need to produce results at my workplace.

The above expressions of participants suggest that employees with visual impairment lack the reasonable accommodation they require. As such, they cope by sacrificing part of their resources or salaries to pay for support staff and to acquire auxiliary aids to help them in their workplaces. Whereas to the employees with visual impairment, using part of their income has been their coping mechanism, this has its limitations. For instance, in case a person is employed at a lower position with little pay, not providing him or her the reasonable accommodation might make him or her either to remain with nothing given the fact that gadgets like Perkins Braille machines and even support services are expensive or to even leave work for failing to pay for the reasonable accommodation by him or herself. Also, failure to afford to pay for reasonable accommodation, a person's performance will be affected in the workplace. Thus he or she may be rendered incompetent for the job, which may limit his or her career growth through promotion, which is the norm for public service employment. The finding concurs with the study by Sundar et al. (2018), which found out that some of the persons with disabilities strive to obtain assistive devices or special equipment on their resources to be able to work effectively. Persons with disabilities also use their resources or and salaries to get computer training, job skills training programs, among others, to be able to work effectively in their workplaces (Sundar et al., 2018). The above statements show that it is challenging for employees with visual impairment to use their salaries to get reasonable accommodation they may require to work. It requires that the public service provide the reasonable accommodation needed by such employees as required by the law to enable them to enjoy their right to employment.

d) *Improvising*

Improvising means a way of managing or coping with a situation that may be challenging. It may, therefore, require one to use the minimum or the equivalent of what he or she is to use when the situation is normal. Improvising is sometimes known as 'using locally available resources.'

Participants mentioned that employees with visual impairment improvise using the existing locally available resources to cope with a lack of reasonable accommodation. Participants' views were that persons with visual impairment sometimes make use of local radios to access information on the available job opportunities, use of Braille slate & stylus which are relatively cheap as compared to the Perkins Braille machine, use of any stick to serving as a white cane, and many others to be able to perform at their workplaces. One participant (VIE.6) expressed that:

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> I chose to improvise by using Braille slates & stylus and Braille papers, so when I am in a meeting, I use that to take notice, or minutes, then I go back and read for someone to type for me on the computer. I am also using mostly a small radio to access information because it is more affordable, so even many of my colleagues have bought small radios and can listen and hear an advert, or they can listen to a radio on the phone which is very cheap, and if they are lucky to have power, or cells because most of them could be in rural areas where even electricity is a challenge. So in case, they have cells or electricity they listen and then get these adverts, and they walk so many miles to go and apply.

Another participant (VIE.4) stated that:

> I improvise, for example, because the white cane was not available, I decided to get this stick, and I said that let it act as my auxiliary aid, and it has worked because the white cane was expensive for me and no one was willing to give it to me.

The above expressions suggest that employees with visual impairment cope with improvising, where they use the locally available resources to be able to work effectively. It also means that public service employment is neither proactive nor reactive in providing reasonable accommodation, especially the provision of auxiliary aids required by employees with visual impairment to work effectively. However, such a coping mechanism may not be applicable in all settings. For example, using a Braille slate may be limited in a situation where one is required to produce Braille material on a large scale. Therefore, the person might be rendered irrelevant and incompetent worker. Even using any stick to serve as a white cane does not bring out its exact meaning and purpose, which its real sense used to not only help in mobility of an individual but also to identify the person that he or she is blind and thus requires either assistance or given the reasonable accommodation he or she needs like to cross the road, the car driver may notice and be allowed to move safely without knocking him or her. The finding contravenes with article 4(g) of the CRPD (2006), which obligates state parties to undertake or promote research and development of, and to promote the availability and use of new technologies, including information and communications technologies, mobility aids, devices, and assistive technologies suitable for persons with disabilities, giving priority to technologies at an affordable cost. The finding also contravenes with the PWD Act (2019), act 9, subsection 2(c), which provides that an employer shall provide an employee with a disability reasonable accommodation in the performance of the job or task. The above finding and provisions in the laws indicate a need for public service to consider providing reasonable accommodation to their employees with visual impairment they require to work like any other person as guaranteed by the laws.

e) Applying mobility and orientation skills

Participants' opinions were that persons with visual impairment apply mobility and orientation skills to move in an inaccessible workplace environment. Employees with visual impairment affirmed that they ensure that they master the set-up of their workplaces and move independently because their employers have not given them sighted guides to help them in mobility. As a participant (VIE.8) recounts that:

> I had to master the environment in the school, and because of that, I am now able to move even if I have no sighted guide, but at least I am aware of the environment I am in, and I try to move independently, maybe the challenge comes when I go to a new place.

Another participant (VIE.9) expressed that:

> Haaa, here some of the buildings require ramps, but they do not have them, so I find a way of climbing the steps to access them because I have to enter classes and teach.

The above opinions of the participants reveal that employees with visual impairment cope by applying mobility and orientation skills to be able to work when the workplace environment is not well modified. It also implies that public service is not proactive in providing reasonable accommodation for employees with visual impairment. The coping mechanism might, however, be limited as it is dependent upon one's ability to master the workplace environment to be able to move independently and safely. It, therefore, means that when an individual is slow at getting used to the workplace environment, then his or her ability to maneuver independently and safely becomes very difficult and consequently limits his or her work performance. The finding is in line with Shakespeare et al. (2019). They reported that persons with disabilities decide to try to be independent in their workplaces where they strive to cope by not asking for help unless it is required. The finding is also in agreement with the results from studies by Nyman et al. (2010), Mukta and Gopakumar (2014), and Stevelink et al. (2015), which revealed that persons with visual impairment ensure that they learn skills of mastering tasks and the workplace environment to work where reasonable accommodation is lacking. The above expressions and literature indicate a need to change the status quo. It thus requires that public service ensure that the workplace environment for employees with visual impairment is well modified. Also, they should provide sighted guides to support them in mobility.

f) Showing commitment to work

Participants expressed that persons with visual impairment cope by showing commitment to work. Participants' views were that persons with visual impairment are honest and committed to accomplishing tasks as given to them without reasonable accommodation. As a participant (VIE.1) expressed that: It is supposed to be within you as a visually impaired

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person. For me, I have shown them that I am committed, and they may feel ashamed to deny me any opportunity. Also, I am honest, once they say 'you have to be here by 7.00 am' I surprise them, and they feel embarrassed when at 7.00 I am already here and yet they did not get me a sighted guide.

Another participant (VIE.2) stated that:

> For me, I have made sure that I am contented with myself and committed to continue working even when my employers have not given me the reasonable accommodation that I need to work well.

The above expressions mean that employees with visual impairment cope by showing commitment to work. It also implies that being committed to working helps them to get recognized in their work. Although this coping mechanism may not be sustainable given the fact that most times being committed to work may also be dependent upon the nature and conditions of the job, in that in case there is no improvement in work conditions, some one's commitment is suppressed as he or she gets demoralized to work effectively. Also, being committed to working by employees with visual impairment may result in their employers taking them for granted, exploiting them, and becoming inconsiderate to their demands with the thinking that they are just helping them to remain in employment, and they have nowhere they can get another job opportunity. The finding agrees with Ta and Leng (2013). They revealed that employees with disabilities are usually loyal to their employers and committed to working given that switching jobs is not easy for them and as such, their employment is a highly valued privilege. The finding also concurs with WHO (2011), which reported that persons with visual impairment ensure that they have appropriate skills for given tasks, show strong loyalty, and maintain low rates of absenteeism, which makes them remain in good working relationships with both fellow employees and employers in workplaces even when a reasonable accommodation is lacking and thus able to survive or retain their work positions during reshuffles. Therefore, based on the above expressions and literature, it is essential for public service also to consider providing reasonable accommodation employees with visual impairment do require to sustain their commitment to work.

Besides, participants also expressed that employees with visual impairment cope by having self-esteem & confidence to work and perform even if they lack reasonable accommodation. Participants' expressions were that persons with visual impairment are confident to work even when not given sighted guides by their employers. Participants also revealed that persons with visual impairment adopt self-advocacy personality behaviors as a coping mechanism and request auxiliary aids & supportive services from their employers to perform effectively in their work. Participants' opinions were that being assertive has enabled some of them to get some of the auxiliary aids, although they do not get all as requested. One of the participants (VIE.7) expressed that:

> Some of us believe in ourselves. For instance, when I went for the interviews, I demonstrated that I could, and so I was appointed, and now, as an employed person, I do work even better than the sighted people.

Another participant (VIE.6) expressed that:

> Yeah, for us people with a visual impairment, we are sure of ourselves because a person like me, I know what I am, what I am supposed to do, and I know I can manage, that has enabled me to access public service employment. I perform although my bosses have refused to give me a sighted guide. But there are some persons with visual impairment who look upon themselves and have failed to get employment in as far as the public sector is concerned. For me I know we can get when we are also sure of ourselves.

Participant (VIE.3) recounts that:

> I informed the employer that I needed a laptop, and that is how I got it and by then, the CAO was very positive; he just directed that whether from what vote, I want a computer for him, and it happened. I also tried to ask for a sighted guide for me; they told me the wage bill could not allow it.

The expressions above reveal that employees with visual impairment cope by having self-esteem & confidence to work and perform even when their employers have not provided the reasonable accommodation they require. It also means that public service is not proactive and reactive in providing necessary and appropriate modifications for their employees with visual impairment. It further shows that having self-esteem among employees with visual impairment is essential to work and perform well, including being able to assert their needs from their employers. The finding concurs with Weber and Wong (2010) and Stevelink et al. (2015), who stressed that persons with visual impairment gain self-esteem & confidence by comparing themselves with others they classify as worse off, and also make a comparison with colleagues with visual impairment who manage to carry on work successfully, hence get inspired and motivated to move on with life. To have persons with visual impairment serve effectively in public service, the DPOs, and other stakeholders need to empower persons with visual impairment to have the self-esteem and confidence in matters of employment and even to assert for provision of reasonable accommodation from their employers. Also, public service needs to provide a reasonable accommodation that their employees with visual impairment require to work.

VI. Conclusion and Recommendations

The study concluded that the unfriendly working environment in public service employment in Uganda, characterized by lack of provision of reasonable accommodation, had compelled employees with visual

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impairment to adopt coping mechanisms such as relying on colleagues at work, using relative & friends, using part of their salaries to pay for auxiliary services, improvising among others to be able to perform work tasks. Based on the findings and conclusion, the study recommends that public service employers provide employees with visual impairment the right to reasonable accommodation they require as guaranteed by both the United Nations Conventions and Uganda labor laws to enable them to perform work tasks. Thus it requires the employers in public service employment ensuring equality and non-discrimination in all employment processes and provision of auxiliary aids such as Perkins Brailler machines, Braille slates & stylus, computers with jaws, white canes, dolphin pens, and supportive services such as sighted guides, Braille transcribers, among others required by employees with visual impairment to perform work tasks.

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Martin Heidegger and his Way to Ontotheology

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Abstract- In this article I attempt to present Heidegger's conception of the ontotheology in his late thought. I based mainly on his famous book “Contributions to Philosophy (From Enowning).” In ontotheology Heidegger needs the figure of “the last god” to show the very path to being itself. It is not the God of religion, but the proper god of metaphysics, the god of other beginning, which using a sign (Wink) points Dasein the right direction. It seems to be a key to the meaning of ontotheology itself. The problem of ontotheology is presented against the backdrop of several of the most important contexts of Heidegger's thought manifested in “Contributions...”: the problem of being itself and the path to it or the problem of the last god and his sign.

Keywords: being, entity, the last god, heidegger, sign, ontotheology, enowning, essential swaying.

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Abstract- In this article I attempt to present Heidegger's conception of the ontotheology in his late thought. I based mainly on his famous book "Contributions to Philosophy (From Enowning)." In ontotheology Heidegger needs the figure of "the last god" to show the very path to being itself. It is not the God of religion, but the proper god of metaphysics, the god of other beginning, which using a sign (*Wink*) points *Dasein* the right direction. It seems to be a key to the meaning of ontotheology itself. The problem of ontotheology is presented against the backdrop of several of the most important contexts of Heidegger's thought manifested in "Contributions...": the problem of being itself and the path to it or the problem of the last god and his sign.

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I. An Introduction

Martin Heidegger's philosophical effort is conceived in the search for the way to being1. His thought is commonly divided into two periods. The first is connected with the publication of "Being and Time" in 1927. This book was well-received and its author intended for it to be the first part of a great work related to a large-scale project involving the search for the proper foundation of reality, that is, being (*Sein*). According to Heidegger, being itself has been forgotten in the history of philosophy, concealed by giving attention to "what" (*τοδε τι*) rather than to "is" (*ἔivai*). In "Being and Time" Heidegger tried to reverse this process, beginning with the analysis of human existence as *Dasein*. He called this attempt fundamental ontology and it was intended to result in the discovery of being through the study of the human entity revealing itself in the context of being "there" (*sein da*).

As Heidegger quickly realized, the project was a failure. Consequently, in the second half of the 1930s, the famous "turn" (*Kehre*) occurred in his thought, leading to the rejection of fundamental ontology in favor of something that the author called the "enowning" (*Ereignis*) of being2. Heidegger carefully described this process in his work „ Contributions to Philosophy (From Enowning) ["Contributions to Philosophy (Of Event)"]", which remains one of his most mysterious works 3.

In *Contributions...* Heidegger tries to carry out probably only one possibility of opening up to being itself, through the "passing of the last god." This is a radical departure from the previous ontology, but also from the previous thinking of God. The last god is fundamentally different from the gods of the past. In Heidegger's idea of the last god, there is no reference to the God of faith, but the "theological" problem remains hidden as "ontotheology" 4. In this article, I try to briefly show what is the meaning of god for revealing being itself and how Heidegger tries to go to ontotheology.

II. The Being

The disclosure of being from enowning is a process that Heidegger describes in "Contributions..." as an essential swaying (*Seyn west*). It is important to remember that he uses the term *wesen* only in reference to being. The verb translated as "to hold sway" is now obsolete in German and we may say Heidegger restored it in philosophical language. In the past, German *wesen* was the equivalent of the verb *sein – to be*, and Heidegger linked *wesen* with "being" (Heidegger 1983: 76-77; Inwood 1999: 53). Generally, *wesen* has been retained in past forms of the verb *sein* as *war* and *gewesen*. However, in contemporary German it is mostly used as the noun *Wesen,* which means essence, in scholastic tradition referred to as *essentia*. This form of entity (being) is expressly mentioned by Hegel, who claims that the entity has gone forever, its time has ended and it has become an essence that has ceased to exist but has remained as "something." In this meaning, for Hegel the grasping of existence is always late, because in the dialectic process we can only explore what has already passed, what has become the past, in other words, what has transformed from "is" to something that "was," i.e., to essence-*Wesen*. This meaning is reflected in the past form of the verb *sein* – the above-mentioned *gewesen*

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[1] In this article, I always use the word "being" for the German terms *Sein*, or *Seyn*. On the word *Sein*, especially in the context of Heidegger's "Contributions to Philosophy" and in the Old German form of *Seyn*, see the extensive *Translation's Foreword* to the English translation of this book by Parvis Emad and Kenneth Maly: Heidegger, *Contributions to Philosophy (From Enowning)*, XXII-XXII.

[2] I am convinced by the arguments of Parvis Emad and Kenneth Maly (Heidegger 1999: XIX-XXII) and in this text I use the English word "enowning".

[3] There are two English translations of this book: *Contributions to Philosophy (From Enowning).* Trans. by P. Emad, K. Maly. Bloomington & Indianapolis: Indiana University Press 1999; *Contributions to Philosophy (Of Event)*. Trans. by R. Rojcewicz, D. Vallega-Neu. Bloomington & Indianapolis: Indiana University Press 2012. Both translations differ significantly from each other. We can say that they represent different visions of Heidegger's "Contributions...". I prefer the translation of P. Emad and K. Maly.

[4] Heidegger's concept of "the last god" was strongly influenced by his reading of Schelling's texts. For more on this topic, see: Seidel 1999: 85-98.

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(Hegel 2010: 337). Whatever is – and first of all, whatever will be – is subject to the process of becoming and existing, which Hegel understood as a dialectical process of transition from thesis to antithesis, then to their synthesis, etc.5.

Heidegger, however, uses the verbal function of the word *wesen,* which is no longer used in German. As a verb, it should be translated as "to hold sway," because it refers to the presence or appearance of something. This is quite important, because it is closely related to the word *das Anwesen* and its derivatives: *die Anwesenheit*, *abwesen*, *das Unwesen*, so it alludes to "presence," "appearance," or their opposites (Inwood 1999: 54). Thus, essential swaying must refer to making present, appearing or becoming, at the same time pointing to the dynamic character of the phenomenon with the used verbal form (Heidegger 1994: 484; See Emad 2007: 29; Esposito 1995: 41). We can briefly say that on this basis Heidegger presents his critical assessment of traditional philosophy, which in his opinion is based on forgetting its ground, its proper foundation. In language it is manifested in the discontinuation of the verbal form *wesen* in favor of the static, non-dynamic nominal form *Wesen*. Thus, according to Heidegger it is possible to approach the whole history of philosophy as process in which there was a transition from the verbal form *wesen*, expressing movement, to stability and constancy expressed by the noun *das Wesen*. Philosophy has become the metaphysics of entity (actually, its static, constant essence – *das Wesen*), abandoning the reflection on being, the process of being, *sein, wesen*, i.e., on the swaying and presence of entity. Metaphysics has become the reflection on a "what" of that which is and not on the "is" of that which is.

III. The Way to Being

According to Heidegger, the swaying of being is the core and return to doing "authentic" philosophy; it is the key to building a proper ontology, which will overcome the metaphysical crisis of the false – because ontic – approach to what is the beginning, ground and foundation of everything. The philosopher stresses that the swaying of being (since it is being that holds sway or is present) is performed through a sign (*Wink*). It is the enowning (*Ereignis*) and it is disclosed to human being-*Dasein* – in this we can see a clear distinction between entity and being (Esposito 1995: 41-42). For Heidegger, entity is the expression of departing from and forgetting being. But this forgetting is not absolute, as even in forgetting the visage of being is revealed, flashing through the entity though remaining hidden. This is based on the Parmenides' postulate of the unity (identity) of being and thinking, strongly emphasized by Heidegger: when we think and express "thinking", we think and express being (Heidegger 1994: 432-434; see Esposito 1995: 40-41; Herrmann 1989: 48-54; Herrmann 1994: 64-84). For example, phrases such as: entity "is departing" or entity "is forgetting" refer to being, since the "is" used in these phrases expresses "being." But in this very thinking (and expression) being is hidden, camouflaged, we might say disguised as a link or a connect occurring in a judgement or sentence. Heidegger suggests that we should see the primacy of being over entity, the primacy of concealed being whose essence lies in remaining in this state and which can only be disclosed by the proper approach to what entity really "is" (Heidegger 1994: 255-256). We can understand it as the process of disclosing being or making it come to light, which is the dynamic enowning, acceptance, authenticity of "is" and also the authenticity of human being as *Dasein* 6. This process also involves the relationship with one more important element, since according to Heidegger it holds sway or is ownmost in a sign (*Wink*). The function of the sign seems to be unquestionable, because the sign is necessary. It seems to be the essential sway of being itself. Being is revealed in a sign (or through it) – although being remains closed, concealed, in the sign it stimulates *Dasein* to reflect on (not as intellectual reflection but as motivation to think and ponder) and experience itself. The sign is also something like a beckon or summoning gesture, so it includes some dynamism, which manifests itself in calling the last god, even if it is unclear whether the last god is coming nearer or moving further away (Heidegger 1994: 385, 409). It is the experience of evanescence: with help of the sign, man recognizes and realizes that entity conceals being, or – we may say – that being hides itself behind entity, which seems a complete abandonment of being (Nancy 2008: 169).

IV. A Sign of the Last God

As I have already mentioned, Heidegger refers to being itself in his thinking. He criticizes the earlier metaphysical tradition whose object was entity as entity (*ens inquantum ens*). In that tradition, nothing is considered the opposite, an absolute exclusion of entity – it is its logical negation. Heidegger stresses that in the

[5] "Die Sprache hat im Zeitwort Sein das Wesen in der vorgangenen Zeit "gewesen" behalten; denn das Wesen ist das vergangene, aber zeitlos vergangene Sein". Hegel 2003: 3. See Hegel 2010: 337.

[6] We must understand what means "authenticity". Heidegger uses the term *Eigentlichkeit*, which in German is related to the root *eignen*, i.e., all that is included in enowning, owning, or property. The English term authenticity does not include this relationship at all. Still, I use it, following K. Sipowicz, who explains in detail why he suggests using this term with reference to Heidegger's thought. Thus, authentic *Dasein* would mean *Dasein* that is gifted, enowned, and actually (*eigentlich*) existing (i.e., ontologically) in contrast to the ever-present inauthenticity of *Dasein* in an ontic (i. e. entity) context. Cf.: Sipowicz 2007: 9-13. In English, authenticity is related to value, for example W. J. Richardson writes: "So I suggest that Heidegger does propose authenticity as a value. And he has two main ways of defending or justifying this value to us". Richardson 2012: 168 (See more: 168-172).

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area of the proper, other question as part of other beginning, contesting the positive nature of nothing cannot be justified. In his opinion, for philosophical reflection to be accurate, it must involve insight into "the most essential finitude of be-ing." To enter this area, one needs to be prepared for accepting the last god. Heidegger calls this process connected with attitude "the long-term inkling of the last god," this state being the effect of a specific situation: entity, the traditional God and everything connected with him must be rejected (Crownfield 2001: 218: Gall 2013: 30). According to Heidegger, the God of tradition is mostly the God of Judeo-Christian monotheism. But for him such a God has died. The death of God reflects the condition of the metaphysical and religious tradition and all the "-isms" connected with it. Monotheism, theism, or atheism are the effect of conceptualization and a metaphysical approach to the God of religions (Heidegger 1999: 288-289). For Heidegger, the bankruptcy of this tradition is an obvious fact. The God of religions, the revealed God, the only Creator of the world has been logicized and reduced to the content of entity. Thus, God was linked to entity. Obviously, such a God has died, lost his importance, left mankind and man, is dead just like the whole metaphysics of entity (Greisch 2008: 247). Heidegger diagnoses: "With the death of this god, all theisms collapse. The multitude of gods cannot be quantified but rather is subjected to the inner richness of the grounds and abgrounds in the site for the moment of the shining and sheltering-concealing of the hint of the last god" (Heidegger 1999: 289). He attributes the fundamental historic role to the last god. The last god ends the former "history" and initiates other beginning (*andere Anfang*) – actually, he is part of an other beginning, entry to an other history. This entry related to the passing of the last god as a "unique uniqueness" opens history to a new possibility it gives man the possibility of being as a disclosed possibility. Heidegger stresses that the last god makes the previous history come to its absolute end, but this does not exhaust it, merely transforming it into a closed, past history. He uses the word *Verenden* to describe this state. In German it means finishing or ending, but at the same time, it connotes certain inexhaustibility, making the term signify something askin to an infinite process of approaching the end. Thus, the metaphysics of entity gives way to the metaphysics of being, and the last god announces this breakthrough. It is the breakthrough of disclosing/revealing of being, which must always be connected with the end or completion of the history of entity. Disclosing itself, being opens "other" possibilities; it also opens the proper history for man as *Dasein*. The disclosing being includes the fullness of absolute possibility with all the positively approached contents, as well as openness to the possibility of "what is," "what is-not," "what is not-yet" - all which is connected with transition and movement. (Crownfield 2001: 221). The last god gives a sign to such a move, such a transition. He passes by *Dasein* and reveals to him – through a sign – this openness to possibility. History occurs, so it reflects movement, transformation and readiness to disclose being (its truth). Disclosure of being in history is enowning, gifting *Dasein* with the truth, i.e., what is not-concealed, unconcealed, aletheic in its essence, i.e., in entity. Preparation and readiness of history to enowning being is the transformation and readiness of man and is connected with the coming of the last god. Heidegger writes: "Preparation for the appearing of the last god is the utmost venture of the truth of be-ing, by virtue of which alone man succeeds in restoring beings" (Heidegger 1999: 289; see McGrath 2008: 117). The last god also discloses the truth of being to man, what consequently seems to be decisive for him, since he obtains his entity; his own entity is restored to him, i.e., the awareness that he is something and in this context the realization of being-there (*Sein da*), i.e., transformation into the essence in which being has been disclosed: transformation into *Dasein*. Man with this attitude encounters being through the passing/ evanescence of the last god (Nancy 2008: 170). Heidegger points out that the greatest nearness of the last god occurs in the situation of refusal-resistance.

Karol Tarnowski tries to cast some light on the Heideggerian sense of refusal in the presented context. According to him, Heidegger first of all assumes that the truth of being is revealed in the other beginning and disclosed in several degrees of difficulty. Hence, it is a quasi-mystical path that needs to be gone through in philosophical experience, which ultimately leads to the proper foundation, but also to the construction of a proper attitude by the philosopher (Tarnowski 1990: 348). So, in his view, the essence of truth might first be read as "the clearance for concealment," because Heidegger understands truth "aletheically," i.e., as non-forgetting, a reminder, or discovering what is covered or concealed. The sign (*Wink*) is revealed here, originally pointing to the relationship between divinity and being, and basically their association, i.e., to the disclosure of aletheic divinity and being. For Heidegger, metaphysical tradition understood the truth of being as a ground, which gave him reason to assume that in the proper understanding, the truth of being must be *Ab-grund*, which may be translated as abyss. But identifying the truth of being with the abyss does not explain much. The meaning becomes clearer when we dig deeper into the German original, which better shows what signifies the "abyss," or *Abgrund*. The key seems to be the German *ab-* usually means "un-," but it may also be used to add power to the activity it is linked with. For example, we have *ab-arbeiten*, which originally means to execute, handle or process something, but also to slave away, work extremely hard. The first dictionary meaning of *Abgrund* is abyss or chasm, but when connecting "ab" with ground, we would get meanings such "to prepare a

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good, solid ground." This, however, is only one possibility. Another one is an opposite process, i.e., separation from the ground, getting rid of the foundation, remaining without ground, that is, in a way becoming immersed in the open abyss. The role of the last god could therefore be reduced to the following: passing by *Dasein* the last god gives him a sign, which in turn leads to a groundless-abground. And it should be opening to the truth of being (Emad 2007: 37-40).

In my opinion this is the core of Heidegger's understanding of the process of a transition from metaphysics of entity to metaphysics of being. For in this process, determined by the passing of the last god, we – in a way – get rid of the foundation and become immersed in the "abyss" of "something" (I have to use this word, although, as we know, Heidegger does not has in mind anything like an object) that is non-grounded, or groundless, so in this sense, ultimate and near the end (Crownfield 2001: 222-223). This "something" is disclosed but at the same time it is always concealed, but yet not grounded by anything else, holding sway in aletheic enowning. We receive such a sign during the passing of the last god and a path to being itself seems to be open. This process becomes a bridge between being itself and Dasein, so it is a way to ontotheology.

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Critique of Ifeanyi Menkiti's Idea of Person and Community

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Abstract- We are in a society where its system permits an individual to take precedence over a group/community; the reason why we often put wealth above good character. In Africa, some scholars, text and philosophers have attributed this social woe on imperial influx that took over African traditional institution around 19th century. In his quest to search for socio-cultural, metaphysical, epistemic and moral constituents of a person, Ifeanyi Menkiti, a prolific African philosopher gave a turgid articulation on the Person and Community in African Traditional Thought, with a sharp position that a community/group takes precedence over a person/individual. Put difference, it is a community that defines an individual. This paper therefore is committed to review and critically examine contents in this Menkiti's radical communitarian position. Doing this, we shall examine the essence of a person/individual (with a special focus on metaphysical, epistemic and moral constituents of a person), the process of incorporation in traditional African society, and the idea of depersonalization. This paper assumes that Menkiti's failed to acknowledge the roles of an infant and the dead (ancestors) in the organization and development of a community.

Keywords: *individual, personhood, community, incorporation.*

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Critique of Ifeanyi Menkiti's Idea of Person and Community

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Abstract- We are in a society where its system permits an individual to take precedence over a group/community; the reason why we often put wealth above good character. In Africa, some scholars, text and philosophers have attributed this social woe on imperial influx that took over African traditional institution around 19th century. In his quest to search for socio-cultural, metaphysical, epistemic and moral constituents of a person, Ifeanyi Menkiti, a prolific African philosopher gave a turgid articulation on the *Person and Community in African Traditional Thought*, with a sharp position that a community/group takes precedence over a person/individual. Put difference, it is a community that defines an individual. This paper therefore is committed to review and critically examine contents in this Menkiti's radical communitarian position. Doing this, we shall examine the essence of a person/individual (with a special focus on metaphysical, epistemic and moral constituents of a person), the process of incorporation in traditional African society, and the idea of depersonalization. This paper assumes that Menkiti's failed to acknowledge the roles of an infant and the dead (ancestors) in the organization and development of a community. It concludes that a community is only but a means to the actualization of personhood, since a community cannot exist in a vacuum. For the methodological purpose, the paper employed analytical, expository and critical modes of evaluation.

Keywords: individual, personhood, community, incorporation.

I. Introduction

In contemporary African society, there have been argument between homegrown and western trained philosophers and religious scholars on the problem of communitarianism and person/ personhood in traditional African thought; it raises question on what constitutes a relationship between individual and community (see Oyeshile, 2011; Kaphagawani, 1998; Ifeanyi Menkiti, 1984; Gbadegesin, 2004; Mbiti, 1970; Gyekye, 1997; Blyden, 1908). For instance, Ifeanyi Menkiti in his famous essay, *Person and Community in African Traditional Thought* made a vivid argument that "community takes a precedent over an individual"[1]; what makes an individual is a community. Menkiti's thought in this context is alluding the virtues of relatedness and dependency of an individual, though, it does not point at some form of total subservience of an individual to the 'we', but points to some state of individuality.

Against this backdrop, this paper aim is to interrogate the view of Ifeanyi Menkiti's communitarian approach on the concept of person/personhood in traditional African thought. Doing this, we seek to know whether the picture given by this philosopher is the case in traditional African society; we shall open discourse on Menkiti's community and individual thesis. Moreover, we shall critically examine the problem of "it" and "incorporation" and choice and freedom as related to Menkiti's worldview.

II. Concept of Person/Personhood

The concept of person is one of the metaphysical speculations which have generated a lot of debates and controversies among African scholars for decades. Clarifications on what constitutes a human person vary from one ethnic group to another. However, just like some other metaphysical concepts in traditional African society, there is a consensus and sufficient evidence that "human person" constitutes a dualistic conception of reality.[2] For instance, one of the things that constituted a human person in African ontology, Yoruba ethnic group to be precise is *Ori;* this can be view both sensibly (physical) and nonsensibly (spiritual). Hence, a human person shares an intrinsic interrelationship on objects of experience and imperceptible reality.

The concept of a person held by a group of people is fundamental in understanding not only how a person within such framework of thought views himself but also how other matters such as the idea of being, morality, knowledge and truth that are essential for the ordering of the society are viewed. This is emphasized by the fact that such a concept encapsulates the role the society expects an individual to play for the attainment of an orderly society and this makes it inevitable for African Scholars to write on the conception of a person from the Africans perspectives.

The idea of personhood in the African perspective denote community or social approval base

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[1] Menkiti, I.A. 1984. "Person and Community in African Traditional Thought".in R. A. Wright (ed.), *African Philosophy an Introduction* 3rd edition. Lanham: University Press of America.

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on the moral status of a person within the strata. In this regard, Oladipo argues thus;

> Africans do not make a radical distinction between the mind and the body. Selfhood or personhood rather has to do with social relations. You become a person because your status in the community both moral and otherwise is acceptable.[3]

The position above alludes Menkiti's thought on community-person relationship; it is the community that confer personhood on a person and defines person as a person. The question then is, can person be called a person within or outside the community on the virtue of his/her moral worthiness or intrinsic value over other things (beings). On this account, Maduka[4] argues that personhood is not what one has to work for or acquire. It is rather inherent in one's ontological nature. Thus, whether the community recognizes it or not, a person remains a person because of the possession of intrinsic worth or value over other creations.

To Yoruba of southwestern Nigeria, a person is believed to be made up of three important parts. These are the "*Ara*" which is the material body, including the internal organs of a person; the "*Emi*" which is the life-giving element and the "*Ori*" which is the individuality element that is responsible for a person's personality. In Akan ontology, Kwasi Wiredu claims that human person consists of five elements namely the "Okra" (a life-giving entity), the "*Sunsum*" (the spirit that gives a personality its force) and the "*Honam*" or "*Nipadua*" (body).[5]

Other elements that make up a human person in Akan has highlighted by Kwasi Wiredu are the Mogya, this means blood taken by the Akan to be derived from one's mother and is regarded to be a basis for clan identity. *Ntoro* (that which is responsible for the cast of personality). This is believed to be inherited from one's father and regarded to be the basis of membership of a patrilineal group. However, *Mogya and Ntoro* according to Wiredu can be attributed to a genetic rudiment.[6]

Taking a slide away from the metaphysical and some biological aspect of human person to social discourse, the traditional African society was built on a solid rock of dependency which Oladipo argues that it sprang from the two essential principles of traditional African society; (i) appeal to duty and public-spiritedness as important factor in the definition of personhood; and (ii) abhorrence of all forms of "selfish-individualism", include greed and exploitation.[7] The former can said to be interdependence and holds a spirit of solidarity as a hub of society, this according to him is a by-product of "a moral conception of personhood".[8]

The above conception of personhood supposes that person's fulfilment in the community is tied to his/her obligation to such community and other people; this is an important factor that determines person status in traditional African society. As further stressed by Oladipo, "been elderly, having financial capability and been powerful without significant relation on the society or people around doesn't command respect in the traditional African society. In fact, in most cases, such persons are considered irresponsible, a nominal human being (*eniyanlasan, in Yoruba)* if he was consistently failing in his/her duty to the community, or was too self-centered to care about his or her obligation to his/her fellow human being.[9] Put differently, a person is not measured basically on wealth, power and material possession, rather through human feeling expressed in action, for the interest and advancement of the community and the well-being of others. For more explication, the dependence of an individual (person) on community in traditional African society is discussed in what follows.

III. Between Person and Community (General Overview)

The discourse on the relatedness of an individual and community is not a core to African society and scholars alone, it is a discourse cut across the world and disciplines (sociology, anthropology, religious studies, philosophy etc.). In the western world, there has been a debate on liberalism and communitarianism; a pointer to the relationship between individual and community. Oyeshile aptly stated this in his expression concerning the relationship between the community and the individual;

> Within the Western European tradition, there have been two perspectives concerning the relationship between the community and the individual. We have the liberal or libertarian theory or tradition and the communitarian theory or tradition. These two perspectives have various versions depending on the author's background.[10]

The idea such as social character, solidarity, traditions and values, freedom and social responsibility underlies libertarian activities. On the other hand, communitarianism is rooted in the supreme value and it is important to the ethical state. In this regard, Hegel (cited in Masolo) argues that "it is in the ethical state alone that the individual can achieve freedom and self-

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[6] *Ibid*. 119

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[8] Ibid. 80

[9] Ibid

[10] Oyeshile, O.A. 2006. The Individual-Community Relationship as an Issue in Social and Political Philosophy. In Olusegun Oladipo (Ed), *Core Issues in African Philosophy*. Ibadan: Hope Publication Limited

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fulfilment through participation in its transcendental life."[11] This supposes that belongingness and the values of an individual are undetachable from the values and ethical stances hold by the community. However, this is not the case to the libertarians, they hold the view that relevancy of an individual or person is attached to his/her existential wheel. Hence, to libertarians, the participation of an individual in a community matter is through self-fulfillment, freedom and choice, moral development and agency.[12]

Addressing this in African perspective, the relatedness of individual and community for instance in traditional Yoruba society, the community is seen as a network or relationships, institutions and their underlining norms, which provide the conditions for individual security, identity and well-being. In a sense, then, the individual is dependent of the community for his/her fulfilment; the community provides the ambivalence under which he/she pursues his/her interest.[13] This idea of individual/community relatedness is succinctly put by Mbiti;

> In traditional life, the individual does not and cannot exist alone except corporately. He owes his existence to other people, including those of the past generations and his contemporaries. He is simply part of the whole. The community must therefore make, create or produce the individual, for the individual depend on the corporate group.[14]

According to Oladipo, the idea of the dependence of an individual on the community is well represented in Yoruba proverb; *Enikanki I je awa de* (an individual does not make a community); *Agbajo owo ni a nfi so aya* (unity is strength); *Igi kan ko le da igbo se* (a tree does not make a forest); *Ai ko owo rin omo ejo ni n fi iku pa won* (lack of unity in a community makes it susceptible to danger).[15]

What this suppose is that in traditional African society (Yoruba), there is an outright alteration of the case of an individual over a community. Hence, the existence of an individual cannot be ascertained in Yoruba communal worldview. The reason for this is not far-fetched because individual understands and appreciates the meaning of community; "I am because we are". In the like manner, Mbiti argues that "I am because we are, and since we are, therefore, I am.[16] From this, it follows that there need not be any tension between individuality and community since it is possible for an individual to freely give up his/her own perceived interest for the survival of the community.[17]

In regards to the above, Gbadegesin argues that in the traditional Yoruba society for instance, 'the process of socialization begins in the family apartment and the household compound finally gets into the larger community where the child is further exposed to the virtues of communal life'.[18] Here children of the community are exposed to the display of selfless efforts by others to uplift the community. They have a first hand of what the adults are contributing to the welfare of children, how women and men work on the farm and how the warrior risks their lives to safe the community. Building on the initial exposure in the family compound they now see themselves as one of those who should carry the banner and, having been prepared for the task, they, severally and collectively, cannot but shun individualism. This alludes the dictum of Mbiti I referred to earlier ('I am because we are; I exist because the community exists').

From Igbo perspective, Agulana[19] argues that the security of a person can only be assured based on social and community attachment of such individual. According to him, from the time an individual is born, until the time he dies, he is made aware of his dependence on his kin group and his community. From his earliest age, the individual is made aware not only of his reliance on his community but also of the need to make his contribution to the group to which he owes much.[20]

To further argue the dependency of an individual on the community, Igbo principle of social life is premised on the what Agulana described as 'beneficial reciprocity' – the realization that no individual is an 'island' unto himself. No individual (or spirit), the Igbo aver, no matter how strong, is self-sufficient.[21]This view is well corroborated in Theophilus Okere's argument on *philosophy, culture and society in Africa* where he stated thus;

> Man is not just an individual, an island, left to himself and sufficient to himself, on his own. Man is essentially community. No one ever came to being as a bolt from the blues, like an oil bean seed falling from the sky, as our proverb says, 'I am always we'. We in the nuclear family, we in the extended family, we in the village and town etc..[22]

What the above supposes is that traditional African society frown at individualism within the cultural context of human existence; individual's achievement

[11] Masolo, D.A. 2004. "Western and African Communitarianism: A Comparison" in K. Wiredu (ed.). *A Companion to African Philosophy*. USA: Blackwell Publication. 484
[12] Ibid. 486
[13] Oladipo O. 2009. Op. cit. 78.
[14] Mbiti, J.S. 1970. *African Religions and Philosophies*. New York: Anchor Books.
[15] Oladipo O. 2009. *Op. cit.* 79.
[16] Mbiti, J.S. 1970. *Op. cit.* 108-109.
[17] Gbadegesin, S. 1991. *African Philosophy: Traditional Yoruba Philosophy and Contemporary African Realities*. New York: Peter Lang.
[18] *Ibid*
[19] Agulana, C. O. 2010. Community and Human Well-Being in An African Culture. *Trames*, Vol. 14(64/59). 290
[20] Ibid
[21] Ibid
[22] Okere, T. 2005. *Philosophy, culture and society in Africa*. Nsukka: Afro-Orbis Publications. 3

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within the community would be daunting without the support of other communal.

This same theme of individuality-in-community is prominent in other African social thoughts. For instance, K. A. Busia (as cited in Gbadagesin) says of the Akan that

> There is, everywhere, the heavy accent on family—the blood relatives. the group of kinsfolk held together by a common origin and a common obligation to its members, to those who are living and those who are dead .... The individual is brought up to think of himself in relation to this group and to behave always in such a way as to bring honour and not disgrace to its members. The ideal set before him is that of mutual helpfulness and cooperation within the group of kinsfolk.[23]

Furthermore:

> Cooperation and mutual helpfulness are virtues enjoined as essential; without them, the kingroup cannot long endure. Its survival depends on its solidarity.[24]

And Gyekye recalls an Akan proverb on the same theme; "the prosperity [or well-being] of a man depends upon his fellow-man".[25] Such proverbs are numerous in Africa social thought and they help to point up the wisdom of traditional thinkers concerning matters pertaining to the good of the community. On the contrary, he argued that though a person maybe described as communitarian by virtue of being born into an existing community, yet such a community does not determine his humanity. Instead he/she remains a person by virtue of the morality of his/her conduct. Therefore, person is defined by the virtue of his/her moral values or qualities.[26] This Gyekye's position seem crooked because it failed to address other essential aspects (which may be existential or metaphysical considering the concept of *Ori*) of personhood of a person, especially in traditional African society.

IV. Menkiti's Notion of Individual and Community

Ifeanyi Menkiti in his work titled *Person and Community in African Traditional Thought* argued mainly that there are wide gaps and demarcations between African conception of person and various western thoughts on person/personhood. This argument was intrigued by the popular view of J.S. Mbiti which says that 'I am because we are, and since we are, therefore I am'. Menkiti contrasted this with western thoughts which see ontology of man from 'lone individual' is limited to physiological and psychological factors; an essential feature of makes a person (man).[27]

Menkiti's communitarian thought as intrigued by Mbiti's dictum may be simply put as "we and I"; a communitarian root of African thoughts. Menkiti interprets this claim as implying that a 'person' (at times he uses the term 'personhood' to denote a 'person') is (1) not defined by certain attributes that reside in him or her but by the community and that (2) the community takes precedence over individuals, their needs and aspirations. I now undertake to interrogate these two points in the light of the identified African dictum.

These two points are significant to Menkiti's understandings of a person because it underlines human ontology in traditional African society. The objective is to establish whether it may not admit of some interpretations that are somewhat different from the interpretation that Menkiti has used to defend the thesis that the community principally overrides the individual. In my view, it appears as if the rendered and common interpretation of this dictum that Menkiti holds underlines the 'we' in the dictum as the basis of the contention that the community defines and overrides the individual. To Menkiti;

> A crucial distinction thus exists between the African view of man and the view of man found in Western thought: in the African view, it is the community which defines the person as a person, not some isolated static quality of rationality, will, or memory.[28]

Furthermore, personhood, to Menkiti is only achieved in traditional African society through what he called 'process of incorporation. Menkiti Succinctively put it thus;

> After birth, the individual goes through the different rites of incorporation, including those of initiation at puberty time, before becoming a full person in the eyes of the community. And then, of course, there is procreation, old age, death, and entry into the community of departed ancestral spirits--a community viewed as continuous with the community of living men and women, and with which it is conceived as being in constant interaction.[29]

What this supposes is that person must be socially and culturally transformed before attainment of personhood or before according a reasonable identity in a community. However, this claim is not without flaws; for instance, if what defines a person is a community, then, it possible for a person (man or woman) not to be a person. Hence, this view is not rationally acceptable because our idea of person in most cases is premised on the biological composition and reasoning.

It is worth noting that most of the Menkiti's positions are addressing the question of 'personhood' and not 'person' in his communitarian presentations. In fact, he seems to conflate 'person' and 'personhood', this is considered problematic when it comes to

[23] Busia, K.A. 1962. *The Challenge of Africa.* New York: Praeger. 33
[24] *Ibid*. 34
[25] Gyekye, K. 1987. An Essay on African Philosophical Thought: in H. Odera Oruka and D. A. Masolo (eds.) *Philosophy and Cultures*. Nairobi: Bookwise. 13
[26] *Ibid*. 110
[27] Menkiti, I.A. 1984. Op. cit. 171
[28] Ibid. 172
[29] Ibid. 174

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conferment of rights on those who fail personhood in this regard, Masaka argues that:

> While a person is ontologically prior to and at the same time subsists in personhood, personhood when understood in its normative sense can be said to be something that can be acquired by individuals, much of it, within the confines of a community.[30]

Menkiti seems to confirm this when he argues that' as far as African societies are concerned, personhood is something at which individuals could fail, at which they could be competent or ineffective, better or worse'.[31] When personhood is understood normatively, I would agree with Menkiti because one's failure may be tied to disregarding the codes and norms that construed the existence of the community to which one belongs by living an undesirable and morally unfulfilling life. Indeed, one may fail the internalize moral principles that guide the behaviour and interactions of people in a particular community. Yet, this does not suppose to mean that an individual's attribute of person *qua* person cannot be retained or accommodated in a community that respect and cherished collective coexistence. For Masolo, 'what constitutes a major misinterpretation cum misconception of the human person is construed in the fact that a human person alters individuality in traditional African society'.[32] Nevertheless, the community appears to have a relatively significant controlling influence over the individual.

The aforementioned appears appealing because if individuals are permitted to be 'themselves' without the regulatory functions of the community, then perhaps they will descend into atomic individualism where the pursuit of self-interest is their primary goal.[33]

V. On the Ontology of "It" and "Incorporation"

As mentioned in the foregoing, Menkiti seeks to provide a normative account of the nature of personhood in African thinking. In his view, personhood is attained when an individual is within the cycle of an "*it"* and an "*it";* an individual goes through an ontological progression over time. This ontological progression is marked by the acquisition and exhibition of moral qualities by an individual. According to him, "in African societies, the ultimate termination of personal existence is marked by an ' it' designation; thus, the same depersonalized 'reference marking the beginning of personal existence also marks the end of that existence".[34] This makes an individual ontologically different from what s/he was prior to the acquisition of these characteristics as well as ontologically different from those who have not acquired or do not exhibit these qualities as of yet. Clearly, Menkiti goes for an acquisitive and gradual account of personhood.

Menkiti used the "it" to suggest depersonalised existence. This depersonalised existence is mainly characterised by an absence of personhood. The word "it" applies to human subjects in two instances of their life. The first instance of depersonalised existence is when an individual is a baby or so young that s/he does not have any moral sense. The second stage is when one has joined the world of spirits, which is called collective immortality. For Menkiti, members of these two groups can be referred to as "its" without cause for controversy. However, this position does not help matters much. Even if we were to accept that Menkiti's usage of "it" carries moral or ontological significance, still, he would run into serious difficulties.

The above thesis of "it" by Menkiti creates a kind grievous problem because it failed to give a distinction between the two components of "it" he mentioned i.e. one that begins with the individual's life (birth/infancy) and one at the end of that individual's life (death/collective immortality).He just lumps them together as periods of depersonalised existence. However, on closer examination, there is a huge difference between these "its" which have very unfavourable implications for his use of "it" as a normative indicator. This is more aptly put by Matolino;

> The baby whom Menkiti refers to as an "it" that lacks any moral standing, hence ontological status, has yet to live through all the requirements of attaining personhood. In other words, we may refer to her as a potential person. However, a member of the spiritual world of collective immortality has gone through all the stages of personhood and has now attained a different status. Although both categories may be referred to as "its" they are in a radically different relationship to that word in as far as it is meant to carry any ontological weight. One who has moved away from an "it" into a full person and back to another "it" does not quite make a return to the "it" of babies. Babies and ancestors who belong to the world of collective immortality do not stand in the same relationship to the ontological weight of "it." There is a qualitative difference between these two senses of "it," and Menkiti's account ought to acknowledge and clarify that difference and its significance to both instances of the depersonalised existence. [35]

I argue that these two instances of depersonalised existence do not have the same ontological significance and that the burden is on

[30] Masaka, D.2018. Person, Personhood and Individual Rights in Menkiti's African Communitarian Thinking. *Theoria*, Issue 157, Vol. 65, No. 4

[31] Menkiti, I.A. 1984. Op. cit. 173

[32] Masolo, D. A. 2014. 'The Case for Communitarianism: A Reply to Critics', *Quest: An African Journal of Philosophy/Revue Africaine de Philosophie Vol.* 25(1-2): 187.

[33] Masaka, D.2018. Person, Personhood and Individual Rights in Menkiti's African Communitarian Thinking. *Theoria*, Issue 157, Vol. 65, No. 4

[34] Menkiti, I.A. 1984. Op. cit. 174

[35] Matolino, B. 2011. The (Mal) Function of "it" in Ifeanyi Menkiti's Normative Account of Person. *African Studies Quarterly.* Vol. 12(4).

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Menkiti to fully articulate the difference and the significance of that difference. If my point is valid then it cannot be the case that babies and ancestors can both be referred to as "its."

More so, the "it" thesis of Menkiti has been criticized massively by scholars and philosophers as an exaggeration of the first order because of its misrepresented ontology of person in traditional African society. For instance, Oyeshile argues that;

> Apart from the role of the biological factor in determining personhood, it is also the case that infants cannot be denied personhood in spite of the fact that we cannot apply moral and social norms to them. This is so because they have potentialities for exhibiting these moral norms. The use of the neuter gender "it" for infants and the dead varies from society to society. In Yoruba society, for instance, the neuter gender "it" is neither used for infants nor used without exception for the dead. Furthermore, ancestral worship is an indication that the dead are still regarded as members of the living community. It is often stressed that the communal relationship of an African is in three dimensions, namely, his relation with the living, the dead and the unborn.[36]

On the account of incorporation, Menkiti maintains that moral status is accorded to a person on the account of incorporation. Incorporation to him supposes the process of social and ritual transformation man passes through until it attains the full complement of excellencies seen as truly definitive of man.[37] In this regard, incorporation suggests the process of enculturation. It is through this process that moral norms and social rules are learned; it is necessary for the sustenance of the biological component and the attainment of selfhood in traditional African society. As regards this, the depersonalized existence of especially an infant cannot be inferred from Menkiti's idea of personhood. This is because the attainment of personhood is not on the effort of a community on an individual, rather a serious effort for an individual to meet-up the required rites of incorporation and necessary for a person to make sure that his/her live align with the moral standards of the community. Hence, self-worth is not automatic in incorporation as presented by Menkiti, rather, a deliberate effort made by an individual to ensure their life meet moral standard.

Furthermore, an existentialist theme in Menkiti's thought on traditional African society denies the place of an individual existence in the scheme of choice (freedom) and responsibility which is the foundation of western existentialists philosophy. For instance, Jean Paul Sartre claimed that freedom is absolute and existence is freedom. Just to agree with Menkiti in a way, an infant does not have intellectual capabilities to freely make a choice on what constitutes absurdities of life. However, Menkiti also exaggerates the fact that in traditional African society collective insistence played a significant role in choice-making with less or no consideration from individual or self-definition. He argues thus;

> African understanding of human community plays a crucial role in the individual's acquisition of full personhood, in the Sartrean existentialist view, the individual alone defines the self or person, he is to become. Such collectivist insistences as we find in the African world-view are utterly lacking in the Existentialist tradition. And this difference in the two approaches is not accidental. Rather it arises because there is at bottom a fundamental disagreement as to what reality is all about.[38]

Kwame Gyekyek, an Akan scholar rejected the view mentioned above, to him, it is an erroneous approach to individual and community relationship; it denies ingenuity, creativity and perhaps, human right and self-esteem.[39]

VI. Conclusion

So far, the paper examined Ifeanyi Menkiti's *Person and Community in African Traditional Thought*. I argued that Menkiti's communitarian thesis that places community over the will of a person is a futile one since it places less value on human self-determination cum self-actualisation. The relationship between community and person in traditional African society founded in J.S. Mbiti's popular communitarian dictum "I am because we are, since we are, therefore, I am"; this is also a foundation to which Ifeanyi Menkiti's radical communitarian thesis is established. The idea of "it" and "incorporation" is equally examined; we argued that the ontology of "it" (depersonalization) in Menkiti's worldview negate traditional African society communal relationship tied to the living, the dead (ancestors) and the unborn (future generations).

The idea that personhood has to be acquired or achieved by a person based on the conferment or narratives of the community or through the process of incorporation and not by the virtue of rationality or memory is an erroneous one, because, person is a person on the basis of his/her ontological values or moral worthiness cum intrinsic value that makes him/her different from any other thing (being). However, there are some things that the individual (person) have to acquire from the community, such as good habits (*Iwapele)*, acceptable personality, solidarity and reciprocal obligations, but surely, he is still supposed to be free in order to do any of these. Despite my critiques and many other criticisms levied against Menkiti's communitarian idea by some philosophers, sociologist, perhaps, some anthropologists, this idea could still be regarded as a substantial communitarian template in traditional African society.

[36] Oyeshile, O.A. 2006. *Op cit.*
[37] Menkiti, I.A. 1984. *Op. cit.* 172
[38] *Ibid*. 178
[39] Gyekye, K. 1997. Tradition and Modernity: Philosophical Reflections on the African Experience. New York: Oxford University Press

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Dreamtime Stories Retold: Re-Invigorating Aboriginal Ecoconsciousness with Oodgeroo Noonuccal

By Dr. Dipanwita Pal

Abstract- *Stradbroke Dreamtime* is the finest fruit of Oodgeroo Noonuccal's devotion to reinvigorate Aboriginal culture after she retired from politics. The book was published in 1972. It is divided into two parts: "Stories from Stradbroke" and "Stories from Old and New Dreamtime". Within this paper I have taken for discussion the second part of the book that consists of the collection of the mythical and Dreamtime stories of the Australian Aborigines. The target readers of the book are obviously children. At the same time, the selected myths betray the glimpse of the anxious environmentalist within the story-teller. The stories are indicative of the ecological wisdom of the ancestors of the Australian Aborigines. They advocate the concept of the human beings chosen by God as the steward of nature, which is being told by the modern ecocritics too. The intense knowledge about the proper method of maintaining the ecological balance has also been reflected through these stories. The matter of the choice of the stories to be included within the collection is also very significant.

Keywords: *dreamtime stories, australian aborigines, ecological wisdom, oodgeroo noonuccal, sustenance of balance in nature.*

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Keywords: dreamtime stories, australian aborigines, ecological wisdom, oodgeroo noonuccal, sustenance of balance in nature.

Introduction

When she was at the zenith of her fame as a public poet and an Indigenous political activist, Oodgeroo Noonuccal wrote an autobiographical narrative, *Stradbroke Dreamtime*. It was a time of trouble and transition in her political and personal life. She retired disheartened from politics and returned to her homeland at Stradbroke Island. She devoted the rest of her life to educate the children and reinvigorate Aboriginal culture. She also engaged herself in writing prose for children, her autobiographical stories in *Stradbroke Dreamtime* that came out in 1972. The stories of the collection were written when she was staying at Tambourine Mountain in Queensland with the famous Australian poet Judith Wright. Here we see the anxious environmentalist who is always active within her, even during such a relaxing mood. She shares the delightful moments she gathered there amidst uninterrupted nature. The book is divided into two parts: "Stories from Stradbroke" and "Stories from the Old and New Dreamtime". In the words of the writer, "The first part of the book are stories I remembered about my childhood on Stradbroke Island, off the Queensland coast, where I lived with my Aboriginal family" (Noonuccal 1972, 10). The second part contains the collection of the mythical and Dreamtime stories of the Australian Aborigines. The target readers of the book were children of nine years and above. Each story was accompanied by black and white illustrations. Within this article I would try to explore the ecoconsciousness of the Australian Aboriginal people that has been reflected particularly through the stories included in the second part of the book.

The manuscript of *Stradbroke Dreamtime* is available at the University of Queensland's Fryer Library. It exists in three forms: hand-written drafts, final drafts typed by the author, and the edited proofs. The first sign of editorial alteration is evident in dividing the autobiographical stories and the tribal legends into two different parts. The original intention of the author, as viewed in the manuscript, was the deliberate generic combination of the two. The most significant and frequent changes are related to the reduction or omission of contemporary Aboriginal perspectives on Aboriginality and cross-cultural relations which had the potential to challenge the primitivist representation of Aboriginality.

As I have already mentioned, in the second part of the *Stradbroke Dreamtime* Oodgeroo re-tells the Dreamtime stories of her tribe. Here she begins with the story of the Rainbow Serpent creating the lives on the earth. Kabool or the Carpet Snake is the symbol for the Rainbow Serpent to the Noonuccal tribe. She (the Rainbow Serpent) is the Mother of Life. So, we see, to the Noonuccals, the Rainbow Serpent is a female. Hence according to the Aboriginal belief lives were introduced on earth by a female. Surprisingly, we can't find any trace of humans among the creatures she creates initially. Oodgeroo refers to the living beings created till then in the story "The Beginning of Life": "All the animals, birds and reptiles awoke and followed

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the Rainbow Serpent…The Kangaroo, wallaby and emu tribes lived on the plains. The reptile tribes lived among the rocks and stones, and the bird tribes flew through the air and lived in the trees" (Noonuccal 1972, 78). But where are the humans? According to the myth the humans appear at the last phase of the creation. This concept is later supported by Darwin in his Theory of Evolution. In the myth of the Rainbow Serpent (as retold by Oodgeroo) she transforms some of the tribes, who would obey her rules, into human forms. That means the humans are the transformed bodies emerging from some or the other animals. This idea has got a strong scientific base that has been proved by Charles Darwin. According to Darwin humans have been evolved from their immediate ancestors who are the apes. The Aboriginal belief differs here. They believe that this transformation has occurred not from one particular animal, but from a number of animals. They were transformed from the animals, birds and reptiles. The concept of the totem comes from this thought. Each Aboriginal tribe believes to have a particular totem of their own like the kangaroo, the emu, the carpet snake and others. Each tribe considers their totem to be their ancestor i.e. from that animal their tribe was transformed into humans.

The Rainbow Serpent also made a very wise law that 'no man should eat of his own totem' (Noonuccal 1972, 78). If each of the tribes never eats off their own totem animal, there would never be extreme crisis of food for anyone. At the same time, the law also ensures the existence of biodiversity on the earth. No species would be over-hunted and thus not reach on the verge of extinction. This and such other laws are the indications of the perception of their ancestors who were very careful about the balance in the ecosystem.

The Rainbow Serpent made some other rules for the creatures on the earth for their better living. She announces as an encouragement, "Those who keep my laws I shall reward them. I shall give to them a human form. They and their children and their children's children shall roam this earth for ever. This shall be their land" (Noonuccal 1972, 78). So according to this view, the present humans are the creatures chosen and blessed by her for their good conduct. They followed all the rules set by the Rainbow Serpent in their previous life which were chiefly the rules for the better sustenance of the environment. And the present humans have already proved themselves as the capable ones of taking the responsibility as the 'masters of nature', a concept that has later been advocated by Karl Marx and then supported by critics like Parsons and Grundman.

In "Oodgeroo" the writer allegorically relates her own story of finding out the old dreamtime stories of her own people. The story shows a woman who was later called Oodgeroo (meaning the 'paperbark tree') roaming around her country for collecting the remnants of those old and long-lost stories. She stores all those stories for the future generations of her tribe.

In her search for those stories, she gets the help of Biami. Biami instructs her to get some bark from the paperbark trees. The barks possibly serve the purpose of the paper in preserving the stories. Again, these paperbark trees have a special biological feature. They resprout from 'epicormic shoots' after a bushfire. It has been noticed that they bloom within just weeks after burning. So, the tree here becomes a symbol of that spirit of regeneration even after being attempted to destroy. The Aboriginal tribes people along with their traditional lore revigorated likewise withstanding all the assaults to efface them out. She was again instructed to 'collect all the charred sticks' (Noonuccal 1972, 102) from the dead fires of the lost tribes she would come across. This journey of hers is a journey against Time, an effort to defeat him (Time). The dead fires here are the symbol of the ceased lives around campfires. The 'charred sticks' are the remnants of the traditional lives of those tribes' people within which the old Dreamtime stories are hidden. The woman was told to put the image of those charred sticks upon the piece collected from the paperbark-tree, i.e., put down those stories upon paper. This was the way in which the woman was successful in collecting the old Dreamtime stories of the Aboriginal tribes.

This woman was later called Oodgeroo, after the paperbark tree. Her new name is the recognition of her contribution in finding out the long-lost stories of the tribes. And the fruit of her far-going search for those stories is the second part of the book *Stradbroke Dreamtime*, "Stories from the Old and New Dreamtime".

The concept of Biami and Bunyip is very interesting. Biami is "one of the wisest men whom the Rainbow Serpent created at the beginning of time" (Noonuccal 1972, 79). The word 'wisest' here is very important. Considering Biami as one of the 'wisest men' indicates to the recognition of his vast knowledge of the responsibilities of the tribes' people so that he can guide them in absence of the Rainbow Serpent. He was blessed by the Mother of Life (the Rainbow Serpent) with special power. With the help of such power, he was regarded by the Aborigines as next to the Rainbow Serpent. And such powers were endowed upon him so that he can 'protect the tribes from harm'. Biami is a spirit (the Good Spirit, "the Mother of Life gave him a spirit form" [Noonuccal 1972, 79]). The existence of such spirits generally gives birth to expectation of some supernatural activities. But here the Aborigines differ from the general convention. To them, protecting from harm means soliciting them in the proper way to avoid the harm. And this soliciting is primarily related to the dos and don'ts of the tribes' people for a sustainable earth, as for performing the role as the 'steward of nature', as has been advocated by the Eco-socialist critics like Michael Lowy.

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The story of Bunyip is an evidence of the duty Biami the Good Spirit was laid upon to protect the people. Bunyip was a tribesman. He violated one of the strictest rules by killing his own totem animal. We have already discussed the ecological importance of this rule. And the punishment Biami imparts to him is equally significant. He was banished from the tribe. This verdict indicates the seriousness with which the Aborigines treat such crimes. Those who can't realize the value of their rules have no place in their camps. Bunyip was not only banished; he was also regarded as the evil spirit hence forward. The tribes' people were advised to cease all kinds of acquaintance with him. The purpose behind such instruction was to keep them away from the influence of such person who has no respect for the laws of nature.

The story also relates how some of the young tribes' women came under the evil influence of Bunyip and were transformed into water spirits or the Woor Women. We have seen the poet referring to these Woor Women time and again within her works. She refers to the irresistible beauty of these water spirits. We see the elders warning the young ones against the allurement of the water spirits. So, the Aborigines feared them. This fear performed a practical purpose too. It protected them from drowning in the deep waterbodies. I think the warning also served another purpose. The beauty of nature is a big time enhanced by the mysteriousness of the night. And such overwhelming beauty has got the power to possess a person to the extent of forgetting about everything else and pursue for it till his/her end. These Woor women might be the personified form of the mysticism of the unknown, the wilderness, which has been brilliantly explored by Thoreau within his works like *Walden*, *The Marine Woods*, *Cape Cod* and others and also by John Muir within *My First Summer in the Sierra*. So, under the veil of the fabricated story of the water spirits, the elders actually wanted to warn the young romantic tribes' persons against such possession.

The Aborigines have numerous stories related to Biami and Bunyip. Among them Oodgeroo chooses the ones (Biami as the protector of the Aborigine, Bunyip as the lawbreaker and the story of the water spirits possessing people with mysterious beauty) which have some relevance to nature and the sustenance of the ecosystem. The issue of such choice is significant. It clearly denotes the author's inclination towards making the children aware of the ecological importance of these stories.

"The Midden" relates a very strange rule of the Aborigines. After they had their food, the left-over shells and bones of the animals were gathered. Then these were carefully stacked 'on top of each other' (Noonuccal 1972, 94) at a certain place. "This was a law that they must obey" (Noonuccal 1972, 94). This instruction was given by Biami the Good Spirit. On violation of the rule the Aborigines were to be punished by him. And the punishment is very significant. If they scattered the bones and shells, Biami would scatter the living animals, i.e., the hunts. In this way it would be difficult for the hunters to gather food next time. Oodgeroo says that every Aborigine knew this rule. They also knew that every rule of Biami was to be followed to 'keep their bellies full' all the time. The stacking of the bones and shells of the animals after eating them with such discipline is the reflection of the respect for the food. It also reflects their respect for the dead animals whom they had to kill for the sake of survival. The Aborigines were aware of the importance of the availability of their prey. They realized that the growth of the non-human world is equally necessary for their own survival. Careless behavior caused by the lack of respect for that world would lead to their own existential crisis. The rules of Biami showed them the right path regarding this. Each and every rule set by Biami is meant for a better sustenance of the whole ecosystem. These rules teach them that the actual welfare of the human beings could only be done when the ecosystem as a whole is benefitted. The humans have no individual existence. They are only a part of the ecosystem. And the Aborigines know that 'to keep their bellies filled they must obey that rule (the rule of Biami)" (Noonuccal 1972, 94).

"Mai (Black Bean)" is the story of the conversion of a tribe woman into a black-bean tree as the punishment for stealing. In search of the seeds needed for making flour Mai once met a selfish old woman. That old woman had many seeds in her possession but she was unwilling to share them. Such attitude is strictly against the spirit of the Aborigines. They have always believed in sharing everything with everybody around in the time of need. So, Mai was very angry with the selfish old woman. In order to punish her (the old woman) Mai stole all her seeds. But though for the sake of teaching a wrong-doer a lesson, what Mai did was also a crime. So, both of them were punished by the ants, acting as the agent of nature here. This story is the indication of the fact that whenever any wrong is done in nature, even the tiniest creatures like the ants possess the power and authority to punish the culprit. In this respect it never matters whether the accused is a much bigger and mightier creature than the agent of justice. So, the ants teaching the humans a lesson is very significant from the ecological point of view.

The nature of the punishment imparted to Mai and the old woman is also very interesting. Mai was the supplier of flour for cakes to the Aboriginal women. Therefore, she had to search for the beans from which she pounded the flour. And the crime of stealing was done by her during her search for the black-beans. She was turned into a black-bean tree so that she never had to search for black-beans now. The old woman along with her whole tribe (all of whom were equally selfish) became birds. The natural phenomenon of the birds

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flying from flowers to flowers is beautifully linked with this story. The narrator interprets it as if these tribe people are still looking for their seeds within the flowers.

Another interesting thing mentioned in the story is the reference to the hunting trick of camouflaging. The writer doesn't have any good impression of the old woman's tribe. She presents them all as selfish thieves. And camouflaging by painting their bodies with multiple colour helped them to steal successfully. The multicolour paintings helped them to hide themselves within nature. This is also the survival strategy of many of the natural creatures ascribed to them by nature herself.

The story of Wonga and Nudu relates the friendship of these two Aboriginal boys with their surroundings. They were only eight years old and were 'a mischievous pair' (Noonuccal 1972, 95). Instead of helping the women to gather food for the evening meal, they liked to roam about around the lagoon. We see them carefully watching the movements of the lizards. They observe its footprints on earth. Then they follow it when it climbs a tree and studies the scratch marks left by it. This is the way every Aboriginal child learned about everything around them. This study of the environment is the most important part of their education. It was the most important part of 'the knowledge they needed to live in the bush' (Noonuccal 1972, 95).

Then we see them playing around in the bush with different creatures. They save an old Duruk (Emu) from their elder hunters (though unknowingly) by alarming it. Then they find a kookaburra to play with. Oodgeroo writes, "Wonga and Nudu knew every bird and animal in the bush" (Noonuccal 1972, 98). And this is true for each and every Aboriginal child. Their sharp eyes never fail to identify any bird hidden within the branches of the trees. There's also reference to their expertise in mimicking the voices of the bush birds. Wonga and Nudu mimicked the call of the kookaburra in expectation of the reciprocation from the bird. This art of mimicking the birds and the animals around them is also a part of the education the Aboriginal children receive from their elders. They have to listen to the sounds very carefully for it. Along with imitating the sounds of the animals around them they are also taught to recreate the natural sounds they could hear around them. And their expertise in mimicking is the best exhibited in their mastery in playing the didgeridoo. The variety of sounds these Aboriginal people could imitate is vividly presented in Oodgeroo's poem "Community Rain Song".

Moreover, once again we find the reference of the significance of the bird kookaburra to the Aborigines in the present story. The kookaburra is the 'brother and friend' to them. They like his laughter (which is actually the call of the bird that sounds like human laughter). They believe that his laughter brings happiness to the tribe. Hence, they never kill any kookaburra, not even for food.

The story also paints a portrait of Bunyip the Evil Spirit. Bunyip was the only thing that the Aboriginal children were taught to fear. They didn't know where did he dwell. But they thought it to be 'somewhere far away' (Noonuccal 1972, 98). Bunyip's home was under the deep, dark waterhole. He didn't have any particular form. Rather he could take any form to confuse the children. And he didn't like bright sunlight. These features lead me to assume Bunyip as the emblem of the Aboriginal people of the unknown and unresolved mysteries of nature. Bunyip lives deep under the dark waterhole, a region of which the tribe people had no knowledge of. They were unable to know about such places as they could never go there. This concept of Bunyip adheres to some extent to the early concept of wilderness as threat, as has been depicted in *The Epic of Gilgamesh*. In Judaic scriptures, wilderness is depicted as 'the place of exile' after being driven away from Eden. The wilderness and Satan are leagued: "Then was Jesus led up of the Spirit into the wilderness to be tempted of the devil" (Matthew 4:1, qtd in Garrard 61). In his *Sacred Theory of the Earth* (1684) Thomas Burnet shows the mountain ranges as a result of God's fury with mankind. This apocalyptic view of Burnet appealed the readers, one of whom is Edmund Burke. In his *A Philosophical Enquiry into the Origin of Our Ideas of Sublime and the Beautiful* (1990). Now mysteries have no particular form and so is Bunyip. Fear and mystery can appear from within any form of nature and thus puzzle people. So how Bunyip, the symbol of fear and mystery, can be static in form? Bunyip dislikes bright sunlight. His favourite is 'dark, wet, cloudy days—and the dark night' (Noonuccal 1972, 98). Naturally, bright sunlight is not favourable for the fear and mystery of nature. Everything is so visible in sunlight that there is hardly any scope for the unknown and the mysterious. Rather cloudy days and dark nights are very helpful for the emergence of such things. Thus, in the story we find that to frighten the boys the Sun had to hide himself behind clouds to create the darkness. And in the darkness the boys are afraid to hear the thumping and thrashing sound coming from some unknown source. They run, shouting "It's Bunyip!" (Noonuccal 1972, 98). Anything unknown within nature that generates fear is Bunyip. Actually, this fear of the unknown is Bunyip.

The "Burr-Nong" (Bora Ring) is all about learning. According to Oodgeroo, "The time of learning in the Aboriginal world never stops" (Noonuccal 1972, 88). From the childhood the Aborigines are taught to recognize each and every creature in the bush. They are also taught to imitate every natural sound. The close observation of the animals and birds and reptiles helps them to know the surroundings and its inhabitants very closely. In this way they know that in what situation

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which creature would react in which way. It helps them in their survival in the bush. Their ability to imitate the sounds of nature is seen in their expertise in playing the didgeridoo. But these are only the beginning of their process of learning.

The major share of their lessons is imparted to them during the Burr-Nong that starts at the age of around twelve. Within this process the boys are told about their legends and are instructed to store them in their hearts. They Aborigines didn't have any written language. And it proved to be a kind of bless in their case. They were left with no other way except remembering their legends and myths, most of which reflected some kind of ecoconsciousness. And the absence of the written language never gave them the scope to forget these stories even for a moment. Along with these legends, the children are also trained for patience and tolerance. These qualities help them not only in their own survival but also in the sustenance of the environment. Thus, they are told that killing any animal by being possessed with anger or such vices is a crime. For the betterment of their own living as well as of the whole natural world, these two things (patience and tolerance) are the most needed ones. The Burr-Nong process also includes the test for the endurance to physical pain. Oodgeroo is of the opinion that these rules have been laid down upon the Aborigines by the Mother of Life. Previously we have seen that the instructions of the Rainbow Serpent have got some or the other kind of ecological importance. This rule also is no exception. After passing out the Burr-Nong, these boys would be allowed to the secret stories and the sacred sites. The initiation also means that from henceforward they would be bestowed with the responsibility towards the fellow tribes' people as well as towards the environment. And their training in patience, tolerance and pain-bearing prepares them to perform their duties as the 'master of nature'.

Interestingly, the Burr-Nong process is different for the boys and the girls. As soon as the children reach their adolescence, the men of the tribe take charge of the boys and the women of the girls. Nobody from one sex is allowed to witness the Burr-Nong ceremony of the other sex. In "Burr-Nong" we come across with elaborate information about the boys' Burr-Nong ceremony. But about the girls' one nothing is written. This is a bit astonishing. The writer herself is a woman. So, it would have been very natural for her to write about that too. But she is surprisingly silent regarding this. And we, the readers, are unfortunately deprived of the knowledge of what role the tribal women were allotted in the human responsibility as the 'master of nature'.

Note:

Theory of Evolution: Charles Darwin introduced this theory. According to this theory, all the lives on earth are related and descended from a common source-the amoeba. It presumes that the evolution of the complex creatures happened naturally over time from their simplistic ancestors.

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b) A summary, known as an abstract (less than 150 words), containing the major results and conclusions.
c) Up to 10 keywords that precisely identify the paper's subject, purpose, and focus.
d) An introduction, giving fundamental background objectives.
e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
f) Results which should be presented concisely by well-designed tables and figures.
g) Suitable statistical data should also be given.
h) All data must have been gathered with attention to numerical detail in the planning stage.

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

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

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

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

Format Structure

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

All manuscripts submitted to Global Journals should include:

Title

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

Author details

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

Abstract

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

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

Keywords

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

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

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

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

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

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

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

Figures

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

Preparation of Eletronic Figures for Publication

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

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

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

Tips for writing a good quality Social Science Research Paper

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

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

2. Think like evaluators: If you are in confusion or getting demotivated because your paper may not be accepted by the evaluators, then think, and try to evaluate your paper like an evaluator. Try to understand what an evaluator wants in your research paper, and you will automatically have your answer. Make blueprints of paper: The outline is the plan or framework that will help you to arrange your thoughts. It will make your paper logical. But remember that all points of your outline must be related to the topic you have chosen.

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

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

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



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

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

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

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

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

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

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

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

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

14. Arrangement of information: Each section of the main body should start with an opening sentence, and there should be a changeover at the end of the section. Give only valid and powerful arguments for your topic. You may also maintain your arguments with records.

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

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

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

18. Go to seminars: Attend seminars if the topic is relevant to your research area. Utilize all your resources.
Refresh your mind after intervals: Try to give your mind a rest by listening to soft music or sleeping in intervals. This will also improve your memory. Acquire colleagues: Always try to acquire colleagues. No matter how sharp you are, if you acquire colleagues, they can give you ideas which will be helpful to your research.

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

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

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

22. Upon conclusion: Once you have concluded your research, the next most important step is to present your findings. Presentation is extremely important as it is the definite medium though which your research is going to be in print for the rest of the crowd. Care should be taken to categorize your thoughts well and present them in a logical and neat manner. A good quality research paper format is essential because it serves to highlight your research paper and bring to light all necessary aspects of your research.

.

Informal Guidelines of Research Paper Writing

Key points to remember:

- Submit all work in its final form.
- Write your paper in the form which is presented in the guidelines using the template.
- Please note the criteria peer reviewers will use for grading the final paper.

Final points:

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

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

The discussion section:

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

Writing a research paper is not an easy job, no matter how trouble-free the actual research or concept. Practice, excellent preparation, and controlled record-keeping are the only means to make straightforward progression.

General style:

Specific editorial column necessities for compliance of a manuscript will always take over from directions in these general guidelines.

To make a paper clear: Adhere to recommended page limits.



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Mistakes to avoid:

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

Title page:

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

Abstract: This summary should be two hundred words or less. It should clearly and briefly explain the key findings reported in the manuscript and must have precise statistics. It should not have acronyms or abbreviations. It should be logical in itself. Do not cite references at this point.

An abstract is a brief, distinct paragraph summary of finished work or work in development. In a minute or less, a reviewer can be taught the foundation behind the study, common approaches to the problem, relevant results, and significant conclusions or new questions.

Write your summary when your paper is completed because how can you write the summary of anything which is not yet written? Wealth of terminology is very essential in abstract. Use comprehensive sentences, and do not sacrifice readability for brevity; you can maintain it succinctly by phrasing sentences so that they provide more than a lone rationale. The author can at this moment go straight to shortening the outcome. Sum up the study with the subsequent elements in any summary. Try to limit the initial two items to no more than one line each.

Reason for writing the article—theory, overall issue, purpose.

- Fundamental goal.
- To-the-point depiction of the research.
- Consequences, including definite statistics—if the consequences are quantitative in nature, account for this; results of any numerical analysis should be reported. Significant conclusions or questions that emerge from the research.

Approach:

- Single section and succinct.
- An outline of the job done is always written in past tense.
- Concentrate on shortening results—limit background information to a verdict or two.
- Exact spelling, clarity of sentences and phrases, and appropriate reporting of quantities (proper units, important statistics) are just as significant in an abstract as they are anywhere else.

Introduction:

The introduction should "introduce" the manuscript. The reviewer should be presented with sufficient background information to be capable of comprehending and calculating the purpose of your study without having to refer to other works. The basis for the study should be offered. Give the most important references, but avoid making a comprehensive appraisal of the topic. Describe the problem visibly. If the problem is not acknowledged in a logical, reasonable way, the reviewer will give no attention to your results. Speak in common terms about techniques used to explain the problem, if needed, but do not present any particulars about the protocols here.

The following approach can create a valuable beginning:

- Explain the value (significance) of the study.
- Defend the model—why did you employ this particular system or method? What is its compensation? Remark upon its appropriateness from an abstract point of view as well as pointing out sensible reasons for using it.
- Present a justification. State your particular theory(-ies) or aim(s), and describe the logic that led you to choose them.
- Briefly explain the study's tentative purpose and how it meets the declared objectives.

Approach:

Use past tense except for when referring to recognized facts. After all, the manuscript will be submitted after the entire job is done. Sort out your thoughts; manufacture one key point for every section. If you make the four points listed above, you will need at least four paragraphs. Present surrounding information only when it is necessary to support a situation. The reviewer does not desire to read everything you know about a topic. Shape the theory specifically—do not take a broad view.

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

Procedures (methods and materials):

This part is supposed to be the easiest to carve if you have good skills. A soundly written procedures segment allows a capable scientist to replicate your results. Present precise information about your supplies. The suppliers and clarity of reagents can be helpful bits of information. Present methods in sequential order, but linked methodologies can be grouped as a segment. Be concise when relating the protocols. Attempt to give the least amount of information that would permit another capable scientist to replicate your outcome, but be cautious that vital information is integrated. The use of subheadings is suggested and ought to be synchronized with the results section.

When a technique is used that has been well-described in another section, mention the specific item describing the way, but draw the basic principle while stating the situation. The purpose is to show all particular resources and broad procedures so that another person may use some or all of the methods in one more study or referee the scientific value of your work. It is not to be a step-by-step report of the whole thing you did, nor is a methods section a set of orders.

Materials:

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

Methods:

- Report the method and not the particulars of each process that engaged the same methodology.
- Describe the method entirely.
- To be succinct, present methods under headings dedicated to specific dealings or groups of measures.
- Simplify—detail how procedures were completed, not how they were performed on a particular day.
- If well-known procedures were used, account for the procedure by name, possibly with a reference, and that's all.

Approach:

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

Use standard style in this and every other part of the paper—avoid familiar lists, and use full sentences.

What to keep away from:

- Resources and methods are not a set of information.
- Skip all descriptive information and surroundings—save it for the argument.
- Leave out information that is immaterial to a third party.



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Results:

The principle of a results segment is to present and demonstrate your conclusion. Create this part as entirely objective details of the outcome, and save all understanding for the discussion.

The page length of this segment is set by the sum and types of data to be reported. Use statistics and tables, if suitable, to present consequences most efficiently.

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

Content:

- Sum up your conclusions in text and demonstrate them, if suitable, with figures and tables.
- In the manuscript, explain each of your consequences, and point the reader to remarks that are most appropriate.
- Present a background, such as by describing the question that was addressed by creation of an exacting study.
- Explain results of control experiments and give remarks that are not accessible in a prescribed figure or table, if appropriate.
- Examine your data, then prepare the analyzed (transformed) data in the form of a figure (graph), table, or manuscript.

What to stay away from:

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

Approach:

As always, use past tense when you submit your results, and put the whole thing in a reasonable order.

Put figures and tables, appropriately numbered, in order at the end of the report.

If you desire, you may place your figures and tables properly within the text of your results section.

Figures and tables:

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

Discussion:

The discussion is expected to be the trickiest segment to write. A lot of papers submitted to the journal are discarded based on problems with the discussion. There is no rule for how long an argument should be.

Position your understanding of the outcome visibly to lead the reviewer through your conclusions, and then finish the paper with a summing up of the implications of the study. The purpose here is to offer an understanding of your results and support all of your conclusions, using facts from your research and generally accepted information, if suitable. The implication of results should be fully described.

Infer your data in the conversation in suitable depth. This means that when you clarify an observable fact, you must explain mechanisms that may account for the observation. If your results vary from your prospect, make clear why that may have happened. If your results agree, then explain the theory that the proof supported. It is never suitable to just state that the data approved the prospect, and let it drop at that. Make a decision as to whether each premise is supported or discarded or if you cannot make a conclusion with assurance. Do not just dismiss a study or part of a study as "uncertain."



Research papers are not acknowledged if the work is imperfect. Draw what conclusions you can based upon the results that you have, and take care of the study as a finished work.

- You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- Give details of all of your remarks as much as possible, focusing on mechanisms.
- Make a decision as to whether the tentative design sufficiently addressed the theory and whether or not it was correctly restricted. Try to present substitute explanations if they are sensible alternatives.
- One piece of research will not counter an overall question, so maintain the large picture in mind. Where do you go next? The best studies unlock new avenues of study. What questions remain?
- Recommendations for detailed papers will offer supplementary suggestions.

Approach:

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

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

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

Please read the following rules and regulations carefully before submitting your research paper to Global Journals Inc. to avoid rejection.

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

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

Criterion for Grading a Research Paper (Compilation) by Global Journals

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

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

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