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Highlights

- Chinese Pragmatics & Pragmatic Failures
- Dance in a Scientific Context for Teacher
- Roles of Church Leaders in Peace-Keeping
- Rhetorical Practices in Early Chinese Society

Discovering Thoughts, Inventing Future

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"Age of Ethos": Exploring Rhetorical Practices in Early Chinese Society

By Yong-Kang Wei
University of Texas Rio Grande Valley

Abstract- The essay explores the notion of collective ethos by looking closely at some of the key aspects of rhetorical and discourse practices in early Chinese society, such as ethos-as-spirit, the oneness of ethos/logos, and wei-yi (威仪; authority and deportment) among others, with a conclusion about the ethocentric nature of the traditional Chinese discourse system, rhetoric and philosophy included. To put things in perspective, it also discusses Western theories on ethos, including those by noted postmodernist theorists such as Bourdieu and Foucault. However, it does not argue that the Chinese tradition is the right path to rhetoric in general and ethos in particular but, rather, points out that rhetoric varies across cultures for an array of reasons, hence the necessity of approaching and understanding ethos differently from the model formulated by Aristotle.

Keywords: rhetoric, ethos, truth, power, logocentrism, ethocentrism, and Confucius.

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"Age of Ethos": Exploring Rhetorical Practices in Early Chinese Society

Yong-Kang Wei

Abstract- The essay explores the notion of collective ethos by looking closely at some of the key aspects of rhetorical and discourse practices in early Chinese society, such as ethos-as-spirit, the oneness of ethos/logos, and *wei-yi* (威仪; authority and deportment) among others, with a conclusion about the ethocentric nature of the traditional Chinese discourse system, rhetoric and philosophy included. To put things in perspective, it also discusses Western theories on ethos, including those by noted postmodernist theorists such as Bourdieu and Foucault. However, it does not argue that the Chinese tradition is the right path to rhetoric in general and ethos in particular but, rather, points out that rhetoric varies across cultures for an array of reasons, hence the necessity of approaching and understanding ethos differently from the model formulated by Aristotle.

Keywords: rhetoric, ethos, truth, power, logocentrism, ethocentrism, and Confucius.

> The Tao that can be told is not the eternal Tao.
> The name that can be named is not the eternal name.
> The nameless is the beginning of heaven and earth.
> The name is the mother of ten thousand things.
>
> Good men do not argue.
> Those who argue are not good.
> Those who know are not learned.
> The learned do not know.
>
> — *Laozi (570?–480? B.C.)*

I. Introduction

This essay will be exploring the centrality of ethos to rhetorical and discourse practices in early Chinese society, but I would like to start with Western rhetoric to put the subject in perspective. Western rhetoric, especially of the Aristotelian strain, is predominately logos-based, or logocentric, for the reason that logic forms "the basis of rhetoric" (Kaplan 1966, p. 11). This logocentric turn can be traced back to Plato's idealism that assumes absolute truth can somehow be ascertained by humans. Plato asserts in the *Gorgias* that truth, like "the great power of geometrical equality among both gods and men" (Plato 1990, p. 100), is accessible to humans if a rigorous reasoning, modeled after his dialectic, is conducted. Plato is known for his hostility toward rhetoric, which he dismisses as "cookery" or, worse, "flattery" (Plato 1990, *Gorgias*); in his view, rhetoric stays outside of the province of knowledge, as "it has no account to give of the real nature of things it applies" (Plato 1990, *Gorgias*, p. 72).

Nevertheless, Plato does not appear to succeed in getting rid of rhetoric, for knowledge or truth has to rely on the means of rhetoric for its own delineation (Bizzell and Herzberg 1990, p. 56), as evidenced, ironically, by the *Phaedrus*, where Plato—brilliantly—delivers a rhetorical rendition of "love" through the character of Socrates (Plato 1990, *Phaedrus*). Apparently aware of his own dilemma, Plato somehow offers a "corrective" to his hostile view of rhetoric, for in the *Phaedrus* he accepts rhetoric as "an art which leads the soul by means of words, not only in law courts and the various public assemblages, but in private companies as well" (*Phaedrus*, p. 132). Plato's statement can be seen as an acknowledgement of rhetoric's persuasive power over audience, but, unfortunately, his view of rhetoric as a whole pales by comparison with his elevation of philosophy (dialectic). For Plato, reason, as exercised in dialectic or, to be exact, in the form of syllogistic thinking, is "the only faculty that affords an avenue to the Good" (Johnson 1984, p. 100).

Unlike his mentor Plato, Aristotle appears relatively practical in his assessment of rhetoric, which he views as "the counterpart of dialectic" (Aristotle 1990, p. 151), thus in theory reversing the pejorative role Plato has assigned to rhetoric. Apart from logos, or logical appeal, Aristotle adds ethos (appeal of one's personal character or ethical appeal) and pathos (emotional appeal) to the modes of rhetorical persuasion, leaving much more room for rhetorical maneuvering. Thus, in practice, Aristotle sets himself in marked contrast to Plato, who attempts to cleanse rhetoric of emotive or irrational elements and pushes for a more analytical, or rational, approach to rhetoric. For Plato, persuasion effected irrationally would amount to injecting "belief without knowledge" (Plato 1990, *Gorgias*, p. 66), a practice he ascribes to the sophistry of his time.

Of the three modes of persuasion (i.e., logos, pathos, and ethos), ethos, projected through a rhetor's character, "may almost be called the most effective means of persuasion he possesses," states Aristotle (1990, *Rhetoric*, p. 154). However, his statement about ethos should not be misconceived to downplay the role of logos in rhetoric; rather, it is simply a reflection of the author's pragmatic attitude and approach to rhetoric. In very pragmatic terms, Aristotle defines rhetoric as "the

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faculty of observing *in any case* the *available means* of persuasion" (1990, *Rhetoric*, p. 153; emphasis added). Apparently, Plato's "true" or "good" rhetoric is not Aristotle's cup of tea, all the more so if we look at Aristotle's insistence that ethotic persuasion "should be achieved by what the speaker says, not by what people think of his character before he begins to speak" (1990, *Rhetoric*, p. 153). This is just another way of saying that an ethos "is built by the discourse itself" (Amossy 2001, p. 1), not necessarily in line with one's real character, good or bad.

Nonetheless, readers may feel, in Aristotle's *Rhetoric*, that logos, or logical means of persuasion, enjoys a central, and privileged, position, as evidenced by the author's claims about rhetoric as "an offshoot of dialectic" (1990, *Rhetoric*, p. 154) and about enthymemes[1] being "the substance of rhetorical persuasion" (1990, *Rhetoric*, p. 151), as well as by his extensive discussions on how to apply them in various rhetorical situations (1990, *Rhetoric*, pp. 184–94). Indeed, the *Rhetoric* can be read as "a popular logic" (Cooper 1960, p. xx). This may point to Aristotle's "commitment to 'reason' (logos)" (Baumlin and Meyer 2018, p. 9), but privileging logos can also be explained from a pragmatic point of view, in that the rational appeal to truth, as represented through logic, has been recognized, at least civically (in law courts or on political occasions)[2], to be the most effective means of rhetorical persuasion. "That Plato and Aristotle and, by extension, the logocentrism of Western philosophy (and rhetoric) privilege logic seems self-explanatory, as logic operates, conveniently, on the premise of truth: Whoever knows how to apply logic grasps, in Derrida's words, the 'signifier' and 'signification of *truth*'" (Wei 2021, p. 8).

But as Kaplan has pointed out, "Logic… is evolved out of a culture; it is not universal" (1966, p. 12). What functions as an indication of truth in one culture may not hold true in another. Likewise, rhetoric "is not universal either, but varies from culture to culture and even from time to time within a given culture" (Kaplan 1966, p. 12). So what appears to be the most effective mode of persuasion in Aristotelian rhetoric could well fall flat in another, therefore the need to see "the history of rhetoric as culturally situated and embedded (Lipson and Binkley 2004, p. 3). It is worthy of note that, in the last few decades, scholarship has devoted a considerable amount of attention and energy to understanding non-Western forms of rhetoric, including the alternative modes of persuasion. The studies coming out of such devotion appear to support Kaplan's view about rhetoric being culture-based. One may assert, with a degree of confidence, that Aristotelian rhetoric is anything but universal, despite the fact that it has been applicable, and useful, in many Western historical-cultural settings.

This essay is meant as an attempt to add to the understanding of non-Western rhetorics by exploring, in particular, the ethocentrism of early Chinese rhetoric and discourse, as opposed to the logocentrism of Western rhetoric and discourse.[3] By ethocentrism I mean that early Chinese rhetoric is essentially ethos-driven in the sense that ethos, rather than logos as in Aristotelian rhetoric, constitutes the substance of rhetorical persuasion, or meaning of discourse. What is more, Chinese ethos works quite differently from its Western counterpart despite the fact that they are both aimed at inspiring trust: The former is indeed an invocation of a rhetor's cultural heritage, while the latter is essentially a function of a rhetor's character-based self-representation. A Chinese ethos can be understood as "a 'collective ethos,' in the sense that it has little to do with the individual qualities of a rhetor but much to do with a collective consciousness that defines, and is also defined by, Chinese culture in ancient times" (Wei 2021, p. 4). It is this "collective" nature that makes early Chinese rhetoric necessarily ethocentric.

Before going further into Chinese ethos, it may be helpful to take a closer look at how ethos has been defined in the Western tradition.

II. Definition of Ethos

As a mode of persuasion, ethos has been traditionally, and also conveniently, described as the ethical appeal (to the rhetor's character), but there is actually more than that, if we look closely at what Aristotle actually writes of ethos: "Persuasion is achieved by the speaker's personal character when the speech is so spoken as to make us think him *credible*. We believe good men more fully and more readily than others: this is true generally whatever the question is, and absolutely true where exact certainty is impossible and opinions are divided" (1990, *Rhetoric*, p. 153;

[1] An enthymeme is "a rhetorical syllogism," according to Aristotle (1990, *Rhetoric*, p. 154). A syllogism would run like this: "All humans are mortal (major premise); John is a human being (minor premise); so John is mortal (conclusion)." But an enthymeme would be: "John will die because he is a human being." In the latter, the general premise (all humans are mortal) is omitted. Because of this, an enthymeme is indeed a truncated syllogism or syllogism cut short. Even though not mentioned, the general premise is still implied in the enthymeme, for we all know humans are mortal. Plato prizes philosophy because of its application of syllogism as a method of reasoning, which, however, would prove impractical in everyday life. (How often do people use a syllogism in their talk?) This may explain why the enthymeme, a defining feature of rhetoric, is applied more broadly and more commonly in real-life communications.

[2] Greek rhetoric is said to have originated out of litigation needs in law courts, where lawyers engaged in debates and delivered persuasive speeches to convince the jury, and out of political needs in Greek democracy, where politicians engaged in debates and delivered persuasive speeches to win an audience or swing the public mood.

[3] Like many contemporary studies on rhetoric, this essay does not consciously distinguish rhetoric from discourse, but with an understanding that rhetoric is a special formation of discourse by which one identifies and asserts him-/herself in society.

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emphasis added). The usefulness of ethos, we can see, is its potential to create trust or credibility on the rhetor's behalf, so that the audience can "fully" and "readily" believe him. Thus, the ethical appeal, if any, may not be all that is meant by Aristotle, whose pragmatism would rather prefer the functional than the ethical. As long as persuasion is accomplished, it matters little whether the rhetor who deploys an ethotic appeal is truly ethical or not. The end is to render the audience susceptible to what he wants it to hear or react to, regardless of means.

Another (slightly less) popular definition of ethos, the appeal to trust, is probably more in line with Aristotle's initial thoughts, as he describes ethos as made of "three things": namely, "good sense, good moral character, and goodwill" (1990, *Rhetoric*, p. 161). A rhetor "who *is thought* to have all three of these good qualities will inspire *trust* in his audience," asserts Aristotle (1990, *Rhetoric*, p. 161; emphasis added). Notice that, of the "three things" mentioned, only the quality of "good moral character" may be related to the ethical appeal. The particular wording of the statement, "who *is thought* to have all three of these good qualities," also reveals Aristotle's pragmatism: that is, a rhetor does not have to possess these qualities in actuality, but as long as he appears to the audience as such, trust will be inspired. In short, it is doubtful that the ethical appeal is all that is intended by Aristotle for his scheme of ethos whose function it is to "inspire confidence in the orator's own character" (1990, *Rhetoric*, p. 161).

Ethical appeal aside, one might be wondering whether Aristotle's tripartite taxonomy of ethos is not conclusive enough, for there is a myriad of "things" that can be used, or exploited, to make one appear credible or trustworthy to an audience, in addition to the aforementioned "three goods" (i.e., good sense, good moral character, and goodwill). For instance, in traditional Chinese culture, age could add to one's credibility (because of a popular belief that people become "wiser" when growing older), but it fits barely with any of Aristotle's "three goods."[4] According to Baumlin and Meyer, "numerous terms" may convey meaning in the direction of ethos, such as "authority," "charisma," "sincerity," "expertise," "reliability," "image," "authenticity," "reputation," "cultural identity," "persona," "self-fashioning voice," and "personal style" (2018, p. 4), just to name a few. The list can go on and on, but what is significant is that those "numerous terms" also indicate a wide range of resources a rhetor can possibly appropriate when rhetorically projecting his ethos. In other words, gaining an audience's trust does not have to be confined within the "three goods" as imposed by Aristotle.

To sum it up, the term "ethical appeal" may not depict the true meaning of Aristotelian ethos, which is to serve, after all, as a "trust" strategy for the purpose of persuading an audience; on the other hand, inspiring trust ought not to be limited to the exercising of good sense, good moral character, or goodwill only. Loosely speaking, anything made use of by a rhetor can be an ethotic ploy if it is designed to make him look credible or trustworthy. I am bringing up the issue of definition here because I feel the ethical appeal alone does not adequately describe the ethos in early Chinese rhetoric, which is more of an appeal to *authority* culturally established and sanctioned, often in the form of "historical appeal," to quote Cua (2000, p. 39). Further, this appeal to authority goes beyond Aristotle's tripartite ethos, as it has little to do with a rhetor's personal qualities, be it in good sense, good moral character, or goodwill. Apparently, the Chinese ethos shifts from the personal to the cultural. For that reason, we might have to address another issue in connection with the topic of the essay: the location of ethos.

III. Location of Ethos

Aristotle places ethos, squarely, in the character of a rhetor, to be objectified through "the personal goodness revealed by the speaker" (*Rhetoric*, 1990, pp. 153–54). Thus, in Aristotelian rhetoric, the rhetor per se stands as a "signifier" of ethos (Baumlin 1994, p. xvi). This type of ethos can be categorized as "individualistic" in the sense that it "comes from within, being grounded in a rhetor's self or selfhood" (Wei 2021, p. 5). However, functioning as an artistic or discursive formation (in Aristotle's words: "achieved by what the speaker says"), the Aristotelian model does not take into account a rhetor's "prior ethos," which is "the image his audience has of him before he takes the floor" (Amossy 2001, p. 1). Prior ethos stems from "the previous reputation and social status of the speaker" (Amossy 2001, p. 2 fn. 3), among others. Its existence suggests that certain ethotic traits of the rhetor are actually independent of an artistic or rhetorical construction. So, as Baumlin and Meyer rightly point out, "Aristotle's textually-constructed ethos is an anomaly, repeated nowhere else in theory or praxis" (2018, p. 10). One reason for that anomaly is: it does not factor in the role of prior ethos that may impact how a rhetor is received by his audience, as just mentioned. But there is another reason, a more important one: that is, it does not account for cultural practices and social institutions that can both constrain and contribute to the making of one's ethos. For this latter reason, I will turn to Pierre Bourdieu, whose theory stands in direct opposition to the idea of a discursively-fashioned ethos.

[4] "Good sense" is replaced by "practical wisdom" (*phronesis*) in a different translation of the *Rhetoric*. Thus, the quality of age may seem a fit with *phronesis*, but Aristotle's *phronesis* is in essence an artistic construction by the rhetor, therefore different from age-related wisdom in Chinese culture. The latter is a given, not a construct.

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Based on Bourdieu's theory, ethos does not reside within a discourse but rather comes from outside as "the exterior authority" (Amossy 2001, p. 3) that originates in the system of social institutions where one finds himself or herself. Whether that authority will be conferred depends upon one's institutional position or, simply, where he or she is from socially. As Amossy explains, following Bourdieu, "a discourse cannot be authoritative unless it is pronounced by the person legitimated to pronounce it in a legitimate situation, hence before legitimate receivers" (2001, p. 3). If a priest is able to take the floor to preach sermons, an epidemiologist to predict virus-infection trends, or a sociology professor to speculate about causes of certain social ills, it is all because of the exterior authority granted upon him or her by the system of social institutions, just like "the *skeptron* that, in Homer, is passed to the orator who is about to speak" (Bourdieu 1991, *Language*, p. 109). Ethos in this sense is a "precondition" or a "given" (Baumlin and Meyer 2018, p. 8) rather than a language creation all in the hands of a rhetor.

The Homeric *skeptron* embodies an institutional legitimacy, by which one is enabled "to claim the cultural authority, expertise, trust, and means to speak and to be heard" (Baumlin 2020, p. 1). In modern-day society, the symbolic *skeptron* has been transformed into sets of social rituals as grand as a presidential inauguration, where the executive power of a nation is formally conferred upon an individual, or as simple as a "microphone" (Bourdieu 1991, p. 193), which serves the function of granting or denying an individual "means to speak and to be heard."[5] In early Chinese society, divination would have been something equivalent to the *skeptron*. It was a routine religious practice for the court of rulers, but it can also be categorized as "the political ritual" in Bourdieuan terms (1991, *Language*, p. 193), for its role in mystifying the authority (*wei*; 威) and power of the Chinese kingship, which I will explore in more detail later in the essay.

Bourdieu's discourse theory (as well as other postmodernist ones) points out a viable alternative to the Aristotelian conception of ethos—one that is not necessarily bound up with the character or "personal goodness" of an individual. That is, ethos is now understood to be "anchored in institutional frameworks and social rituals" (Amossy 2001, p. 2). Interestingly, this alternative view does not appear a far cry from the "primal" semantics of ethos, which has to do with humans' "dwelling place," according to Heidegger (Baumlin and Meyer 2018, p. 12). In a way, to speak is to reveal where one is from socially and culturally or to "declare one's 'dwelling place'" (Baumlin and Meyer 2018, p. 14). Thus, ethos can also be regarded as a metaphor for identity, conceptually close to Kenneth Burke's identification theory about rhetoric.

What becomes comprehensible now is a claim made earlier about a culturally-based, collective ethos in early Chinese rhetoric, which is not baseless in theory even by some Western accounts. The historical appeal, one of the most prominent suasive tactics deployed by ancient Chinese rhetoricians, would add to this comprehension. The tactic is founded on a cultural conviction that the remote past represented a golden age, when the state was run by the legendary sage-kings, therefore the past better than the present. Confucius,[6] for example, was a master of using history "as an archetypical *topos*" in his moral teachings, which may be formulated as: "The past informs and guides the present" (Liu and You 2009, p. 158). One of the reasons is clearly ethotic: by invoking the "wisdom" of those sage-kings, the Great Master would lend himself the *skeptron* of authority or ethos, therefore making his moral and political statements more credible to his audiences. But the ethos evoked on the basis of the historical appeal can be described as "collective," as it "has little to do with the personal character of a rhetor, upon which an Aristotelian ethos is sustained; rather, it is a cultural construct woven out of the collective consciousness of early Chinese society, a consciousness that holds fast to an inveterate belief in history" (Wei 2021, p. 5).

IV. Agency and Self

I would hesitate to characterize a "Bourdieuan" type of ethos in the same way as Chinese ethos, despite its conception of cultural or structural authority (to be conferred upon a speaker). This is because the former presupposes the participation of an individual, or an "agent,"[7] for its manifestation—at least the spokesperson must be there to take hold of the *skeptron*. In other words, individual agency is an "active" in materializing ethos in Bourdieuan terms.[8] But agency,

[5] A megaphone is replacing a microphone these days, as seen, for example, in a *CNN* political analysis about Rep. Liz Cheney after she was ousted from a House Republican leadership post: "in trying to curtail Cheney's ascent as a leader within the party, they handed her a bigger *megaphone*. She's not just a House GOP someone, she's now a national leader—with national exposure. And so Cheney is now a national story" (Borger 2021; emphasis added).

[6] Confucius (551 – 479 B.C.), an early Chinese thinker, founder of Confucianism.

[7] Bourdieu frequently employs the term "agent(s)" or "social agent(s)" in his works. To overcome the "structure vs agency" opposition, he proposes a dialectic (or perhaps a paradox) through "habitus," a notion that "expresses first the *result of an organizing action*, with a meaning close to that of words such as structure" but "also designates *a way of being*, *a habitual state* (especially of the body) and, in particular, a *predisposition*, *tendency*, *propensity* or *inclination* (Bourdieu 1977, *Outline*, p. 214, n. 1; emphases original), the latter suggestive of agency.

[8] Bourdieu appears to affirm such agency by stating that "there is no social agent who does not aspire, as far as his circumstances permit, to have *the power to name* and to create the world through naming" (1991, *Language*, p. 105; emphasis added) and by naming social

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one of the "ethotic building blocks" (Baumlin and Meyer 2018, p. 16), has been perceived, and conceptualized, in Western ideologies to be something grounded in the human self or selfhood, an individuated entity that subsists distinctly with an "organized, 'characteristic' inner structure" (Alcorn 1994, p. 6).[9] Thus, "Bourdieuan" ethos,[10] it would seem, has returned full circle to the starting point of Aristotelian ethos (and Western ethos in general): the individual self. Its variance from the latter may be summarized this way: the ethotic power of the former comes from outside in, whereas the latter from inside out. But the self remains the converging point. For this reason, "Bourdieuan" ethos varies from its Chinese counterpart.

The self is at the core of Western ethos. While there are competing theories about ethos, they can all be boiled down to the affirmation of Western ideologies about the self or selfhood, whether it (the self) is as object or as subject, ontological or epistemological, existential or linguistic, an embodied entity or simply a voiced "I," and so on: "it seems that any adequate 'map' or model of ethos will include *a version of self* and of its relation to culture and language" (Baumlin and Meyer 2018, p. 4; emphasis original). The statement by Baumlin and Meyer echoes an assertion made by Alcorn more than two decades earlier: "A theory of *ethos* needs to be grounded in a relatively clear, but also a relatively complex, understanding of the self" (1994, p. 4). But we may have to ask: Why are Western theories on ethos so possessed by the notion of self?

One reason may have to with the fact that rhetoric is widely seen as an individual enterprise in the west, with an avowed ownership. Functioning as self-representation on the part of the owner (rhetor, speaker, writer, etc.), ethos serves as the marker of the individual. But there is another reason, probably with more ideological import. That is, in Western society, the self has been culturally and philosophically treated as "a moral, metaphysical, and, ultimately, theological category" (Baumlin 1994, p. xviii), the theoretical basis of an "autonomous, self-present, sovereign individual" assumed to be "the originator of meaning and action" (Dissanayake, 1996, p. xi). One may sense a dualism of the self in relation to ethos: on the one hand, the former relies on the latter to assert itself (in the form of self-representation); on the other, the former also works as a source of agency, or "enabling premises" (Baumlin and Meyer 2018, p. 5), to objectify or activate the latter: for example, to embody ethos through the personhood of a rhetor, as in the Aristotelian model, or to get hold of the *skeptron* of ethos through an authorized agent, as in the "Bourdieuan" model. It looks as if any theory of ethos would evaporate without some sort of self being at its basis.

But is it possible to formulate a theory of ethos without an ideology of self or selfhood attached to it? Put another way, is it possible to conceive of an ethos that is self-less, character-less, or agent-less since it is all about inspiring trust or building up authority? The answer may be yes if we take a look at rhetorical and discourse practices in early Chinese society.

V. Ethos of Early Chinese Rhetoric

In classical Chinese (as well as in modern), there is no equivalent to the Western term "ethos," just as there is no exact match with the word "rhetoric." However, this does not mean that the ancient Chinese did not engage in persuasive or argumentative practices for their social needs or did not know how to apply ethos in those practices. Rather, it just points to the fact that rhetoric in general or ethos in particular was perceived and practiced differently within a different sociocultural context, with a different meaning ascribed to it, and in a different language. For instance, Laozi's[11] *Dao De Jing* states, "Good men do not argue" (see the epigraph), apparently contradicting the Roman rhetorician Quintilian's motto of "good man speaking well," but does this mean that Laozi is anti-rhetoric? Maybe not, for what is really meant by Laozi is that rhetorical practices should be aspiring to the Dao (Way), the highest moral order for humans, and that in doing so harmony would be achieved and frivolous arguments against one another shunned. The *Dao De Jing* may give us an idea of how the ancient Chinese practiced rhetoric differently from their Athenian counterparts, who would favor an "argue-to-win" approach (Wei 2021, p. 3). As a masterpiece of rhetoric, the *Dao De Jing* also suggests that the effort appears unnecessary to prove whether Chinese rhetoric or ethos exists: It is just different.

To return to Chinese ethos, Mencius'[12] *cheng* (诚; sincereness or truthfulness) and *cheng-yan* (诚言; sincere speech/language) would be conceptually close to Western ethos, according to Lu (1998, p. 175). *Cheng*

agents as "carriers of distinctive signs," who are "capable of perceiving as significant distinctions the 'spontaneous' differences that their categories of perception lead them to consider as pertinent" (p. 121; p. 237).

[9] What is self is still very much subject to debate. According to George Mead, the Western conception of self falls into two categories: one assumes a social process as "logically prior to the individuals and their experiencing": the other assumes individuals and individual experiencing as "logically prior to the social process" (1962, pp. 222–23). Regardless, the term "individuation" or "individuated" seems to hold the key to the notion of self.

[10] To the author's knowledge, Bourdieu does not consciously theorize about ethos even though he uses the term in his writings. However, some contemporary scholars, like Ruth Amossy, have formulated a type of ethos based on his theory, hence the term "Bourdieuan" ethos.

[11] Laozi (570?–480? B.C.), an early Chinese thinker and the founder of Daoism (Taoism). The *Dao De Jing* was authored under his name.

[12] Mencius or Mengzi (390–305 B.C), an early Chinese thinker, widely considered the second most important figure in the founding of Confucianism.

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and *cheng-yan* are expressive of a speaker's "innate moral quality," central to the Mencian idealism about "human benevolence" (1998, p. 175). For that reason, they function like an ethical appeal, but they are also markedly different from the Aristotelian ethos, in that the latter is a mode of persuasion, artistically concocted and subject to manipulation. Regardless, *cheng* and *cheng-yan* bear similarity to the Aristotelian ethos for having "the effect of inspiring 'trust' in Confucian rhetoric" (Wei 2017, p. 25), The persuasive power of a sincere speech, *cheng-yan*, can best be described in Mencius' own words: "It never happens that genuine sincerity cannot move others; on the other hand, nobody would be moved if sincerity was not in place."[13]

Cheng or *cheng-yan* might have been a conscious attempt by Mencius to counter the sophist rhetoric of his time (Lu 1998, p. 175), but it clearly registers the imprint of a Confucian doctrine on rhetoric: *xiu ci li qi cheng* (修辞立其诚; to cultivate words to build trust[14]). Trust or sincerity is a defining attribute of "good rhetoric" by Confucian standards. As Roetz points out, "*Cheng* or similar terms play an important role in the Confucian concept of *rhetoric*," which presupposes such qualities, he quotes Xunzi,[15] as "self-esteem and eagerness… uprightness and sincerity (*cheng*)" (1993, p. 92). On the other hand, sincerity is also a key component of the Confucian value system: "the aim of the noble man is to be *cheng*" (Goldin 1999, p. 104). Thus, Mencius' *cheng* and *cheng-yan* are "both the means to an end and the end itself of communication" (Lu 1998, p. 175); however, Aristotle's ethos, one may recall, is a means only—just for the purpose of persuasion. Ideally, Mencius' *cheng* also carries "a transformative power," as it has the potential to be "the basis for the political order" (Shun 1997, p. 163): without *cheng*, trust would be gone; society would not be run or governed (治; *zhi*) properly as a result.[16] At this point, one might get a bigger picture of *cheng* or *cheng-yan*. It works like a "dual operative": 1) to aim to build up trust and 2) to serve to turn that trust into social order. Thus, it combines the rhetorically persuasive and the socially transformative into one organic ethos.

It is worthy of note that in the Confucian doctrine of *xiu ci li qi xin*, the emphasis is placed on the language itself (as in "cultivating *words* to build trust") rather than on the personal character of a rhetor, the latter being the case with an Aristotelian ethos. Thus, the speech (*cheng-yan*) would become the signifier of an ethos in place of the very person who speaks it. This "accords with a cultural tradition that downplays the role of an individual for the purpose of preserving social harmony" (Wei 2021, p. 3), but more importantly, it also reflects an epistemological insight among ancient Chinese thinkers about the prescriptive, performative, and transformative functions of language in shaping and conditioning human thought and conduct. While there are diverging views over some specific language issues, it is the general consensus among the Western sinologists that "the main function of language according to classical Chinese epistemology consists in erecting, initiating, motivating, and insinuating actions and action oriented attitudes, not in describing a transcendent world independent of actions and consciousness, or in transmitting representations and opinions about this world in itself" (Lenk 1993, p. 6). For Confucius, language was a social practice that institutionally constitutes (part of) *li* (礼): the "action-oriented" rituals or rites.[17] This may explain why the Great Master was so obsessed about the "rectification of names" (正名; *zheng-ming*),[18] because correctness in names (language) can structurally lead to correctness in human behavior, therefore "essential to the order and harmony of society" (Willman 2016).

We may have two implications to draw from the Confucian ethos. One is that "language, as a social practice, mediates one's conduct" (Wei 2017, p. 26). The emphasis on "sincere speech," not on "sincere personality," can thus be seen as a recognition of language's structuring power over human attitudes and actions (Hansen 1983; Graham 1989). The other, also related to the first, is that the emphasis on language affirms that human agency, if any, would play a lesser role in the Confucian model of ethos, contrasting the Western model "premised on the moral and, ultimately, theological inseparability of the speaker-agent from the speech-act" (Baumlin 1994, p. xiii).

Admittedly, the Confucian ideal of "self-cultivation" would presuppose the involvement of moral agency, but it does not come close to what is commonly understood as agency in Western conceptions. We may

[13] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Li Lou (a)," *Mencius* (p. 261): 至诚而不动者，未之有也；不诚，未有能动者也。

[14] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Wen-Yan Zhuan," *Zhou Yi* (p. 439).

[15] Xunzi (about 313–238 B.C), an early Chinese thinker, widely considered the third most important figure in the founding of Confucianism.

[16] Mencius also states, "*cheng* is the dao (way) of heaven; to long for *cheng* is the dao (way) of humans" (诚者， 天之道也； 思诚者，人之道也), suggesting that there is a natural tendency towards *cheng* among humans. This is seemingly an indirect criticism of the rulers of his time, who failed to govern with *cheng,* even though it should have been the natural way of doing so. See "Li Lou (a)," *Mencius* (p. 261) in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995).

[17] *Li* is a complicated concept in the Confucian system. In a broad sense, it concerns how one fits him-/herself into an ordered (or ritualized) society.

[18] According to Chenyang Li, Confucius "took as his mission" the restoration of *li*. "For him, the starting point was the rectification of names" (1999, p. 64).

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see the disparity by examining two conflicting views on moral agency between Mencius and Xunzi. For Mencius, human nature is innately benevolent, aligned with the ultimate good (至善; *zhi-shan*) of the Dao (Way), but in early Chinese thought, the Dao (Way) also represents the cosmic order of the universe on which "ten thousand things" are based. In Mencius' own words, doing good things, for humans, is as natural as "water flowing downward" (犹水之就下).[19] Thus, cultivating one's self morally becomes a mission of letting the Dao reveal itself or digging out the good *within*. To the contrary, Xunzi views human nature as inherently evil, taking a position directly against Mencius. According to Xunzi, humans are born with "a desire for gain" (好利; *hao-li*), "envy and hate" (疾恶; *ji-e*), and "lust for sensual pleasures" (好声色; *hao-shengse*). If unchecked, these vices would evolve into problems of "strife and contention" (争斗; *zheng-dou*), "cruelty and villainy" (残贼; *can-zei*), and "perversion and debauchery" (淫乱; *yin-luan*), all of which would further lead to "rule violation" (犯分; *fan-fen*) and "moral disorder" (乱理; *luan-li*), with a society under the threat of "violence" (暴; *bao*).[20] But Xunzi also believes that humans can rectify their "evil" nature by adhering to the rituals established by the ancient sage-kings for the purpose of maintaining moral order and social harmony. These rituals are "encapsulations" of "the fundamental patterns of the universe," known as "Heaven's Way" (Goldin 2018). Thus, for Xunzi, moral self-cultivation comes from *without*, through an inculcation of rituals, instead of from *within*, as proposed by Mencius. Nonetheless, though their points of departure are diametrically different, Mencius and Xunzi actually come to the same conclusion about self-cultivation: that is, to follow the Dao (Way).

That Mencius and Xunzi have reached the same conclusion about moral agency should come as no surprise, considering the prevalence of *wu-wei* (non-striving or non-action) in early Chinese philosophy. In today's language, the doctrine of *wu-wei* can simply mean "Don't assert yourself." However, Seok is of the view that an "active form of moral agency" can still be observed in Confucian discourse, but it is not based on "self-enclosed independency" but rather on "relational and interactive interdependency of communal agency" (2017). If Seok's view holds true, then agency as such may best be characterized as "collective agency." This is conceivable if we look at the traditional mainstream Chinese conceptions of self, where the self is "seen as holistic rather than individualistic" and "constructed through part/whole and social relationships rather than through the uniqueness of inner choice" (Hay 1998, p. 60). But no matter what, it appears that one thing is certain: "human agency, in the form of asserting an autonomous individual self, is out of the picture in the Confucian tradition, which values and puts to use the performative function of language while at the same time advocating self-cultivation, self-restraint, and self-effacement as virtues that a *jun-zi* (i.e., a nobleman or gentleman in the spiritual sense) must possess" (Wei 2021, p. 3).

I would not say that individualism or individuality has no place in early Chinese rhetoric, but rather that "self-cultivation in terms of accepted social ends," other than "man's fulfillment as an individual," is valued in the Confucian system of discourse (de Bary, et al. 1960, p. 114). To a Confucian, like Xunzi, the moral principle of *shun li-yi* (顺礼义; abiding by established social rituals and behavior codes) sets up a standard for "judging good or bad rhetoric" (Chen and Wang 1998, p. 44). Accordingly, within the Confucian (and Daoist as well) framework of rhetoric, a collective ethos would make far more sense than an individualistic one, the latter predicated largely, if not exclusively, on a metaphysical foundation of selfhood and agency.

VI. "Writing the Masters"

It is well established, and documented, that "collective workmanship" (Wei 2015) was behind the production of almost all of the pre-Qin[21] texts in ancient China.[22] Classical texts, like the *Dao De Jing*, *Zhuangzi* and Four Books and Five Classics,[23] were collectively written, often over a span of centuries, by—mostly—the anonymous disciples, and disciples of disciples,[24] of Laozi, Zhuangzi,[25] Confucius and other masters, who were, nonetheless, credited with authorship, though in many cases, the historical masters may not have contributed a single word to a work under their name. According to A. Graham, the *Zhuangzi* is actually "a collection of writings of the fourth, third, and second centuries B.C., in which only the Inner chapters can be confidently attributed to Chuang-tzu [Zhuangzi] himself" (1990, *Chinese Philosophy*, p. 283). In some cases, a text could have taken much longer time to finish, such

[19] See "Gaozi (a)," *Mencius* (p. 307) in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995).

[20] Paraphrased and translated from the original Chinese text, Chapter 23 of the *Xunzi*: Human Nature Is Evil (荀子原文：性恶篇第二十三). See chineseclassic.com (数据经典).

[21] Refers to the period up to the first imperial dynasty of China, the Qin dynasty (221–206 B.C.).

[22] Suppose a text can be attributed to one single author; however, to quote W.Y. Li, the "inevitable changes and emendations introduced" in the process of transmission still "warrant the notion of collective authorship" (Li 2017, p. 363).

[23] The Four Books: The *Great Learning*, *Zhongyong* (also *Doctrine of the Mean*), *Analects*, and *Mencius*; the Five Classics: the *Book of Changes*, *Book of Poetry*, *Book of Rites*, *Book of Documents* (also *Book of History*), and *Zuozhuan* (also *Zuo Commentary*).

[24] It is very likely that those other than the "disciples" also contributed to the making of Chinese classics.

[25] Zhuangzi (about 369 – 286 B.C.), an early Chinese thinker in the Daoist tradition.

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as *The Yellow Emperor's Classic of Internal Medicine* (*IM*).[26] This classic, notes Ding, was put to composition somewhere in the Warring States period (475–221 B.C.), but its "first appearance" was dated in the West Han dynasty (206 B.C–25 A.D.) (2014, p. 46). Though it was "finally published in 726 AD," its present-day version still came to a much later date, somewhere "between 1068 and 1078 AD" (Ding 2014, p. 46). As the title implies, the *IM* has been popularly attributed to the legendary ancestor of the Chinese, the Yellow Emperor, who obviously had no involvement whatsoever with the book. Yet, "his name renders the book authoritative," says Ding (2014, p. 46).

The physical disconnect in Chinese classics between authorship and text would pose a challenge to the Aristotelian model of ethos, which is "projected through the "identification of a speaker with/in his or her speech" (Baumlin 1994, p. xi). Clearly, such identification does not apply in the case of collective workmanship, where individual authorship is at best putative. But texts created this way (out of collective workmanship) would still carry ethotic weight due to their authorial association with historical masters, whose monikers would hold the *skeptron* of authority, like that of the Yellow Emperor mentioned above. Needless to say, the collective workmanship of pre-Qin texts is not a "habitus" for housing the attributes of ethos that are distinctively Western, such as individual agency, self or selfhood, and, above all, the character of a rhetor to personalize ethos.

Interestingly, the *skeptron* conferred nominally by virtue of a historical master provides a rhetorical leeway for the disciples to create their own texts (or agenda, using today's political jargon) with degrees of deviation or variance from the predecessors, depending on the then sociopolitical climate and scholarly trends—yet all in the name of that master. This norm of "editorial creativity" has long been observed in scholarship. Dubs, for instance, has this to say about Confucius: "Then each Confucian philosopher, and some Daoists too, read into Confucius' teaching the beliefs that this philosopher wanted to be accepted, because by putting them into the mouth of the great authority, these teachings also became authoritative (1951, p. 30). He adds, "Many sayings were put into his mouth which he never could have uttered" (Dubs 1951. P. 30). Dubs' remark explains, in a rather simple way, how a historical master can be (ab)used as a source of authority (or ethos) by his disciples to create texts of their own version, a prevailing rhetorical practice responsible for the abundance of inconsistencies or oddities in many of the Chinese classics. In what follows, I will further explore the issue of editorial creativity using the example of the *Analects* by Confucius, which is actually "a compilation of independently assembled chapters," notes Harbsmeier (2019, p. 188).

Though widely viewed as the most authoritative of the Confucian canon, the *Analects* is a collection of texts filled with oddities, as if two Confucius's or two voices, such as "didactic" versus "non-didactic" (Harbsmeier 2019, p. 217), were competing with each other. One such oddity is Confucius' remark that "fathers cover up for their sons, and sons cover up for their fathers [after misdeeds committed]" (Ivanhoe and van Norden 2001, p. 36). On the surface, the statement can be regarded as a Confucius' view about "family values," but deep down it is odd for several reasons.[27] Most notably, it is at odds with Confucius' grand vision of restoring the Zhou[28] *li* (周礼) as a measure of maintaining social order. Obviously, the Confucius figure in the *Analects* has placed family interests[29] above one's obligations to society, which, however, would go directly against the grain of his *li* restoration. Still, the question is: Did the historical Confucius really say that? Oliver Weingarten did a detailed study of textual parallels between the above mentioned "family-value" statement by Confucius and passages found in other early Chinese classics. He reached the following conclusions: 1) the *Analects*' version "is probably derived from earlier incarnations of a similar narrative plot"; and 2) "it stands in no direct relationship with the historical Confucius" (2014, p. 249). I would go too far if I dwell upon the oddities of the *Analects*, like the one just cited, but the likelihood simply cannot be ignored that somebody else had put his own idea into the mouth of the Great Master. In other words, editorial creativity played a "dirty" role.

To some students, especially Western, "[c]ontradictions abound" in the *Analects* (Hunter and Kern 2018, p. 1), but this is quite understandable given the "heterogeneous origins" of the book (Weingarten 2014, p. 225). On the negative side, it affirms Dubs' concern that "the real teaching of Confucius became distorted anew each time a new Confucian philosophy appeared" (1951, p. 30). However, on the positive side, and in a broad way, it exemplifies the "highly composite and intertextual character" (Weingarten 2014, p. 253) of early Chinese texts in general, thanks to the norm of editorial creativity under discussion. Against this

[26] *IM* can be read as classical Chinese philosophy applied to internal medicine. Chinese philosophy also saw its application in many other fields, like military, martial arts, fine arts, architecture, civil engineering, etc. So in many ways, Chinese philosophy can be understood as practical philosophy, to be distinguished from (purely) theoretical philosophy, as seen in the West.

[27] The article, "Delinquent Fathers and Philology *Lun Yun* 13.18 and Related Texts," by Oliver Weingarten (2014) gives a detailed account on this.

[28] The Zhou dynasty (1046–221 B.C.). The rituals and institutions of the early Zhou became the model for *li* to Confucians.

[29] Many scholars focus on "filial piety" when interpreting the statement, which may not tell the whole story. For filial piety can only apply to a son covering up for his father, but not the other way around. Plus, the uprightness (直; *zhi*) mentioned by the Confucius figure should be taken as a virtue meant for both father and son.

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backdrop, we can see once again, attributes usually associated with Western ethos become pointless, such as individual agency, selfhood, and the character and personhood of a rhetor. But we may realize something else is also happening: that is, when creating, altering, and adding texts under a certain master's name, the disciples, and disciples of the disciples, wittingly or unwittingly, rhetorically construct a master, befitting the philosophy they want him to represent, a unique situation that Lewis pointedly characterizes as "writing the masters" (1999, p. 53). Consequently, a new, and different, ethos associated with that master is also created. So, "writing the masters" may well be interpreted as "writing up the ethos for masters." The example of Confucius and his *Analects* may help explain how the masters can get "transformed over time" (Lewis 1999, p. 54), with their ethos "elevated" by dint of collective workmanship, very often exercised in the manner of editorial creativity.

The real-life Confucius was not a success story, to say the least. Career wise, he can be characterized as a "failure" despite his ambitions. In Harbsmeier's words, "he never got a proper job in his lifetime" (2019, p. 222). In his later years, he was forced into exile, spending about fourteen years traveling around and trying to get accepted by the rulers of the feudal states but to no avail. He preached his political vision of governance (*li*) and moral philosophy of humanly love (仁; *ren*) but only to realize that they had fallen on deaf ears. In the end, he gave up: "My way has come to its end."[30] It would be appropriate to say that the real-life Confucius was a man dogged by "suffering" and "frustration" yet obsessed with a "desire for recognition" (Kern 2018, p. 292; p. 297). Confucius finally got "redeemed," though only after death, in writings attributed to him by generations of his disciples, through which he was also transformed, from a frustrated old man to a great "sage" recognized by the imperial court of the West Han dynasty (202 B.C.–8 A.D.), hundreds of years later. Therewith, a sagely ethos was conferred upon Confucius, together with the *Analects* canonized and Confucianism institutionalized.

To this day, how the Great Master got educated in the first place still remains a "mystery," due to a lack of evidence, documented or otherwise, to prove his educational upbringing. The Confucius figure says of himself in the *Analects*: "At fifteen, I set my heart on learning. At thirty, I was firmly established. At forty, I had no more doubts. At fifty, I knew the will of Heaven. At sixty, I was ready to listen to it. At seventy, I could follow my heart's desire without transgressing what was right" (de Bary, et al. 1990, p. 22), but this self-advertising statement can best be understood as a summary of Confucius' intellectual growth, but with little intimated of his personal education. (Is it enough to set one's heart on learning?) On the other hand, Confucius' famous self-description as a teacher, "I transmit but don't create" (述而不作)[31] may be viewed as a tacit self-confession or acknowledgement that he did not have much to claim for himself: All he could do was to pass on knowledge from a third party. It appears that Hunter has made a valid point about those famous "Confucius sayings," which he takes as "venues for the re-performance of inherited wisdom" (2012, p. 8). That said, we may never get to the bottom due to the lack of surviving evidence. Yet, as the saying goes, absence of evidence is not necessarily evidence of absence. It could be reasonably assumed that Confucius' disciples, and the like, would have been happy to keep evidence that proves the "glory" of their master's education. Otherwise, they might have "deleted" it to maintain a clean record for their master. As Ching points out, "Confucius became too important for later generations to tolerate any information in his biography that might be regarded as disrespectful" (1997, p. 69). In ethotic discourse, this can be translated as "suppressing any information that would have discredited the master or undercut his ethos." At least, a possibility.

The widely observed intellectual inconsistency of the *Analects*, which prompts Gentz to declare it a work of "tesserae" (2018), may indirectly point to a less-than-glorious education in the upbringing of the historical Confucius.[32] For instance, Harbsmeier notices that the presence of the "*non-didactic*" talks has been a "salient feature" of "a nineteen-page *didactic* handbook for imperial use" (2019, p. 217; emphases added), a feature indicative of two Confucius figures in the book: one is "sagely"; the other more of a "common" type, which is probably closer to the real-life Confucius. And many small details of the book would support this suggestion. It would be digressive to go over the inconsistencies of the *Analects*, but a (hypo)thesis may be proposed: that is, the historical Confucius was an ordinary human figure, and scholar (or maybe an "inch" higher than the ordinary), but somehow he got "exalted" through the efforts made by generations of his disciples in a protracted "writing-the-master" process that spanned hundreds of years. I would add that the overall sociopolitical climate of the time also played a role in Confucius' ascendance, especially in the West Han whose imperial rulers felt the utilitarian need to adopt Confucianism as a state ideology. Naturally, along with the writing-the-master process, Confucius' status was elevated, his image polished, and his ethos "boosted."

[30] "吾道穷矣," translated from *Shiji* (Records of the Grand Historian) by Sima Qian: Kongzi Shijia 17.

[31] Translated from the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Shu Er," *Lun Yu* (p. 84).

[32] According to Kern, it's possible that "ancient readers were less troubled than we are today by the textual and logical inconsistencies" (2018, p. 286), a factor that could have possibly contributed to the book's inconsistency.

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A careful reader can tell that the authors/editors of the *Analects* were at pains to cast a sagely ethos for Confucius. At one point, the Great Master is compared to a "heavenly bell" to awaken the earthly[33]; at another, he is likened to "the sun and the moon" standing untarnished against his revilers.[34] Sometimes, he is directly referred to as a "sage." Nonetheless, a slip of the pen can be detected when the reader comes across the Great Master's "flippant remark" and "intellectual defeats and insouciances" (Harbsmeier 2019, p. 217; p. 222), or something that appears to belie the sagely ethos the disciples had intentionally created for the master. The slip of the pen certainly "does not fit into [the] didactic mould" of the *Analects* (Harbsmeier 2019, p. 222), but it can be the editorial sleight of hand in disguise to give the book a "realistic" touch, as Harbsmeier (2019, p. 218) seems to imply. However, in all likelihood, it can also be an exposure of the inherent inconsistency of the *Analects* due to the fact that it had gone through so many hands in the process of compilation, coupled with material appropriated from disparate sources.[35] To me, the less-than-consummate projection of Confucius' "sagehood" is just proof to affirm its rhetorical, man-made nature. More importantly, we may conclude, through the example of Confucius, that Chinese ethos is also a *rhetorical or textual construct*, like the Western counterpart. The difference is, the former is collectively projected, thanks to an authorial/editorial process called "collective workmanship," while the latter is individually achieved or activated.

It may be assumed, based on what has been discussed in this section, that the ethos of early Chinese rhetoric is constructed interactively, though not in the way, as described by Baumlin and Meyer, between "the speaker and audience" (2018, p. 10), but between the master as author-figure and the anonymous disciples who actually do the writing, as seen in the case of Confucius and the *Analects*. The name of the master grants ethotic authority to the disciples, who then cast back that authority by writing and rewriting (or constructing and reconstructing) the master, and back and forth repeatedly. Or, it comes the other way around: The disciples construct an ethos first for the master, whose author-figure in turn passes the *skeptron* back to them, and back and forth repeatedly. The latter scenario would seem more plausible in regard to the historical Confucius, given his relatively common social status, combined with a lackluster career record.[36] One may get into a chicken-egg trap if to investigate whether it is the name of the master granting ethotic authority first or the disciples who create ethos first for the master. The most important is that ethos is constructed interactively in the practice of "writing the masters" where the two sides (author figure and disciples who wrote for such a figure) feed and contribute to one another. Without a doubt, the "masterly" ethos thus created reflects the "shared attitudes and convictions" the followers of a master held, to quote Weingarten (2014, p. 249), but institutional involvement cannot be overemphasized in the making of such ethos, as seen in the example of Confucius. Suffice to say, without the promotion of the West Han rulers, Confucius would never have become a "sage."

VII. Ethos as Spirit

One cannot help noticing that the "masterly ethos," as mentioned in the previous section, is not located anywhere in the physical world: it is built on a historical master only eponymously, much less as an individual. Sometimes, even the author figure of a text is questionable, for example, Laozi (the Old Master), the reputed author of the *Dao De Jing* and founder of Daoism. There is a strong likelihood that Laozi, as a historical figure, did not exist in the first place (e.g., Creel 1953; Watson 1968). Thus, the ethos built up in his name is like a "spirit," completely disembodied, yet it still carries ethotic weight for the classic. I would call ethos as such "ethos-as-spirit" to distinguish from the pre-Socratic/Heideggerian notion of "ethos-as-haunt," the latter regarded by some postmodernist theorists as an "alternative to the Aristotelian ethos-as-character" (Meyer 2019, p. 1). However, the two also bear some similarities. Ethos-as-haunt relates to a physical space, which can be a "dwelling place" from which one is to declare his or her identity, as mentioned earlier, or simply a "public place" which people frequent for the purpose of "gathering together" and "sharing experiences and ideas," whence a culturally shared ethos is to be built (Halloran 1982, p. 60). Thus, ethos-as-haunt can also be interpreted as "ethos as location" (Reynolds 1993), including, by extension, a cultural location. What appears significant about the idea of "ethos-as-haunt" is that it "has opened new spaces for

[33] "天将以夫子为木铎," paraphrased from the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Ba Yi," *Lun Yu* (p. 61).

[34] "仲尼, 日月也, 无得而逾焉," paraphrased from the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Zi Zhang," *Lun Yu* (p. 165).

[35] For example, the Confucius figure praises Shun (舜; a sagely king) for governing by non-doing (*wu-wei*), which reflects a doctrine of Daoism, a competing school of thought. See "Wei Ling Gong," *Lun Yu* (p. 139). According to de Bary, et al., "many of the most important elements of Taoist teaching were absorbed into Confucianism" (1960, p. 49).

[36] The historical Confucius may not have been a great educator, as widely claimed. There is a documented anecdote about Shao-Zheng Mao (少正卯), who attracted far more students than Confucius, to the point of making the latter's "classroom" empty. Shao-Zheng Mao was later executed for his "thought" crimes by Confucius, seven days after the latter took the office of justice ministry (司寇) in Lu. The anecdote, among others, is suggestive that the historical Confucius did not enjoy a "lofty" ethos in real life.

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contemporary theory—spaces where collectivities and group identities are fashioned and gather together" (Baumlin and Meyer 2018, p. 12), a point that helps account, at least in part, for "ethos-as-spirit," as posited just above.

In the case of ethos-as-spirit, the physical space (of ethos-as-haunt) is now replaced by a textual space, the latter obviously disconnected from "dwelling" or "haunting" in a conventional sense. However, the disciples of a master are still able to declare themselves as Daoist, Confucian, etc., for ethos-as-spirit can function like some sort of "dwelling place," albeit disembodied, to provide a group identity for those who write for, and under, the same author figure (say, Confucius or Laozi). At the same time, this author figure is also a unifying signifier of a collectively developed system of thought, like Confucianism or Daoism, as well as a cultural community, of which the disciples are members. The system (Confucianism, Daoism, etc.) serves as a "location" or "public place" for the disciples, who haunt it by contributing ideas to it, through a shared experience in writing, editing, or producing. In doing so, they simulate the action of gathering together at a "location" or "place," albeit textually. In a way, the idea of ethos-as-spirit bears semblance to that of ethos-as-haunt. However, there is also a difference between them.

Ethos-as-haunt is more like a "sociological" species of ethos (Wei 2021, p. 1), by which one claims his or her identity in Burkean terms[37] or asserts his or her "positionality" in society (Baumlin and Meyer 2018). The sociological ethos may exert persuasion, but that is its secondary function at best and comes only in association with a group or community where one belongs. For example, "the professional ethos" can make one appear authoritative in certain areas, but only so because of one's membership of a professional community (Halloran 1982, p. 62). Without that membership, one loses his or her authority. In this sense, ethos-as-haunt is just another term for a Bourdieuan type of ethos. Ethos-as-spirit can also function like a sociological ethos, in that it provides one with a group identity and therefore his or her social positionality, but it operates more like a "rhetorical" ethos with persuasion being its major function, therefore also different from ethos-as-haunt. But, first, let us take a look at an excerpt from the *Xunzi* and see how ethos-as-spirit is made use of rhetorically:

> 今以夫先王之道，仁义之统，以相群居，以相持养，以相藩饰，以相安固邪。以夫桀跖之道，是其为相县也，几直夫刍豢稻粱之县糟糠尔哉!然而人力为此，而寡为彼，何也？曰：陋也。……
>
> 夫贵为天子，富有天下，是人情之所同欲也；然则从人之欲，则埶不能容，物不能赡也。故先王案为之制礼义以分之，使有贵贱之等，长幼之差，知愚能不能之分，皆使人载其事，而各得其宜。
>
> Now, shall we follow the Way of the *earlier kings*, as the fundamental principles for benevolence and righteousness, thereby to help people live socially in groups, to help them sustain themselves, to help them get clothed and dressed up, and to help them feel safe and secure? Or shall we take the paths of Jie[38] and Zhi[39]? These two roads are vastly different, far more than the difference between a meal of meat and refined grains and one filled with dregs and chaff. But, then, why do people prefer the latter to the former? This is because they are shallow and ignorant! ...
>
> Everyone wants to be so noble as to be the Son of Heaven and so rich as to own all under Heaven. All people are driven by the same desire. Although all want to follow their desire, the system of society is not set up that way to allow them to do so; plus, there is not enough wealth in the world to satisfy them. That is why the *earlier kings* established ritual and moral order, assigning people into socially stratified roles, so that they know there is a difference between the noble and humble, the old and young, the wise and ignorant, and the able and unable. That way, all will be able to do their best, with benefits and rewards meted out in accordance.[40]

In the first passage, Xunzi, the author of the *Xunzi,* directs an implicit criticism against the rulers of his time for bad governing (i.e., for "taking the paths of Jie and Zhi); the second passage is apparently a censure against those who do not know their social boundaries, therefore breaching the system of rituals. However, judging from the context (lines omitted), the blame is squarely on the absence of "a benevolent king on the throne" (仁人在上). In both situations, the "earlier kings" (先王; *xian-wang*) are invoked for an obvious reason: The current rulers, who are "shallow and ignorant," have deviated from the Way of the past. Xunzi's message is clear: follow the Way of earlier kings, and all under Heaven will turn out fine. But then a question may strike the reader: why does Xunzi frequently invoke the kings of the distant past? One answer I can think of is: Xunzi is strategically appealing to something that may exist in the name only, namely, ethos as spirit.

Those earlier kings or *xian-wang*, as opposed to the later kings or *hou-wang* (后王), refer to the legendary sage-kings of the Golden Age in a very remote past, as mentioned earlier in the essay. While legendary, the

[37] Halloran summarizes Burkean rhetoric this way: "The key term for a modern rhetoric is not persuasion but identification" (1975, p. 626).

[38] Jie, the last king of the Xia Dynasty, established around 2100 B.C. and conquered by the Shang around 1600 B.C. Jie serves as a typical example of despotism, but his existence is not positively supported by historical evidence.

[39] Zhi, also called Robber Zhi, a legendary rebel leader of Confucius' time, with 9,000 bandits under his command.

[40] Author's translation, based on the original Chinese text, Chapter 4 of the *Xunzi*: Honors and Disgrace (荀子原文：荣辱篇第四). See chineseclassic.com (数据经典).

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sage-kings, like Yao, Shun, and Yu, were culturally established in Chinese society and regarded as sources of intellectual and moral inspirations. For that reason, they became the *skeptron* to be wielded by the early thinkers of various schools of philosophy and ideology. This may explain why the historical appeal, instead of personal appeal, has prevailed in Chinese rhetoric. The sage-kings were god-like figures, characterized by supreme virtue and wisdom. They set up rituals, modeled after the principles of the Dao (Way), thus able to "turn a chaotic, conflict-ridden people into a moral society that manifests the Dao" (Kline 2000, p. 155). With "a divine afflatus" (Schwartz 1985, p. 26), the sage "heard the voice or words of the spirit, or the deity, and then transmitted it to others with his own mouth" (Ching 1983, p. 14). Thus, the earlier quoted statement by Confucius, "I transmit but don't create," may also be taken as a hint at his sagehood: The Great Master does not create knowledge; rather, it just passes through his mouth as if directly from the divine.

Creel observes, citing critical Chinese scholars, that the sage-kings are in fact "not mentioned in any document that was written at a time earlier than that of Confucius" with the exception of Yu, who appears in early works only as a "culture hero," but not as a sage-king (1953, p. 49). Creel further notices that Yu is found "mentioned as an early emperor" in the Confucian *Analects*, along with Yao and Shun, the other two sage-kings/emperors, who "are assigned to an earlier date than is Yü [Yu]," a fact that is consistent with a working "principle" in Chinese mythology: that is, "The *later* an emperor appears in the literature, the *earlier*, as a rule, is the date assigned to him." This is because "only the earlier periods [that] remained vacant" were available to "new figures" (1953, pp. 49–50; emphases original). Though Creel does not speculate further, the implication is already clear: The so-called sage-kings could have been made up by the Confucians and the like, or they are mythical figures or culture heroes at best.

Ching echoes Creel, but with a more pronounced "belief" that the sage-kings "never existed" (1997, p. xii). Ching claims that they were an invention of "later times, possibly of Confucius and Mencius" who "created this myth, for the sake of having real rulers emulate such mythical figures as Yao and Shun and Yü who were made into paragons of human virtues" (1997, p. xii). At least, the Confucians played a lead role in promoting "the sages as moral exemplars and 'philosopher-kings'" (Ching 1983, p. 14), as is evidenced by the effusive exaltations of the sage-kings in the Four Books of the Confucian canon. And they did this for a political reason: to mold society into a world based on their values and beliefs. Now we may see why on so many occasions, the earlier (sage) kings are called on by Xunzi to remedy social ills or point to the right way of moral conduct. The "extensive use" of *xian-wang* in Xunzi's argument (Cua 2000, p. 41) can be roughly formulated like this: The earlier kings were such, such a way, so we should also be such, such a way; otherwise, bad things will ensue. It appears that the sage-king invocation is a convenient, but powerful, tactic for Xunzi to employ. Without it, his argument would lose its thrust.

The early Confucians, and other pre-Qin thinkers, may have fabricated the sage-king myth for the sake of promoting their moral or political agendas, but in doing so, they also created an "ethos-as-spirit" to make their claims more authoritative—so named, because ethos as such is a completely disembodied rhetorical entity or, at best, based on a distant, mystical past. Nevertheless, those early thinkers were still able to "wield" it with impunity, as if endowed with an invincible "spirit." In the case of Xunzi, we may see that the invocation of "earlier kings" would make it hard for his opponents to launch a rebuttal against him because of an inveterate cultural belief in history in Chinese society. Apparently, the Confucians and many others have made full use of this cultural belief in promoting their ideologies and agendas

Then, Confucius' claim that "I transmit but don't create" can also be read as a rhetorical tactic. By aligning his own teachings with those of "the greatest men in the past" (Dubs 1951, p. 33), Confucius created an ethos-as-spirit, thereby to attract more students and/or to advocate his political agenda. This should be understandable given the historical context. As Dubs explains, "in his [Confucius'] time, no other except an appeal to the authority of the great past could have produced immediate results" (1951, p. 33). After his death, later generations of disciples and followers—it would seem—inherited the same tactic by creating an "ethos-as-spirit" out of their master's name despite the fact that the historical Confucius was a career failure. For example, in the *Zhong Yong* (中庸; *Doctrine of the Mean*) Confucius is described to "have taken upon himself the task of Yao and Shun and modeled his life after King Wen and King Wu,[41] observant of the laws of Heaven and seasons above and receptive to the conditions of water and earth below" (仲尼祖述尧舜，宪章文武，上律天时，下袭水土).[42] Needless to say, the Great Master is presented as an uncrowned sage-king (素王; *su-wang*). The "promotion" story of Confucius can go on and on, but we are assured of one thing: Confucius is never what he was. His sagehood is evolved out of an ethos-as-spirit.

While Dubs' complaint rings true about others imputing their beliefs to the Great Master, a scenario of epigonism would seem inevitable after the historical

[41] The founders of the Zhou dynasty (1046–221 B.C.), popularly held as "sage-kings" in Chinese culture.

[42] Author's translation, from the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See *Zhong Yong* (p. 42).

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Confucius was transformed into a figure standing for an "authoritative remembered tradition" (Krijgsman 2014, p. 105) or, as I would call it, an ethos-as-spirit. Thoughts of later epigones or even "heresies" would have to make their way into the "Sayings of Confucius" in order to be voiced and heard. Understandably, the intrusion could have been accomplished by "usurping" Confucius' ethos, just as the Great Master had done so with the "sage-kings" of the mystical past. It may be concluded that "editorial creativity," typical of collective workmanship in early Chinese rhetorical practices, has its dual ramification: on the one hand it helps create a sagely figure; on the other it turns that figure into "a free-floating signifier, opening endless possibilities for people to recreate Confucianism" (Cai 2016, p. 82).

Thus, the statement, "I transmit but don't create," may turn out to be a literal depiction of Confucius as a mere author figure of the *Analects*. Regardless, it remains unlikely that we can veritably resolve the issue of "authenticity versus epigonism" as raised by Harbsmeier (2019, p. 214). This would be true with the *Analects* and other Confucian classics, but also with the whole body of classical Chinese texts. On the other hand, the task of verification would seem unnecessary. For those sayings attributed to Confucius, and Mozi[43] and Laozi as well, says Krijgsman, "were rather a commonly available resource in the cultural memory of the period"; assigning authorship to them "shows an attempt to appropriate this cultural heritage to the agenda of a specific group" (2014, p. 111). He adds, "Rewriting, interpreting and editing these sayings into a collection assigned to a[n] author figure thus reflects not what 'the master said,' but rather what the group thought what the master would, could, or even should have said when dealing with a particular issue…" (2014, p. 111). If Krijgsman's view is valid, then verifying authorial authenticity is anything but meaningful in exploring a collective system of thought called Confucianism, of which the historical Confucius has long been reputed to be the founder.

Confucianism in Chinese is *ru* (儒) or the *ru* school of thought (儒学; 儒家思想), a tradition that actually dates back to the early Zhou times, hundreds of years before Confucius was born, according to a study by Cai (2016) and many others. A conclusion is thus more than obvious: "Confucius did not create Confucianism" (Cai 2016, p. 62). But then who created the *ru* or Confucianism? The question may have to be answered a little differently: the *ru* is just a cultural heritage that originated in early Chinese society. It is anyone's guess how Confucius was designated to be the *ru*'s founder[44] or, in Krijgsman's words, to "appropriate this cultural heritage." But one thing would seem certain: If not Confucius, then Lifucius, Wangfucius, or whoever-fucius would be there to take his place. A figure head has to be set up to mark a system of thought, or a cultural heritage, hence the ethos-as-spirit. This may explain why the "sage-king" myth of the Golden Age was invented in ancient China and how the historical Confucius got transformed from a "career failure" all the way up to "the sage of sages" in modern China.[45]

VIII. Logic and Truth

Hunter and Kern, two Western Sinologists, have made this statement about the *Analects* that I think is worth quoting in full to start a discussion for this section:

> The *Lunyu* [*Analects*] certainly lends itself to the role of gatekeeper text. As a guide to the quotable Kongzi [Confucius], it is short (ca. 16,000 characters) and divided into 500 or so bite-sized, easily memorized bons-mots. Even its challenges are conducive to reader engagement. The text does not present Kongzi's teachings in ways that a modern academic philosopher would recognize as *rigorous*. Logical connections between and across entries are implicit at best. Contradictions abound. Entries of various formats (sayings, dialogues, discussions, anecdotes, testimonia) are strung together indiscriminately with little or no context. (2018, p. 1; emphasis added)

Hunter and Kern's assessment makes perfect sense, if we take a critical approach to it (the *Analects*) from the point of view of "modern (Western) scholarship, which privileges analysis over narrative and judges texts against its own logocentric commitments" (Baumlin and Meyer 2018, p. 1). But what appears missing in their critique is a rhetorical approach, which, put simply, is to take into account "audience" and "cultural context" when assessing the effectiveness of a speech-act. In the case of the *Analects*, one would have to address such questions as who it was meant for, in what kind of intellectual milieu it was written, and so on. Or perhaps a rhetorical question can be put forward: Did the authors of the *Analects* have to be as "rigorous" as their Western counterparts for the purpose of presenting Confucius' teachings? The answer can be a simple "no," because rhetoric, and discourse practice in general, of Chinese antiquity was ethocentric—not logocentric, as in the West. The *Analects*, like all other Chinese classics, was written and produced in an "*Age of Ethos,*" to borrow a term from Baumlin and Meyer (2018, p. 21).[46] This explains, at least in part, why the *Analects* has been

[43] An early Chinese thinker (about 480–390 B.C.), founder of Mohism, a school of thought more pragmatic and rational in comparison with Confucianism.

[44] Cai believes that Confucius' disciples made the difference.

[45] See the news article by Dai Yan on *China Daily*: "Confucius, the Sage of Sages" (2009).

[46] Baumlin and Meyer are yearning for an "Age of Ethos," instead of "the Enlightenment 'Age of Reason'—the epoch of logocentrism." The former aims to "make our discourse caring, accommodating, epideictic, iatrological, inventive, and personal" (2018, p. 21). However, the "age of ethos" in Chinese version is not the same as the authors' futuristic vision of discourse practice.

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treated as "the fountainhead of early Confucian thought and Chinese philosophy in general" (Weingarten 2014, p. 250) despite its apparent lack of "scholarly rigor" in the eye of some Westerners.

To characterize early Chinese rhetoric/discourse as ethocentric does not suggest in the least that the notions of "logic" and "truth" were foreign to the ancient Chinese, as misconstrued by some Western students. Rather, they were just not as important as ethos in early rhetorical practices, where the appeal to the Dao/Heaven, or some "heavenly" entity, appears paramount in securing a rhetorical persuasion. It seems that two "culprits" may have caused the aforementioned misconstruction by Westerners. One is the "evident mismatch" in terms of linguistic categories (Lloyd 2004, p. 27). Like "ethos" and "rhetoric," the terms "logic" and "truth" have no exact equivalent in classical Chinese, but this does not mean they were conceptually missing in early Chinese thought, just as there is no indication that ethos and rhetoric were missing in early Chinese discourse practices.[47] The other culprit is the "broad contrast" in epistemological priorities between two cultures: namely, "a Greek insistence on stable essences" versus "a Chinese focus on changes, transformation, interdependence" (Lloyd 2004, p. 116). Apparently, one whose mind is set on "stable essences" will not see the "Chinese focus" has anything to do with truth-seeking.

It has been well confirmed in scholarship that ancient Chinese thinkers were pragmatic, focusing on what is useful for all under Heaven, instead of what a thing is in itself in an abstract sense (Johnston 1976; Graham 1989; Harbsmeier 1993; Lloyd 2004; and Liu and You 2009). Conceptually, the Dao (Way) can be a Chinese equivalent to the Platonic truth in Western thought, suggesting that the ancient Chinese were aware of some sort of truth that is absolute, ultimate, and transcendent. On the other hand, "the Tao [Dao] that can be told is not the eternal Tao" (see the epigraph), meaning that the Chinese were also aware that the absolute is something truly beyond human reach and description. This may explain, in a nutshell, why the early Chinese thinkers adopted an attitude distinct from the followers of Platonism, who would insist, idealistically, that the absolute can be accessible to humans if a rigorous reasoning takes place. However, "unlike their Greek counterparts so possessed with rational demonstration in their quest for the absolute (supposedly independent of human intervention), ancient Chinese thinkers—at least the vast majority of them—appeared to take a 'let-it-go' attitude towards it, so that they could redirect their attention to the worldly, promoting their moral or political agendas utilizing what had already been accepted as true, like the Dao" (Wei 2021, p. 7).

Nonetheless, the prevalence of pragmatism did not necessarily preclude rational thinking in early Chinese discourse practices, as evidenced by the applications of "quasi-syllogism" (Graham 1989) and "syllogism" (Paul 1993; Schaberg 2001) in some of the classical texts. The Mohist school of thought, in particular, is well known for its mark of "rationalism." In fact, the "later Mohists were so logically minded," observes Feng, that "they attempted to create a pure system of epistemology and logic" (1948, p. 128). Logical reasoning, I would like to add, was not as uncommon as initially thought by some of the Western scholars, despite the "comparative lack" of logical categories (Lloyd 2004, pp. 50–51). Let us take, for example, a passage from the *Shangshu* (Book of Documents),[48] which is part of a "motivational speech" (Great Harangue; 泰誓) by King Wu delivered to his generals and soldiers right before a battle against King Zhou:

> 惟天惠民，惟辟奉天。有夏桀弗克若天，流毒下国。天乃佑命成汤，降黜夏命。惟受罪浮于桀。剥丧元良，贼虐谏辅。谓己有天命，谓敬不足行，谓祭无益，谓暴无伤。厥监惟不远，在彼夏王。天其以予乂民， 朕梦协朕卜， 袭于休祥，戎商必克。
>
> Heaven always shows its mercy to the people, and the ruler must obey the Will of Heaven. Jie of the Xia disobeyed Heaven above and therefore caused grave calamities all over on Earth. That is why Heaven granted its Mandate to Cheng Tang,[49] to terminate the dynasty of Xia. Today, the crimes of the king [Zhou][50] far exceed those committed by Jie. He persecutes the innocent and sends them into exile; he punishes and butchers his ministers who try to voice an honest opinion. He claims to have the Mandate of Heaven, yet dares to say that to revere Heaven is useless, that sacrificial ceremonies produce nothing good, and that his despotic practices won't hurt society. He is thus not far away from his own demise, as shown by the example of Jie. That is why Heaven confers the turn on me to rule the country. Plus, the dream I dreamed accords with the signs revealed through divination: They both tell good fortunes ahead, predicting an inevitable victory over the Shang.[51]

[47] Lloyd, for example, believes that the *shuo-nan* (说难; The Difficulties of Persuasion) chapter of the *Han Feizi* "shows a subtlety and sophistication that surpasses anything we can find in classical Greek handbooks of rhetoric" (2004, p. 45). The *Han Feizi* is a collection of essays attributed to Han Feizi (about 280–233 B.C.), a political philosopher of the Legalist school.

[48] The *Shangshu* is historically classified as a pre-Confucius classic, though Confucians may have played a role in its editing and even revising.

[49] Founder of the Shang dynasty (about 1600–1046 B.C.), one of the legendary sage-kings in Chinese history.

[50] King Zhou, the last ruler of the Shang, is historically viewed as personally responsible for the demise of the dynasty because of his "wicked" rule. In the *Shijing* and other early classics, he often serves to exemplify how a bad ruler is doomed by the Will of Heaven.

[51] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Tai Shi (middle section), Book of the Zhou" *Shangshu* (p. 1,434).

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One cannot help but notice the recurring invocation of "Heaven" in the speech. A closer reading may reveal that the whole speech is implicitly founded on a few Heaven-related premises, such as "Heaven represents the ultimate good"; "Heaven rewards the good people but punishes the bad"; and "anyone who goes against the Will of Heaven will get punished." These premises may sound ludicrous to modern ears, but within historical context, they were "true" and "axiomatic" and therefore made perfect sense to both the speaker and the audience. Culturally shared, these premises can be left unstated in the speech, much like that in a classic example of Western enthymeme: The major premise that "all men are mortal" can be omitted if the minor premise that "Socrates is a man" is stated, with an obvious conclusion that "Socrates is mortal." Thus, one may realize that King Wu's speech operates in a somewhat deductive fashion, like an enthymeme. In the case of Jie (桀):

1) Anyone who goes against the Will of Heaven will get punished (major premise, unstated)
2) Jie of the Xia went against the Will of Heaven, by "disobey[ing] Heaven above" and "caus[ing] grave calamities" (minor premise)
3) So Jie got punished by Heaven, with the dynasty of Xia "terminated" (conclusion)

Similarly, in the case of Zhou (纣):

1) Anyone who goes against the Will of Heaven will get punished (major premise, unstated)
2) Zhou of the Shang went against the Will of Heaven, with his crimes committed far exceeding those by Jie, with a declaration that "to revere Heave is useless," etc. (minor premise)
3) So Zhou will get punished by Heaven, "not far away from his own demise" (conclusion)

In the second case (of Zhou), the reader may notice that King Wu only makes a prediction, as the battle against Zhou has yet to start, but it is a logical one, based on an enthymematic reasoning. What is more, the prediction is also backed up, inductively, by the historical example of Jie: If Jie was doomed for going against the Will of Heaven, then Zhou will be doomed, too, for behaving the same way. The final conclusion is thus logically reached: "Heaven confers the turn on me to rule."

Similar passages, built on enthymematic reasoning, can be found elsewhere in the *Shangshu*, as well as in other pre-Qin classics. The *Xunzi*, which was cited earlier, contains many enthymematic arguments, as seen, for example, in this statement: "Heaven has its own constant way. It does not exist because of Yao, nor does it disappear because of Jie. Respond to it by good governing, and good fortune will arrive; respond to it by ill governing, and ill luck will strike" (天行有常，不为尧存，不为桀亡。应之以治则吉，应之以乱则凶).[52] Like the "motivational speech" by King Wu, Heaven is invoked; what is more, the statement is also built on a hidden premise that Xunzi's audience would know too well: "Heaven rewards the good people but punishes the bad," or "The one who follows Heaven will get rewarded, but the one who goes against Heaven will be punished." Therefore, good governing leads to good fortune, and ill governing to ill luck. Conceivably, a Western reader would miss the "logic" of Xunzi's statement if he or she had no idea of the implicit "Heaven-themed" premise on which his argument is based.

A careful reader may notice that the conclusion in Xunzi's statement is not as clear cut as the one in King Wu's speech. Strictly speaking, the statement, "Respond to it by good governing, and good fortune will arrive; respond to it by ill governing, and ill luck will strike," is just another premise. The conclusion, who-and-who will receive good fortune or ill luck, is left unsaid. Given the context of the essay ("On Heaven"), one may argue that the conclusion is not necessary, as the statement can be read as a general assertion (of an idea). Still, there can be a different reason for its omission, one to do with the way logical reasoning is carried out. Unlike the Greek syllogism or enthymeme where a conclusion is a must, Chinese reasoning does not necessarily require a conclusion if everything is already made clear. For a Chinese, something like "all swans are white, and this is a swan" is enough. The conclusion, "therefore this swan is white," is self-evident and can be omitted (Wei 2021, p. 9 fn. 10).[53] Thus, we may see the raison d'etre of a conclusion being left out in Xunzi's argument: it is just unnecessary. However, if someone insists that the Western-styled conclusion is a must for completing a reasoning process, then many "conclusion-free" propositions, as we have seen in the Chinese classics, like the *Xunzi*, could be excluded from the realm of logic.

Naturally, questions relative to the above discussion may be raised: how do we decide a reasoning is logical or not logical? does it have to be clearly stated in order to qualify as logical? or, can an implicit statement[54] be considered possibly logical? Further debates and investigations are certainly warranted, but it may be helpful to be aware that there

[52] Author's translation, based on the original Chinese text, Chapter 17 of the *Xunzi*: On Heaven (荀子原文：天论篇第十七). See chineseclassic.com (数据经典).

[53] Rhetorically, this seems a better option, as the redundancy of a conclusion can potentially ruin the "elegance" of a text. According to Kennedy, Aristotle would prefer to leave the premises implicit out of the concern that "a tight logical argument is not effective in rhetoric" (1980, p. 71), apparently contrasting the Chinese preference for an implicit conclusion.

[54] This is common in Western culture, too. As Lloyd points out, "We do not even very often communicate by means of complete propositions. Much is left implicit in the statements we make, including in the links between them" (2004, p. 41).

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should be more than one way to define logical reasoning, just as defining truth should not be limited to "the invocation of a single universal principle" (Lloyd 2004, p. 62). Further, the ancient Greek and Chinese each developed their preferred methods of reasoning that best fit into their own situations: social, cultural, intellectual, rhetorical, etc. Thus, for example, the preference to include or leave out a conclusion in a logical proposition (as in the "white swan" example) may be taken as an indication of a preferred mode of reasoning, rather than a sign of logical superiority or inferiority. Lloyd suggests a "common logic" (2004, pp. 39–51) across cultures, and Paul even argues "in favor of the universality of logic and rationality" based on his elaborate analysis of later Mohist logic (1993, pp. 119–35). I will not go that far, as I do believe that logic is culture-based, like rhetoric. Suppose there is such a thing as "common" or "universal," but what really matters is how it is applied within a cultural context and the culture-specific ramifications that come out of the application. On the other hand, the likelihood cannot be ignored that different cultures, different systems of thought and reasoning share certain features in common, just as Jesus Christ and Confucius may have had similar things to say.[55] This probably explains why "enthymeme" and "historical example" can be found in King Wu's speech, even though it is very doubtful that he applied them consciously as a logical deployment, like the ancient Greek.

Given the theme of this essay, the current section may have run into an excursus; however, I think it is necessary for two reasons. First, a definitive point shall be made that logical reasoning and its rhetorical signifier logos are not as uncommon in classical Chinese discourse as acknowledged, despite the fact that ethotic rhetoric has taken "center stage" (Wei 2021). King Wu's "motivational speech," cited earlier, is a good example of logos being adeptly employed for its "rational" appeal to a receptive audience. The fact that logical reasoning and logos are conceived, named, or applied differently does not necessarily indicate the presence of a "weak" or "strong" reasoning; rather, it reflects what has been culturally preferred or prioritized. Second, and probably more relevant, in early Chinese discourse, logos rarely goes it alone but rather blends with ethos, just as philosophy blends with rhetoric (Wei 2021). In other words, we cannot adequately discuss Chinese ethos without addressing logos at the same time, or vice versa. There is also a practical reason for this logos/ethos blend. To the Chinese, a pure application of logos, as in a logical demonstration, may well turn into a linguistic drab, so they prefer to mix rational argument with rhetorical elegance. The latter appears "paramount" (Schaberg 2001, p.30) for its role in exerting an ethotic effect.

In Greek rhetoric, logos and ethos are treated as separate discourse entities with distinctly different roles assigned to them, but in Chinese rhetoric the opposite is true. Theoretically, this "Chinese-ness" is not incomprehensible if one is familiar with the dualistic conception of Heaven in Chinese metaphysics,[56] where Heaven is believed to represent a cosmic order, viewed as the ultimate truth of the universe, or the Dao, but is also credited for prescribing a moral order for the mundane world, aligned with that cosmic order, therefore representative of the ultimate good. In the latter conception, Heaven holds a supernatural power capable of rewarding the good and punishing the bad. As such, Heaven is also a source of ultimate authority for the ancient Chinese. Apparently, the Chinese dualism has created a "double-edged" Heaven: on the one hand, it is logos, or the source of logos, for leading the way to the ultimate truth; on the other, it is also ethos, or the source of ethos, for representing the ultimate good or authority. Thus one may see why logos and ethos are one in Chinese rhetoric (and philosophy), because both can be traced, ultimately, to the "oneness" of Heaven. We can use King Wu's "motivational speech" once again to illustrate how the oneness of logos and ethos applies in early Chinese rhetoric. In that speech, Heaven is the premise of an argument that predicts, inferentially, the demise of King Wu's archenemy, King Zhou. Yet, this same premise is also the source of divine authority King Wu is invoking to punish the latter and, more importantly, to legitimate his political position as a would-be ruler. That Heaven stands for both truth and authority proves to be a rhetorical advantage for the speaker, as he is able to wield the *skeptron* conferred by Heaven and at the same time convince his audience that there is a "logical" reason for his authority.

It is beyond the scope of this essay to theorize the logos/ethos oneness, but we may think of it as a function of the Chinese *yin/yang* logic, where A is A but can also be B, as opposed to the Western logic, where A is A and B is B. A. Graham explicates this *yin/yang* "scheme" in terms of "complementary polarities" (1992, p. 64). But what I understand is, clearly, the holism of a Chinese dialectic at work, in which two seemingly antithetical concepts, the "conscious will" and the

[55] For example, "Don't do things to others that you don't want others to do to you" is found in both the *Bible* and *Analects*.

[56] Strictly speaking, Heaven is an attendant notion of the Dao (translated as the "underlying principle of an ordered universe" or "order of the universe"), the ultimate, and transcendent, truth in Chinese philosophy. Confucius' statement may illustrate the Dao's significance in Chinese thought: "I would die with no regrets in the evening, if I learned of the Dao in the morning" (朝闻道，夕死可矣). The concept of the Dao was possibly a later development in Chinese thought to distinguish from Heaven as a divine power or spirit. The latter originated from high antiquity. However, Heaven has been used interchangeably with the Dao and in many ways as a replacement of the latter.

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"impersonal order" (Schwartz 1989, p. 51), or the "ontological creativity" and the "primary cosmology" (Neville 1991, p. 72), or, in simple terms, the divine and the cosmic, can be reconciled into one: that is, the oneness of Heaven. The logos/ethos oneness shall be perceived this way, too.[57]

IX. "Age of Ethos"

In ancient Greece, logos was privileged because of an obsession with the epistemological question of *what is true*. "Heavy-duty epistemology," notes Lloyd, "seems to have been stimulated by the need to support the counter-intuitive claims by which Masters of Truth hoped to make their reputations—and they hoped to make them with the heavy-duty epistemology as well" (2004, pp. 61–2). In contrast, the ancient Chinese cared much more about *what is acceptable* (可; *ke*),[58] not because they were less capable of abstract reasoning, but because their "chief concern…is not with logic nor with language of philosophy as such, so much as with how we should live" (Lloyd 2004, p. 59). This pragmatic attitude, characteristic of mainstream Chinese philosophical thought, explains why Mohism, the "rational" school of thought, has remained at best "secondary" in status in the development of Chinese philosophy, despite its widely recognized "logical sophistication" (Graham 1989, p. 7; p. 137). It also explains why logos did not enjoy the same status as ethos did in early Chinese rhetorical practices.[59] Given the cultural faith in Heaven (as the ultimate source of truth/authority), the advantage of ethos over logos is obvious: for practical reasons, "an argument using Heaven to 'bluff' others would be easier to make than the one relying on a rigid process of rational demonstration" (Wei 2021, p. 10). We may sense a subjugation of logos to ethos in the speech by King Wu, where logical reasoning pivots on the premise of Heaven's will, "the ultimate source of the king's authority" (Schwartz 1989, p. 29). If that source of authority could not be established, there would be no way for King Wu to start an "enthymeme-like" argument.

Pragmatism aside, the central role of ethos in early Chinese rhetoric may best be understood through its close association with political power and the maintenance of social order, as seen in a dialogue about *wei-yi* (威仪; authority or dignity and deportment or manners)[60] between Duke Xiang of Wei (卫襄公) and his minister Beigong Wenzi (北宫文子), recorded in the *Zuozhuan* (左传):

> 北宫文子见令尹围之威仪，言于卫侯曰："令尹似君矣！将有他志，虽获其志，不能终也。《诗》云：'靡不有初，鲜克有终。'终之实难，令尹其将不免？"
>
> 公曰："子何以知之？"
>
> 对曰："《诗》云：'敬慎威仪，惟民之则。'令尹无威仪，民无则焉。民所不则，以在民上，不可以终。"
>
> 公曰："善哉！何谓威仪？"
>
> 对曰："有威而可畏谓之威，有仪而可像谓之仪。君有君之威仪，其臣畏而爱之，则而象之，故能有其国家，令闻长世。臣有臣之威仪，其下畏而爱之，故能守其官职，保族宜家。顺是以下皆如是，是以上下能相固也。《卫诗》曰：'威仪棣棣，不可选也。'言君臣、上下、父子、兄弟、内外、大小皆有威仪也。"
>
> Having observed the *wei-yi* manners of Wei (围), the prime minister of Chu, Beigong Wenzi said to the Duke of Wei (卫): "The Chu prime minister is acting like a ruler! He is ambitious, but he will be doomed if he gets his way with his ambitions. The *Book of Poetry* reads: 'All have their beginnings, but few end well.' It is just not easy for things to come to a good end, but can't he avoid that fate?"
>
> The Duke asked: "How do you know?"
>
> Beigong Wenzi replied: "The *Book of Poetry* reads: 'Exercise *wei-yi* with respect and caution; set a model for others,' but the prime minister is short of *wei-yi*, so people have nobody to look up to as their model. If people do not look up to the person above who rules them, then that ruler won't come to a good end."[61]
>
> The Duke asked: "Well said, but what is *wei-yi* then?"
>
> Beigong Wenzi replied: "If one has *wei*, one will hold people in awe; if one has *yi*, one will inspire others to imitate him in manners. A ruler must have *wei-yi*, so as to inspire awe among his subjects and elicit admiration from them. The subjects will follow his model and imitate his good manners. That way, he will keep his rule over a state and make a good name of himself for later generations. A subject has to have *wei-yi*, too, so as to inspire awe and reverence among his subordinates. That way, he will keep his position and therefore protect his clan and bring good to the family. This is how social relations should be managed all the way down. That way, those above and those below will stand together in solidarity. The *Wei Poetry* reads: 'in graceful solemnness, *wei-yi* is everywhere; one has to deal with it' That is to say, *wei-yi* is in all sorts of human relations, like the ruler/subject, the superior/subordinate, the father/son, the elder-brother/younger-brother, the insider/outsider, and the great/small."[62]

[57] The idea of "oneness" should not keep us from exploring logos and ethos on separate terms, just as *yin* and *yang* can be discussed separately, despite the fact that they are perceived within a unified whole in Chinese philosophy.

[58] Concern over the question of what is acceptable may account for the fact that the ancient Chinese did not consciously separate philosophy from rhetoric, unlike their Greek counterparts, who would assign the question of what is true to the task of philosophy and what is acceptable or probable to the task of rhetoric.

[59] This appears true today in the West, too. Baumlin and Meyer state that "*we live in an age of ethos*: issues of 'trust,' expertise, and 'charismatic authority' have largely supplanted Enlightenment logos or 'good reasons' as the ground of popular discourse (2018, p. 3).

[60] *Wei* and *yi* are like two sides of the same coin: one is on the authoritative; the other on the appropriate, as in one's demeanor, appearance, etc., similar to an "ethos of propriety and decency" (Bourdieu 1991, *Language*, p. 132).

[61] Beigong Wenzi's prediction turned out to be true.

[62] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by

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The dialogue provides a window into the role of ethos—in the sense of *wei-yi*—in Chinese antiquity for its association with political power and the preservation of social order. Crucial to maintaining human relations at all levels, *wei-yi* is described by Beigong Weniz to have the potential to determine whether a ruler can retain his power or whether a society or a family will run smoothly.

The two aspects of *wei-yi*, authority and deportment, are both ethotic, with *wei* focusing on power and *yi* on the propriety of one's conduct in relation to others. The latter is reminiscent of Aristotle's "three goods" of ethos. At least, it matches well with the "good moral character." However, we may also sense the difference, for whether alone or together with *wei*, *yi* is seen to underpin the harmony of society or, to be exact, the order of human relations, whereas Aristotle's "three goods" are aimed at self-projection of a rhetor in his personhood. Further, the projection of ethos through *yi* has more to do with the interpersonal than the personal, as it hinges on how one interacts with others on social occasions. Thus, *yi* accords well with *li*, the Confucian doctrine of ritualization or rules of conduct, the gist of which is expressed in a famous motto by Confucius: "*jun-jun, chen-chen, fu-fu, zi-zi*" (君君，臣臣，父父，子子; the ruler must act like a ruler; the subject like a subject; the father like a father; and the son like a son). The motto, observes Harbsmeier, "is about all well-defined roles in society," and it underlies the Confucian norm of "[g]ood governance… to be constituted by everyone properly acting out the roles they have" (2015, p. 522). But it may also be interpreted as a more pronounced rendition of *yi* due to its emphasis on the appropriateness of social manners. An excerpt from the *Analects* demonstrates how the Great Master acts out his *yi*:

> At court, when speaking with officers of lower rank, he [Confucius] was pleasant and affable; when speaking with officers of upper rank, he was formal and proper. When his ruler was present, he combined an attitude of reverential respect with graceful ease (Ivanhoe and van Norden 2001, p. 27).

It may sound a bit belittling to describe the Great Master as a "chameleon" in his mannerism, but it is significant to see how Confucius adjusts his *yi* called for on each social occasion when he interacts with others. That is, he consciously makes a "rhetorical move" by behaving in a manner befitting an interactive situation in which he finds himself. This explains why, as recorded in the *Analects*, Confucius frequently changes his *yi*, for example, from a "respectful countenance" when seeing "someone wearing a ritual cap" to a "solemn expression" when attending "a sumptuous banquet" (Ivanhoe and van Norden 2001, pp. 28–29). Apparently, *yi* is more than "acting out" one's "culturally pre-ordained" social role (Harbsmeier 2015, p. 522). Rather, it fits well into the "definition of the situation," as proposed by Goffman (1959, p. 4), which sees one's social behavior or "performance" as a function of interactions with others. Instead of being "coherent" and "stable," a person's *yi* has to be "chameleon-like," in correspondence to the fluidity of the definition of the situation, as exemplified by the Confucius figure of the *Analects*. The earlier cited Confucius motto does not necessarily suggest that one has a fixed social role: in front of one's children, one is a father, but with somebody else, one has a different role to act out; accordingly, one has to display or present a different *yi*.

Goffman would use the term "impression management" (1959, p. 208) to describe how one presents one's *yi* in relation to other interacting partners, but another term "ethos projection" may be equally descriptive, as the latter also addresses the question of how to present one's self socially. Nonetheless, we may be able to discern a poststructuralist undertone of Chinese ethos, in the sense that it is projected on the occasion of social interactions where one is involved, rather than on the basis of his or her character or a personhood within, presupposed in the traditional Western model. "Ethos is created when writers locate themselves" (Reynolds 1993, p. 336), but the question of where and how to locate may tell the difference. In Chinese tradition, ethos, as in the case of *yi*, is fluidly projected, depending on where one finds oneself socially. In the Aristotelian tradition, however, ethos becomes a verbal recreation of one's self; therefore, one must stand on his or her own, as an individual. These two versions of ethos serve different purposes as well: the Chinese is to restore *li*, the rules of conduct, for the purpose of maintaining social order, while the Aristotelian is to build up one's credibility or trustworthiness for a personal achievement.

The other part of *wei-yi*, namely, *wei*, is more directly associated with power, especially the political power of a ruler. The Chinese character *wei* (威) has many connotations, like authority, dignity, majesty, charisma, solemnity, and stateliness, to name a few, but we may thus develop a pretty good idea about *wei* in terms of its ethotic function. Politically, *wei* and *yi* complement one another, similar to the "stick and carrot" pair, with the "stick" to secure submission or obedience and the "carrot" to induce admiration and support. A statement by Confucius says a lot about the political potential of *yi*: "If a ruler can administer his state with decorum and courtesy—then what difficulty will he have?" (de Bary, et al. 1960, p. 29). Clearly, the "carrot" is preferred in the Confucian conception of good governance, but if we read the statement deconstructively, it can be seen as an implicit jab at the current rulers for their failure to observe *yi*. This may explain, at least partly, why Confucius takes as his

Han Lu, et al. (1995). See "Duke of Xiang: Year Thirty-First," the *Zuozhuan* (pp. 2,266–67).

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primary mission the restoration of *li*, the rules of conduct. As discussed earlier, the sage-king myth was likely an invention by Confucius and his followers in an attempt to create "model" rulers for others to imitate. And Beigong Wenzi's dialogue may reflect this effort through its emphasis on *yi*, which, we may recall, is depicted as a virtuous quality to be imitated by people.[63]

In all respects, *wei* or authority, constitutes the core of political ethos in early Chinese society for its obvious function in signifying power. Yao, the first of three legendary sage-kings of remote antiquity "historically" recorded in the *Shangshu* (Book of Documents),[64] may be seen as an embodiment of such ethos. He is portrayed as a sovereign with immense authority in the first chapter of the book, "Yao Dian" (the Canon of Yao), where "he emerges as a true authoritarian: by the sheer force of his personality, he overrules his advisers and makes his own decisions" (Kern 2017, p. 35). The opening of the chapter strikes the reader as highly ethotic, with epithets betokening Yao's imperial *wei* or authority: "Once upon a time, when Yao was the Emperor, he administered his rule with superior wisdom and mastery, his brilliance shining over all under Heaven" (昔在帝尧， 聪明文思，光宅天下).[65] In spite of this, above his kingly authority (君威; *jun-wei*), there is something called *tian-wei* (天畏/天威; Heaven's authority), a higher authority to which Yao has to defer, as seen when Yao issues his first command, ordering his subjects in charge of astrology to "follow the way of vast Heaven in reverence and calculate and chart (the movements of) the sun, the moon, and the stars so as to properly figure out seasons for people to observe (钦若昊天，历象日月星辰， 敬授人时).[66] Yao's action may be understood as a conscious effort to "align human activity with the mechanics of the cosmic clockwork" (Kern 2017, p. 36), but it is also reflective, in a broad sense, of a collective human desire in early Chinese society of seeking "a higher consciousness of oneness with the universe" (Ching 1997, p. xiii). Yao is revered as a "sage-king" by later generations partly because he fits into this "higher consciousness." Still, it is his *wei* that makes it all possible for him to follow Heaven's Way by fashioning the human order after the cosmic, therefore maintaining harmony of the society.

That Yao is deferential to Heaven yields a clue to the sociopolitical hierarchy of antiquity, especially of the Zhou times, where Heaven, not the king, is at the top: "Heaven can bring its will to bear on men only through the pyramidal political order in which every level conforms to those above and those on top conform to Heaven" (Schwartz 1985, p. 163).[67] Against the backdrop of a cultural belief among the ancient Chinese that "Heaven is the source of ultimate authority" (惟天明畏),[68] Yao's deference to Heaven is all "within expectations." A king's duty, states the *Shangshu*, is to "fulfill Heaven's will and display its *wei* in veneration" (将天明威).[69] Similar statements abound in the *Shangshu*, but they all point to one theme: the authority of a king is derived from Heaven. What is more, that authority is not absolute but contingent on how the king performs his Heaven-bestowed duty (天命; *tian-ming*). The earlier cited speech by King Wu appears to exploit this notion of contingency: King Zhou of the Shang is pronounced to have lost his authority to rule because he has misperformed the mandate of Heaven. Thus, an all-out battle against him is grounded in a political legitimacy.

Readers will likely notice the central role Heaven plays in the Chinese kingship, as it stands as a dual source of authority and legitimation for the king. Without Heaven, without kingship, so to speak. And yet, the function of "Heaven" is essentially rhetorical. For either as a metaphysical entity to be signified or as a linguistic symbol to signify the metaphysical, Heaven is "programmed" to serve a political purpose: that is, to project the authority, or *wei*, and therefore the power of kingship. For obvious reasons, the silent Heaven can never objectify anything for the king; nonetheless, it can be appropriated—rhetorically—into a process of signification, or manipulation, to evince the expected divine "endorsement" for his office. A simple example of such ethotic signification would be the king's self-proclaimed position as the "son of Heaven" (天子; *tian-zi*), who serves as a "mediator between Heaven and Earth" (Ching 1997, p. iii), but with a special "claim to

[63] To save space, most of the original dialogue is omitted in this essay, including the "model" of King Wen, a sage king, in his *wei-yi*. The *Zuozhuan*, where the dialogue is recorded, is one of the classics in the Confucian canon.

[64] The other two sage-kings are Shun (舜) and Yu (禹). Though the *Shangshu* as a whole can be treated as a collection of "historical" documents retrospectively written, the narrative of Emperor Yao in "Yao Dian" (尧典) is more of a mythology about a culture hero deified. "Yao Dian" was most likely a product originated in the Western Zhou period (1046–771 B.C).

[65] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Yu-Xia Shu: Yao Dian," the *Shangshu* (p. 1339).

[66] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Yu-Xia Shu: Yao Dian," the *Shangshu* (p. 1339).

[67] Schwartz is actually explicating Mozi's political thought, but I think the statement is also a precise description of the Zhou's political system. Also, "Yao Dian" and the *Shangshu* as a whole were produced in the Western Zhou. It can be inferred that they are reflective of thoughts and beliefs of that period rather than those of remote antiquity from which Yao's legend is said to have originated.

[68] Author's translation, based on the original Chinese version in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995). See "Zhou Shu: Duo Shi," the *Shangshu* (p. 1495).

[69] Same as above.

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a monopoly of access to Ti [Heaven]" (Schwartz 1985, p. 30). Hence the rhetorical advantage: the king can lay claim to virtually anything, but all under the auspices of Heaven.

In reality, the practice of ethotic signification for the royal house can be more complex, enshrined in myths and mixed with "the state religion" (Schwartz 1985, p. 39). For instance, in the *Shijing* (Book of Poetry), there is a poem in the Chapter of Da Ya (大雅) describing how *Ti* or the Lord on High (Heaven) gave birth to Hou Ji (后稷), the ancestor of the founders of the Zhou dynasty, through a female named Jiang Yuan (姜嫄),[70] along with several pieces dedicated to the "glory" of King Wen, who was "granted the Mandate by the Lord on High" (上帝既命).[71] Those poems (of Da Ya) were meant for the upper society of the Zhou (Han et al. 1995, p. 606), so we can reasonably infer that they were indicative of some state propaganda at work to manufacture a political ethos for the kingship. According to history books, the religious ceremonies and military activities were paramount in the state affairs of the Zhou (国之大事，在祀与戎).[72] The emphasis on the military appears self-explanatory, but the equally important weight of religious ceremonies exposes an institutionalized effort at manifesting the divine aura for the power, and legitimacy, of kingship, as evidenced by the heavy involvement of the Zhou bureaucracy in religious affairs. In the Zhou's bureaucratic system, most of the six ministry offices (六卿; *liu-qing*) were directly in charge of religious activities, such as divination and sacrificial ceremonies, or had some responsibility for glorifying the royal family, like the office of Grand Genealogist (太宗; *tai-zong*), which oversaw the records of royal lineage (Guo 1976, pp. 265–66). All this is apparently in support of a claim made earlier: Ethos is "anchored in institutional frameworks and social rituals" (Amossy 2001, p. 2).

There are indications that Chinese kings of the early ages were "shamanic figures"[73] (Ching 1997, p. xiii) or played the role of "the 'high priest' of the worship of Ti [Heaven]" (Schwartz 1985, pp. 35–36), suggesting that they had control over "messages" from the divine spirits or Heaven (Guo 1976, p. 213). The reference to "sacrificial ceremonies" and "divination" in that "motivational speech" by King Wu may give us a clue to the practice of shamanism, which the king appears to have taken full advantage of, as can be seen in his claim, "the dream I dreamed accords with the signs revealed through divination." The result was, of course, rhetorically in his favor: "predicting an inevitable victory over the Shang." The rhetorical nature of divination has been affirmed by many studies. For instance, a recent study by Martin Kern on early Chinese divination describes in detail "how the actual *practice* of divination was transformed… into the idealizing *account* of divination," with the former "not accurately" reported in the latter (2018, p. 255; emphases original). The representation of divination, notes Kern, was "strictly controlled" to "support claims of political legitimation," yet with an intimation of Heaven's will, hence "fundamentally rhetorical in nature" (2018, p. 255; p. 258). More importantly, it "propagated the king's capacity of communicating with the spirit world" (Kern 2018, p. 258), which, we may infer, set the stage for transforming the king into "the paradigmatic individual, reflecting in himself so much of that which is greater than himself" (Ching 1997, p. 66).

Early divination, and sacrificial ceremonies as well, may in the first place be understood as a way of knowing the world and/or coming to terms with nature and reality on the part of the ancient Chinese, but it is also appropriated and fashioned into the ritual signification of political ethos for the royal house or, in Schwartz's words, the presentation of "credible evidence of its dynastic charisma" (1985, p. 43). As a speech act or discourse formation, early Chinese divination may recall the "*rituals of social magic*," a term used by Bourdieu when he explicates how authority is conferred through the system of institutions (1991, *Language*, p. 111; emphasis original). In Bourdieuan terms, divination would be characterized as a function of "social rituals," also known as "rites of consecration, or rites of legitimation, or, quite simply, *rites of institution*" (Bourdieu 1991, *Language*, pp. 117–18; emphasis original). Put differently, it is an institutionalized ritual or speech act. But, according to Bourdieu, the authority or "magic" of such rituals actually "resides in the institutional conditions of their production and reception"; in other words, the "act of institution" itself is "magic" (1991, *Language*, p. 111; p. 119).

However, if Foucault's view holds true that discourses are "practices that systematically form the object of which they speak" (1972, p. 49), we may be able to realize that divination itself, like those sacrificial ceremonies and other rituals, also constitutes, or forms, the "magic," in the sense that being a ritualized discourse, it signifies, or speaks of, the power of Chinese kings by way of the "suggestion of charisma and of divine favour" (Ching 1997, p. xii), the latter closely associated with that power. The "magic" here, it would seem, is to present the power by actually

[70] See "Sheng Ming" of Da Ya, *Shijing* (p. 763) in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995).
[71] See "King Wen" of Da Ya, *Shijing* (p. 752) in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995).
[72] See "Duke of Cheng: Year Thirteen," *Zuozhuan* (p. 2,013) in *The Complete Four Books and Five Classics with Annotations*, edited by Han Lu, et al. (1995).
[73] For example, King Wen is credited for having contributed to the creation of the *Yijing* (Book of Changes), originally a divination handbook. This may reveal, indirectly, his background as a shaman, a claim also made by Ching (1999, p. 17).

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presenting its signifier, ethos ("charisma" or "divine favour"), or, in Bourdieu's own words, "to act on reality by acting on its representation" (1991, *Language*, p. 119). This may explain why the "dynastic charisma," as Schwartz would call it, has to be "institutionalised and routinised" in the kingship system of the early ages (Ching 1997, p. xii), obviously for its crucial role in "sustaining" the power of the king (Wei 2021, p. 13). But this may also explain why divination, sacrificial ceremonies and other rituals are institutionalized at the government level (as if run by a propaganda ministry), because of a political need to control the mechanism of ethotic signification or representation. Speaking of early Chinese divination, Kern is of the view that the oracle bone inscriptions "were, in fact, speech acts to *perform* and *constitute* royal sovereignty" (2018, p. 258; emphases added). Based on his view, the act of ritual, as in divination, is also the "magic."

While divination and other social rituals are institutionalized for their role of signifying the authority or power of kingship, they are also part of the state-run apparatus to institutionalize the office of kingship (with its authority and power) exactly for that same role. Thus, the "magic" of those rituals appears to work both ways, meaning that the institutionalized and the institutionalizing are mutually implying one another—yet all within the "totality" of discourse (Foucault 1972, p. 55). The same is true with ethos. It is institutionalized because of its function of sustaining the power of kingship, but in fulfilling this function, it also "partakes in the process of institutionalizing kingship and its power" (Wei 2021, p. 13). Or we may rephrase it in a simple way: the institutionalized (ethos) becomes institutionalizing; the institutionalizing (the office of kingship) gets institutionalized. Furthermore, the signifier (ethos) and the signified (power) are also mutually defining, with one implied in the other, hence "the 'ethocentric' system of signification in the early ages of Chinese civilization" (Wei 2021, p. 14). But let me explain this further starting with Bourdieu.

The proposition by Bourdieu of "act[ing] on reality by acting on its representation" can be taken as a recognition that reality is not of "stable essences," to borrow a term from Lloyd (2004, p. 116), but rather of something malleable, at the "whim" of its signification, or representation.[74] The story of early Chinese kingship may prove this—in its ritual action of establishing an ethos or charisma so as to project a reality of legitimacy for its rule. Once again, the point is, the "magic" mentioned by Bourdieu may also reside in discourse itself, or at least in the interplay between discourse and the system of institutions, from which "discourse derives its legitimate source and point of application" (Foucault 1972, p. 51). Nevertheless, if we follow Foucault's theory, the malleability of reality is to be imputed to the "disparity of the types of enunciation" or "enunciative modalities" (Foucault 1972, p. 54) of discourse practices. (Un)fortunately, these practices "form the object," or reality, by virtue of enunciation (in Foucault's words, "of which they speak"). However, if we replace "enunciation" with "signification," we can clearly see that Foucault is of a Derridean view that the signifier can become the signified or intertwine with the latter. I am not about to explore here Foucault's or Bourdieu's discourse/language theory, but it is important to point out what is relevant to the essay: that is, their theories, though quite "postmodern," are not "alien" at all to the ancient Chinese, noted for their "poststructuralist" insights about language. For instance, Confucius' "rectification of names" is based on a conviction that names (signifier) can impact the moral reality of human society; Laozi's statement, "The name is the mother of ten thousand things" (有名万物之母; see the epigraph), can be interpreted as a blunt declaration that the signifier (name) is the signified (ten thousand things).

Thus, there seems to be a "theoretical" basis for the Chinese obsession with ethos in antiquity just as there is one for the Greek obsession with logos. Apparently, both the ancient Chinese and Greeks were aware of the role a signifier can play in inducing or bringing about a "reality," though they clearly had different priorities. The difference, however, may best "be appreciated in light of a cultural tradition that carries its own historical complexities and philosophical intricacies" (Wei 2021, p. 1). As mentioned right at the beginning of this section, the Greeks were more epistemologically concerned about the legitimacy of their "counter-intuitive claims" (Lloyd 2004, pp. 61–62). This may explain why they were obsessed about logos, a signifier that can be conveniently employed to represent "truth." The Chinese, on the other hand, especially those in power, were more concerned about the legitimacy of their political claims or positions, but the concern is less epistemological than pragmatic. That is why they were so bent on ethos, the signifier of authority and power. To the Chinese, Heaven as the ultimate source of truth/authority was a given, a cultural reality that would make claims of legitimacy relatively easier, if one was able to establish some sort of (loose) connections with Heaven or the Will of Heaven.[75] Thus, a rigorous process of logical reasoning would prove unnecessary in seeking epistemological certainty.[76] As a

[74] This would also suggest, in simple terms, that reality is subject to rhetorical manipulation, as seen in a previously cited study by Kern on early Chinese divination, which, the author contends, is "fundamentally rhetorical" (2018, p. 258).

[75] Conceptually, Heaven is associated with "tons" of things in Chinese discourse and culture (Wei 2021), which is obviously a rhetorical advantage to those who can (mis)use the term to make a claim just about anything.

[76] Because of the "difficulty of securing self-evident axioms," using deductive reasoning to signify truth may turn out to be "wishful thinking" for the Greeks, according to Lloyd (2004, p. 57).

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result, a reader may feel "bombarded" with so much of, by, and about Heaven in classical Chinese rhetoric, most, if not all, having to do with ethotic maneuvering to legitimate a political claim or to support a philosophical argument. It appears that the claim by Confucius that he is "known—by Heaven" (de Bary, et al. 1990, p. 22) is just one of such ethotic ploys.

The "bombardment" of Heaven in early Chinese rhetoric "may point to the triumph of a language symbol and reality created within such a symbol" (Wei 2021, p. 18). As discussed earlier in the section, what indeed makes the silent Heaven central to the office of Chinese kingship is its symbolic power of projecting a *wei* or authority (i.e., ethos) for the one sitting on the throne. Thus the "centrality of Heaven" (Schwartz 1985, p. 39) is in essence the centrality of ethos (the signifier) in that it is the *wei* or authority that truly matters to the kingship system. (Heaven would lose the "centrality" if something else were in its place to signify the kingly authority.) The heavy involvement of dynastic bureaucracy in religious and shamanic activities may serve to attest to the centrality of ethos to the early Chinese political system, as it clearly indicates a deliberate, institutionalized effort to manifest a "charisma" on behalf of the king. (Does the king really care about a "message" from Heaven?) Because ethos the signifier is fundamentally a discourse entity (or a "name" in early Chinese thought), its centrality, whether rhetorically or politically, can be attributed, ultimately, to the "totality" of discourse itself. In Western culture, the system of discourse signification centers around logos, hence the logocentric turn of its rhetoric and philosophy, but in Chinese culture, that system is leaning toward ethos, hence ethocentrism or the centrality of ethos in its rhetoric and philosophy and discourse practices in general.

At this point it would seem appropriate to describe the early stages of Chinese civilization as an "age of ethos" because of the prevalence and dominance of ethos in the discourse system. Though ethos carries a variety of nuances in Chinese rhetoric, in its associations with *cheng* (trust), *cheng-yan* (sincere speech), *yi* (deportment), and many others, its defining attribute clearly has to do with the signification of power. Interestingly, the exact Chinese word for "authority," one of the numerous Western terms pointing to the semantics of ethos (Baumlin and Meyer 2018, p. 4), is *quan-wei* (权威), which is made up of two separate characters corresponding to "power" (权; *quan*) and "authority" (威; *wei*). The etymology can be traced at least to the Warring States period (475–221 B.C.) in Chinese history,[77] suggesting an awareness among the ancient Chinese of the inseparability of power and ethos (or *wei*). The combination of *quan* and *wei* may also serve as proof, to some degree, that in early Chinese thought, power (the institutionalizing) and ethos (the institutionalized) are perceived in a "mutually-defining relationship" (Wei 2021, p. 14). But, as pointed out earlier, the institutionalized can also become institutionalizing. If power relies on ethos to be signified or to become a perceived reality, it is exactly because the former is already implied in the latter (i.e., in the institutionalized).[78] So, in the end, we may say, it is ethos that makes the call, for its "magic" of sustaining the power of early Chinese kingship. But no matter what, if truth is "inseparable" from logos as its signifier in the tradition of logocentrism, as Derrida would have argued (1976, p. 10), then power is "inseparable," too, from ethos in the tradition of what may be called "ethocentrism."

X. Conclusion

This essay is my latest attempt to explore collective ethos, a notion I first raised over 20 years ago at an academic conference. Collective ethos can be summarily defined as a culturally based ethos, contrary to the one in the Aristotelian model, the latter being individually based. A culture-based, collective ethos is perhaps better conceptualized when we look at how the creation of ethos had been incorporated into the political system of early Chinese society, where rulers practiced shamanism or other religious activities "to signify, and mystify, their power and authority with the suggestion of divine and heavenly charisma" (Wei 2021, p. 19). But the reason that Heaven was so central to the projection of ethos on their behalf is because it was deeply rooted in a cultural psyche, where the human desire for a transcendental oneness with the universe had long been harbored. Thus, the significance of Heaven in its role of signifying the ultimate ethos in Chinese society can be understood as a function of a cultural tradition after all. At least, one may see, ethos as such comes from without (from Heaven), rather than from within, being grounded in the personhood of an individual.

Before ending this essay, I would like to state that I had no intention to exhaust all the explanations about collective ethos in early Chinese rhetorical practices. In fact, the more I tried to explore, the more I realized there is even more to be explored. For example, the ideal of "rectification of names," briefly mentioned in the essay, has been a very important feature of the Confucian discourse system. The famous statement by Confucius that "If names are not rectified then language will not be in accord; if language is not in accord then

[77] For example, 权威 occurs in *Lü-shi Chun-qiu* (吕氏春秋), a classic under the authorship of Lü Bu-Wei (吕不韦).

[78] This may be conceptualized with the example of Heaven, which can be regarded as an institutionalized source of ethos. Because it implies a divine power, it partakes in the process of signifying the institutional power of kingship. Thus, the institutionalized becomes institutionalizing. On the other hand, Chinese kings would have never made a fuss about Heaven if it does not imply power.

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things cannot be accomplished . . ." is widely regarded as an acknowledgment that language plays a significant role in shaping how one can reach his or her moral accomplishments. More importantly, it implies a denial of agency, deemed to be crucial to the formulations of Western ethos, in that language is recognized for its potential in regulating human behavior. We are who we are not because of some kind of essence within, as Plato might have claimed, but because of the epistemic function of language in formulating moral and metaphysical categories and in creating social reality based on those categories. Confucius' rectification of names poses an interesting comparison with Foucault's discourse theory, which also rejects human agency, together with such notions as self, ego, subject, and individual.

Another subject worthy of further research and discussion would be the "patterned rhetoric" in early Chinese classics (Schaberg 2001). A norm of "collective workmanship," patterned rhetoric exhibits rules of writing that can be attributed to the "mechanism" of collective ethos, such as what is acceptable or not acceptable. However, in my view, this norm is not uniquely Chinese. One can find numerous examples in professional or other writings in Western society that would fall into the category of patterned rhetoric, such as memo, letter, proposal, report, to name a few. And those who submit articles for publication in a scholarly journal cannot afford to ignore rules or conventions governing academic writing. For example, it is common to see a research paper written in a "patterned" way: starting with an introduction of a topic, then a review of existing literature, followed by a new something that would contribute to the on-going conversation, then a research design and/or methodology, followed by research findings, then followed by a discussion drawing on the findings, and finally followed by a conclusion in which some sort of "confession" is the norm—how imperfect the findings are, how inconclusive the conclusion is, how much remains to be done, etc., etc. All these would remind me of the eight-legged essay popular in old China!

But what interests me most is the question whether the patterned rhetoric mentioned here would also translate into a consciousness of collective ethos among the mainstream Western rhetoricians. With the movement of postmodernism, which has seriously challenged the philosophical basis of self, ego, agency, etc., and with the widespread use of the Internet and social media, which has already put to question the traditional notion of authorship, it seems possible that more and more people will come to the realization that rhetoric as social *praxis* is inherently a collective discourse action, hence the need to re-conceptualize ethos as a function of the "definition of the situation" (Goffman 1959) or group identity that is socially, culturally, and collectively built. The emerging emphasis in Western scholarship on ethos as one's "positionality" in the human world (Baumlin and Meyer 2018) or on ethos as "haunt" (Meyer 2019) may suggest a shift already happening in the conception of ethos in Western rhetorical theories. But perhaps a more prudent conclusion should be: There is still much more to be explored.

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Mark Twain's Tom Sawyer and Huckleberry Fin (The Civilized among the Sivilised)

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Abstract- This article focuses on an American classic novel dealing with concepts of childhood and upbringing. We shall deal with an up-and-coming teenager, a character who's dealt with every problem life threw at him, and, in the end, considering he had neither the benefits of nature nor the ones of nurture, managed to become an adapted individual. Quite more so, if we consider the fact that he had, by the end of the book, surpassed all levels of human decency, Huck Fin, is a child who ends up being more civilized than the society in which he lived.

Keywords: *childhood, racism, civilisation, education, stereotypes.*

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Mark Twain's Tom Sawyer and Huckleberry Fin (The Civilized among the Sivilised)

Raluca Zbîrcea

Abstract- **This article focuses on an American classic novel dealing with concepts of childhood and upbringing. We shall deal with an up-and-coming teenager, a character who's dealt with every problem life threw at him, and, in the end, considering he had neither the benefits of nature nor the ones of nurture, managed to become an adapted individual. Quite more so, if we consider the fact that he had, by the end of the book, surpassed all levels of human decency, Huck Fin, is a child who ends up being more civilized than the society in which he lived.**

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I. Introduction

The Adventures of Huckleberry Finn is the sequel to The Adventures of Tom Sawyer. Huck Finn is the sidekick character in The Adventures of Tom Sawyer, his life is an adventure and he never has to go to school, however at the end of The Adventures of Tom Sawyer, he agrees to live a better life and goes on to live with the Widow Douglas. Huck, who narrates the book, is about 14 years old and he definitely doesn't approve of his guardian's methods of how one should live in a civilised community. He doesn't understand the concept of clean clothes, reading from the bible, table manners, all of these are confusing to him and on top of all he feels lonely, that is why he often sneaks out with Tom in search of "adventures" and fun things to do. However, all of these come to an end when his drunk and degenerate father kidnaps him and forces him to live in a shack, sometimes even locks him there for several days. After his father beats him and nearly kills Huck, the boy fakes his death and leaves his abusive father.

The novel by Mark Twain is about a young boy who was raised in the Deep South before slavery was abolished, a place where the fabric of daily life was prejudiced bigotry and nevertheless racism. The novel is an account of how, through his friendship with the fugitive slave Jim, Huck Finn, who is a product of these times, transcended the morality and values of those times. Furthermore, it is a novel about America's past and its origins, a past that still haunts the American conscience.

In his 1950 introduction to Huckleberry Finn, T.S. Eliot gives a compelling description for Mark Twain's reversion "to the mood of Tom Sawyer" in the novel's final chapters. Furthermore, he explains that neither a tragic nor happy ending would be appropriate because:

Huck Finn must come from nowhere and be bound for nowhere. His is not the independence of the typical or symbolic American Pioneer, but the independence of the vagabond…He is as much an affront to the "pioneer spirit" as he is to "business enterprise"; he is a state of nature as detached as the state of the saint. In a busy world, he represents the loafer…" (Hsuan, 2009:687)

T.S. Eliot believes that Huck is a protomodernist, a wandering "vagabond" shorn of his history and traditions, belonging to no particular place or family, living in an era that has no beginning and no end. Like other of Twain's characters, Huck embodies a "negative freedom from a culture oriented toward business gain, pioneer settler colonialism, and territorial bound labor" (Hsuan, 688:2009).

Since the main focus of this present paper is to ascertain the importance and weight of nature versus nurture in the life of any particular individual, the same must be analysed for Huck as well. While we have previously encountered a character where nurture was, arguably, of more importance, now we shall briefly look at the effect a lack of nurture has on the literary individual.

For all intents and purposes Huck is a character which does not benefit from the plethora of nurturing inputs and is, as such, subject to the influence nature (the gene lottery as previously explained) has had on him. There is no better character to give as an example than Huck in this respect since we can positively argue that in Huck's case 'Nature' can and will be understood in both the denotative (d) and figurative (f) sense.

Huck, in his running away from the 'sivilised' society submits himself to the shaping power of nature (d). As he travels down the Mississippi River he faces and overcomes various challenges which end up shaping his understanding of the world, giving him an updated axiological stance on society, and also producing a more civilised individual than the narrative's 'sivilised' individuals (sic).

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> "Now was the first time that I begun to worry about the men- I reckon I hadn't had time to before. I begun to think how dreadful it was, even for murders, to be in such a fix." (Twain, 1884:62)

In Chapter 13, after Huck and Jim steal a raft full of supplies and leave a band of wicked men behind on a wrecked steamboat, Huck begins to worry about their well-being. Although he recognises that the men deserve punishment for their offences, Huck also empathises with the men, whom he'd abandoned in a very dangerous situation. Regardless of their villainy, these are human beings, and as such they have the same fear response as everyone else. Thus, this quote demonstrates Huck's ability to put himself in others' shoes.

> "I was feeling ruther comfortable on accounts of taking all this trouble for that gang, for not many would a done it. I wished the widow knowed about it. I judged she would be proud of me for helping these rapscallions, because rapscallions and dead beats is the kind the widow and good people takes the most interest in." (Twain, 1884:65)

This section, shows us that Huck doesn't have the slightest clue of what empathy really means and he is not aware of his ability to emphasise with other people. Huck seems to understand empathy only in terms of Christian duty, rather than morality. That is to say, he believes that the Widow Douglas would be proud of him for helping the men in the wrecked raft simply because they are "rapscallions." This type of response would be dictated by a strict sense of duty. However, Huck's actions are motivated by empathy; he projects himself into these men's experience. Thus, he acted morally, not just dutifully, furthermore proving Huck's journey to be an educational one, wherein Huck overcomes his initial, savage-like state and ends up being civilized by nature itself.

> "[Jim] was thinking about his wife and his children, away up yonder, and he was low and homesick; because he hadn't ever been away from home before in his life; and I do believe he cared just as much for his people as white folks does for their'n. It don't seem natural, but I reckon it's so." (Twain, 1884:133)

In this quote, from Chapter 23, Huck demonstrates his ability to empathise across racial lines. This is an enormously significant moment, as it goes against contemporary social norms that tended to dehumanise black people. At the time when Huckleberry Finn is set, slaves were often understood and referred to in animal terms, which in turn made it difficult for white people to empathise with them in any meaningful way. Furthermore, Huck also struggles with this type of empathy, which he makes evident when he says that "it don't seem natural" for Jim to have a deep emotional attachment to his own family. Nevertheless, he concludes, "I reckon it's so"(Twain, 1884:133).

Quite possibly, in this academic's opinion, it is here where we encounter the biggest EQ transcendence shift in Huck throughout the entire narrative. It is well establish in the story that racism was an institutionalised attitude at the time, and so, it is in no way, shape, or, form, ludicrous to assume and expect that Huck had had a similar upbringing, which, in turn, translates into a similar attitude and way of life in the early years. One may even argue that, in a parallelistic approach, Huck (provided that he had succumb to Widow Douglas' techniques) would have been, in broad terms, the same as all of the other 'sivilised' members of society- an uptight, stuck-up, Caucasian, with deeply rooted father figure issues and a proclivity for violence and racism. However, and in lines with our theory, by not having benefitted from nurture- Huck had nature nurture him and help him overcome the aforementioned dispositions.

Huck learns a great deal of life lessons while exploring the river that contribute to the growth of his character. He learns how to live away from society's demands and harsh rules, but also learns the value of friendship, and values used to make decisions on what his instinct advises him to do.

Instinct plays an important role in Huck's evolution as he does not have the crutches of his upbringing to fall back on. He simply has his gut. His actions are as such mostly dictated by his gut, and not by his nurture (or lack thereof).

In a world that imposes who to be and what to do, and considering their status as fugitives, Jim and Huck create their own boundaries. The set their own rules to follow, and create their own limitations of what freedom should be. All of that is then underlined by the raft, the place where this liberty starts, and, tragically, also the place where the limits of this newfound freedom ends. In a way, the raft works as a symbol of a divine power, nature even, who blesses both Jim and Huck to continue on their journey and to learn from each other. There are no rules on the raft, except for, an unwritten rule of all those who enter must leave enlightened.

Both Huck and Jim, during their adventures, are put to several tests, tests which they learn from, and help them, especially Huck. As he passes all the tests (sometimes by choosing the right way, other times choosing the wrong path) he comes to a better understanding of what is right and what is wrong.

When Huck finds himself dealing with the men with guns looking for runaway slaves, the wisest choice for him would be to turn Jim to the gang, however his consciousness reminds him that Jim is running towards his freedom, much like Huck, realising that after all, they are not as different as he thought they would be. His instinct choses to protect his friend based not on what society has thought him to do, but on his own judgement. In this very scene, Huck proves that sometimes the right thing to do is not always what society tells you to, but you have to take life on, and face it dead in the eye. In a very much similar manner, Huck

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stares life directly in its proverbial soul and understands that no matter the outcome, no matter the choice – good or bad- Huck must carry on and live; live with the consequences, live with the choices, live with the mistakes, but, not without saying that with living with the aforementioned one, just as Huck, will also grow, learn, and expand ones views and understanding of the world. While it has been said before, the importance of this cannot go unstated. Huck transcends every boundary society had placed in front of him, and in doing so he teaches the others and the reader alike that nothing worth having comes easy.

It is here where we may draw a line between Huck's experience and Eliade's *Rites and Symbols of Initiation.* Eliade states that every initiation a human faces (be it being born, going through puberty, marriage, death) comes through the medium of trauma (1958: x). One cannot ascend, or transcend, if you will, to the next stage in life without trauma. This trauma is understood in terms of a *loss,* meaning that in order to reach the next stage, one must lose the former stage- and that is traumatic for the individual since it takes said individual out of their comfort zone and puts them in entirely unchartered waters.

We may read Huck's adventures in the same key. His fight with the civilized society, his flight from the usurping authoritarian figures, his constant run and wanted status are very much like Eliade's rite of initiation. In order for Huck to reach that next stage of a heightened presence in the world, Huck must first go through the trauma of losing everything that he had acquired in the past. While surely an unpleasant phenomenon to undergo, at the end, once the threshold had been crossed, Huck emerges as a better figure, someone who has overcome all of society's prejudices.

During his adventures with Jim, he made good choices and bad choices, but he learned from them each time. If he were to stay with the widow Douglas, following her Christian rules and playing by the book, he wouldn't have lived those experiences and he wouldn't have made mistakes and he wouldn't have learned from them, hence he wouldn't have received a so called "education" from nature, and in doing so he most certainly would have failed his initiation rite into young adulthood.

> "So in two seconds away we went a-sliding down the river, and it DID seem so good to be free again and all by ourselves on the big river, and nobody to bother us." (Twain, 1884:183)

In addition, when we consider the genes Huck had had passed down to him we ought to expect to discover a character much akin to the neanderthals of age. This is to say that since there is little to no information about his mother, and knowing the constantly inebriated state of his father we might be tempted to assume that Huck should and could become nothing more than the examples he had seen in his early stages of childhood. Simply put, Nature- in the figurative sense- has been nothing but savage with Huck and so, Huck ought to be the same. But this is the perfect example wherein we see a character overcoming this predicament. This is why it can be argued that, in this case, nature (f) doesn't have much to say since regardless of the gene pool, Huck does not end up like his father and so, while it was in his nature to be inadequate he surpasses all expectations (both the other characters' and the readers') ending up an updated version of a civilised person; certainly one that would have the characters of the times scoff and shrug.

The 19th century in the US was a time of reform. Be it religious, economic, social- everyone and everything would get a much needed update in regard to how things mundanely function. Be that as it may, this is not to say that the US was going through an age of enlightenment of sorts, far from it. Even if the US populous would now be rejecting the ideas of the harsh Calvinist doctrines and move towards a more humanitarian and liberal expressions of religion (preachers stressing the basic goodness of the human nature and urging believers to follow the examples of Christ), racism was as rampant as ever.

During the same period, social reforms launched unprecedented campaigns for the reduction of drinking, establishing prisons, creating public schools, advocating for the education of the deaf and blind- even going as far as advocating for equal rights for women. Be that as it may, Twain presents this era in the narrative as one riddled with drunks, degenerate fathers, uneducated children, and generally stiff upper lipped racist individuals; adequately and ironically called 'sivilised' folk. This context is thus ripe for the upbringing of children who would, in turn, perpetuate the same status quo.

Both in the book, and in the history of the time things are turned on their head- the Civil War ending slavery and Huck obliterating all pedagogical norms of the time while ending up a better human than his peers.

Another important aspect to be taken into consideration when it comes to Huck's upbringing is the family context. In his journey Huck is faced with moral choices which subsequently lead him to question the very idea of morality and the civilisation of society as such. Huck- at the end of the narrative becomes a character which outgrows his initial instincts of self-preservation and assumes the role of a (in the eyes of the other characters) morally deviant youngster.

Huck rejects the 'prescribed morality' which is given to him by Widow Douglas and other authority figures insofar demonstrating how the experience of cruelty/kindness can ultimately affect the development of any individual's morality.

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From the early onset of the narrative Huck is presented as a character who feels an ever present degree of restriction after being placed in Douglas' care by a judge who, ultimately, wishes that Huck be 'sivilised' and introduced to the proper Christian faith. Douglas tries to pass down to Huck basic principles of proper grammar, and religious dogmas, all the while aiming at improving Huck's literacy. Douglas also teaches, or tries to teach, Huck about proper posture, proper style, - in short how to properly be proper (sic). However, Huck only feels even more restricted and trapped, claiming and expressing his desire to leave and join a gang of thieves. He longs to go back to his more savage ways: smoking, cursing, slouching.

We may argue here that Huck rebels against the 'nurture' he gets, which, for any keen eye is certainly at least a half decent 'nurture'. The question that arrises here is would Huck have benefited more had he succumb to the teachings of Widow Douglas, and would he have become properly civilised at the same time? Certainly for some the answer is yes. Nonetheless, the approach Huck takes, while a paradoxical one (he runs away from nurture and education, just to be free, and in doing so end up nurturing and educating himself- meaning that in the end he had no escape from being civilised) will prove to be most beneficial as he will deal, head on with matters less trivial than *what to wear, how to speak, and how to dress* (i.e. systemic and institutionalised racism, division of class, gender roles, and gender stereotypes- none of which would have been addressed by Widow Douglas).

In a way we may look at Huck as a reversed Eliza from Shaw's Pygmalion. Eliza, though heavily 'nurtured' and civilised ends up being unable to surpass her inherited nature as Higgins' techniques prove fruitless and futile. Then, if we consider Huck, and equate Higgins to Widow Douglas, we notice that Huck refuted all of Douglas' 'nurturing' techniques, yet he did not end up as he was in the beginning, but he ended up as a better and more evolved version of himself.

Huck's greatest battle, in this novel, is with himself and with his conscience. He continuously tries to differentiate between what is the right thing to do or what is the wrong thing, ultimately choosing none, but only following his heart.

After Huck runs away from his toxic and good for nothing father, he ends up on Jackson's Island and stays there for three days and three nights. While being on the island Huck manages to survive making use only of the resources made available to him by nature. He builds a tent where he can sleep and he takes care of procuring his necessary dietary needs by means of fishing and foraging. However, he begins to feel lonely and in a desperate need of company until he comes across a smoking campfire where he finds Jim, a fugitive slave, who falls to his knees and begs Huck not to hurt him. Later on, Huck begins to understands the value of friendship and the two companions start their journey together. During their travels, Huck's conscience troubles him relentlessly. He feels tremendous guilt when he realises that he is helping a fugitive gain freedom, something which he has been taught by society that is wrong.

> "Conscience says to me: ''What had poor Miss Watson done to you, that you could see her nigger go off right under your eyes and never say one single word? What did that poor old woman do to you, that you could treat her so mean? . . .'' I got to feeling somean and so miserable I most wished I was dead." (Twain, 1884:76)

This particular scene is one of the most important key point which triggers Huck's evolution as a character. So, to relieve his guilt, he sets sail for shore, telling Jim he's going to see if they have passed Cairo, but in fact his intentions were to expose Jim. When he encounters two men who are looking for a runaway slave, he is put to a test. A test which he passes, because he ends up protecting Jim. However, when he returns back to the raft, he is "feeling bad and low, because I knowed very well I had done wrong" (Twain, 1884:79). Being unable to understand his choices and failing to understand that he has refuted the teachings of a corrupt society, he, out of naivety, comes to the conclusion that he is in fact a bad person and he saved Jim only because it made him feel good. Huck's conscience warns him that if he helps Jim, he will be responsible of Miss Watson's loss of property, then Jim tells him about his plan to save money and reunite with his family, adding that Huck is his best friend. That being said, Huck's conscience begins to afflict him even more. (Schinkel, 2011:512)

Later on in the novel, when Jim is turned in by the King and Duke, Huck realises that he has to do everything in his power to free Jim. So far, Huck only had the role of a protector, companion and friend for Jim, but now he becomes aware of a much deeper understanding: freeing Jim is a far more serious crime than lying to protect him, but a person's live is at stake and he has to do everything in his power to save him. That being said, he disregards society's teachings and morals and decides that he would rather "go to hell" than abandon Jim.

According to Anders Schinkel, Huck's inability to distinguish what is the right or wrong thing to do, indicates the fact that he most definitely has a flawed moral education, and a child who has received a proper moral education, most likely would not experience such conflicts (2011:516). These struggles that Huck experiences might be a result of the double influences to which he was exposed by Widow Douglas and her sister Miss Watson. The Widow was quite severe and had countless rules, both moral and non-moral, but her reasons for being moral were good, emphasising reward, as opposed to Miss Watson, who chose punishment. Copeland writes: "Whereas Miss

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Watson tries to get Huck to behave by telling him 'all about the bad place,' the widow, in a more stoic frame of mind, teaches Huck to pray for 'spiritual gifts', which means, as Huck says, 'I must help other people, and do everything I could for other people, and look out for them all the time, and never think about myself' [. . .]" (Copeland, 1992:160). And Huck himself explains:

> "Sometimes the widow would take me one side and talk about Providence in a way to make a body's mouth water; but maybe next day Miss Watson would take hold and knock it all down again. I judged I could see that there was two Providences, and a poor chap would stand considerable" (Twain,1884:11)

Throughout the novel, Huck is depicted as a liar, but his intentions are naive and he means no harm when he tells lies, in fact he believes them to be rather amusing. Another important key point in his evolution as a character is when Jim tries to teach him that lying is indeed unacceptable. Huck's ability to feel empathy is stunning, he feels guilty because he lied to Jim and ultimately says:

> "Then he got up slow and walked to the wigwam, and went in there without saying anything but that. But that was enough. It made me feel so mean I could almost kissed HIS foot to get him to take it back.
>
> "It was fifteen minutes before I could work myself up to go and humble myself to a nigger; but I done it, and I warn't ever sorry for it afterwards, neither. I didn't do him no more mean tricks, and I wouldn't done that one if I'd a knowed it would make him feel that way." (Twain, 1884:74)

It is undeniable that Huck's maturity and his general independence shift significantly during the book. In the beginning of the novel, he is portrayed as an immature young man who is incapable of having any sort of intellectual independence, however as he travels down the river with Jim and goes trough different experiences that challenge his ability to understand morality, he slowly matures into a young man who is capable of taking and owning his decisions. His path to maturation is rather slow, but it is undoubtedly noticeable when Huck reunites with his old companion Tom, and their personalities have significantly alternated. The end of the novel, may well be, an essential key point to Huck's transformation. The two boys agree that they have to break Jim out of jail and Tom wants to use a case-knife, however, Huck objects to his idea, a choice which he wouldn't have taken at the beginning, and wants to use the proper tool, the pickaxe:

> "It might answer for you to dig Jim out with a pick, without any letting on, because you don't know no better; but it wouldn't for me, because I do know better. Gimme a case knife.' He had his own by him, but I handed him mine. He flung it down, and says: 'Gimme a case-knife.' I didn't know just what to do—but then I thought. I scratched around amongst the old tools, and got a pickaxe and give it to him, and he took it and went to work, and never said a word. He was always just that particular. Full of principle" (Twain 1884:247).

While today's reader may, and very well will, find the pedagogical norms described in the book as antiquated and sacrilegious, quite possible, just as sacrilegious was the protagonist's pairing with Jim. This would have come as a shock for the readers of the time as being a person of color would never have been considered worthy of enjoying the company of the sivilised white folk.

Not only does Twain present such a pairing, but he also goes above and beyond (at least in the first two thirds of the book) in showing how this pair actually works and it doesn't portray any intrinsically problematic attitudes.

As mentioned previously, Huck did not benefit from having a proper father figure in his life. Moreover, it can be ascertained that since Huck's father had never thrust upon him any sort of fatherly advice, nor was he present character in the upbringing (or lack there of) Huck received, Huck never benefitted from the advantages fatherly love brings. Quite the opposite, really. It is this academic's opinion that acts of brutality, physical punishment, and starvation do not, and will not, qualify as act of fatherly love; not to mention Huck's kidnapping and attempted selling for alcohol.

Considering all of the above, it is easy to see why Huck had warmed up to Jim. While yes, at first, their relationship was still cancered by the faint traces of racism which were instilled in Huck by his previous caretakers, in time, the two characters become friends and, arguably, Huck starts seeing Jim as the father he never had. This comes at the most opportune moment as Huck had never, in the past, had a model of what a functioning family is. Jim, while separated from his family, tells Huck in the utmost detail about his loved ones, about how he was separated from them and how much anguish that caused him. Slowly, Huck starts learning the importance of family, of how much it matters to have it and to abide by it. If there is something very modern in this concept of family that Twain says, that is that "family" doesn't necessarily have to mean your blood relatives. Family can be just as powerful even if it is made out of people you've chosen in life.

It has previously been said that the nurture Huck didn't get from his caretakers he manages to get from Nature as is. Basically, through Jim, Huck gets to learn about the world all around him- from the natural elements, to the socio-economical attitudes and delusions of the time. Jim is a character of stunning compassion and brilliant intelligence. This, at first, doesn't come through as Jim is portrayed to be incredibly susceptible to superstitions, to the point of idiocy even, however, while reading more in depth one will find that while on Jackson's island Jim's superstition, in fact, hide a very strong and in depth understanding

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and knowledge of the natural world, and, as such, take a form of the alternative truth, the one the sivilised folk are against; a different form of intelligence if you will. On the river, Jim, by all intents and purposes becomes a surrogate father, a friend, a confident, taking care of Huck without displaying any of the smothering features widow Douglas would. Jim also functions as Huck's emotional caretaker, a therapist even, as Jim shelters Huck from the worst imaginable horrors they encounter, including the display of Pap's dead body, or the news of his father's death.

While it may be said that Jim acts as a much too passive of a character we ought to always keep in mind the reality in which Jim lives, and as such understand the paradigm which looms over his head. Jim is constantly at the mercy of every other sivilised character in the novel, this, of course, including the poor teenage Huck, who nearly sends the letter to Miss Watson. Jim is, however, a realistic person and understands his situation maybe better than any other character would. As such he understands that he must find ways of accomplishing his feats and goals without earning the wrath and punishment of those who would, sadly, have right of life or death over him. As such, in this very precarious position, Jim is rarely able to be anything but passive. He cannot act bold, or speak his honest mind. However, with all of that being said, and despite all of the numerous and idiotic restrictions Jim faces, he never, not for one second, shows any other trait other than nobleness. He is, thus, a good human, and a loyal friend. He is, as such, the only real adult in the novel who educates Huck by providing positive, respectable examples for Huck to follow.

A close familial relationship between a white boy and a black slave, like Huck and Jim, poses some major problems; the two must experience a gradual progression as they grow in their understanding and realisation of each other's worth and value. As they interact, both Huck and Jim get acquainted with the valuable qualities present in their respective characters and accept one another as adopted family members. Huck, as already mentioned, initially views Jim as a less-than-equal slave and feels justified to exploit Jim's gullibility and simplicity for his own entertainment; however, with each new joke or trick he plays on Jim, Huck is struck with an increasing sense of shame and penitence for what he has done, gradually acquiring an understanding of Jim's equality and value as a human being and father figure. (Shrum, 2014:1)

When Jim rightly calls Huck "trash" for treating him in that way, Jim assumes the role of admonishing parent, and Huck meekly submits and humbles himself to Jim, who "made [Huck] feel so mean [he] almost kissed *his* foot to get him to take it back" (Twain,1884:84). Another set of incidents that alerts Huck to Jim's natural, human characteristics is Jim's attitude toward his wife and children, whom he is forced to leave behind at the point of his flight from Miss Watson. At first, Jim's boldness and insistence that he would someday buy his family out of slavery or "get an Abolitionist to go and steal them" (Twain,1884:86) astonishes Huck and lowers Jim's standing in Huck's eyes, but later on, when Jim is brokenhearted over the loss of his family and his past harsh treatment of his deaf daughter, Huck begins to grasp the significance of Jim's humanity and realises that Jim "cared just as much for his people as white folks does for their'n" (Twain,1884:150).

Huck finally starts to understand that black people are just as natural as white, and that they have their equal rights, familial affections, and "natural human desires" (Joshi 2013:3) just as their white counterparts. For Huck, this is another step towards gaining that valuable friendship and familial relationship with Jim. Following the escape from the Wilks' and the subsequent recapturing by the Duke and the King, Huck begins to view Jim as a fatherly confidant and decides to have a "long gabble . . . and [tell] Jim everything" (Twain 1884:201).

Although Huck has a habit of lying "to conceal and preserve his private life" (Knoper 2013:128) from the public world, he doesn't mind telling Jim everything, thereby demonstrating his newfound trust and confidence in Jim. Huck's final decision to "go to hell" (Twain 1884:206) rather than betray Jim comes after Huck hears of Jim's capture, mourns over his loss, and recalls the kindness and unselfishness Jim has displayed toward Huck as a father would toward a son, and as Carol Freedman says, "he comes to a more heart-felt conception of what's right" (1997:103).

Together, Huck and Jim agree after their departure from the bloody Grangerford-Shepherdson feud that "there warn't no home like a raft, after all" (Twain, 1884:113). In addition, Jim shows a genuine care and sacrificial compliance in subjecting himself to Huck and Tom Sawyer's multitude of unnecessary and demeaning prison requirements during the evasion episode at the Phelpses'. Jim's willingness to meekly allow the two younger boys to put him under such humiliating conditions indicates his unconditional love toward and implicit trust in Huck as the "bes' fren' Jim's ever had" and the "on'y white genlman dat ever kep' his promise to ole Jim" (Twain, 1884:87).

Ultimately, as Robert Shulman indicates, Huck and Jim's relationship is characterised by "genuine feelings of joy and grief, real laughter and tears, the authentic language of the heart," which "all contribute to the value of the family [they] create" (1986:33).

Provided that Huck is the realist of the novel, Tom Sawyer is the ideal romantic. Huck Finn and Tom Sawyer are a rather peculiar duo, being the most well-known characters in American literature. The two leading characters in Mark Twain's novels are very good friends for many years, however they are in fact very distinctive.

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Even though both of them share the disadvantage of being orphans, they are raised in different environments. Tom lives in a loving and caring environment and is raised by his aunt who is able to offer him the proper nurture a child his age needs, in contrast to Huck who most of the time is alone and has an abusive father who frequently treats him violently and forbids him to pursue an education. It is indisputable that the two companions share a very different educational upbringing, a matter which is very much displayed in their actions. Huck is a free spirit and as we sink deeper into the narrative, we are able to gain a deeper understanding of why Huck choses to follow his instincts and to believe only in things that he can see and discover some things the hard way instead of listening to others, who according to society's beliefs is the right thing.

Huck's worldview is a great deal different from Tom's, simply because Huck does not live in an imaginative world as Tom does. He refuses to follow the rules, he believes that life is not a game and while he is not aware of the fact that he already is more mature than Tom he choses to leave society behind and prefers to be a participant into the authentic real world where he can discover and determine the genuine right or wrong. As the story slowly develops, we see Huck gaining more and more understanding of the society in which he lives and with the help of his companion, Jim, he manages to evaluate it morally and spiritually and discard it without a doubt. (Bhasha, 65). With every adventure, he gains much more experience and with every initiation, he becomes more aware of the fact that he needs to totally reject what society has taught him. To such a degree, all attempts at initiation involve Huck "in an elemental conflict where the value of one world are pitted against the values of another" (Bhasha, 65).

The Huckleberry Finn's adventures only seem to address the river trip of Huckleberry Finn and Jim but contain intended but hidden meanings. At the end of the post-Civil War reconstruction era, Twain wrote Huckleberry Finn's adventures, a white guy and a black slave on a raft down the Mississippi River could only raise a controversy about racism. The connection between Huck and Jim appears both vertical and horizontal; in the slavery system, the person is either immutable or changing; Jim's character is both lower and greater than whites. The text demonstrates the restrictions and the likelihood of reconciliation between the two races taking account of these ambivalent examples. It is therefore very difficult to argue that Huckleberry Finn's Adventures indicate any limitation or opportunity. However, this ambivalent approach becomes normal when we realise that an individual can't be isolated from a social structure. You cannot exist away from society altogether. Since we were born and raised in a society, we have no other choice but to have a social standard like slavery affected. However, it's because we make the fetters that we should break free from them. Until this day, racists were always a hot potato. Therefore, looking both at the limitation and at the potential bigotry of Huckleberry Finn's adventures would make sense.

The 1880's Mark Twain's classic tale, The Adventures of Huckleberry Finn, is one of the classics of American literature, but also a mirror for the profoundly rooted racial attitudes of the South. (Amina, 2014:44) Firstly the liberal usage of the term -nigger to the whole novel -is not to mention the most controversial and clear. The word -nigger is simply a representation of the times- used by Twain as a derogative phrase by contemporary Americans. Huckleberry Finn portrays a period in which blacks were not treated as human beings but as mere property, emotional and personal. In the beginning, Jim is only known for his property, for instance (Miss Watson). He is avoided as a property, even sold – to a family who would most probably treat him even less humanely.

> "Now I struck an idea, and fetched it out: "It warn't the grounding -- that didn't keep us back but a little. We blowed out a cylinder- head "Good gracious! anybody hurt?" "No'm. Killed a nigger. "Well, it's lucky; because sometimes people do get hurt." (Twain,1884: 214)

In Fiskin's study, these few lines of dialog say something about how people in black people were seen at that time: they are nothing else, nothing else but humans, with lives with little to no importance for everyone. Huck's own character, and how he responds to the runaway Negro Slave, Jim, is most apparent in the South's racist attitude. Huck's just an atmosphere and a childhood commodity. Though he represents the brutality and injustice of the South to Black people, he does not know that this is the wrong way of behaving (Fiskin, 2005:2) But he's uncertain at first how to manage Jim. He shows attitudes that represent his times first. Jim's tricks and dialogs are embedded in Jim, which makes Jim look particularly stupid—or perhaps painfully conscious of his own inferiority. (Amina, 2014: 45)

The trick weighed most heavily on Huck and Jim, MacLeod argues, as Huck claims to have been there all along, despite having vanished from the raft. The worried Jim maintains he thought Huck nearly drowned, but Huck plays Jim a fool, tricking him to believe that he was dreaming. In contrast, Jim appears as a Negro stereotype in times: a backward buffoon and many superstitions with its slave dialect Only much later, as we uncover his admirable nature, particularly his fierce loyalty to his friend, Huck (MacLeod, 1995:2), will he assume a more human face. Huck also represents the view of White South that Black people were considerably lower. Huck concludes the talk with himself in his discussion of King Salomon and the French in Chapter 14: "I see it warn't no use wasting words – you can't learn'. a nigger to argue. So I quit" (Twain,1884:104)"

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Huck ends up being apparently irritated by the conversation change and rejected the analytical potential of the black man – his ability to understand, to see reason and to think rationally. This again points to the inherent assumption of the White South that the black person is less than that. Huck is often likely to say things early on that which further illustrate how he has profoundly racist attitudes. He refuses to apologise for any kind of company dictating that after the trick he plays on Jim is far below him. Jim still has to understand that, in these days, as a black he is lower than white. The rule of society is not denied by friendship, and even Huck is much superior to him with his good friend. Huck also takes responsibility for the rigid racial laws in his culture even in the book as Chapter 31, where empowering a black man is "low-down":

> "And then think of ME! It would get all around that Huck Finn helped a nigger to get his freedom; and if I was ever to see anybody from that town again I'd be ready to get down and lick his 47 boots for shame. That's just the way: a person does a low-down thing, and then he don't want to take no consequences of it" (Twain, 1884: 219).

But Huck's attitude towards his black partner is beginning to change in the course of the story. This is a fight for him at first and a reader gets a certain sense of Huck, who has always been obliged to think by society. For example, although Jim's excuses for his tricks are reluctant, he feels really the trash to which Jim links him. (Amina, 2014:46) Huck meets a group of white men who are searching for rushed slaves. He fights for a while over the morality of Jim's hiding, always seeing Jim as a stolen property and not a human. He swings around, however, and hides Jim from the men with an intelligent ruse. Finally, Huck and Jim both gain a certain amount of freedom after a long and arduous fight. Not just liberation from Huck's "culture" and Jim's slavery but liberation from the rigid mentality of the South racist. Huck learns to look at Jim not only as a Black, a bag, or a lower and useless person, but also as a person and as a friend.

Jim is often portrayed in the text as superior to the Whites, despite criticism of Jim's character. In citing the example that Huck saves Jim from slavery, Smith emphasises Jim's moral superiority (Smith 2018:8). Jim is familiar, reliable and trustworthy. This feature provides white people with a refreshing jolt and even changes them. Unlike Huck's dad, Jim shows his family affection. Huck does not grasp the family spirit of the slaves at the start of the river journey. He did not live in a real family relationship; he believes that it is normal to live dispersed for a slave family. So, when Jim says that he wants to buy his wife and kids, and then live together, Huck says, "Give an inch to the nigger and take the ell." (Twain,1884:76) In the 23rd chapter, however, Huck feels empathy when Jim moans and grumbles and tells Huck to his daughter. Even Huck portrays Jim as careful as whites for his family and it looks natural. On the journey, he learns that Jim is a decent person. In addition, Jim watches the raft in Huck's place and lets Huck sleep. Since Jim has kids and Huck is a young boy, Huck might be considered a sibling. So, Huck's heart is more and more mellowed by Jim's family-oriented and compassionate mind.

Jim also demonstrates his confidence in a tough situation. In the 40th chapter in particular, Tom takes a bullet to help Jim escape. Tom puts himself in danger in many ways. Since Tom wants to be more exciting in the adventure, he makes the escape plan difficult and even risky. When Jim, Huck and Tom flee the hut, the villagers fiercely pursue them and fire a weapon. But Tom can't blame Jim or Huck in its entirety. But Jim voluntarily assumes the burden.

> "Well, den, dis is de way it look to me, Huck. Ef it wuz him dat 'uz bein' sot free, en one er de boys wuz to git shot, would he say, 'Go on en save me, nemmine 'bout a doctor f'r to save dis one?' Is dat like Mars Tom Sawyer? Would he say dat? You bet he wouldn't! Well, den, is Jim gwyne to say it? No, sah—I doan' budge a step out'n dis place, 'dout a doctor; not if it's forty year!'" (Twain,1884: 247)

Jim waits for Huck and his doctor for Tom. Huck goes to the village to ask a doctor for help. Jim decides to put the security of Tom first. After all, the doctor comes to the raft, but since there is so much work to do, he needs some help. Jim gets out and helps him save Tom hidden in the bush. However, the doctor locks him up, and hands him over to Aunt Sally, despite Jim's sacrifice. The doctor even says a thousand-dollar nigger like Jim is worth. The doctor considers Jim no more and no less as land. So, Jim demonstrates moral dominance over whites, judging from this scene.

Among literary critics there's a big debate whether Huckleberry Finn is or not a racist novel by Mark Twain. The issue is based on Jim, the black slave, and on how Huck and other characters treat him. Some commentators, who think that Twain use the term "nigger" too loosely, even make a statement. The word "niggers" in a negative light, Mark Twain never portrays Jim. He shows Jim not like a drunkard, a middle man, or like a thief. This goes against the way that is represented by Huck's (white) father, described by Twain using all the above features and more. We consider Jim a true friend, a man dedicated to his family and faithful to his friends. Still he's very naive and aberrant. Some critics argue Twain implies that everybody in black has these qualities. When Jim turns to his magic hairball for potential answers, we see he trusting some stupid stuff. However, both blacks and whites visit him to use the powers of hairball. This kind of naiveness at the time was abundant and the product of a lack of proper training was found in all races (Amina 2014:47).

The representation of Jim therefore is not negative, because Jim is dumb and inferior and, of course, there is no prejudice in this aspect of the story. The white characters handle Jim in the book also needs

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to be analysed. Notice that most of the characters around Jim do not feel the author and his sentiments are possibly only shown by Huck. Black people were regarded as less in the South than humans during that time, and Twain had to portray it. For the historical accuracy, Jim is denigrated by the example of how he has been locked up, his face hidden during the day, and how he is usually ridicule. But, even though it's not how he felt, Mark Twain had to show Jim's treatment in this manner. But Huck is not treating Jim like most whites are treating Jim.

Huck sees Jim as a comrade, and disagrees at the end of their trip with the idea that black people are lower. The tale contains two key examples. The first is when Huck's attempts to steal his own children are disgusted by Jim, which are "a possession of someone else." While Huck is still racial, Twain wrote the scene to mock the idea that the children of somebody could in reality be the property of an alien because the father is black.

The distinction between Jim and Pap clearly underlines the book's anti-racist aspect. Pap is an uneducated, violent, alcoholic and rash white father, Huck. Jim, however, is careful, compassionate, protective and human when being the adopted figure of Huck's paternality. Huck runs away from his dad, and encounters Jim, a fugitive slave, who decides to bind him. The slavery of Huck is comparable to that of his white dad, as horrific as slavery of Jim is compared to slavery of Watson, both of which run away from home. This means that slavery is unfair and should not be accepted in any way.

The Mississippi River is the physical setting for and the symbolic representation of the route Huck takes through the adventures that test the principles of actin which guide him. (Banta 1968:79)

Despite their differences in class and race, Huck and Jim both face immediate threats that heighten their need to flee. Huck's cruel, alcoholic father kidnaps him and is willing to hurt him in order to obtain his fortune. Jim, on the other hand, overhears Miss Watson talking about selling him downriver, where she could get a lot of money for him. Both of these events culminate in a flight to Jackson's Island, where Huck and Jim embark on their journey together.

Much as Huck and Jim are escaping from various modes of imprisonment, they both have divergent ideas of what freedom would look like, posing the question of whether there is a common meaning of the concept or whether each individual's concept of freedom is special. In Huck's case, he imagines that freedom would allow him to live an unlimited life of adventure and discovery, free of the constraints of society and religion. Huck's view of democracy, strongly inspired by his relationship with Tom Sawyer, is naive since it comes from a position of relative privilege. (Banta 1968:79) Jim's idea of independence, on the other hand, is much more modest: he hopes to raise enough money to reunite with his family by leaving slavery. Since Jim is constantly reminded that he is another person's property with no personal liberty, the freedom he seeks is easier, more basic, and yet more profound: a state of being both literal and figurative.

II. Conclusions

The Mississippi River serves as a powerful symbol of independence for both Huck and Jim, but the symbol behaves differently for each character. Huck and Jim have full sovereignty on their raft. Huck gets a deep sense of peace from being on the river at night, invisible to the rest of the world when moving quickly across it: "You feel mighty free and easy and relaxed on a raft." Being on the river represents independence for Huck. (Nilon, 1984:21) The Mississippi River is a road to freedom for Jim, who hopes to travel it to the free states along the Ohio River. Jim is still a slave, his life is still in danger, and his personal liberty is still jeopardised as long as he and Huck are riding on the Mississippi. This is why he and Huck often travel at night, and he hides in the wigwam during the day when Huck, the king, and the duke come ashore. Although the river is a destination in and of itself for Huck, it is a means to an end for Jim, representing independence in principle but not in practice. (Nilon 1984:23)

Ultimately, and to conclude this article, The Adventures of Huckleberry Finn is not about the adventures per se, it's about the story of one boy overcoming his flawed upbringing - but not by using the means provided by the civilised population but by going through a series of life threatening, and life altering trials and tribulations that, ultimately, give us, the reader, a different, a more civilized type of Huck, than what we might have expected to see if we were to consider all the issues and problems Huck had to go through.

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Dance in a Scientific Context for Teacher Education

By Lydia Marcela Espínola Torres

Abstract- Carrying out a scientific investigation means entering the deepest and most complex of the object of study. For this, science assumes various connotations on the epistemic plane that are based on techniques to identify different types of logics, technologies, and theories of knowledge, to delve into the object of study and try to elucidate it from a specific point of view.

The aim of this work is to position dance within a scientific context, starting from it as the object of study. Epistemology, empiricism, and semiology are used, applied to dance from an approach that allows deepening knowledge about it, relying on other sciences and relating them with a view to promoting the training of dance teachers. It is an explanatory theoretical investigation based mainly on the existing literature.

Keywords: dance, art, teacher training, object of study, scientific context, explanatory research, theoretical research, artistic research.

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I. Introducción

Es sabido que el arte, y dentro de éste la danza, no ocupa el mismo lugar que las demás ciencias en el entorno universitario investigativo. Como manifiesta Adorno (2004) "Ha llegado a ser obvio que ya no es obvio nada que tenga que ver con el arte, ni en él mismo, ni en su relación con el todo, ni siquiera en su derecho a la vida" (p. 9).

Los artistas tienen muy poco apoyo para desempeñarse en el ámbito académico y lograr una igualdad entre sus actividades creativas y sobre todo interpretativas, en relación con sus pares docentes e investigadores en ciencias naturales, sociales y exactas (Sánchez, 2012).

Sin embargo, el arte existe, es cierto e innegable que forma parte del ser humano y es tan necesario y esencial para su desarrollo integral como lo son todos los tipos de ciencias, por lo que puede y debe ser tomado en sí mismo como un objeto de estudio en trabajos de investigación.

Toda percepción artística parte del conocimiento, las personas sienten de manera cognitiva y toda habilidad artística se origina como una actividad mental que utiliza y transforma diversas clases y sistemas de símbolos (Espínola y Sánchez, 2020, p. 9)

Delimitar al arte, y dentro de éste a la danza, como un objeto de estudio científico puede llegar a tornarse un poco complicado ya que como expresa Jung (1999) "El arte no es, por su esencia, una ciencia, y la ciencia no es, esencialmente, un arte" (p. 58). Sin embargo, el arte puede y debe ser estudiado. No se trata de encajonar al arte dentro de una ciencia, sino más bien de "una actividad que proponga direcciones de investigación, líneas de orientación, hipótesis de trabajo y fijar puntos de referencia" (Islas, 1995, p. 54) que ayuden a una mayor y mejor comprensión de arte para su posterior enseñanza.

De ahí parte la necesidad de realizar un trabajo que permita colocar al objeto de estudio dentro de marco científico, utilizando la epistemología, el empirismo y la semiología, aplicados a la danza.

Para ello, se recurrió a una investigación teórica explicativa de diseño metodológico no experimental que pueda contribuir con investigadores a estudiar a la danza con mayor profundidad, ya que este tipo de investigación permite ahondar en las variables presentadas y familiarizarse con el tema, dando así la posibilidad de que puedan surgir nuevos puntos de vista sobre un mismo objeto de estudio.

II. La Danza en un Contexto Científico

Al realizar investigaciones cualitativas, especialmente en las áreas de ciencias sociales, la dificultad más grande con la que se encuentran los investigadores es que todo se basa en ciencia y conocimiento, es decir, el origen epistemológico; ello, a mediados del siglo XX, promovió el surgimiento de las diferentes corrientes posmodernistas, posestructuralistas, constructistas, desconstructistas, teoría crítica, análisis del discurso, desmetaforización del discurso y los planteamientos que formula la teoría del conocimiento (Martínez, 2004, p. 8).

Como objeto de estudio, la danza posee varias perspectivas a través de las cuales puede ser analizada. Para el desarrollo de este artículo se tomarán tres de ellas: epistemológica, empírica y semiológica.

III. Epistemología Del Arte y de la Danza

La epistemología o filosofía de la ciencia es la encargada del estudio de la producción y autenticación del conocimiento científico. La episteme deriva del vocablo griego que significa conocimiento o ciencia. "Toda epistemología soporta una teoría de relaciones entre el sujeto cognoscente y el objeto de su conocimiento" (Cerutti, 1995, p.19).

Para Platón la episteme es un concepto de conocimiento universal que obligatoriamente es real; en ese sentido, el objeto de la episteme no puede cambiar. En el caso de esta investigación, se considera como episteme a la danza con el propósito de ir conociéndola desde diferentes puntos de vista para analizarla y transmitirla como docentes.

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A fin de ir dilucidando la episteme presentada, sería bueno empezar contestando una pregunta: ¿Qué es la danza? Esta respuesta está completamente ligada a la persona que lo contesta, desde su propia percepción, y, es lo que ayuda, a tener varios puntos de vista sobre un mismo objeto. No es lo mismo realizar esta pregunta a un bailarín, a un maestro de danzas, a un coreógrafo, a un poeta, a un músico, a un científico, a un matemático o a un filósofo. Cada una de las personas citadas precedentemente tendrá su propia percepción de la danza; sin embargo, la danza continuará siendo *danza* en sí misma.

Para el bailarín la danza sería una forma de vida, de expresión, y de liberar su espíritu a través del movimiento del cuerpo.

Para el maestro, una forma de perpetuación y superación personal, correspondería a la posibilidad ir transmitiendo los conocimientos técnicos adquiridos a través de su vida profesional a sus estudiantes, mejorando la técnica y logrando la estética del movimiento a través de la plasticidad del cuerpo. Para un coreógrafo, la forma de expresión por excelencia, una manera de narrar al público su punto de vista, su percepción de los hechos, de los acontecimientos de la vida. Un científico apelaría a la etimología de la palabra buscando la descripción más exacta.

Respecto a la danza, el poeta, escritor y filósofo francés Paul Valéry (1990) expresa:

> La Danza no se limita a ser un ejercicio, un entretenimiento, un arte ornamental y en ocasiones un juego de sociedad; es una cosa seria y, en ciertos aspectos, muy venerable. Toda época que ha comprendido el cuerpo humano o que al menos ha experimentado el sentimiento de misterio de esta organización, de sus recursos, de sus límites, de las combinaciones de energía y de sensibilidad que contiene, ha cultivado, venerado, la Danza. Es un arte fundamental, como su universalidad, su inmemorial antigüedad, la utilización solemne que se le ha dado y las ideas y reflexiones que ha engendrado en todos los tiempos, lo sugieren y demuestran. Y es que la Danza es un arte que se deduce de la vida misma, ya que no es sino la acción del conjunto del cuerpo humano; pero acción trasladada a un mundo, a una especie de espacio-tiempo, que no es exactamente el mismo que el de la vida práctica (pp. 173-174).

Como se ha visto en los párrafos anteriores, cada persona tiene su propia percepción de la danza, sin embargo, de acuerdo con los pensamientos de Platón "tener episteme implicará, pues, ser capaz de definir, de decir con qué puede y no puede combinar una Forma, ser capaz de reconocer el objeto (conocido), cuando aparece, y dividirlo en sus articulaciones naturales" (Gill, 2015, p. 325).

A partir de esta premisa se tratará de tener un entendimiento acerca de la danza, para lo cual se toma a ésta como una forma de arte, de expresión corpórea e interacción social, un elemento fundamental para el desarrollo integral del ser humano. Una fusión de cuerpo, mente y espíritu, capaz de ser estudiada, sistematizada y trasmitida a través de un buen plan de estudios con la finalidad de mejorar la formación de los docentes que se dediquen a este arte con la intención de mantenerlo íntegro.

La danza comienza en la educación. Para que la danza pueda ser conocida y expresada, alguien debe enseñarla y alguien debe aprenderla. La danza se ha transmitido de generación en generación durante siglos y esto ha creado un corpus de conocimientos y tradiciones muy amplio que incluye desde las danzas populares hasta las formas más estilizadas, como la danza clásica (Fuentes, 2008, p. 12).

Epistemológicamente hablando, para analizar la danza es preciso de otras ciencias y elementos que puedan ponerla en contexto. "Ni la esfera global de los fenómenos estéticos, sean artísticos o extraartísticos, está aislada de todo el amplio campo de los demás fenómenos, en particular de todos los aspectos y productos de la actividad humana" (Mukarovsky, 1977, p. 45). La epistemología de la danza presenta varias dimensiones o aspectos bien distintos. Por un lado, se relaciona con ciencias exactas como la matemática y la física; por otro, por tratarse de sujetos físicos biológicos, está vinculada con la biología, la genética y la anatomía humanas. Finalmente, al referirse a una persona consciente, pensante, con conocimiento, que posee la capacidad de aprendizaje y comunicación, está vinculada a las ciencias sociales, a la cognición, al aprendizaje y al lenguaje.

a) Epistemología extendida

Conocer a fondo el objeto de estudio desde todos los puntos de vista es literalmente imposible; para su estudio, el mismo debe observarse desde un punto de vista sobre el cual trabajar y desde un contexto que delimite la investigación.

Para la investigación y el análisis de un objeto de estudio, especialmente en ciencias sociales, existen varios métodos que sirven de soporte y ayudan a hacerlo, muchos de los cuales se basan en las ciencias exactas y otros, que buscan acercarse a la episteme utilizando métodos no tan tradicionales pero que sirven de observación para poder llegar a dilucidarlo. Muchas teorías han aparecido para poder realizar investigaciones en el área de las ciencias sociales y hacer una aproximación epistemológica al objeto de estudio. Una de las últimas es la teoría de la epistemología extendida.

La epistemología extendida nace en el campo de la filosofía a partir de la teoría del conocimiento extendido y refiere a cuatro formas interdependientes de conocer y experimentar el mundo: el conocimiento experiencial, el conocimiento presentacional, presentativo o de presentación, el conocimiento proposicional, y, finalmente, el conocimiento práctico (Heron y Reason, 2008, p. 1).

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El conocimiento experiencial se trata del conocimiento adquirido mediante la percepción, a través del encuentro directo con una persona, lugar o cosa. Acontece por relacionarse directamente con la persona, el lugar o la cosa. Es el saber que se produce a través de la percepción instantánea por medio de la empatía y la resonancia. El resultado de este conocimiento es la calidad de la relación en la que participa.

El conocimiento de presentación es el conocimiento que se desarrolla a través de expresiones creativas como una narración de cuentos, imágenes y danza. Surge de los encuentros del conocimiento experiencial, dando forma a lo que es incipiente. Tiene como resultado el significado de imágenes expresivas de movimiento, danza, sonido, música, dibujo, pintura, escultura, poesía, historia y drama.

El conocimiento proposicional es el que está basado en conceptos, ideas y declaraciones formales, corresponde al saber teórico. Es el conocimiento intelectual de ideas y teorías, y proporciona como resultado, la declaración informativa hablada o escrita.

Por último, se encuentra el conocimiento práctico que constituye la acción directa, el saber hacer las cosas. Como resultado o producto de esta forma de conocimiento se encuentra la habilidad, destreza o las muy conocidas competencias entre las que se sitúan la competencia interpersonal, manual, política, técnica y transpersonal entre otras.

El arte puede ser considerado como una forma de conocimiento de presentación, a través del compromiso con la creación y el desarrollo de expresiones visuales, historias de ficción, canciones, poesías representadas por el teatro y la danza. A través de la historia se ha visto cómo las interacciones artísticas son personales y políticas; las artes desempeñan roles críticos en los movimientos colectivos, creando un discurso solidario y compartiendo y honrando los conocimientos de las comunidades pasadas y presentes.

Se ha comprobado, además, que el arte, como un proceso creativo, una forma de narración de historias y un medio para valorar las diferentes maneras en las que los seres humanos conocen y experimentan el mundo, también sirve para representar contextos históricos, sociales y políticos en los que se crean.

Mucho de la sabiduría de los pueblos es conservada y trasmitida a través de los diferentes medios de expresión del arte, entre ellos, la danza, a través de la cual el pueblo expresa su sentir y su vivir, en sus inicios con un matiz más religioso y divino, y, luego, como una forma más pagana y simple de experimentar, sentir y contar una historia, emitir un mensaje o sencillamente expresar lo que siente a través del movimiento del cuerpo (Sitter, 2018, p. 1).

Si bien es cierto que el arte, y la danza dentro de él, puede ser considerado como una forma de conocimiento de presentación, en lo que atañe a este trabajo se tomarán las cuatro formas interdependientes de conocer y experimentar, ya que el objetivo de este es la formación de los docentes en danza y no la utilización de la danza como una forma de conocimiento. Es decir, se tomará como finalidad la formación en danza, la danza como un fin y no como un medio. Las cuatro formas de conocimiento serán utilizadas para acercarse a la danza como un objeto de conocimiento.

Generalmente, el primer contacto de los aprendices de danza se da a través de la percepción, donde la atención y la atracción hacia la danza ocurre a través del conocimiento experiencial. El sujeto ve una representación dancística, le interesa y decide acercarse para adentrarse más a la danza con la finalidad de conocerla y practicarla. Posteriormente capta el mensaje que es trasmitido a través de ésta; sería el conocimiento de representación. Una vez que está estudiando, con el fin comprenderla mejor aparece el conocimiento proposicional, en el que a través de la teoría se adentra más, para posteriormente adquirir el conocimiento práctico y las competencias necesarias dentro del ámbito. Estas cuatro formas de conocimiento son interdependientes entre sí y necesarias para que el sujeto (estudiante) conozca a su objeto (la danza) y pueda entenderlo y llegar a dominarlo.

Como se ha visto a lo largo de este apartado, la epistemología es la filosofía de la ciencia que estudia la producción y autenticación del conocimiento científico; es una división de la filosofía que se encarga de explorar la coherencia de los razonamientos que llevan a la creación del conocimiento teniendo en cuenta sus objetivos, el contexto histórico en los que aparecieron esas piezas de conocimiento y el modo en el que influyeron en su elaboración. Es lo que se puede llegar a conocer y a través de qué medios puede llegarse a hacerlo. Es una de las formas de aproximación al objeto de estudio, y una de las ramas de la filosofía más relevantes desde el punto científico pues ayuda a desarrollar y formar el conocimiento sobre algo. Sin embargo, la epistemología por sí sola no es ciencia, necesita de los demás tipos de ciencia para completarse.

Dentro de la epistemología del arte existen las llamadas ciencias del arte, que son aquellas disciplinas científicas que se encargan de estudiar los entes y acontecimientos del arte.

A su vez, las ciencias del arte realizan cruces y superposiciones, es decir, interactúan con otros campos científicos como las ciencias sociales, ciencias naturales, ciencias matemáticas (formales), ciencias políticas, ciencias de la comunicación y ciencias de la educación, entre otras.

Esa interacción entre varias disciplinas permite un intercambio y una sinergia de conocimientos de un

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campo científico a otro y también en el campo de la epistemología (Dubatti, 2013, pp. 66-67).

Como bien lo expresa Villarruel (2016) en su apreciación hacia lo expuesto por Bunge (2002), ninguna ciencia es ciencia por sí sola, sino que forma parte de todo un sistema conceptual y, a su vez, forma parte del sistema del conocimiento humano (p. 2).

IV. El Empirismo en el Arte y la Danza

El empirismo utiliza la experiencia y la observación como base de todo conocimiento. Es una teoría filosófica que se apoya en la experiencia y en la percepción a través de los sentidos para la formación del conocimiento. El empirismo promueve que todo conocimiento: verdad e ideas tienen su origen en la experiencia. Esta teoría nació como una crítica a aquellos que defendían la postura de que el conocimiento era algo innato del ser humano.

En las artes, durante el periodo renacentista, los talleres artesanales eran utilizados como espacio de formación y producción de obras, donde, a través de la práctica y la repetición, los discípulos lograban adquirir la técnica que era trasmitida por los maestros; es decir, se formaban adquiriendo sus conocimientos con la ayuda de personas más experimentadas que ellos y desarrollando su propia experiencia mediante un entrenamiento guiado.

Durante el mismo periodo, las artes fueron separándose cada vez más de la artesanía, los artistas comenzaron a buscar la estética y la belleza además de la utilidad. Apareció el concepto de que, para desarrollar el arte, no solo se necesita un esfuerzo físico, sino que se utiliza el cerebro: el arte nace del pensamiento y se expresa a través de lo físico, pero la concepción de este es una cuestión mental. El arte empezó a tratarse más como una cuestión de ciencia y expresión; comenzó a observarse, a percibirse, a sistematizarse y a ser trasmitido de maestro a discípulo, a través de la práctica y la experiencia (Aguirre, 2009, p. 23).

Desde sus inicios, el empirismo estuvo presente en las artes y, sobre todo, en la danza, donde los maestros por excelencia eran siempre aquellos que tuvieran mayor práctica escénica y, por ende, considerados los de mayor conocimiento en la materia. Así, el arte en general fue evolucionando, y, dentro de éste, la danza, donde además de la expresión artística y la belleza, la técnica y el virtuosismo alcanzaron su máxima expresión, llegando a ser percibidos y analizados desde el empirismo.

Para representantes del empirismo puro como David Hume y sus seguidores, behavioristas, el cuerpo humano responde y obedece a las leyes puramente físicas (Levin, 2001, p. 4). Tomando la idea básica de este empirismo puro nace una de las concepciones más conocidas y trabajadas en la danza, que es la física.

a) Concepción física y matemática de la danza

"El mejor círculo es un cuadrado perfecto"; ésta era una de las frases que siempre utilizaba la maestra Olga Ferri (1928-2012) cuando enseñaba a realizar un manège[1]. En ella puede distinguirse una paradoja muy empleada en la ejecución de movimientos en círculo en la danza clásica.

Esta antilogía o idea extraña a lo que se puede ser considerado como verdadero para la opinión general puede ser asociada con la paradoja propuesta por Leonardo Da Vinci. El Hombre Vitruvio es uno de los ejemplos más representativos de cómo el ser humano trata de encontrar explicaciones, significados y soluciones a través de las ciencias. Este modelo es lo que se conoce como la cuadratura del círculo, y es la solución simbólica a un problema matemático que adquirió, además, un valor significativo en la alquimia. Se calcula el área del círculo, PI por radio al cuadrado, y el área del cuadrado que es su base multiplicada por sí misma. El problema está en tomar el área de un círculo y crear la misma área para el cuadrado.

Se trata de una paradoja que tiene solución algebraica, mas no una respuesta aritmética, ya que el valor de PI no es exacto sino una medida creada, con lo cual siempre existirá un sesgo, que Leonardo Da Vinci se encargó de llenar con respuestas filosóficas a fin de encontrar la solución al problema planteado. El Hombre Vitruvio toma al ser humano como centro del universo y a través de sí mismo, se expande hasta alcanzar la perfección, al igual que la danza toma al bailarín como centro y lo expande mediante los movimientos en el escenario utilizando plasticidad del cuerpo y las leyes de la física, ambicionando la excelencia, estética y belleza en la ejecución de los pasos.

Así como en el Hombre Vitruvio el centro perfecto está en el ombligo, también en el bailarín. Al ejecutar los pasos de la danza siempre hay que tener en cuenta que el ser humano baila en el planeta Tierra, con lo cual debe buscar su propio centro y alinearlo a él para lograr el equilibrio y desafiar, por así decirlo, las leyes físicas para lograr desarrollar los pasos dentro de la estética de la danza, expresando un significado a través del cuerpo.

Con respecto a la frase de la célebre maestra de danzas expuesta en el primer párrafo de este

[1] Traducido literalmente, manège significa "picadero", y su uso junto a un paso indica que éste será realizado en forma de series, repitiéndose mientras se desplaza en el espacio de forma circular. Generalmente se trata de pasos de giros o pirouettes, tales como: jeté manège, déboulés, coupé, pirouettes en dedans sur le cou-de-pied o en attitude, grand jeté en tournant, etc. Se define como un trayecto circular y perimetral ejecutado por el bailarín o bailarina con saltos, giros o combinación de ambos. Recuperado de https://glosarios.servidor-alicante.com/ballet/manege

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apartado, “el mejor círculo es un cuadrado perfecto”, se refiere a tomar el escenario en sus cuatro vértices y pensar en él para realizar los pasos en círculo, ya que, si se piensa en realizar el círculo, éste disminuye, en forma espiralada, ocasionando la pérdida del eje del bailarín.

La búsqueda de explicaciones a los problemas es lo que ha hecho que la ciencia evolucione. Los distintos tipos de ciencias se distinguen por el objeto de estudio, el método que se emplea, las teorías sobre las cuales se apoyan y los resultados que se obtienen a través de él.

Existen diversas teorías que guían el análisis con el objetivo de encontrar explicaciones a diversos fenómenos; una de ellas es la teoría empírica. El empirismo es una teoría filosófica que se basa en la experiencia, esto es, en la utilización de la percepción sensorial con la finalidad de producir conocimiento.

En la segunda mitad de siglo XX, dentro del empirismo se inicia un revolucionario concepto de teoría empírica en naturaleza, estructura y función desarrollado principalmente por el filósofo de origen holandés Bas van Fraassen, el cual afirma lo siguiente: “el trabajo esencial de una teoría científica es proporcionarnos una familia de modelos, para ser utilizada en la representación de los fenómenos empíricos” (1972, p. 310). Esta teoría del empirismo constructivo está destinado a aquellas teorías que se basan principalmente en sistemas físicos que se desarrollan temporalmente.

De acuerdo con la teoría de Patrick Suppes, quien realiza un aporte importante a la filosofía de las ciencias, “los métodos deben ser matemáticos, no metamatemáticos”. Explica que:

> The only part of formalization of a theory is the definition of the class of model of that theory. If the set of theorems is defined first, the class of models can be defined as the class of structures that satisfy those theorems. But Suppes proposes that in the most instances this is an unnecessarily complicated procedure: that class of structures can be singled out by other means, whitout reference to a syntax or syntactically defined set of theorems (Van Fraassen, 1972, p. 309).

Para Van Fraassen:

> Una teoría física utiliza un modelo matemático para representar el comportamiento de cierta clase de sistema físico. Un sistema físico se define especificando el conjunto de estados que el sistema es capaz de adoptar. Estos estados se representan mediante elementos de cierto espacio matemático que Van Fraassen llama el espacio-de-estados. Normalmente, una teoría física se ocupa de una clase grande de sistemas dividida en subclases, y especifica un espacio-de-estados para cada subclase (Pérez Ransanz, 1985, p. 6).

En resumen, analizando los aportes de Van Fraassen y Suppes se puede concluir que el empirismo constructivo prepara modelos a seguir para enmarcar dentro de ellos la observación y la práctica de problemas físicos y los materializa a través de la lengua, a fin de obtener conocimiento sobre una cosa dada.

El empirismo es muy utilizado en la técnica de la danza, sea esta clásica, contemporánea o incluso folklórica. Al realizar la sistematización de la danza, ésta, como objeto de estudio, es observada a través de los pasos ejecutados una y otra vez, hasta lograr el equilibrio, la plasticidad y estética perfectos. En el momento que se logra ese objetivo, tanto la observación como el análisis se procesan y se transforman en técnica, posteriormente pasan a formar parte de los pasos a ser enseñados por los maestros para que todos puedan aprenderlos y ejecutarlos de la misma manera con el objetivo de lograr la excelencia. Sin embargo, no todos los pasos se ejecutan de igual modo; sí existe una técnica y forma de ejecución, pero que varía de persona a persona de acuerdo con su propio cuerpo.

Existe una frase muy conocida entre bailarines: ¿Cuál es el músculo que más utiliza el bailarín? Debería ser el cerebro. Esto se debe a que, generalmente se dice que, si el cerebro no se usa, se atrofia, lo mismo que sucede con los músculos; aunque no debe olvidarse que el cerebro no es un músculo, su composición celular es diferente a la de los músculos y su funcionamiento también. Pero es el cerebro el que controla todos los movimientos del cuerpo y de la mente, a través de las neuronas, que, interconectadas por axones y dendritas, regulan todas y cada una de las funciones del cuerpo y de la mente. La utilización del cerebro en la danza es tan importante como la utilización del propio cuerpo, ya que cada individuo adopta los ejercicios y la técnica de acuerdo con su propia percepción, pero enmarcados dentro de una sistematización técnica.

Todo el trabajo realizado demanda un gran control en el sistema motor integral, principalmente músculo esquelético, el cual es gobernado por el cerebro.

La danza en sí misma es una paradoja, y en su práctica se tiene que aprender a trabajar cada parte del cuerpo de manera individual, de manera conjunta y también de manera antagónica, dependiendo de los pasos.

Se trabajan los músculos principales, los antagónicos y los sinérgicos, la fuerza isométrica, contracción excéntrica y contracción concéntrica, las fuerzas a favor, en contra o indiferente a la fuerza de gravedad, la palanca, el punto de apoyo, el peso del cuerpo, todo, dentro de una música y realizando los pasos que el maestro o coreógrafo marque.

En el caso de la técnica de la danza, sobre todo de la danza clásica, se utiliza a la física mecánica como base teórica empírica para el análisis y la ejecución de los movimientos, ya que este campo de la física clásica es el que se encarga de estudiar los movimientos y estados en que se encuentran los

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cuerpos. La física mecánica es capaz de describir y calcular las condiciones de reposo y movimiento de los cuerpos debido a la fuerza ejercida sobre éstos, y es el cerebro el encargado de controlarlos, manejarlos y enviar las órdenes para que el resto del cuerpo los ejecute.

La primera parte de la física mecánica utilizada para dilucidar la forma y ejecución de los movimientos en la danza es la estática. Esta rama estudia y analiza la capacidad de lograr el equilibrio.

Desde la base, la parte más importante en la danza clásica es la correcta colocación del cuerpo al ejecutar los movimientos. Volviendo a la paradoja de la danza, para lograr un equilibrio perfecto se utilizan fuerzas contrarias a través de los diferentes músculos de la anatomía humana.

Esto permite al bailarín mantener el equilibrio mientras realiza los pasos. En este momento, se relaciona la física a la isometría, aplicación matemática que mantiene la distancia entre dos espacios métricos. En la danza se trabaja con la fuerza isométrica también para lograr el equilibrio, igual fuerza entre ambos cuerpos dentro de un espacio determinado.

La segunda rama de la física que se emplea en la observación y análisis de la práctica de la danza es la dinámica, que estudia los efectos de la interrelación entre el modelo y su contexto con respecto al movimiento. Dentro de ella, las fuerzas más empleadas son la centrípeta y la centrífuga, que necesitan estar exactamente igualadas para mantener la estabilidad y firmeza necesarios para evitar que el bailarín se caiga, tambalee o trastrabille en la ejecución de los movimientos de baile.

Se han revisado ejemplos del empirismo aplicado a la danza clásica a través de la física. Pero todas estas conclusiones o modelos permiten extrapolar los resultados obtenidos y aplicarlos a otros tipos de danza como las danzas folklóricas de los diferentes países. Un ejemplo de ello sería la física mecánica aplicada en la observación y sistematización de la Danza Folklórica Paraguaya, en la ejecución de ciertos bailes tradicionales como la danza de la botella, entre otros.

La mujer paraguaya desde siempre ha sido trabajadora y luchadora, ejerciendo el papel de madre, pero también el de sostén de la familia. Esto hace que ella tenga que trabajar al mismo tiempo que criar a los niños. En su labor diaria utiliza la cabeza como medio de transporte de productos para su comercialización, y así tener las manos libres para tomar los niños, y, además, poder realizar la venta de la mercadería de forma más cómoda. Como resultado de esta estampa costumbrista, al ser sistematizada para su enseñanza y posterior presentación en escenarios, se evalúa el equilibrio y la forma en la que las bailarinas deben mantener una postura erguida bien estabilizada a fin de bailar con elementos sobre la cabeza.

Una de las danzas tradicionales del Paraguay es la Danza de la Botella, en la que la danzarina hace alarde de su equilibrio y habilidad realizando los movimientos de baile con botellas sobre la cabeza. Lo tradicional es llevar una sola botella, pero, debido a los espectáculos, se ha creado una fantasía sobre el hecho folklórico a fin de hacerlo más atractivo y existen bailarinas que se presentan bailando con 12 botellas sobre la cabeza, demostrando una tremenda destreza, dominio del cuerpo y equilibrio.

Para enseñar a bailar con una botella, cántaro, canasto u otros objetos sobre la cabeza, se requiere de mucha práctica, observación, análisis y conocimientos, para ir formando a los nóveles en el arte. Una vez aprendido esto, se van fortaleciendo los músculos y mejorando la técnica con el fin de ir agregando más elementos, como ocurre en el caso de la danza de la botella. Bailar con 12 botellas sobre la cabeza y, más aún, enseñar a hacerlo, demanda mucho entendimiento de la física mecánica y de la anatomía humana para evitar lesiones y lograr una danza estéticamente atractiva.

b) Concepción anatómica de la danza

A través de la anatomía de la danza se aprende a tener un mayor conocimiento del cuerpo humano para disminuir la posibilidad de lesiones y mejorar todo el sistema motor, trabajando la musculatura y logrando así una mejor actuación en el escenario.

Como expresa Clippinger (2011):

> La danza es una actividad física muy exigente que abarca muchos estilos de movimiento y que requiere un gran grado de versatilidad, fuerza y amplitud de movimiento, equilibrio, coordinación neuromuscular y percepción cenestésica. Para cada bailarín, su cuerpo es su instrumento de expresión sobre el que se aplican los principios biomecánicos y anatómicos básicos para conseguir un rendimiento óptimo (p. IX).

El cuerpo humano es un conjunto de tejidos, órganos y sistemas que se complementan para ejercer una función específica y poder adaptarse continuamente al entorno. Una de esas funciones es la locomoción. El aparato locomotor es el encargado de mover el cuerpo humano. Está compuesto por huesos, articulaciones y músculos. Este sistema locomotor también se relaciona con otros sistemas como el nervioso, circulatorio, respiratorio y digestivo para poder realizar sus funciones básicas. Su buen funcionamiento depende de la innervación, la irrigación, la respiración y la digestión. Al bailar todo el organismo se coordina para efectuar los movimientos que se requieren para lograr alcanzar el equilibrio: el sistema nervioso, muscular, circulatorio, respiratorio y las funciones metabólicas.

Existe una enorme cantidad de literatura dedicada a la técnica de la danza fundamentada en la anatomía humana, escrita con el propósito de evitar

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lesiones y desarrollar de la mejor manera posible el cuerpo del bailarín, logrando una estética perfecta: Anatomía de la danza (Greene, J. 2010), Anatomía aplicada a la danza (Estébanez, A. s.f.), Apuntes para una anatomía aplicada a la danza (Calvo, J. 2001), Anatomía y cinesiología de la danza (Clippinger, K. 2011), Anatomía para el movimiento (2 vols.,Calais-Germanine, 2004), La danza: su técnica y lesiones más frecuentes (Lommi, E., Pintos, L., Díaz, C., 1990).

En toda la literatura sobre anatomía de la danza se combinan los conocimientos anatómicos con la física mecánica, con la idea de aplicar las leyes sobre el cuerpo humano para conseguir la perfección en los movimientos, evitando o minimizando las lesiones en la práctica.

Existe, además, bibliografía donde se combina la anatomía con otros conocimientos médicos que se aplican al campo de la danza, como la nutrición y desórdenes alimenticios como la anorexia y la bulimia, entre otros.

Los maestros de danza deben tener un conocimiento profundo sobre los principios biomecánicos y anatómicos básicos, para proporcionar una formación profesional de calidad a sus alumnos, ya que en sus manos está trabajar la técnica en forma o deformar a los estudiantes. La danza es una conjunción de muchos elementos que el bailarín tiene que dominar, lo que hace que él mismo sea tanto artista como técnico, más aún si su finalidad es actuar como docente, formando nuevos bailarines.

V. La Semiología de la Danza

Para un estudio profundo de la danza, como un arte complejo y completo, no solamente es necesario conocer el cuerpo y la forma en que éste debe moverse, sino que también se utiliza el cuerpo y sus movimientos como una forma de expresión, lo que hace necesario el estudio y análisis de la semiología de la danza.

La semiología es la ciencia que se encarga del estudio de la comunicación entre los seres humanos tomando como base el entendimiento del comportamiento y la actividad de los individuos a través del análisis de sistemas de signos; cada signo adquiere un significado a través de un código, dependiendo de su presencia o ausencia en un entorno físico y temporal determinados:

> "La danza constituye una manifestación motriz, básicamente expresiva y representativa, aunque también transitiva, que, siguiendo un cierto ritmo o compás, posee diversas funciones ligadas a la manera de sentir, pensar y actuar del grupo que la produce" (Acuña y Acuña, 2011, pp. 1-2).

La danza ha sido utilizada desde el inicio de las civilizaciones como una forma de comunicación y expresión, mágica y religiosa, pero también cotidiana y natural. La danza emplea un lenguaje propio de signos y símbolos a través de su propio modelo lingüístico expresado o exteriorizado por medio de movimientos corporales. Un modelo lingüístico determina las relaciones de la filología con la semiología y el estructuralismo, además de poder ser utilizado en otras áreas que no sean estrictamente de su competencia. Como expresa Gigena (2004) en un análisis sobre la poética estructuralista de Johnatan Culler:

> Con el núcleo de estudio de cada disciplina: el interés hacia los artefactos culturales entendidos como signos, aun cuando estos sean un sistema estrictamente no-lingüístico, definiría a la semiología, mientras que el acento puesto en la noción sistemática y relacional de los elementos sería el sello del estructuralismo (p. 1).

Si bien es cierto que cada uno de los movimientos realizados en una coreografía expresan un significado, nunca pueden hacerlo de forma totalmente independiente y autónoma, sino que van adquiriendo sentido una vez que el sujeto lo interiorice al pasar a través de la lengua hacia su propio sistema de significados. Cada movimiento adquiere un significado que se convierte en sentido, dentro de un entorno o situación determinada. Para Mukarovsky (1977), el signo está compuesto de un significado y un significante.

El significado es el objeto estético y el significante el medio a través del cual se transmite; si existe una modificación en el entorno social y cultural en el cual se desenvuelve la obra de arte, se alterará el significante lo que provocará nuevos objetos estéticos con nuevos significados (pp. 35-37).

La danza tiene su propia función comunicativa en la que la significación está dada a través del objeto estético o coreografía, por medio del sujeto de la obra o bailarín. Sin embargo, su codificación depende del significado atribuido a lo que puede llamarse conciencia colectiva, que es la percepción que viene a la memoria de los miembros de un grupo social determinado.

La significación o el mensaje que se quiere transmitir por medio del bailarín va más allá de una simple coreografía.

Es imposible que un objeto o proceso pueda comunicar algo solamente por su naturaleza o estructura; se necesita de un entorno compuesto por tiempo, lugar y por una perspectiva a través de la cual analizarlo y codificarlo, que generalmente viene dada por una conciencia colectiva más que individual. De este modo, un mismo hecho, una misma representación, al ser cambiada de lugar, adquiere un significado totalmente diferente, dependiendo del punto de vista con el cual se decodifique el mensaje. Por ejemplo, la figura de un toro, utilizado como símbolo, tendría un significado en la India y uno totalmente diferente en España, debido a la perspectiva que se utilice para su decodificación y, por supuesto, a la conciencia colectiva. Como expresa Mukarovsky (1977):

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> No existen ni objetos ni procesos que, por su esencia y su estructura, y sin que se tenga en cuenta el tiempo, el lugar y el criterio con que se les valore, sean portadores de la función estética, ni tampoco otros que tengan que estar, en vista de su estructura real, eliminados de su alcance (p. 47).

La danza no solo posee un significado y un significante, sino que además cumple una función de significación comunicativa. Muchas puestas en escena de danza tienen un tema sobre el cual se desenvuelve la obra. Ese tema es lo que se conoce como significación comunicativa.

La significación comunicativa puede ser sobre un hecho real o fantasioso; efectivamente, los llamados ballets argumentados más representativos de la danza clásica aparecen en el siglo XIX de la mano de escritores y compositores como Tolstoi, Dostoiesvki y Tchaikovsky, quienes cambian el significado del ballet a través de la composición de las producciones narrativas, y coreógrafos de danza clásica como Marius Petipa crean verdaderas obras de arte dancística con esas composiciones como La bella durmiente (1890), El lago de los cisnes (1895) y Raymonda (1898), entre otros.

Las producciones narrativas no son exclusivas de la danza clásica. En danzas folklóricas de diferentes países se utilizan los argumentos a ser desarrollados a través de coreografías para llevar al escenario hechos populares con el fin de dar a conocer y difundir los mismos. Así, los diferentes hechos folklóricos populares como fiestas patronales, estampas cotidianas o costumbristas pueden ser representados desarrollando un argumento. De esta manera, nacen las proyecciones folklóricas, que, de acuerdo con la forma de ser representadas, pueden ser de primero, segundo o tercer grado.

El grado de proyección es inversamente proporcional a los elementos originales que se utilizan; es decir, si la representación es tal cual el hecho folklórico y lo que cambia es solamente el lugar, sería una proyección de primer grado, pero si además se cambian, por ejemplo, los bailarines y los músicos, la proyección ya sería de segundo grado, y así, sucesivamente. De este modo, un hecho folklórico puede ser preservado, comunicado y difundido a través de la danza.

Se puede resumir que una pieza de baile adquiere significación comunicativa a través de la coreografía, de la puesta en escena, del entorno físico y temporal, a través de la decodificación del público mediante su conciencia personal y herencia, a su vez, de una conciencia colectiva.

La danza, además de ser una de las formas de comunicación más antiguas que existe, expresa un significado que va mucho más allá de lo cognitivo. Mediante el arte de la danza se puede expresar un significado emocional, por lo que su poder de comunicación está ligado a la capacidad de hacer sentir. La danza trasciende ambas dimensiones, cognitiva y sensorial. No se trata de algo meramente cognitivo, pero tampoco exclusivamente sensorial, sino que utiliza ambos aspectos: “Las emociones funcionan de un modo cognitivo -que guían al individuo- en la elaboración de determinadas distinciones, en el reconocimiento de afinidades, en la construcción de expectativas y tensiones que luego se solucionan” (Gardner, 1994, pp. 29-30).

El estudio de la danza debe hacerse de acuerdo con cada modalidad, dentro de su contexto, para construir las correlaciones adecuadas y, dentro del marco teórico apropiado (Acuña y Acuña, 2011, p. 2).

Dada la complejidad de realizar un análisis semiológico de la danza, por todo lo que ella representa y abarca (desde los nombres propios de cada uno de los pasos en cada una de las posibles áreas, llámense éstas danza clásica, danza contemporánea, danzas folklóricas, entre otras; hasta los mensajes, explícitos e implícitos de cada una de las obras coreográficas representadas en diversos entornos físicos y temporales), este trabajo se enfoca principalmente en el aspecto cognitivo, ya que se pretende analizar y sistematizar a la danza, para que pueda ser trasmitida y enseñada a través de una mejor formación de los docentes.

Es por todo lo mencionado en los párrafos precedentes que se necesita de una vasta formación en el estudio de la danza, que por la complejidad que presenta, lo ideal sería que se comience a partir de la infancia y acompañe el crecimiento y desarrollo del niño, para que éste pueda crecer e ir acumulando experiencias dentro del estudio de esta, a fin de que el desarrollo de los conocimientos en danza sea algo tan normal como el desarrollo del lenguaje hablado.

Actualmente, el enfoque de la simbología en el arte va más allá de la cognición y tienen en cuenta una amplia gama de competencias humanas. Gardner (1994) expresa que “como especie, los seres humanos somos capaces de un amplio número de competencias simbólicas, cuyo alcance se extiende más allá de la lógica y el lenguaje en su atuendo científico” (p. 27).

Todo tipo de estudio de las diferentes realidades existentes es posible gracias al desarrollo de las diversas teorías las cuales se construyen en base a las realidades existentes y se proponen como un conjunto de principios, a fin de explicar los fenómenos estudiados. Sobre estas teorías es que se desarrollan los modelos educativos, para responder pedagógicamente a las diferentes necesidades, ello se aplica también al estudio de las artes.

VI. Conclusion

Por lo general el objeto de estudios tiene su base en el propio interés científico del investigador, a partir de lo cual se va construyendo a través de diversas

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técnicas que componen la metodología de la investigación. La definición, y por sobre todo la construcción, de un objeto de estudio no es una tarea fácil (Barriga y Henríquez, 2003, p. 81), más aún si estamos hablando de artes.

La danza como manifestación artística del ser humano, y como arte escénico, posee muchas aristas a través de las cuales puede ser analizada, con la finalidad de tener un mayor entendimiento sobre ella que pueda servir de base a nuevas investigaciones y lograr así de manera a conseguir ampliar el campo de conocimiento sobre ella.

Así, a través de este artículo, se ha propuesto a la danza como un objeto de estudio; utilizando la epistemología, el empirismo y la semiología para un análisis más profundo sobre ella, demostrando que el cruce de ciencias y saberes ayudan a la construcción de un tema, y a su posicionamiento dentro de un contexto científico.

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What Gesture of Future will be Built by the Memories that the Present Creates?

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Abstract- Through the phenomenological analysis of gestures, specifically the gesture of writing and the gesture of photographing, it is possible to find new patterns of behavior, new values guiding human attitudes that, in their entirety, denounce a new vision of the World and announce the emergence of a new Paradigm. In effect, the New Paradigm proposes onto-epistemic and existential changes completely different from the previous one: from the historical process, based on graphic presuppositions (the gesture of writing) we move on to post-history, defined by the production of technical images (the gesture of photographing).

The real shows itself as the result of technology, a category that needs to be questioned. The problematic inherent to a reality that presents itself as technological and virtual gives origin to various perspectives on the World, which will lead to the configuration of a new criterion of truth, as well as new ways of representing it, eventually, proposing another rational organization, the emergence of a new consciousness and new ways of manifesting existence.

Keywords: *gesture; gesture of writing; gesture of photographing; technology; history; post-history.*

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What Gesture of Future will be Built by the Memories that the Present Creates?

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Abstract- Through the phenomenological analysis of gestures, specifically the gesture of writing and the gesture of photographing, it is possible to find new patterns of behavior, new values guiding human attitudes that, in their entirety, denounce a new vision of the World and announce the emergence of a new Paradigm. In effect, the New Paradigm proposes onto-epistemic and existential changes completely different from the previous one: from the historical process, based on graphic presuppositions (the gesture of writing) we move on to post-history, defined by the production of technical images (the gesture of photographing).

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Keywords: gesture; gesture of writing; gesture of photographing; technology; history; post-history.

I. Preliminary Point

If we look closely at History in general and the History of Philosophy in particular we realize that philosophers have always pondered the surrounding reality, seeking explanatory grounds for present events. To do so, they often recurred to Tradition, selecting data, facts or phenomena that pointed to perspectives of intelligibility either for the Present, or those that projected the yet-to-be, the future. Some did so by developing social-political theories, dreaming up utopias (Plato, Hobbes, Marx, ...), others, in a more minimalist way, by approaching a few events whose effects, consequences or results would allow us to infer sufficiently elucidative configurations in relation to the events they were witnessing, a possible root of the future.

Philosophy is, first of all, a step backwards, which provides the necessary distance for the intended reflectiveness and makes the World perceptible, because it is ordered according to categories of human rationality.

The purpose of this article is, in dialogue with Vilém Flusser, to analyse gestures as forms of manifestation of Being, which uncover reality and Man's way of existing in face of it. Simultaneously, and derived from the above, to understand the emergence of a new consciousness, through the appearance of gestures never before observed, allowing us to perceive that the world is in transformation, as are the categories of thought which we use to penetrate it. By "surprising the phenomena", we become aware of the "existential crisis" through which we pass: new gestures and old gestures provide differentiated descriptions about the reality in which we are inserted and are part of.

The choice of the gestures to be examined fell upon those that I consider most significant in order to clarify the purpose of this short analysis: the gesture of writing, corresponding to a linear, procedural and historical vision of the world, a traditional gesture; the gesture of photographing, typical of imagery creation, a product of the subject-apparatus complex, of post-history, a new gesture.

II. A Gesture

Any gesture, must be understood as: *A movement [that] is experienced as (...) free (...) gestures being these free movements by definition* (...) (FLUSSER, 1999, p.192).

The gesture is a movement of the body or the movement of something attached to it, but experienced as an intentional phenomenon, which can be interpreted (communicated and read), in a context inherent to the conventional framework of codification The gesture is, then, a code, expresses an intention, and is bodily movement that indicates, shows something. It is within a dimension of intentionality that it should be pondered, from where it is inferred that any causal explanation will not clarify it.

In fact, reflecting on gesticulation will not be posed in terms of the traditional problem of determinism *versus* free will, but highlights another question, the focus of which is completely different: what matters here is to know that this movement is experienced as deliberate and free, experienced and lived as such, therefore, as gesture, regardless of whether or not there are conditionings or determinants in relation to it.

The gesture, *in* and *of* itself, does not evoke an axiology, nor is it important to link it to any particular subject. To say the gesture is to describe it *in* and *of* itself, not imposing any transitivity or subjugation to a specific result, even if it aims at it or may aim at it. It

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should be added that a gesture, any gesture is information, and in this sense it is a code of intelligibility.

The gesture, by belonging to the world of codes, tells us of its full insertion in a communicative instance. Like the (written) word and image, the gesture is equally manifestation of being: both of them can be seen as differentiated and constitutive layers of reality. Depending on the angle to be examined, each of them is properly epochally framed: the written word belongs to history (linear process) the synthetic image belongs to post-history (events in eternal return). The gesture of each of the previous dimensions (or other), gives them emphasis: the gesture of writing, the gesture of photographing (technical image), the gesture of seeking, the gesture of making love. The gesture, thus, has a peculiar and specific status: it seems to be not only something *in* and *of* itself, but also the embryonic form *of* and *for* the other phenomena. What is, however, symptomatic and revealing is the fact that no properly articulated thought can exist except through a gesture, without one thing preceding the other. The gesture is the realization of thought: in some way, thinking is the gesture of thinking, it is the exercise of thinking. Gestures are omnipresent: the gesture of writing is an omnipresent gesture in history, the gesture of creating images is omnipresent in post-history. The same is to affirm the presence of gestures in a time/space of «Now and Here». Knowing this we have the possibility that, through the analysis of the common gestures we make, their meaning may be unveiled, by *removing the fog* (FLUSSER, 1979, p.128) that the utilitarian praxis of everyday life imposes. It should be remarked that the phenomenological process for the undertaking in question comes from, and seems to be the adequate one, since this analysis presupposes the lived, the experiential and the concrete. Let us say that it will be necessary to make a *phenomenological epoché*, with the aim of becoming aware of the essential meaning that the daily and mechanized gestures of everyday life seem to have. As in everything, to analyse the gesture is to ask for its meaning and, as such, to remove the obstacles of the routine obvious, which present themselves as "noise" for the proposed examination, in the same way as it allows us to penetrate, understand and interpret the «climate», the environment of the time we now live in. It is about showing, letting appear the *eidos* of the gesture: that is, its meaning, or the senses that from this first one will open: *Most of our gestures became invisible by mistake of the everyday and, when we rediscover them, they surprise us by the regained novelty* (...). (FLUSSER, 1999, p.123).

Taken together, writing, image and gesture are complementary communicative and expressive forms, that is, they are artificial ways of being, as is all communication and culture; they are codified phenomena: *Human communication is an artificial process. It is based on artifices, discoveries, tools and instruments, namely on symbols organized into codes.* (FLUSSER, 2008, p. 89)

And all the gestures we perform are builders of Culture, of Civilization.

III. The Gesture of Writing

The importance of writing appears referenced throughout Flusser's work; however, it is systematized in a chapter of *Les Gestes,* and in Die *Schrift*, one of the author's last books.

In the later one, the effort to understand the future of writing is visible, this artefact, this instrument that has marked the history of western culture and that has made possible, I believe, a necessary opening to the understanding of the abstract and immaterial world of technology in which we live. Let us say that only the continued exercise of a mentality that settles in the abstract, an activity propitiated by writing, allows access to a programmed universe, to the transmutation of human thought to *zero dimensionality*, to non-objects, to synthetic images/techno-images, categories inherent to a digitalized, virtual real. In a way, it is the *one dimensionality (unidimensionality)* of the trace and of the line, the substance of writing that will allow the organized set of points that, in turn, are the constitutive elements of the technical image. Explicitly: writing has the power to say images, saying them linearly, "unrolling" them and making them lines. These are sets of dots, just like the technical/synthetic images. They arise from what was already written, the pre-written, the pre-inscribed (they are a 3rd degree representation: traditional image/pre-history, writing/history, synthetic image/post-history). If we question the essence of the techno-image we find ourselves faced with a paradox: being a code different from writing, can it still be a new way of performing the gesture of writing? Even if we consider the gesture of writing in extinction, considering it an unrepeatable past, in fact, it is through writing/ reading that we affirm it. For now, we are trapped in a paradoxical logic.

The way to overcome (or not) the problem is to take writing as a phenomenon to be analysed, perceiving what is essential in it and what the gesture of writing means: this is, above all, *a penetrating gesture* (FLUSSER, 1999 p.17) and it is so from a double perspective. Firstly, in the concrete (material): it is linked to engraving (gr.*graphein*) or scratching (lat.*scribere*) with a stylus on a surface, a fact that emerges if we intend to dialogue with tradition and go back to its origin in Mesopotamia; secondly, in the abstract (immaterial), if we pay attention to its relation with thought. To align graphic characters is to organize thinking: the first are signs of thought and these are objectified graphically (word and concept are logically equivalent). Writing is an orientation of thinking, making it more comprehensive; the co-implication of the written word with the read word

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is equally evident. To write is to address the other, to find the other. The gesture of reading is twinned with the gesture of writing.

While articulating thoughts, writing is a reflexive gesture, which turns towards the writer; while reading is expressive and communicative, it externalizes itself, it sends itself to the other (organizing thought). In this way, the gesture of writing is intentional, gaining meaning, also because it meets the other, the reader. Thus, it is a political gesture: written memory is the support of a culture, of Western Civilization. The "graphic consciousness", private and public, is "historical consciousness". Note that what is meant is that the foundation of historical consciousness comes from writing and, therefore, from graphic consciousness, and not the reverse. The question of the sequentially of writing that it presents becomes the figuration of the real and of temporal perception. The idea of progress, of process, of thinking from the written in line form, produces knowledge, science, philosophy, ways of communicating and culture: the historical dynamism is, therefore, defined. The occurrence (what is lived intuitively without perception of temporality beyond the contingent) becomes event (something marked and limited in space and time). *The invention of writing presided over the invention of history. It's a function of writing and of consciousness that expresses itself in writing*. (FLUSSER, 2010, p. 22).

Let us then analyse the writing phenomenon and what propitiates it. At present it is a habitual gesture that corresponds to an operative capacity whose genetic origin is in the human brain. Writing is a human aptitude, just as there are other abilities proper to the rest of animals, which "compulsively" fulfil them because they come from a genetic memory. Although the comparison is apparently legitimate, in fact, in writing we speak of a gesture, which goes beyond the physical-biological dimension, inserted in a cultural context, free and voluntary. Phenomenologically examined, the gesture of writing involves a variety of factors that contribute to it and make it complex: in a first layer, which allows the materialization of writing, one needs to use a surface, on which something will be written by means of a suitable utensil. In the next layer, it is necessary to incorporate a cognitive dimension into this gesture: knowing the signs and the system of signification, grammar and spelling, the conventional code and message, semantics and syntax. This fulfilled gesture, fruit of a decision and choice, is the realization of a virtuality, through the articulation and balance between the various orders, through the game that takes place, by the observance of all the rules of the areas we refer to. The text appears expressed and objectified as the result of a dialectic between the word and what the subject intends to mean with it. More than that, it also contains a pragmatic aspect: who writes and who receives what is written, modifies the gesture of writing through its reading and interpretation.

In short, writing is a way of thinking. *There is no thought that is not articulated by a gesture* (FLUSSER, 1999, p. 24). To identify gesture with thinking is to provide it universality, to specify one gesture as the gesture of writing is to give it singularity.

The field of reference in which we move concerns the written word proper of Western Civilization whose logical-syntactic structure is: "subject - verb - attribute".

Once again, we focus on a linear configuration: the writing gesture starts from the upper left corner to the upper right corner, which is repeated, jumping from one line to another, constituting itself as text.

The gesture of writing arises by shattering traditional images, that is, it positions itself facing the representations of objects, given by prehistoric images, in the same way that the latter confronted objects directly. This situation arises from the fact that the human being is a being that denies, that is, a being that autonomises itself from the world by facing it, refusing its condition of being cast into it.

The gesture of writing is thus fundamentally a gesture that denies, [this] *is iconoclastic. For this reason, any writing is terrible, by nature: it strips us of representations by images prior to writing, it tears us away from the universe of images that, in our consciousness prior to writing, gave meaning to the world and to us.* (FLUSSER, 2010, p.24)

Through writing, man translates images into a one-dimensional code, in an attempt to explain them, to clarify them, that is, transforms them into concepts. Traditional images are, thus, torn by writing, whose essential linearization is supported and centered on the «in-forming», on the «re-forming»: in *Die Schrift,* Flusser tells us that the gesture of writing performs a trans-codification: the passage from the condensed to the line, from scenes to processes, which corresponds to a translation between modes, visions and representations of the world, according to distinct, paradigmatic and model codes.

This accidental, occasional or conventional tracing marks a gesticulation proper of the West, a gesticulation that expresses a historical consciousness.

History, all history, is memory and all memory is the place of words: to prove it is simply to appeal to the situations that any human being experiences, and to the recognition that each one of us has a historical-cultural memory as our heritage. This begins, strictly speaking, with writing, that is, Western Culture owes its constitution to thinking, which is the gesture of writing. Persevering the historical memory has been and is the systematic work of Western Culture, which is nothing more than the storing of perennial information and increasingly larger quantities, [memory] *is the granary of information*

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(FLUSSER, 1998, p.24): this is its development, this is its idea of progress. In fact, it has been this memory architecture that has propitiated the continuity of the species and that, on a subjective-existential level, has been proposed as the fight against death.

What is new here is the fact of identifying the History of a Graphic Gesticulation with the History of Western Civilization: the gesture of writing shows the historical process, with all the consequences that arise from/come from it. Other civilizations will bequeath an inheritance that will certainly consist of other types of memories, in accordance with the spelling they use, with the language they have and in which they exist, i.e., depending on the reality in which they are inserted.

IV. The Gesture of Photographing

The change of communicative parameters generates new cultural models, new social-political contours, influencing an entire existential environment, which will end up defining a new way of looking at rationality, and therefore at the human condition itself. With the emergence of technical/digital images, whose prototype is photography, we are witnessing a change in gesticulation: from gesture and historical consciousness to gesture and post-historical consciousness.

The gesture of photographing, examined phenomenologically, proposes us some perplexity. In effect, what is peculiar about this gesture of producing photographic images is that the attitude that presides over its realization is that of jumping outside the culture from which it emerges. For this to occur, it is presupposed that there is necessarily an acknowledgement of the failure of the culture to which one belongs, to attest that the standards, the traditional values have failed, that they no longer respond to the interpellations that reality, or the vision of it, demands. For Flusser, this moment of rupture is centered on World War II, with all its consequences, which definitively altered man's position in the world, his expectations, his life, whether in the individual or the collective dimension. Let us say that the bridge to the future must be found in order to restore meaning to existence: this will be achieved by the awareness that a new type of gesture is emerging, replacing the previous one, based on the Paradigm of technology, of the apparatus, of the digital. We speak of a synthetic image that overlaps upon writing and inaugurates post-history. This is, thus, characterized by the advent of an imagistic universe that invades all aspects of reality: to analyse the techno-image (the representation of writing that conceptualized the traditional image, which presented itself as a direct representation of the world) is to question the role, function and status of technology, legitimately, to ponder the relativity of all points of view, and the consequent fragmentation of the criteria of truth and falsehood, of right and wrong, and thus to redefine the relationship between subject and object. It is really an inversion of everything we have taken for granted, which will lead to the creation of new mental categories that allow us to penetrate this new world: we speak of an onto-epistemic and existential revolution. In terms of the History of Western Philosophy we are facing a situation as remarkable as the "Copernican Revolution", based on Kantian Critical Philosophy. *In photographic phenomenology, Kant is unavoidable* (FLUSSER,1998, p.50), in the sense that just like Kant thought of the efficiency of the epistemic subject to know the phenomena as a sum between its *apriori forms* and experience, also the subject of the photography gesture is a sum, the photographer and his apparatus. The object will be thought of as a set of unlimited possibilities (everything that can constitute an image), creating a new object category: the *non-object (inobject)*. This does not have, or does not need materiality, it is *zero dimensional.* Reality is, in this sense, virtual. The meaning of this confrontation with a completely new reality is made explicit by the process of image production: it is the characteristics and the programme of the camera that are the condition for the possibility of producing an image, a photographable phenomenon, an object of knowledge. And, as already mentioned, the subject is prosthetic (man and his apparatus), and the apprehension of the object is plural, according to the field and angle of vision that shows it, that is, according to the point of view that will allow the construction of the image, since the apprehension potentialities of the apparatus are finite in the face of a world that may be considered infinite. All perspectives, duly articulated, constitute the cultural mosaic, condition for the existence and appearance of the phenomenon. The capture of the latter, according to a specific perspective, is an option of the photographer, who, faced with the programmatic alternatives of the apparatus, determines, according to his deliberation, the modes upon which the phenomenon manifests itself. Even submitted to the programmatic principles of the apparatus, the subject chooses the points of view, manifesting his free will and intentionality, within the programmatic presuppositions. The apparatus with its program, seems to exhibit characteristics that before were strictly human competences: the construction of images, sign of the creativity of imagination, are now the result of a technical/technological gesture. It will be possible to speak of an imagination that builds synthesis, synthetic images, from its own technical schemes, that is a technical imagination or a techno-imagination. The gesture of photographing is a technical gesture, it produces an image through the synthesis of concepts taken from writing, its past, transforming processes into scenes, conceptual and imagistic products. Flusser tells us: [the photographer] *by resorting to aesthetic, political, epistemological criteria, his intention will be to produce images that are beautiful,*

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or politically committed, or that bring knowledge. (...), such criteria are, themselves, programmed into the apparatus. (...) to photograph, the photographer needs, (...), to conceive his aesthetic, political intention and so on (...). The manipulation of the apparatus is a technical gesture, i.e., a gesture that articulates concepts. The apparatus forces the photographer to transcode his intention into concepts, before he can transcode them into images. (FLUSSER, 1998, p.52).

One of the problems that arise as a result of what has been said, refers to the re-examination of the criteria of truth. On the one hand, all the answers that were either empiricist or rationalist are overcome: since the invention of photography, it is clear that ideas work both on the side of reason and on the side of experience. The photographic image, unlike painting, is a technical invention and, as such, immediately overcomes the conflict, for what it is. Henceforth, the question of truth, in the face of the proliferation of perspectives, indicates an epistemic equivalence between them, which would inevitably lead to the relativity of truth itself. In some way, what matters, since the possibilities are infinite, is to rescue the infinite points of view, insofar as it verifies the unavoidability of everything being able to be photographed and, therefore, equally accessible. If this position can be contested, even if it is a constative description, according to the author, it has the advantage and the benefit of placing the problem of objectivity, which has always been annexed to the problem of truth, and of answering it within the scope of the photographic code. The image is reality, it functions as the real, it is not signified but signifier: the real is the photograph, the product, it is neither the apparatus nor what occurs in the world. *And this inversion of the vector of signification characterizes the post-industrial world and all its workings.* (FLUSSER, 1998, p.53).

The synthetic image is an artefact, a tool from which scientific theories are objectified. It is objective reality, however virtual, making evident that the vision of the world given to us by this state of things is the technological one, a paradigm we inhabit and about which it is urgent to meditate, (because*) The oppressive domination that the utensil exerts over our thinking is exerted at many levels, some of which are less evident than others.* (FLUSSER, 1999, p.84).

It is convenient, however, not to forget that the photographic gesture is a technical and post-historical gesture, but it is also a human gesture, through which we recognize ourselves, the other, the world. The value of the preceding statement refers to the notion that photography (prototype of the synthetic image in general) is the privileged mode of post-history reflexivity. In effect, we can think from and with the image, and with the gesture that is included in it, and not only with words. The gesture of photographing seems to be typically philosophical in its essence. It is a new gesture, but it fulfils the rootedness that gives it solidity: the dialogue with tradition, its reappraisal, finding in it the support to justify the present time.

There is nothing new that has not been previously forgotten, there is no originality that does not correspond to a reinterpretation, to seeing in another way in relation to something that has already occurred. Proof of this is the argument from which the philosophical vocation of photography is sustained: *The reason is that the photographic gesture is a gesture of vision (contemplation), that which the Ancients called theoria, from which results an image that the Ancients called eideia. (...) Photography is the result of a look at the world, but also a transformation of the world: a new thing.* (FLUSSER, 1999, p.88). Thus, no death certificate is given to the philosophical thought. Philosophy in the epoch of technique, of technology, is realized from this new gesture, the gesture of production of synthetic images, and consequent reflection on them.

V. Conclusion

The phenomenological examination of the gestures in question had the sole aim of understanding the change of a paradigm that has been taking place, as well as understanding the consequences that this change has brought about. It should also be added that the modification of the model that guides the vision of the World is based on the type of codes that each one of the gestures harbors and that determines the human existence.

For the above reasons, from the analysis of the gestures, namely the one linked to writing and the one installed in the production of synthetic images, another category emerges that should be mentioned, "Temporality". The gesture of writing is part of a vision of the World, a historical one that has already disappeared; the gesture of photographing marks our present and eventually the future and highlights a post-historical, post-industrial World, a virtual reality.

If one makes an examination, though not a very thorough one, it is worth mentioning here the notion of "time" (what is temporally present), which is the context of all gesticulation: from the way it is felt one may better understand the design, the outline of the perceived reality. To better explain the concerns of those who try to understand their surroundings, I turn to Byung Chul Han, Korean-German philosopher, who has dedicated much of his research to these contemporary problems. In his 2009 book *Duft der Zeit: Ein Philosophischer Essay zur Kunst des Verweilleins*, he points to a crisis of temporality that we are experiencing and that has become an explanatory principle for a better understanding of this new millennium. He tells us that "time" is now characterized by a delay, an essential slowing down, dispersed and fragmented, against the evidence of speed and acceleration that common sense

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seems to emphasize and make us feel. This idea of temporal slowness bewilders the meaning of human existence, where any instant seems to be equal to the preceding and subsequent ones, installing a monotonous routine full of instability. *The present temporal crisis is not acceleration (...). What we experience as acceleration is only one of the symptoms of temporal dispersion (...) We identify ourselves (...) with fugacity and the ephemeral*. (BYUNG-CHUL HAN, 2009, p. 9). Everything is experienced as ephemeral, everything becomes dispensable and irrelevant: death itself becomes incomprehensible, absurd and meaningless. It is a moment, an instant and nothing more. We are in the empire of the instantaneous, and this dimension is the result of a technological-digital world, where everything is disposable.

Returning to Flusser who, prior to the Korean philosopher, already shows us a society based on technique, the consequences of which if not taken care of, will change the face of Man. The fact of thinking in the synthetic image as the product of an apparatus makes one become aware of its true role in the existence of man through the gestures he carries out and which lead to the automation of (re)production, the propagation and consumption of information, with the respective effects on social, political and economic organization, that the trivialization of these practices imposes. As can be inferred, the discussion on the photographic image matters, above all, as a discussion on technology, insofar as information is produced from it, which shapes the way we see the world and the reality we inhabit. It is, exactly, the debate about photography, in the proposed context, that allows us to search from philosophy, as a problematizing and radical knowledge, the meaning of a society centralized in technology and in the consumption of information. The concern is the one that presides over the intelligibility of contemporaneity which will be deciphered from concepts imported from cybernetics, for which digital photography will be the first support point: *But behind the intention of the photographic apparatus there are intentions of other apparatuses. The photographic apparatus is the product of the apparatus of the photographic industry, which is the product of the apparatus of the industrial park, which is the product of the socio-economic apparatus and so on.* (FLUSSER, 1998, p. 62).

Likewise, S. Sontag in *On Photography* will examine photography from the role it plays in society. The category that supports this evaluation of photography is that of "power", which constitutes it and confers it. The author's path starts from the evidence that there are photographs (photograms) around us, that flood reality, and that have the impacting virtuality of altering, determining and conditioning our view of the world, *In teaching us a new visual code, photographs alter and enlarge our notion of what is worth looking at and what we have right to observe* (SONTAG, 1997, p.3). Photography informs and shapes our look, *Photographs furnish evidence. (…) A photograph passes for incontrovertible proof that a given thing happened. The picture may distort; but there always a presumption that something exists, or did exist, which is like what's in the picture.* (SONTAG, 1997, p.5) It is the technical images, product of the apparatus, which constitute a source of alienation, for the masses, and as forms of surveillance for those who govern. Photographing everything serves the logic of consumption and provides the satisfaction of feeling full: satisfaction never complete, we always need more and more images. The effect is, however, perverse: what we end up consuming is reality and ourselves, and we do it through the gestures we perform daily and unconsciously. In the Czech author's terminology we will speak of "images as screens" of reality; of the "omnipresence of photographs"; of the human being immersed and manipulated by the "programmes of the apparatus"; and of the inauguration of a new human model: "the employee" (the man who lives according to the apparatus).

Interestingly, in *Müdigkeitsgesellschaft* 2010, Byung-Chul Han tells us of a society characterized by the syndrome of tiredness, professional weariness, in which man exploits himself. The excess of information provided by digital communication, which inhibits self-examination, takes us into a new era, that of *digital psychopolitics*, a subject developed in 2014, *Psychopolitik. Neoliberalismus und die neuen Machtteechniken,*: all power controls man efficiently from unconscious psychological processes, idea conveyed by the analysis of digitalization, contained in *Im Shwarm, Ansichten des Digitalen* of 2013, (...) *we get drunk on digital technology, while we are unable to fully assess the consequences of our drunkenness. It is this blindness and accompanying simultaneous obfuscation that define the current crisis.* (BYUNG-CHUL HAN, 2013 p. 11). The digital is not, as it seems, a space for the exercise of freedom, but rather a huge prison on a planetary scale. In the name of transparency (everything is subject to social dissemination, via digital media), individuals voluntarily submit to this power, accommodate themselves to a constant surveillance, to being looked at without restrictions, insofar as they think they act in the same way. There is no difference between public and private space: (...) *we should say that we have no private sphere today, because there is no sphere in which I am not an image, in which there is no camera. «Google Glass» turns the human eye into a camera. (...) a private sphere is no longer possible. The dominant iconic-pornographic coercion eliminates it altogether.* (BYUNG-CHUL HAN, 2013 p.14). The crisis of these times is, in fact, a crisis of respect and freedom: we are in the hell of the repetitive (a notion derived from temporality as an instant), of the always the same, in the realm of solitude through the expulsion of the other, of

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the different: *The atomization of life supposes an atomization of identity. Each passes to having only himself, his little self. In a sense, we suffer a radical loss of space, time, of being-with (Mitsein)* (BYUNG-CHUL HAN, 2009, p. 9-10). The recognition of otherness is only placed in terms of consumption (my fellow human being is, insofar as he is a consumer like me) and favours the disproportionate circulation of capital, merchandise and, above all, information. For the Korean author, in 2012 *Transparenzgesellschaft,* it is not alienation or repression that makes our society pathological, but hyper-information (which does not inform) and hyper-consumption (unnecessary and superfluous). Ostracism in relation to the truly other - the friend, the lover, the different, the enigma to be unraveled -, the appetite for the same, for the copy of oneself, result and simultaneously produce phenomena such as fear in general, various fundamentalisms, all kinds of discrimination, nationalist movements, terrorism.

Curiously, the flusserian analysis of gestures, particularly writing and photography, gauging the effects and consequences of this same analysis is, in significant part, the logical antecedent of Byung-Chul Han's thought, treated here very superficially.

This is how utopias are destroyed.

This is how dystopias are built.

What gesture will weave the future of these now emerging memories?

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A Research Study on the Differences of Chinese Pragmatics and Pragmatic Failures in Intercultural Communication

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Abstract- "Language" is the main tool of communication between people, and it's an important mechanism to express people's way of thinking and cultural connotation. "Pragmatics" mainly considers in what context, when, and what to say something and to whom to say it. The language expressions used by people from different cultural backgrounds are quite different. Insufficient understanding of pragmatics will cause language misunderstanding and pragmatic failures. Based on theories on language pragmatics, this article mainly discusses the differences of Chinese pragmatics and pragmatic failures in cross-cultural communication, the influence of different cultures on Chinese pragmatics, the main factors that cause Chinese pragmatic failures in cross-cultural communication, and the ways to avoid such pragmatic failures and misunderstandings.

Keywords: chinese pragmatics, cross-cultural communication, chinese pragmatic differences, and pragmatic failures.

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Introduction

The way people communicate is based on language. We must use correct expressions when speaking, and the listener should have a deep understanding of the language used and its pragmatics, to avoid pragmatic errors. Especially, making pragmatic errors in cross-cultural communication is unavoidable. For foreign students studying in China, Chinese culture is very special. There are obvious differences in the values and customs of Chinese people, and their language expressions are also different. If foreigners do not have a deep knowledge of Chinese pragmatics, it is easy to cause pragmatic failures and misunderstandings. In this article, the author endeavors to explore the pragmatic differences and pragmatic failures in cross-cultural communication, the factors that cause pragmatic failures, and the basic methods to avoid them, hoping to benefit researchers who are interested in "Chinese pragmatics".

I. Basic Concept of Pragmatics

Pragmatics refers to a sub-discipline of linguistics, philosophy, and psychology that studies how context affects people's use and understanding of language. Pragmatic analysis studies the standards that influence language behavior (such as greeting, answering, socializing, persuading) and the rules governing alternate speech. Pragmatics also studies the way language is used to accomplish things. For example, "I promise" used in a specific context is a promise.

Pragmatics is a study that specializes in the understanding and use of language. It studies specific words in specific situations and how to understand and use language through context. Pragmatics is different from the study of grammar because of its purpose and value. It is the study of human language itself. Generally speaking, the main research content of pragmatics is how the speaker and the listener use the so-called symbol of language to achieve the purpose of communication.

Pragmatics or Pragmatics in English was developed by the famous American semiotician and philosopher Charles. A concept was first proposed by C. Morris in 1938 in "The Fundamentals of Semiotics". He divided semiotics into three branches;

1. Syntax: study the formal relationship between signs and signs.
2. Semantics: study the relationship between signs and the objects they refer to.
3. Pragmatics: the study of the relationship between signs and sign interpreters.

Later, British philosopher Austin, American philosopher Sayre, American philosopher Grice, and other researchers put forward their definitions of pragmatics.

"Among the many pragmatic definitions, two concepts are very basic, one is meaning and the other is context" (Mr. He Zhaoxiong, 1987). According to Mr. He, the core concepts of pragmatics are meaning and context. From the perspective of development, the rapid rise of pragmatics is caused by the development of semantic research. This shows that pragmatics is the subject of studying semantics. In addition, pragmatics also studies the specific meaning expressed by the language in a specific context. Therefore, the role of context on semantics is particularly important in pragmatics research. According to Mr. Leech (1983), the context "is considered to be the content that the communicators understand each other and the situation

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they understand each other, which has a great effect on understanding the meaning of the speaker's words."

II. The Influence of Different Cultures on Chinese Pragmatics in Communication

Different cultures in the world are one of the main factors that influence communication between people. What people say in one country may not be applicable in another, which will lead to misunderstandings and, in the worst case, even cultural conflicts. Considering the concept of "One Belt One Road", many international students come to China to study. Their cultural background is completely different from that of the Chinese. When a foreigner talks to a Chinese in Chinese, language misunderstandings may occur, and the same situation occurs when a Chinese talks to a foreigner in English. for example. When I was studying in China, I found that "have you eaten?" is a way of greeting rather than a question that you don't have to ask strangers. Chinese people say hello in this way when meeting other people. But when a foreigner hears such a question, he will feel very strange and even offended because they often greet strangers with words such as "你好" (nǐ hǎo) or "Hello".

Another example of expressing the influence of cross-cultural influence on language in communication is that when Chinese people are praised, they answer the speaker by declining and Westerners accept the praise. For example, when a foreigner says "Wow, you speak English very fluently" to a Chinese, the Chinese will answer "Where, my English is not good at all". Here, the listener does not intend to oppose the other party, but he refuses the other party's praise in a very polite way. This shows the humility of the listener, and also reflects the particularity of Chinese culture and the difference between Western culture. In this situation, Westerners will simply say "thank you" to accept the compliment from the other party.

According to Deborah Tannen "Communication is, by its very nature, culturally relative. Ways of communicating meaning in the talk are learned in the speech community, that is by talking to people with whom one identifies socially.[1]" Communication is culturally relative. The method of communicating meaning in conversation is learned in verbal groups, that is, by talking with socially identified people.

"A speaker from a different cultural background must therefore not only be well versed in the target language but must also possess the relevant sociopragmatic knowledge that will enable him or her to infer the meaning that was likely intended by the speaker (Stadler, S. 2018). Stadler's point is that speakers from different cultural backgrounds must not only be proficient in the target language but also must have relevant social pragmatic knowledge so that they can infer what the speaker may intend to express. It can be seen that, In daily communication, different cultures will have a positive impact on the meaning of language, which will lead to pragmatic failures in cross-cultural communication.

III. Pragmatic Differences and Pragmatic Failures in Cross-Cultural Communication

"Conversations involving culturally different speakers are more likely to go wrong than those involving people who share the same cultural background (Gumperz, 1982)" easy to make mistakes. So, what is the opposite of culture in communication? The answer is that almost nothing is culturally related. What you say, how you say it, etc. are all related to culture. Next, the author will talk about some examples of pragmatic differences and pragmatic failures in cross-cultural communication.

a) Pragmatic Differences in Cross-cultural Communication

i. *Time Difference*

"For the same person who speaks (for example, a Chinese person), in the same space (for example, in China), and time is different, some words have a question of appropriateness and inadequacy" (Qian Guanlian, 1997). When and what to say is culturally relative. For example, two people who fell in love before marriage call each other's parents "uncle, aunt", and when they get married they call them "father, mother".

Another example is that people in some European and American countries don't like to talk much and don't like to have special conversations with strangers. They remain silent most of the time, speaking only when necessary. However, some Asian countries, such as Sri Lanka, China, and India, find it a very pleasant thing to greet people. When someone visits the other party, they will offer tea or snacks to show their hospitality. From my learning experience in China, I found out that Chinese people are as friendly as Sri Lankans. They always greet each other warmly and respect each other. However, in some European countries, they would rather remain silent than try to talk or say hello to strangers. If a stranger suddenly comes up to talk to him, he will sometimes get angry and try to avoid him.

ii. *Differences in Speaking*

There are some issues to consider when one speaks. He wants to make sure what is appropriate to talk? Can it be a problem? What kind of questions

[1] DEBORAH TANNEN; The Pragmatics of Cross-Cultural Communication 1, Applied Linguistics, Volume 5, Issue 3, Autumn 1984, Pages 189–195

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should be asked? and so on. Some people don't like others to ask questions, especially when they ask private questions such as age, married, or unmarried.

iii. *Differences Inappropriate Places*

According to Mr. Qian Guanlian, "Speaking and space also have a question of whether it is appropriate to be matched." He puts forward a few examples of appropriate places, such as saying hello to people in the toilet, talking about how the black pearl on the wall is improper in the living room, and how the furniture does not match the environment. Usually, Westerners discourage talking to each other during meals. But Chinese people always like to get together with friends and family, eat and chat. Sometimes, when Westerners have the opportunity to have a meal with the Chinese, they will not find it pleasant to talk.

b) Pragmatic Failure in Cross-Cultural Communication

i. *Social Pragmatic Failures*

1. Appellation

Respect for the elderly is a traditional Chinese virtue, and they cannot be called by their names directly. If the person is the same age as their parents, they are usually called uncles and aunts. But in the West, children can call their parents directly by their name. In addition, the appellation system in China is more complicated, "Uncle" can be called in several terms as 叔叔 "shūshu" or 舅舅 "jiùjiu" and "Aunt" can be called as 阿姨 "āyí, "or 姑 姑 "gūgu". In Western countries, only related members of the family are generally called "Uncle" or "Aunt".

2. *Greetings*

Chinese people like to ask "Have you eaten?" as a way of greeting when meeting another person. Anyway, a foreigner will treat it as a question not polite to ask strangers. Sometimes they are irritated by such a question. However, if the foreigner understands this way of greeting in Chinese culture, he will feel more comfortable and will answer each other's questions politely. The Chinese generally answer this kind of a question by simply saying "I have eaten, What about you?". If a foreigner is not familiar with Chinese culture and does not know how to answer such a question or the answer given by him does not match, then the other party will tolerate his pragmatic errors.

3. *Acknowledgements*

In most Asian countries, such as China, Sri Lanka, and South Korea, people are accustomed to saying "thank you" as a word of gratitude among people who are not familiar with them. But among familiar people, they rarely express gratitude in such a polite way. However, in European countries, people always use the word "thank you" to express their gratitude. Whether they are relatives or friends, they always say "thank you" when expressing their gratitude to others. However, this will make the Chinese think that the family members of Europeans are not closely connected, while Europeans will think that the Chinese lack proper courtesy.

4. *Self-effacing*

The Chinese face the praise in a declining way. For example, when someone praises a Chinese lady saying "You are so beautiful", she will smile and answer "哪里，我一点都不漂 亮/"Nǎlǐ, wǒ yīdiǎnr dōu bù piàoliang" which literally means (Where, I am not beautiful at all). Here she answers the other party's compliments by means of declining, instead of accepting compliments. This shows the cultural characteristics of the Chinese. They avoid compliments and politely refuse. However, this is completely different from Western culture. In Western culture, Westerners are used to accept compliments with the term "thank you". Yet, when a foreigner encounters such a situation and someone refuses to accept his praise, then there is a possibility that he would take this as a rude response, and sometimes he would even feel offended.

5. *Bidding Farewell*

In Chinese culture, when people leave after a visit, they generally say goodbye with farewell words such as "请 慢 走","路 上 小 心" and "下次再来" which mean "Go slowly", "Take care on the road", and "Come again next time" respectively. But in English, they say "See you", "Good-bye" and so on as farewell words. If a foreigner who is not familiar with Chinese culture comes into contact with a farewell word like this, they would probably perceive it is a strange way of saying goodbye, and even question why someone would ask him to go slow when he was young.

ii. *Pragmatic Language Errors*

Students who learn foreign languages often make pragmatic errors, which leads to misunderstanding of the language used in communication. In most cases, this is due to not mastering the language context or blindly applying the expressions of the mother tongue to the expressions of the target language. For example, when a foreigner is visiting a store in China, the salesperson will ask "你 要 什 么？ nǐ yào shénme?" (What do you want?) instead of asking "我 能 帮 你 什 么 忙 吗?/Wǒ néng bāng nǐ shénme máng" (How can I help you?/may I help you?) Thus the foreigners would think that salespersons are too rude to ask such questions, and it is impolite.

Sometimes the language used in cross-cultural communication violates the law of language habits. For example, when a mother asks his son "汤姆，你吃晚饭了吗？/ Tāngmǔ, nǐ chī wǎn fàn le ma?" (Tom, have you taken dinner?) the son answers 是的，我吃晚饭了 Shì de, wǒ chī wǎn fàn le" (Yes, I have eaten dinner). The son's answer has no grammatical errors, but it violates the language habits of English. The

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correct answer to this question should be "是的，我吃了/Shì de, wǒ chī le" (Yes I have) or 没有，我没吃/ méiyǒu, wǒ méi chī" (No, I haven't).

IV. Factors that Cause Pragmatic Failures in Cross-Cultural Communication

The main factors that cause pragmatic failures in cross-cultural communication include lack of cultural awareness and lack of understanding of Chinese and its correct usage. Described below are the causes of pragmatic failures in cross-cultural communication.

a) *Lack of cultural awareness*

In cross-cultural communication, customs and rituals play a vital role in sharing and understanding each other's ideas. Different countries have different cultures, and people in different countries have different social customs and cultural beliefs. When they come across each other, there will be pragmatic errors. For example, the Chinese believe that asking someone's age, salary, and other personal information is not unethical. But in Western culture, it is unacceptable to ask people personal questions, and they think it is impolite.

Another important aspect of cultural differences is the difference in thinking. For example, Chinese people value their reputation, and they always put their face in front of others. Therefore, they tend to use euphemisms when communicating. Especially when rejecting something, they will not reject it directly, so as not to hurt the feelings of others, and it feels impolite to reject it directly. But in Western culture, people directly reject what they want to reject, and always express their feelings to others in direct straightforward language.

In addition, differences in people's values under different cultural backgrounds also affect pragmatic failures in cross-cultural communication. For example, as discussed in the previous chapter, Chinese people do not use "thank you" to express gratitude to close friends and family members, while Westerners use "thank you" to express politeness and gratitude to close friends and family members. They even call their parents by their names, and the Chinese think this is impolite. It can be seen that these cultural differences have caused pragmatic failures in cross-cultural communication.

b) *Lack of understanding of Chinese language and its correct usage*

People who learn foreign languages need to be in the same language environment to master foreign languages. However, due to the lack of real context, learners cannot master the real language. Chinese and English words are completely different. Some words are translated into Chinese and have the same meaning, but there are many differences, including different meanings. Foreign students often ignore these differences and make pragmatic errors regardless of context.

Another factor that affects pragmatic failure is the language level and teaching methods of local teachers. In Sri Lanka, we can find that most Chinese teachers are local teachers. Their Chinese level is different from that of native Chinese speakers. And their pronunciation and intonation are possibly inaccurate. Therefore, when students learn Chinese from local teachers, their Chinese proficiency will not reach the ideal level of proficiency, and they are prone to make pragmatic errors. Considering Chinese textbooks, the number of relevant textbooks that can be found in Sri Lanka, for the time being, is not large, and the old textbooks do not provide new vocabulary and grammar knowledge, causing students to make pragmatic errors in communication.

V. Methods to Avoid Pragmatic Errors in Cross-Cultural Communication

In cross-cultural communication, communicators should be familiar with and understand the characteristics of the communicative language, from language learning to learning and understanding the culture of a region, and then better explore and master strategies to avoid cross-cultural communication errors. Strategies to avoid pragmatic errors in cross-cultural communication include the following:

a) *Comprehensive understanding of Chinese language and cultural background and language habits*

In cross-cultural communication, a comprehensive understanding of the Chinese language and cultural background can help avoid pragmatic errors. In actual cross-cultural communication, Chinese and its cultural background are different from English-speaking countries. To make cross-cultural communication more effective, promote the improvement of Chinese pragmatic ability, and to reduce the differences in communication between Chinese and English environments, we must have a comprehensive and in-depth understanding of China's historical and cultural background and language.

In cross-cultural communication, the frequent occurrence of Chinese pragmatic errors is mainly due to the communicator's inadequate consideration of Chinese language habits. It should be noted that the language habits of each country are different. When using Chinese to communicate with these countries, if the influence of this language habit is not considered, it will weaken the role of Chinese pragmatics in practice and affect the effect of cross-cultural communication. Therefore, to improve the effectiveness of Chinese pragmatics and obtain the actual effect of Chinese in cross-cultural communication, it is necessary to fully understand the influence of Chinese habits in China,

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and strength training in the process of practice, to truly improve the effect of Chinese pragmatics.

b) Strengthen the concept of language contrast

According to experts, the application of contrast in Chinese learning is very important. Language comparison can be divided into three levels, including structure, expression, and language psychology. To effectively combine the cognitive context with these three levels, it is necessary to fully understand the difference between the mother tongue and Chinese, carefully analyze and compare the main factors in the cognitive context, and lay a solid pragmatic foundation for cross-cultural communication.

c) Comprehensive understanding of Chinese grammar

Chinese grammar is different from English and the meaning of each word and the corresponding word in English is different. In the learning process, we mainly understand and remember the meaning of English words, but we cannot blindly use the learning methods of English grammar in the learning process of Chinese grammar. If we apply the same method to Chinese, it will lead to pragmatic errors. To ensure the pragmatic effect of Chinese in cross-cultural communication, it is necessary to fully understand the actual situation of Chinese grammar and improve the accuracy of Chinese pragmatics in cross-cultural communication.

d) Pragmatic practice improves Chinese pragmatic competence

Language competence in communication includes language competence and pragmatic competence. To master pragmatic competence, Chinese learners need to transform the grammatical knowledge or language competence learned from books into actual communicative competence. This can be achieved through specific language application practices, such as observing and adapting your Chinese film and television works, integrating them into our conversations, participating in Chinese speaking activities, inspiring participants' enthusiasm, and improving communication skills.

VI. Summary

In cross-cultural communication, unless both the speaker and the listener are aware of the other's culture, customs, speaking style, language characteristics, language structure, and target language grammar, many pragmatic errors will occur. In this article, the author discusses some aspects of pragmatic failures such as social pragmatic failure and pragmatic language failure. In addition, the author also puts forward the reasons for the occurrence of pragmatic errors, such as lack of cultural awareness, lack of understanding of Chinese and its correct use, and other factors. According to the author's opinion, through a comprehensive understanding of Chinese language and cultural background and language habits, strengthening the concept of language contrast, comprehensive understanding of Chinese grammar, and pragmatic practice to improve Chinese pragmatic competence, foreign students can avoid the pragmatic errors and failures that occur when communicating in the target language.

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The Moral Wrong of Colonialism: A Non-Instrumentalist Approach

By Tashmia Sabera

Abstract- Whether colonialism involves an intrinsic moral wrong or not happens to be an important question in contemporary political and legal philosophy. If colonialism is understood as a system that necessitates some form of intrinsic moral wrong then the process of epistemic decolonization can freely repeat the patterns of political relations prevailing in colonial regimes. However, understanding colonialism from a non-instrumentalist approach guides us to take a different path in the process of decolonization. This approach mandates for discontinuation of the wrongful political relation that was prevalent in colonial world. This article stands for a non-instrumentalist approach towards colonialism and regards the system of colonialism as intrinsic wrong. To that end, it challenges the predominant discourses that portray the wrong of colonialism from an instrumentalist approach. Moreover, it introduces new arguments to support Lea Ypi's non-instrumentalist approach to the wrong of colonialism.

Keywords: *colonialism, decolonization, political relation, immanuel kant.*

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The Moral Wrong of Colonialism: A Non-Instrumentalist Approach

Tashmia Sabera

Abstract- **Whether colonialism involves an intrinsic moral wrong or not happens to be an important question in contemporary political and legal philosophy. If colonialism is understood as a system that necessitates some form of intrinsic moral wrong then the process of epistemic decolonization can freely repeat the patterns of political relations prevailing in colonial regimes. However, understanding colonialism from a non-instrumentalist approach guides us to take a different path in the process of decolonization. This approach mandates for discontinuation of the wrongful political relation that was prevalent in colonial world. This article stands for a non-instrumentalist approach towards colonialism and regards the system of colonialism as intrinsic wrong. To that end, it challenges the predominant discourses that portray the wrong of colonialism from an instrumentalist approach. Moreover, it introduces new arguments to support Lea Ypi's non-instrumentalist approach to the wrong of colonialism.**

Keywords: colonialism, decolonization, political relation, immanuel kant.

I. Introduction

Colonialism is an undeniable event of human history that, for better or worse, shaped up the fate of most parts of the contemporary world. While the colonizers are still enjoying the fruits of their long dominion over the rest of the world, the colonized nations are carrying the burden of experiencing prolonged economic and political exploitation. The era of decolonization resulted in the formal independence of former colonies. However, colonialism, as a distinct exploitative system, has hardly been explored in academia. In recent years, critical discourse is gradually developing where colonialism is being discussed and inspected under the lens of legal and political philosophy. These discussions revolve around the question of distinct moral wrong, which may or may not be found in different variants of colonialism.

Although, now, the presence of wrong in colonialism is widely acknowledged, but the core reason behind the consideration remains debatable. The scholarly endeavors clearly show that colonialism being a past event, the moral question as to its wrongfulness is still alive.[1] Is colonialism wrong because of the inherent nature of its structure? Is it wrong because of its outcome? These questions are important for two reasons. Firstly, the question carries a moral concern for political philosophy. If colonialism is *per se* a governance system that necessarily involves some form of moral wrong, and eventually creates a system of unfair political obligations, then such a system should be regarded with its necessary exploitative connotations. If it is not, it can be equated with other systems and no difference with other systems except being abused by the colonizers. This legitimizes future prospects of similar systems.

Secondly, it adds an important dimension to legal philosophy as it helps us navigate the process of decolonization. Although the formal process of decolonization has ended with the independence of formerly colonized states, epistemic decolonization is yet to be done. To that end, the postcolonial states are following different methods to derive appropriate principles of decolonization. One such principle can be found in our understanding of colonialism within the context of moral philosophy. It is because our perspective about colonialism, in the end, determines how we address the issues relating to decolonization. For example, Moore developed her paper to find out an appropriate type of corrective justice depending on the nature of wrong colonialism involved.[2]

In this paper, I will explore the question of wrong under the system of colonialism. While exploring the question, I argue in favor of a non-instrumentalist view of colonialism. By non-instrumental view, I mean the perspective of seeing colonialism as an inherent wrong. It is different from the instrumental view of colonialism where colonialism is seen as an otherwise normal mechanism, except it has been abused by the colonizers. For making my argument, I primarily rely on Lea Ypi's work on the wrong of colonialism.[3] In this paper, Ypi focused on the presence of wrongful political relations in the colonial structures. This claim has been questioned by Laura Valentini.[4] Criticizing Ypi, Valentini offered an instrumental account for colonialism. In this paper, I am going to address the criticisms made by Valentini. This view renders colonialism as an ordinary system where no additional essence of moral wrong is involved. Rather such a system has been abused by the

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[1] Margaret Moore, ''Justice and Colonialism'' (2016) Philosophy Compass 11(8) 447–461.

[2] Ibid.

[3] Lea Ypi, ''What's Wrong with Colonialism'' (2013) Philosophy & Public Affairs 41(2) 158-191.

[4] Laura Valentini, ''On the Distinctive Procedural Wrong of Colonialism'' (2015) Philosophy & Public Affairs 43(4) 312-331.

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parties applying it. Moreover, I will develop arguments in favor of the non-instrumental view of colonialism.

Following the essence of colonialism, I intend to apply the findings to the concept of decolonization. Here, decolonization means decolonization of culture, knowledge, and jurisprudence.[5] In particular, in the decolonization process; my concern is to find an answer to the question, should decolonization be necessarily illiberal?

II. Methodology

The certainty of finding absolute truth regarding questions of moral philosophy may not be plausible, but ascertaining some reasonable standards of morality is plausible. That is why this research aims to identify the moral wrong of colonialism, if any. Therefore, the research paradigm where this moral philosophical discussion is situated can be largely regarded as Kantian. For conducting this research, I start from a cynical point of view on the presence of wrong under colonialism. I evaluate the weights of the arguments brought by both discourses on colonialism and critically engage with them. I eventually take a stance in the debate while progressing with this research.

As apparent from the above discussion, this paper is normative in nature. The research conducted is qualitative and intended to advance the rationalist line of thoughts in philosophy. I address the question of the wrongfulness of colonialism from a critical approach setting examples and counterexamples to test the soundness of the arguments. I also present necessary thought experiments in order to examine the strength of the views in moral philosophy.

III. Conceptual Analysis

As mentioned earlier, this paper focuses on two views of colonialism as a wrong. As per the non-instrumental view, colonialism is inherently unjust. In Ypi's words, colonialism is a distinct procedural wrong within a larger family of wrongs. She believes the wrong comes from the involvement of an objectionable form of political relation in colonialism. Before going into her arguments, it would be helpful to focus on how she understands colonialism. She views it as a practice that involves both subjugation of one people to another and the political and economic control of a dependent territory.[6] She considers two essential elements of colonialism. Firstly, it is a system practiced against collective political agents. Secondly, it has a territorial component. However, she clarifies that the territorial element is descriptively important, but not normatively relevant. She further explains why she does not rely on the argument of violation of territorial rights to define the wrong of colonialism. She showed the acquisition theory of territorial rights could be used to justify the primary land acquisition of colonial rulers. It is because the Lockean theory of property considers the acquisition of unowned land with effort or efficient use as justified. The lands of indigenous communities became a victim of this theory. Although it can be criticized for putting over-emphasis on effort and efficiency and ignoring the culturally specific ways of interacting with land, such a criticism does not cover all types of wrong involved in colonialism.[7]

Ypi finds colonialism objectionable because colonialism necessarily violates equality and reciprocity. It establishes a relation with the colonizers and the collective agents of colonies in so the colonized subjects are treated unequally and without reciprocity. Ypi refers Kant for basing her arguments. Kant was a supporter of cosmopolitan rights. To him, the right to visit and communicate with others is a part of the cosmopolitan right of human beings. Therefore, people can establish political relations beyond their national area. The host community also has a duty to hospitality. However, such relation and communication must be bound by two criteria i.e., equality and reciprocity. Since, colonialism violates these two procedural criteria of cosmopolitan right it is inevitably unjust.

Valentini considers Ypi's arguments as impressive but unsustainable. She tries to refute Ypi's claim in two ways. Firstly, Valentini generally questions the idea of 'colonialism as a distinct procedural wrong'. Secondly, she deconstructs Ypi's idea of ''political collective''. Valentini introduced two hypothetical situations to discard the idea of ''colonialism as a distinct wrong''. In the first situation, she asked whether a peaceful takeover of Canada by Sweden would be wrong. Even if Sweden ensures the rights of Canadian citizens, some would consider the situation immoral. It is because Sweden did not take the permission of Canadian citizens to rule them. This reason is similar to what Ypi relies on for considering colonialism as a wrong. Moreover, an incident of voluntary slavery can seem unjust to us even if the slave is treated well. It is because equality and reciprocity are absent in the master-slave relationship. Again, this is similar to what Ypi argues against colonialism. Although Valentini does not extend this argument much, it can be assumed that she is trying to indicate the generality of the philosophical basis of Ypi's theory. She perhaps tried to make a point on the fact that the same reasons that make colonialism unjust can make other form of relations unjust too. Valentini's take on the ambiguity of ''collective agent'' is the core argument of her paper. She showed the idea can be interpreted in two ways.

[5] Raymond F. Betts, "Decolonization: A Brief History of the Word." in *Beyond Empire and Nation: The Decolonization of African and Asian Societies, 1930s-1970s*, Els Bogaerts and Remco Raben (eds.), (Brill, 2012) 23–38.

[6] P 162.

[7] Such as civilizing missions or commercial colonialism.

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Under the first way of interpretation of Ypi's account colonialism is wrong because it subjects the will of individual members of colonized groups. Valentini argues such an account is implausible by presenting a hypothetical situation of a wrongful attacker. She questions whether police should arrest the attacker even though the individual attacker has not given consent to it. Moreover, Valentini criticizes Ypi's argument on absence of peoples' ''equal capacity to change the law'' in colonies by saying that unequal opportunity to contribute to the law making is found even in democracies. In addition to that, formal equal opportunity can be present even in some colonies. She brought the example on Sweden overtaking Canada to substantiate her view.

The second interpretation of the collective agent indicates a group of people having desires, beliefs, and will of its own. Ypi believes the wrong of colonialism lies in not tracking the collective will. Valentini finds it inconsistent with individual interest or normative individualism. The idea of normative individualism requires collectives' serving legitimate interest of individuals. Again, legitimate interest of individual is supposed to be consistent with reasonable demands of justice. Rawlsian reasonable demands of justice render justice for individual comes from distribution of benefits and burdens of social cooperation. Valentini argued, it can happen that a tyrannical collective agent wants the state to be protected from alien rule and the individual members of the society desire external intervention because of their own benefit. In such a case, the collective agent becomes inconsistent with individual interest even where individuals are not acting unjustly. Valentini posed the example of North Korea where the collective agent wants to protect the country from foreign rule. However, the people could have preferred foreign rule for their self-interest.

IV. In Defense of the Non-Instrumental View of Colonialism

a) Definition and wrong are separate concepts

The theory is supposed to explain why colonialism is a wrong. As per Ypi's explanation it is a wrongful political relation because it lacks equality and reciprocity. It may happen that certain other wrongs fall under the same category of wrongs. In other words, the same elements that make colonialism wrong might make certain other political relations wrong. For example, a national government may have unequal and non-reciprocal relation with the citizens of a state. That makes that form of government morally objectionable. Ypi herself considered colonialism as a wrong within a larger family of wrongs. Therefore, existence of other forms of political relation that can be considered wrong for not having equality and reciprocity is very much possible.

It is necessary to remember the purpose of definition and purpose of identification of wrongfulness is different. The definition of colonialism should help us identifying the form of political relation and distinguishing from other forms. On the other hand, the reason why colonialism is a wrong should provide necessary answer as to the reasons that make colonialism wrong. These reasons need not be unique to colonialism.

An illustration can make this argument more comprehensible. Theft and extortion are both wrong because they are harm or offences against the property of someone. It is not necessary to be able to identify their differences from the reason of their being wrong. Their essential difference can be found in their definitions.

b) Sweden's peaceful takeover of Canada does not work

i. *Absurdity*

For understanding the absurdity of the situation, let us imagine two families in a neighborhood. One family consists of Mr. A, Ms. B, and their children. The other family consists of Mr. X and Ms. Y. Suddenly, but peacefully Mr. X and Ms. Y go to the house of Mr. A and Ms. B, and take over the control of the family. The children accept Mr. X and Ms. Y as they are provided all the basic necessities. Moreover, the children's opinion on their matters are given due regards. At the same time, their freedom is being protected strictly. The situation sufficiently reflects the hypothetical situation introduced by Valentini. Now, in what world it is possible to replace AB without any sort of coercion or manipulation from the part of XY? The answer would be such a takeover is impossible. This breaks down the Sweden's takeover of Canada example introduced by Valentini.

ii. *Sweden cannot take over Canada without Curtailing at least some Rights*

Valentini claims that in the hypothetical situation the individual rights of the Canadians are protected by Sweden. However, one may argue that in such a situation Sweden cannot ensure all the rights of the people of Canada. To be specific, Sweden cannot acknowledge the right to self-rule or self-determination. These rights cannot be offered by Sweden. It is because, the moment Sweden offers such right it loses the power over Canada. There would be no reasonable ground for Sweden to take such a self-defeating step if it takes the control of Canada. Therefore, the claim that Sweden ensures all the rights of the people has to be wrong.

c) Identity is a fluid concept

The core criticism of Valentini is that Ypi wanders around the concept of individual and collective agent while defining colonialism. Although Ypi used the

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term collective agent, she repeatedly used the term ''individuals'' at different places of her writing. This can come from the idea that the difference between individual and collective agent is not that solid as it may seem. The will of individual also forms part of the will of the collective. Collective is in fact nothing but a group of individuals. Therefore, water tight separation between the two is neither possible nor desirable.

V. Colonialism as a Wrong

Apart from the abovementioned arguments colonialism can be considered as an inherent wrong. Ypi's account for colonialism and Kantian duty of association can be substantiated by the Rawlsian theory of natural duties. Ypi generally mentioned the term ''consent'' in several places and Valentini criticized the idea of consent following the classic pattern of criticisms of consent theory. Consent theory cannot offer an account for individual obligation. The tacit consent and hypothetical consent theory vaguely tried to solve the puzzle however it still has the same crisis of legitimacy.

This can be addressed with the natural duty theory of John Rawls.[8] According to Rawls people have natural duties towards just institutions. Even if the consent of the individuals or collective agent is not found (except the idea of tacit consent) the natural duty theory of John Rawls ascribes duty to the people. This duty is called natural duty. Natural duty arises naturally and binds people to perform these duties towards just institutions.

Just institutions are those political arrangements that ensure the two principles of justice as propagated by John Rawls. As per the first principle of justice, people should be treated equally. Here, equality does not mean mere formal equality before the law. Rawls considers fair equality of opportunity to constitute the first principle of justice. The second principle of justice is called the difference principle. Since the equality principle treats people equally the difference principle deals with the area of treating people differently. Such different treatment should only be available except for giving advantage to the least advantaged group of the people.

Did colonialism establish a just society? In other words, do we find colonialism to establish just societies in Rawlsian sense? The answer seems obvious. However, if we break down the elements and check with colonial regimes, it would be clearer that equality and the difference principles were absent. Notably, Ypi already argued the absence of equality and reciprocity makes colonialism unjust.

Since the colonial systems were unjust in Rawlsian sense, the people individually and collectively did not have any natural duty to obey the system. Moreover, as per another principle of Rawls people have a duty to create a just society if they do not have a readily available just society. In this way, it can be argued that the colonized subjects had a duty to establish a just society by way of decolonization.

A similar basis can be found in Kantian idea of duty of mutual aid. Kant believed this duty is based on the idea that we all need help of others in certain situations. Therefore, we owe a duty to other people. Ypi already mentioned and based her thesis on a similar idea of Kant i.e. duty to associate. As per the duty to associate people generally have a duty to associate with other people and establish different types of bonding. However, absence of equality and reciprocity can make the cosmopolitan approach counterproductive.

VI. Should Decolonization be necessarily Illiberal?

The above discussion brings us to the last issue. If we can rely on Ypi and others to ground the wrong of colonialism this has something to do with decolonization too. Decolonization primarily involves recognition of national independence or self-determination of the colonized people. Since, colonialism intrudes on the culture of the native's, decolonization essentially requires decolonization of knowledge, institutions, and jurisprudence.

Two major groups of theories are found regarding the method of decolonization. One group believes in recognition of the hybrid identity of the postcolonial people, and encourages taking a cosmopolitan approach to the process of decolonization. This view permits elimination of those colonial jurisprudences that contradict with the philosophy of decolonization.[9]

Another group relies on a complete rejection of the culture of the colonizers, and recommends going back to the origin.[10] As a result, they discard the western liberal values, and adopt the jurisprudence found in their native culture. I argue that the former approach is more appropriate. This leads to the question as to whether there is any essential philosophical contradiction between liberalism and the process of decolonization.

If colonization is wrong because it violates equality and reciprocity, or more extensively because it violates Kantian cosmopolitan rights and Rawlsian natural duties, it follows that decolonization need not be illiberal. In other words, colonialism being a wrong for violating liberal values like equality and reciprocity, a

[8] John Rawls, *Theory of Justice* (HUP: 1971) 333-342.

[9] Dipesh Chakravarty, *Provincializing Europe* (Princeton University Press: 2000). Salman Rushdie, Homi K. Bhaba and others fall into this group.

[10] Robert Delavignette, on the French Colonial Empire; Selected writings. William Edward Said and others B. Cohen (ed.). (Chicago: University of Chicago Press: 1977). Edward Said and others also subscribe to this view.

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meaningful way of decolonization of the knowledge and jurisprudence would be the incorporation of the liberal values.

An explanation as to the possible application of the idea can be freedom of expression jurisprudence. Freedom of expression is known as a fundamental liberal value. However, some scholars argue in favor of a narrow or conservative approach to freedom of expression by showing arguments on basis of decolonization. The abovementioned points show that the liberal approach to freedom of expression has nothing contradictory to the process of decolonization. It is because, the most plausible justifications for claiming colonialism as a wrong comes from liberal theories of Kant and Rawls.

The journey of decolonization is complex and multifaceted. Recognizing its content should involve analysis from different perspectives. However, the wrong of colonialism can guide at least from one side of the process of decolonization.

VII. Conclusion

The non-instrumental view of perceiving colonialism as wrong does not exclude the instrumental views. Rather, the non-instrumental view addresses the moral concern regarding the inappropriateness of colonialism as a political system which the instrumental views often fail to pinpoint. Kantian cosmopolitanism, along with Rawlsian theory of natural duty, can provide the philosophical foundation of the non-instrumentalist account. These theories can be useful in the process of decolonization of knowledge and jurisprudence too.

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Roles of Church Leaders in Peace-Keeping and Conflict Transformation in Nigeria

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Abstract- The modern-day Nigerian society is well known for diverse of crises mainly among the major religious groups within the society. Such conflicts are usually orchestrated either by religious sects or ethnic activists who claimed that the government has not been fair to them for whatever reasons. The present day Nigeria is convulsing in disorders and violent religious crises. Wars and violent deaths are most daily occurrences in every nook and cranny of the nation. There have been reported loss of lives and wanton destruction of properties. Schools and businesses are being shot down, foreign investors no longer see Nigeria as a place to invest peacefully. Socially, politically and morally, the nation is in turmoil. Hardly can one speak of progress when the systems failed to maintain at least a minimum level of social decorum. The fact that Nigerians can no longer live together in peace is obvious. Religious and political conflicts have blinded us. Christians in particular are becoming desperate and angry, as there is no abating of these conflicts, and as the stark reality is dawning on those who live on the frontlines of the conflict that it is just a matter of when and where the next religious conflict will occur.

Keywords: *church, religion, leadership, conflict, religious conflict, church leadership.*

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Roles of Church Leaders in Peace-Keeping and Conflict Transformation in Nigeria

Jegede Oyebode Paul

Abstract- The modern-day Nigerian society is well known for diverse of crises mainly among the major religious groups within the society. Such conflicts are usually orchestrated either by religious sects or ethnic activists who claimed that the government has not been fair to them for whatever reasons. The present day Nigeria is convulsing in disorders and violent religious crises. Wars and violent deaths are most daily occurrences in every nook and cranny of the nation. There have been reported loss of lives and wanton destruction of properties. Schools and businesses are being shot down, foreign investors no longer see Nigeria as a place to invest peacefully. Socially, politically and morally, the nation is in turmoil. Hardly can one speak of progress when the systems failed to maintain at least a minimum level of social decorum. The fact that Nigerians can no longer live together in peace is obvious. Religious and political conflicts have blinded us. Christians in particular are becoming desperate and angry, as there is no abating of these conflicts, and as the stark reality is dawning on those who live on the frontlines of the conflict that it is just a matter of when and where the next religious conflict will occur. We now live with a new, revitalized and increasingly radicalized Islam, a being demonstrated by Boko Haram and Fulani Herdsmen that have brought their battles to various homes and churches. These conflicts have succeeded in redirecting our course from the fundamental teaching of Christ that lays emphasis on "love for enemies and not resisting an evil person but to always turn the other cheek." Rather, the conventional way of resisting is to replicate it, "eye for eye," and "tooth for tooth." At this juncture, one wonders what is the role of religious dialogue in peace-keeping? What are the Nigerian church leaders doing in peace-making and peace-keeping? The paper employed historical method of research so as to trace the genesis of conflict in Nigeria, causes, and solutions. The paper concluded that for peace to reign in Nigeria, religious dialogue is *sine qua non* so as to ease the process of integration, toleration and accommodation of others in the Nigerian society. The paper recommended that church leaders must preach the basic tenets of Christianity anchor on love for others irrespective of religious affiliations.

Keywords: church, religion, leadership, conflict, religious conflict, church leadership.

I. Introduction

The paper attempts to examine the roles of church leaders in peace-keeping and conflict transformation in Nigeria. This became germane because no nation can survive and progress without peace. Nigeria is bedeviled with one form of conflict or the other. In fact, peace and unity have eluded the nation. Therefore, conflicts have impeded the speedy development of a country once regarded as "giant of Africa," in terms of both capital and human resources, both of which are meaningful and necessary for human welfare. In the opinion of Hackett (246), he submitted that Nigeria has become transformed from a model of relative religious tolerance to a country with a reputation for repeated outbreaks of religious crises owing to manipulative tendencies of religion by politicians and religious leaders for selfish purposes. An example of this was an attempt to infuse Federal Sharia Court of Appeal in the 1979 Constitution and the unannounced attempted enlistment of Nigeria into Organization of Islamic Conference (OIC) in 1986. This ignited conspiracy theories of Muslim domination for the Christian segment of the Nigerian society (Ige 133). When this type of situation arises, the more powerful group would attempt to strangulate the need of the weaker group. This explains why we often have escalated conflict at all levels of government in Nigeria.

The Nigerian state has hosted series of negative conflicts with many of them developing into full-blown crises situation. While conflict may be inevitable in human relations, crisis is not. Crisis is an abnormal situation encapsulating uncertainties and dangers to all the parties involved (150). In most cases, crisis represents a degenerate conflict. Conflict, like peace, is dynamic and assumes various forms and shapes depending on the attitude of parties. It grows and reduces; changes in form and shapes, actors and other important variables. However, when people are not willing or not open and ready to deal with a conflict situation, it progressively evolves into crisis usually characterized by breakdown of law and order.

In recent times, Nigeria has repeatedly experienced local disputes and conflicts. Many of them assume national dimension owing to poor management. A good number of them were characterized by intense violence leading to loss of lives and destruction of properties. Some violent religious conflicts originating from one part of the country has generated to violent reprisal, sometimes with greater intensity (Nwankwo 155). Examples of such can be seen in ethno-religious conflict which began in the North and spread to the South in form of reprisals. Suffice it to say that the roles of religion and church leaders in particular in the process of conflict transformation, peace-making and building cannot be watered down. They have often

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acted as agents of social transformation over the years. Through their sermons, the Christian ethical values on love and unity are being emphasized. Therefore, it is the intension of this paper to put into proper perspective the indispensable roles of the church leaders are playing in peace and nation building without which the desire peaceful coexistence will be a mirage.

II. Conceptual Clarifications

a) Church

The term "church" could be applied either to all believers in the world or to any local group of them. It meant the total presence of God's people (Christians) in a given location. In other words, the word "church" refers to the community of believers-either all believers or a local group (e.sword.www.e.sword.net 2021). Sometimes, the word *ecclesia* designates the actual meeting together of Christians, but it is mostly used to describe the believers who make up a local congregation (2021). In a nutshell, the word *ecclesia* can be used in various ways. First, it is any gathering of believers. Second, it is an organized local body-made up of all believers in any given locality. Third, it is the universal church. This means all the believers who have ever been, and presently existing and will ever be (Okunoye 405).

b) Religion

There is no single or a generally acceptable definition of religion. As such, religion is often defined from different perspectives and as it fits one's world-view. However, from anthropological and sociological points of view, religion is defined as man's response to the exigency of the human condition, in which he is driven to seek security, status, and permanence by identifying himself with a reality greater, more worthy and more durable than himself (Richardson 289). In the view of Marx (52), he sees religion as an illusion which eases the pain produced by exploitation and oppression. Thus, he submits that "religion is the opium of the people." This implies that;

> Religion acts as an opiate to dull the pain produced by oppression and injustice. It is a series of myths that justify and legitimize the subordination of the subject class. It is a distortion of reality which provides many of the deception that forms the basis of ruling class ideology and false class consciousness (Marx 52).

Despite conflicting prejudices, reservation, and sentiments against religion, it has remained a realistic phenomenon in human existence without which peaceful co-existence, national integration and reconciliation may not be possible.

c) Leadership

To a layman, the term simply means the act of leading, but it goes beyond that. Leadership is both people and programmes. It is the relationship in which one person influences others to work together willingly in related tasks to attain that which the leader desires (D'Souza 56). Ukeje (192) defines leadership as a means to influence a group toward the achievement of a group's goals by planning, organizing, directing and integrating the institutional demands and the needs of members in a way that it will be productive and gratifying to the individual members.

d) Church Leadership

Church leadership refers to all those who exercise influence, guidance and direction to those in the church toward fulfilling the church's goals. Therefore, in order to be an effective church leader, he/she needs to be; a person of vision, action, steadfastness, servanthood, and dependence. Church leadership effectiveness requires that these God-given characteristics be developed to the honour and glory of God. Aside the above, the leader must have the spirit of unity and eschew parochialism.

e) Religious Conflict

Religious conflict is inevitable in any given society as long as humans interact with one another. Conflict situation occurs owing to different cultural backgrounds, different ideologies, different political and ethno-religious affiliations. To this extent, conflict can be defined as the struggle over values and claims to scarce resources, status and power in which the aims of the opponents are to neutralize or eliminate their rivals (28). This definition mirrors the conflict between Muslims and Christians in Nigeria, as the groups compete for political and economic powers, land and water resources. The consequences of religious conflicts are untold. They have undermined traditional leadership, threatened national security and causes huge economic hardship and loss to the individuals and the entire nation in generals (Ushe 117).

f) Conflict Transformation

Conflict transformation focuses on inducing constructive change in the parties' relationship through imposing mutual understanding (Lederack 121). Therefore, conflict transformation is problem-solving in theory and practice as it is "oriented towards understanding dynamic and interaction of the disputants' relationship and the conflict… (121)." Schmid (32) examines conflict transformation within the frame work of its core values to include;

> A particular approach which aims to recognize the grievances, needs and issues of all the concerned parties involved. It focuses on the processes by which conflict develops into violence, rather than focusing exclusively on how to bring violent conflict quickly to a cease-fire or settlement. It addresses the structural reality of inequality, rights and injustices involved and offers alternative ways of addressing those realities. This approach aims to transform a conflict from violence and destruction into a constructive

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force which produces social change, progressively removing or at least, appreciably reducing the conditions from which the conflict and violence have arisen, with a view to ensuring well-founded, sustainable, and positive peace and social security.

g) Peaceful Co-existence in the Nigerian Society

Peace and peace-making *sine qua non* for any nation that desires growth at all levels. Peace is the total sum of all that man may desire. As such, it is a condition that is required for social, political as well as economic development and natural integration.

In this context, peace is a state of harmony characterized by lack of violent conflict and the freedom from fear of violence. Therefore, peace suggests the existence of healthy or newly healed interpersonal or inter-natural relationships, prosperity in terms of social or economic welfare. The English word "peace" evolved from the Latin word "pax" meaning "freedom from civil disorder." The Hebrew designates "shalom" meaning peace as 'not just the absence of conflict', but the presence and abundance of righteousness, wholeness, justice, libration and salvation. In summary, it denotes things as they should be and shall be in divine purpose for humanity (Kadala 20).

Aside Christianity, the concept of peace is well accentuated in other religious cultures. The word "Islam" meaning "submission" is claimed to be etymologically related to "Salaam." Thus, Islam teaches that submission to Allah is based on humility. An attitude of humility cannot be accomplished without total rejection of violence and a personal alignment toward peace (http://www.rhodeshouse.ox.ac.uk?news/cecil-rhodes-vision-of-peace 01-07-21). The Buddhists also believe that peace can be attained once all sufferings end. They regard all sufferings as stemming from cravings (in the extreme, greed), aversions (fears), or delusions.

It is disheartening to say the least that regardless of the facts that the main religions in Nigeria preach peace, what we see over the years from Muslims and Christians in Nigeria is far from peaceful co-existence. Owing to the daily occurrence of crises and conflicts in every nook and cranny of the nation makes one to feel that the word "peace" is a mirage. No doubt, all human beings want peace and mutual co-existence in their respective communities/societies but the means and steps to attaining if continues to be the problem. One may also say that religion and peace are two difficult entities, yet religion is inseparable from peace because peace is believed to be the product and fruit of religion.

The basic question at this point, however are why is there no religious peace and harmony in Nigeria? What can and must be done to engender unity, without which there cannot be peaceful co-existence and national development? We must start by examining the constitutional provisions for religious peace, harmony and co-existence. The Constitution stipulates that the country shall be a secular state. It shall not adopt any official religion. This means that religion should be a personal and private affair. Unfortunately, many Muslims and Christians in positions of leadership have consistently violated that constitutional stipulation by using religion as instrument to manipulate innocent citizens for their selfish interests resulting in social upheavals.

Similarly, Christians and Muslims should live together peacefully. This is to engage intentionally and purposefully with people and groups whose religious practices are fundamentally different from one's own (Alamu 109). In the view of Wuthnew (292), the benefit of this is not only that it minimizes the livelihood of religious conflicts and violence that have been so much a part of human history but such reflective engagement also allows us to focus on the showed concerns for basic human dignity found in the teachings of many of the world's religions (293). What is crucial to note is that both Islam and Christianity preach emphasis various convictions to the extent that a lot of their adherents seem not to know the core teachings of their respective religions, one of which contains on love and peace. What is lacking is that Nigeria needs religious adherents to practice what their religions teach. According to Olaeye (189), there is the cultural instrument among the Yoruba people of western Nigeria which discourages conflict among her various communities. In the extent of war, it is customary for a belligerent community to challenge another community to a fight. This they do by sending an emissary with red cloth and / or war weapons to such a community. If the community that is being challenged desires peace, it would in turn send a white cloth back to indicate that it is not ready to fight. This, therefore, calls for offering an olive branch in order to pacify the bellicose community. Once the peace over-tune is embraced, peace will prevail among the two warring communities. A peace-making and building process inherent in Yoruba culture equally revolves around several traditional adages and wise sayings. These include but not limited to the following:

a. *Aja ma tan ko si*, literally means "Nobody fights till eternity."
b. *Ahon ati enu nja*, *won si npari ija*, meaning "both the tongue and the mouth do fight/quarrel and they eventually settle the quarrel."
c. *Ija o dola*, *oruko nii so'ni*, meaning "conflict does not bring wealth. Rather, it stigmatizes one."
d. *Ma roro*, *agba to roro kii ko eniyan jo*, meaning "do not be wicked, an elder that is wicked will have no followers."
e. *Alajobi kosi mo*, *alajogbe loku*, meaning "good neighbourliness is as desirable as family membership."

The above wise-sayings form the pillar of peace, harmony and peaceful co-existence in the

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Yoruba community. Although the adages unwritten, yet, they have become part and parcel of the peoples culture and a veritable templates for character formation for the purpose of peace and peace-making in the society.

h) Understanding Conflict Transformation in Nigerian Society

Nigeria is confronted by multiple security challenges, most especially the resilient Boko Haram Islamist insurgency in the North east, long-running discontent and militancy in the Niger Delta, increasing violence between herders and farming communities spreading from the Central Belt Southward and the Biafra agitation in the South East, and more recently Odua nation's call for independent in the Western Nigeria. Violent conflict, in particular by the Boko Haram insurgency, has displaced more than two million people, created a massive humanitarian problem and therefore prompted the need for civilian vigilante self-defense groups that pose new policy dilemmas and possible security risks.

Conflicts of whatever dimension, is capable of turning constructive or destructive depending on the approach employed by those involved. However, two broad approaches of managing conflicts are easily identified namely--coercive and non-coercive. The coercive approach is reactionary and dysfunctional in nature. It tends to promote negative peace. Non-coercive approach is responsive and productive in character. It promotes positive peace and ensures people-centered sense of security (Albert 17).

In addressing conflicts through the instrumentality of non-coercive approach, it is imperative to have a proper understanding of the concept of conflict transformation as a means of peace-making and harmony in Nigeria society. Conflict transformation is a concept that goes beyond conflict resolution, or conflict management. Though one can say they are mutually connected. It is a process in which a long-standing relationship is built through a process of change in perceptions and attitudes of parties. As such, the aim of conflict transformation is to change the parties, their relationship and the conditions as created conflict in first instance (Lederach 95). Owning to this, Jeong (45) submitted that conflict transformation entails the coming into beginning of new situations involving conflict issues, perceptions, relationships and communication patterns. In Nigeria, peace keeping and building and conflict transformation are often time post conflict reconciliatory strategies geared towards aiding the occurrence of conflict and find lasting solutions to such conflicting situations. Steps are usually taken to pursue peace through a number of programmes like peace education, provision of relieve materials to those who might have been displaced, physically challenged persons and indigents in various parts of the country. Not only that seminars, talk shows, community development programmes that will orientate, promote and encourage responsible national development were held from time to time foster need for peaceful co-existence (Amiara 57). More so, Schmid (32) opined that conflict transformation sets out to do the following;

> Focus on the developmental process of a conflict, rather than just on its end points, create awareness of how conflict transforms relationships, communications, perceptions, issues and social organization; intention to transform the conflict from violent expression to constructive and peaceful expression; concentrate on the structural transformation, usually necessary in or between societies in order for peace to be sustainable; and intervene in the resolution processes by combatants themselves, local, individuals and communities and external third parties in an integrated multi-track framework.

In order for a conflict to transform, significant changes must take place across four levels namely-cultural, intrapersonal, structural and interpersonal and falling short in any of these areas might result in merely stabilizing the conflicts rather than eliminating all of the root causes of violent conflict. In Nigeria, it is interesting to say that the disarmament, demobilization and reintegration programme in Nigeria oil region brought forth changes for ex-insurgents and communities, members across all four levels to solve extent culturally, intra-personally, structurally and interpersonally. Yet, it is observed that the interpersonal change did not extend to all conflicts parties, hindering the conflicts, transformation potential of the programme. In a nut shell, the underlying argument in favour of conflicts transformation is that it aims at effecting a change in the conflicting scenario and ensuring that the status quo which breeds injustices and inequalities in the Nigeria society are tackled in the mutually benefitted interests of all parties involved.

i) Causes of Conflicts in Nigeria

Living together often presents people, religious believers and religions alike with tensions and conflicts. Difference in religion, race, mutuality, ethnicity, social class and gender, political or economy orientation while they can greatly enrich any human society also tend to exacerbate frictions and social fragmentation. Any of these factors can be used by individuals and groups to define themselves over and against other, and to identify those outside the group as the enemy, a threat to one's well-being and security (Nuzhat 85). The under-listed are some of the causes of conflicts in Nigeria.

j) Misconceptions of Religious Values and Extremists/ Ideologies Religious Campaigns

The wrong perception and presentation of religious ideologies have greatly imparted religio-political conflict in Nigeria. It has given birth to organization of agitation groups like Maitetsine sect led by Mohammed Marwa in the 1980, Darul Islam, Boko

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Haram and Kalakato sects. The Maitetsine sect had as its rallying point the establishment of an Islamic state in Nigeria. The Boko Haram, on her part, opposes western education and insists on upholding and imposing Shariah legal system without regard to Nigeria's Constitution (1979), section 38, sub-section 1-3 which states that;

> Every person shall be entitled to freedom of thought, conscience, and religion including freedom to change his religion or belief and freedom (either alone or in community with others, and in public or in private) to manifest or propagate his religion or belief in worship, teaching, practice and observance (Bidmos 30-31).

k) Religious Intolerance

Religious intolerance has been identified as the major source of religious conflict in all societies not just in Nigeria. In fact, no system could be found to be impervious to it wherever ii existed, because deeper cleavages are often created in society by it more than any other factor. The three major religions in Nigeria, for instance, see themselves as the distinct entities that have nothing to share in common (Kadala 151). The dramas of intolerance with the arrival of modern religions (Christianity and Islam) in Nigeria led to successive conflicts occurring between them and these sometimes degenerating to violent wars. Religious intolerance also has its source in conversion campaigns adopted more especially by the western European missionaries upon arriving Nigeria. Since then, the target has been on how to get rid of each other (Rotgak 46).

l) High Rate of Unemployment

The high rate of unemployment is a cause for concern in Nigeria. Every year, the tertiary institutions keep churning out employable graduates, yet there are no visible provisions for them to be absorbed either at state or national levels. Unfortunately, socio-political unrest coupled with bad economic decision-making of the ruling authority has not been helpful. What more, the spate of religious crises in every nook and craning of the nation have equally promoted scarcity of employment to the deserving graduates. According to an editorial comment in Nigeria Tribune (2002), the situation is worsened by the ever-increasing number of unemployment Nigerians, some of whom are ready recruits for criminal activities.

m) Doctrinal Supremacy and Superiority Complex

Awoniyi (67) submitted that religious conflict can also be attributed to wrong doctrinal beliefs in the supremacy of one religion over the other. In his opinion, it is this feeling of superiority complex that one's own religion is a special, and in fact, the best and the only one that gives assurance of ultimate salvation to man. An example of this is manifested in Jesus' reply to a certain man Nicodemus, "He who believes in the Son has eternal life; he who does not obey the Son shall not see life but the wrath of God rests upon him" (Jn. 3:36). The Islam religion also posits something similar to the above remark, "surely, the true religion with God is Islam (Quran 3:19). Such utterance, has noted above have always discourage religious co-existence, mutual respect and co-operation in Nigeria. Not only that, each religious faith sees her religion as a force to be reckoned with. As such, it has manifested itself also in terms of staff recruitment, policy making, decision taking, admissions of students into educational institutions and the resultant effects and consequences always counter-productive. At this juncture, one begins to ask; to what extent can the church leaders in Nigeria act as catalysts of transformation in the society? Thus, the possible roles of church leaders in Nigeria call for attention.

n) Roles of Church Leaders in Peace-Keeping and Conflict Transformation in Nigeria

It is not an over-statement to say that Christianity is a social religion. This is because the activity of the church down through the centuries is a clear attestation to this. The church and her leadership, even in the New Testament church were able to some extent bring about some positive changes in the society it found herself. In Nigeria today, church leaders are seen to be performing such roles within their environment. Church leaders generally have the mandate to engage in conflict intervention activities at both interpersonal and intergroup levels in various conflict situations. Even in contemporary times where developments in technology, science and revolution in information management have compressed the world into a global village, the roles of the church leaders remain indispensable and these include the under-listed;

o) Propagation and Impartation of Christian Ethical Values

The basic doctrinal principles of Christianity anchor on unity of purpose, harmony, peaceful co-existence, tolerance across ideological boundary, love without discrimination, respect and religious understanding and loyalty to constituted authority. These ethical values have constituted the core of Christian teachings, which the church leaders have encouraged their followers to imbibe in practical terms. In Nigeria today, material acquisition has virtually become the ultimate goal and the society does not appear to care how one ''makes'' it. The high rate of banditry and kidnapping cases with the motive of making money from those kidnapped or their family members can attest to this. In fact, a lot of politicians today use religion to manipulate civilians to cause both religious and ethnic conflicts for their own selfish reasons. Therefore, for Nigeria to build a strong foundation for peace and development, it is essential for the church leaders to continue to promote ethical

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standards for Christian politicians and their followers at large. These will act as unifying factors among people of varied cultural enclave, political affiliations and ideological inclination across the country.

p) Promoting of Justice and Equity

It is not enough for the Nigerian churches and church leaders to encourage reconciliation and thereafter quote scriptures like ''everyone must submit to the governing authorities,'' ''turn the other cheek," "love your neighbour (enemies) as yourself,'' and ''all who draw the sword will perish by the sword," rather;

> When church leaders preach reconciliation without having unequivocally committed themselves to struggle on the side of the oppressed justice, they are caught straddling a pseudo-neutrality made of nothing but thin air. Neutrality in a situation of oppression always supports the status quo. Reduction of conflict by means of a phony ''peace'' is not a Christian appeal. Justice is the goal and that may require an acceleration of conflict as a necessary stage in forcing those in power to bring about genuine change (Wink 76).

To this extent, the church and church leaders must be seen to be involved in an active struggle against injustice and oppression that can easily lead to escalation of violent conflict be it religious or ethnic conflicts in Nigeria. Thus, promoting justice is one the greatest avenues the church leaders in Nigeria do contribute to peaceful co-existence and stem the tide of religious conflict across the country.

q) Seek Healing and Reconciliation

The church and her leadership have been called to a ministry of healing and reconciliation. When it is the victim of aggression, self-defense is permitted but is not required. Even when Jesus was unjustly arrested by armed enemies and Peter could legitimately have used his sword, Jesus told him "put your sword back into its place" (Matt. 26:52). Quoting Kadala, in an interview he conducted, he mentioned that a member of the Global Faith Assembly in Jalingo, Taraba State said that when attacked, Christians were taught not to retaliate but to turn the other cheek. According to him, this teaching contrasted well with the Islamic teaching (being a convert of Islam) and when Christians do not retaliate, Muslims feel ashamed of themselves after these attacks. In his words;

> Christians are not called to fight carnal warfare, but aspiritual warfare. Muslims are vessels in the hands of the enemy, the devil and Paul has given us the methodology on how to fight this type of war in Ephesians 6:16-18. The only way to survive is to put on the full armour of God and the devil will flee from us.

Judging from the above, the Christian principle of non-violence being taught by the church leaders one way or the other goes a long way in ensuring good neighbourliness and fostering peaceful co-existence. Therefore, practicing non-violence enables Christians to keep the "door open to reconciliation, and to keep the issues in focus."

r) Advocacy for Social Inclusion and Agents of Social Transformation

Christian religion is a veritable instrument that binds Nigerians together as its values are commonly shared among people of diverse cultures and languages. Christianity through its teachings, actions and deeds of the church leaders has promoted the culture of peace in Nigeria, crossing the hurdles of discrimination on the basis of cultural differences, political affiliation and any other aspects of social stratification. The church leaders have always represented the voice of the voiceless who are deprived of certain rights or suffer the oppressive dispositions of government policies and programmes and having not the means of airing their ordeals (Jegede 153). The role of church leaders in promoting and advancing the cause of justice, peace and unity, assumes monumental dimensions with regard to propagating the social gospel, inspiring and fostering action for justice in the social, political, cultural and economic life of the country, in outright working towards the elimination of injustice both within and outside church circles, courageously denouncing oppressive and domineering of government that may lead to conflict and threaten peaceful co-existence in Nigeria (Oyemomi 273).

s) Agent of Influencing the Youths towards a Peaceful Society

In Nigeria today, at the fore-front of any conflict related issue and violent crises that keep engulfing the Nigerian state are the youths. Their active involvement could be to a number of factors and chiefly because of idleness and unemployment among the teeming youths. As such, they became willing tools in the hands of unscrupulous politicians who often use them to achieve selfish aims. For this reason, the church serves as the right agent through which the youths can be re-orientated on the need for peace and peace-making within their given environment.

t) Economic Empowerment

In a situation whereby the few well-to-do or influential people are the only ones benefitting from what should have been for the whole nation, the lucrative appointments are the reserved privileges of the sons of the high and mighty in the society, contracts can only be awarded to a common man provided he has a godfather without which no contract can be awarded. In this regard, the challenge the church faces is their social responsibility towards the poor, to succor their impoverishment, redeemed their degraded humanity, build up their self-confidence and reliance. This became imperative because "an idle hand is the devil's workshop." For this reason, the church embarks on

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community-based programmes like vocational, technical or micro-finance projects towards a sustainable development. Programmes like tailoring, carpentry, agriculture are often-time introduced to the youths and are encouraged to enroll. After training, soft loans are given to enhance their future development. By so doing, the church keeps them away from any activity that may truncate peaceful existence of their respective communities (Salami 273).

u) Social Critics against Corrupt Practices and Bad Governance

Church leaders in Nigeria have also contributed to the effort at ensuring social conflict transformation through their critique of indiscipline and lawlessness on the part of the political class in the country. As such, leading church leaders in the Mainline Churches and Pentecostal Churches have ensured conflict transformation through their objective criticism of unfair governance and irresponsible leadership. To say the least, church leaders have increasingly demonstrated zero tolerance for corrupt disposition, violence of human rights and bad governance on the parts of political leaders in Nigeria. For example, while commenting on Nigeria's political situation in its 100 years of existence as a political entity, Bishop Bolanle Gboniyi, a retired Anglican Bishop of Akure Diocese, identified corrupt practices in the legislative and executive arms of government as major impediments in our political life, socio-economic situations and security concerns (Sunday Punch 11). As a way forward, Bishop Gboniyi recommended true and genuine federalism as a political approach for tackling the scourge of systemic structural violence in the body polity.

III. Conclusion

The work has attempted to put into proper perspective that conflict is inevitable in any environment. Unfortunately, violent conflicts means have frequently been employed to try to solve incessant conflicts in Nigeria in particular. The work highlighted that violence produces more hatred but it has never in any situation ultimately resolves the conflict. The paper has succeeded in examining the roles of the church leaders in resolving conflict as agents of social transformation. Although it is claimed in some quarters that religion and religious leaders themselves have contributed more to the problems Nigerian state presently finds herself through their inciting preaching. In spite this, the positive contributions of the church leaders in nation building and peace-keeping cannot be watered down. Yet, more can still be done if Nigeria as a nation were to be conflict-free.

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

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Tips for writing a good quality Social Science Research Paper

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

.

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.

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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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