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Quine-Kripke-Plantinga on Essence

By Sagarika Datta

Abstract- Propositional attitudes are of two distinct kinds, de re and de dicto. As our given sensedata do not have any meaning of their own and dependent on some suitable description itself, so for Quine, neither de dicto nor de re essence is possible. Objects do not possess property necessarily, these features are not the intrinsic feature of the object itself, for them necessity was specific to a particular conceptual scheme, it is ultimately determined by the particular scheme of beliefs imposed on a barrage of sensory stimulations. Necessity resides in the way we talk about the thing not in the thing itself. In Kripke's theory de re essential properties are not required to be analytic, i.e., they do not require to be conceptually connected with each other. They are meaningful, not by virtue of their conceptual content; they are meaningful in so far as they underlie the varying properties of an object in different conceivable universes. The natural extension of the possible worlds interpretation to de re is known as 'identity across possible world' or 'trans-world identity'. For Kripke de re modality comprises essentialism by introducing the concept of trans-world identity.

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Quine-Kripke-Plantinga on Essence

Sagarika Datta

Abstract- Propositional attitudes are of two distinct kinds, *de re* and *de dicto*. As our given sensedata do not have any meaning of their own and dependent on some suitable description itself, so for Quine, neither *de dicto* nor *de re* essence is possible. Objects do not possess property necessarily, these features are not the intrinsic feature of the object itself, for them necessity was specific to a particular conceptual scheme, it is ultimately determined by the particular scheme of beliefs imposed on a barrage of sensory stimulations. Necessity resides in the way we talk about the thing not in the thing itself. In Kripke's theory *de re* essential properties are not required to be analytic, i.e., they do not require to be conceptually connected with each other. They are meaningful, not by virtue of their conceptual content; they are meaningful in so far as they underlie the varying properties of an object in different conceivable universes. The natural extension of the possible worlds interpretation to *de re* is known as 'identity across possible world' or 'trans-world identity'. For Kripke *de re* modality comprises essentialism by introducing the concept of trans-world identity. As already noted, Kripke holds that proper names refer rigidly and non-descriptively to the same object in all possible worlds; so proper names are 'rigid designators'. According to him, even if the object does not exist in the actual world, that particular object, if there be any, will designate the same object in all other possible world and not via any properties. Thus Kripke made a wide range of utilization of the idea of a possible world in defending the eloquence of modality - both *de re* and *de dicto*. The terms 'rigid designator' and 'non-rigid designator' and their corresponding notions as introduced by Kripke are markedly technical, and are sufficient to combat Frege-Russell model of semantics.

I. INTRODUCTION

The thing has properties – some of which are essential, we do not need to identify these properties in order to identify the object in other possible worlds. Nor do we need to identify the object in the actual world through essential properties. There might not be qualitative similarity across possible worlds. The object itself directly enters into our identification in the actual and possible world and not via properties. Moreover, whether a proposition is necessary or contingent, whether anything belongs to an object essentially or contingently - is a real issue, and not dependent on as to how the object is sought to be described. However, Kripke says that to claim the necessity and contingency, or essence and accidents are real issues. Kripke goes on to elaborate the second version of the description the theory of names, the theory that uses descriptions as a way of fixing

reference and not (like Frege and Russell) as a way of fixing meaning.

Quine's critique of essences chiefly rests on his claim that necessity pertains to a mode of conception what is necessary in one way of thought turns contingent in another. Quine's style of thinking is countered by the opposite approach that insists that one cannot activate different modes of thought-adventures to recast necessity into contingency or essences into accidents – without falling back on essences. In this chapter we present a brief overview of the theories of Kripke and Plantinga regarding essences—both of which roughly share the same track of reviving essences in this manner. In the course of our narrative we shall also have occasion to address their internal differences. Kripke's Account of Essence in Naming and Necessity seeks to open up a new connection between the nature and function of proper names and the issue of essence and necessity. He departs from both Frege and Russell, for whom proper names were reduced to definite descriptions (for different reasons) and from Quine for whom necessity (reduced to synonymy) was specific to a particular conceptual scheme—it did not have any space for a truth that is necessary in all possible worlds. Kripke by bringing back names to their original non- descriptiveness status opens up a way of rehabilitating essence and necessity. Kripke thinks that Mill rightly pointed out proper names to be non- connotative- they are arbitrary labels of an individual, they do not describe any of its property.

a) *Kripke and Plantinga's Account of Essence in Naming and Necessity*

Kripke and Plantinga describe an abstract property or stands for a group of individuals. (We shall see that Mill and Kripke differ on the status of common names.) Kripke plays up the commonality between Frege and Russell, against which he pitches his own doctrine that (ordinary) proper names cannot be reduced to definite descriptions. For Kripke there is no extra-ordinary or logically proper name standing for bare individuals from which ordinary proper names can be set apart. In a nutshell he seeks to demonstrate that proper names refer even when all descriptions are falsified, which shows that they refer to a commonly repeatable and irreducible identity in all possible worlds, in all possible counterfactuals. In other words, proper names refer to a necessary trans-world identity or essence. Most definite descriptions do not enjoy this privilege of referring to a trans-world essence, and so

Frege and Russell equating proper names with definite descriptions could not have explored the possibility of necessity and essence as connected with naming. Kripke uses the common term 'designator' to cover both proper names and definite descriptions. Kripke had to present a fullfledged critique of the descriptonal theory of naming-along with its possible versions—to be followed by his own non-descriptonal theory effectively leading to the required establishment of essences. Kripke points out instead of a single description-theory of naming many philosophers adopt a multiple descriptonal view. According to the latter the referent of the name is determined not by a single description but by a cluster or quorum of descriptions. He places Searle and later Wittgenstein under this category (though this ascription particularly to Wittgenstein is mistaken) There are two versions of this descriptonal theory of names (both of which Kripke is going to reject).

b) Names are to be Identified with a Single or a Cluster of Definite Descriptions

Names being meaningless or having no place in the dictionary are no part of language, they are not themselves definite descriptions but reach out to the referent via a cluster of descriptions. On the first version to say 'Moses does not exist' is to say there is no man who did such and such things or satisfies such and such descriptions. On the second version, since 'Moses' is not synonymous with any or all of these descriptions, the above statement cannot be reduced in the same manner. We can at best impute a relation of material equivalence between the two statements. This is obviously the difference between using the theory as the theory of meaning or as using it as a theory of reference. Kripke in order to establish his view (that proper names refer rigidly non- descriptonally to the same object in all possible worlds) needs to do another philosophical labor viz. to decouple a priority from necessity, a posteriority from contingency. A statement can belong to the general category of statements that can be known a priori but still may be known by a particular person a posteriori i.e. on the basis of particular experience. When a computing machine gives answer to the question whether a particular number is prime- a calculation which nobody has done before—my knowledge that this number is prime is based on the empirical laws pertaining to the machine's operations and not on the basis of the a priori rules. On the other hand when we fix the reference of 'Rabindranath' as the Bengali poet who won the Nobel Prize for Gitanjali knows it a priori—but the proposition is indeed not necessary. Kripke is concerned with the notion of necessity in the ontological sense—i.e., with essences de re. Whether something is there necessarily in all possible worlds is an ontological question – irrespective of whether it is known a priori or not. Kripke hits sharply on the exact reasons as to why we link necessity with

apriority, and contingency with aposteriority and thereby forge these pairs. If something is necessary, i.e. true in all possible worlds we do not need to look at the actual world, hence its knowledge is considered to be a priori. On the other hand if it is a priori i.e., not dependent on any experience relating to the actual world it cannot be falsified by anything in the actual world. In other words, it will be necessary. Kripke sharply disagrees with philosophers for whom modality is only de dicto i.e. only accrues to the proposition or to the subject's way of describing the object. The necessity of 'All bachelors are unmarried' amounts to the way of interpreting the experience of a bachelor in a particular scheme. Now if we prefer to describe or fix the meaning of '9' as the 'number of planets' or of M. Gandhi, as 'the man who launched the Satyagraha in 1943' they will be necessary truths, and the relevant properties will be essential properties - otherwise not. This obviously renders the notion of necessity and that of essence de re; - does not bring with it the philosophical obligation to specify the exact identity- conditions of the concerned object across all possible worlds. To be clear about the notion of the necessity or trans world identity is to be clear about the notion of the possible worlds. Possible worlds are not to be envisaged as the recurrence of the same observable qualities. If possible worlds are thus misconceived a planet looking like our own but having different chemical composition, different position in the solar system could have been conceived as the possible variation of the earth. Fool's gold looking like our gold but a different atomic weight would be mistakenly held as the possible world in which gold has a different atomic weight, or an imposter impersonating the king would be thought of as a possible world in which the king could have been born of different gametes. Possible worlds are not what we find through journeying in spaceships or observing through the telescope. Every living and non-living individual conceivably has a twin that resembles its original in terms of every observable property. But these twins are rather counterparts of the original in another possible world – all that it means that there is a possible world in which an observational duplicate of this individual exists. But the counterpart in a possible world is never identical with the thing itself. Kripke also states that it was perhaps Leibnitz who was the father of the counterpart theory – ingeniously suggesting that Leibnitz's possible worlds were never modal variations on the actual objects, they were mere counterparts of the actual. Possible worlds are captured by the counterfactuals that we can frame on the actual individual in the actual world. Moreover, it is not our knowledge of the transworld identity of the object but the reality of the object ordoessendi that determines our formulation of the legitimate range of counterfactuals. It is the synthesis of all these issues- the a priori contingent and a posteriori necessary truths, necessity/ contingency being a real

issue, trans world identity being not the sameness of observable properties but the actual object- that carves out the connection between proper names and essence. Proper names designate the same object in all possible worlds and thus are called 'rigid designators'. Not that the designated object has to exist in the actual world t , but if it does it will be the same object that has to be designated in all possible worlds. A non-rigid designator is that which does not designate the same object in all possible worlds. A designator is strongly rigid when the object it designates is a necessary existent. Kripke argues that transworld identification can be spelled out in terms of more basic particulars, but they have to be particulars, not qualities. Fear of admitting bare particulars of Russell goad philosophers to invoke pure qualities- thus reducing things to a bundle of qualities. Both the questions-whether the object is behind the bundle and whether it is nothing but the bundle- are wrong. The reference may be fixed by a contingent property that belongs to the designated object only in the actual world. The reference of the name 'one meter' (name of a particular length) may be fixed by the length of a particular metal rod S at the time t_0 . But since this length of the rod even at the fixed time can vary with the possible variation of heat etc. the phrase 'the length of S at the time t_0 ' is not a rigid designator while the phrase 'one meter' is. What Kripke suggests is that there is a minimal structure of space or rather spatial units that exists necessarily and irrevocably, so that this structure spills over all possible changes in the material content or the changes that may occur through the actual interaction of material units.⁴⁷ Similarly '2+2' will be a rigid designator but 'the man who launched the Satyagraha movement in 1943' is not. (However while 'one meter' and '2+2' being mathematical terms are strongly rigid designators for Kripke, the third designator is non-rigid.) Thus here we tend to think that since we stipulate a term as identical with a particular feature (one meter as the length of S) that stipulated feature would constitute its meaning or its priori essence. But since that feature may not actually belong to that object in a possible world or may belong to a different object here we have a clear case of an a priori contingent proposition. It is important to repeat how Kripke's theory of non-descriptonal reference is different from the second version of descriptonal reference. For Kripke it is the object itself that enters into the relation of reference, on the other hand, it is a cluster of properties that determines reference. None of these properties in the cluster is an unfailing reference-fixer by itself; each of them may misfire and calls forth the aid of other features in the cluster. If the length of the rod S varies with a variation of temperature, it will fall back on a more resistant device; if the length of King Henry I's arm stretched out from the tip of his finger to his nose happens to measure one yard, it will still be susceptible to an accident shortening his arm and thus fall back on

another feature as determining reference of 'one yard'. All such identities are apriori and contingent, whereas for Kripke when the real object enters into a relation with proper names any acclaimed identity relation with that object-cannot but speak of a self-identity and thus be necessary. Such a necessary identity may of course be known a posteriori. Frege uses the term 'sense' in two senses: a) 'sense' as meaning of a designator, b) 'sense' as the way the reference of the designator is determined. Thus he conflates between the essential description (synonym of the designator) and accidental description (reference fixer) and takes both of them to senses. As we have seen Kripke has already rejected the version of description-theory held by Frege and Russell.

c) *Kripke's Attack on the Anti-Essentialism*

Let us see how Kripke will counter both the descriptivist and the anti-essentialist. We have already noted that for Kripke to say that an individual or a particular (whether living or non-living) could have originated from a different source than the one from which it actually does, does not make sense. For him, to claim such a possible difference in origin is virtually to say that the thing might not have been what it is. To claim that the queen might have been a frog with external human appearances is to claim that the very same queen, who owes her identity to a specific material origin, might not have come from that origin-which means that the queen might not have been what she is. The apparent sense in claiming a possible difference in origin actually amounts to a different claim-viz. the actual place or the actual world in which the queen is born might have contained an exact facsimile of the queen, and this facsimile is born of different gametes, or more specifically it is a nonhuman species or an automaton. However it is difficult to decide how an amphibian can have the same observable properties as a human, but Kripke has other arguments in favor of this point, which claims that there might be a place containing reptiles which are perceived as tigers (and thus as mammals) through a mass illusion. Such a possibility does not validate reptiles being tigers, but only validates there being a place which contains reptiles that look like tigers. Thus for Kripke the essences of natural kind objects are non-qualitative. Kripke cautions us against confusing two types of question concerning two kinds of essences. The first question is a temporal question asking what properties an object must retain, as opposed to what properties it can add and shed along with the passage of time in its life-history. This is not the question with which Kripke is concerned. He is rather engaged with the second kind of question pertaining to non-temporal essences - where the question takes the following shape-what properties an object cannot fail to have, as contrasted with the properties it might have lacked-through its timeless

existence. The temporal question conceives essences as substances that endure through change, while the non-temporal characterization of essences fixes it as the origin of the object, where interestingly, the origin is fixed non-temporally, bypassing the questions as to whether/how the originally substances undergoes metamorphosis through historical vicissitudes. Now here comes another scintillating insight of Kripke that is related with his idea of qualitative twins having different essential identities. He says that the possibility of the originally a substance changing over time is not really a meaningful possibility of the very object originating from a material source other than the one from which it actually originates. Such a possibility is a counterfactual not on the object but on the actual universe. The question can be rephrased as—could the actual universe have gone on till this point of time from which it takes a different turn? To rephrase this question in more concrete terms—could this hunk of coal from this point of time have metamorphosed into a hunk of wood? Now interestingly, this question does not frame the genuine possibility of an object originating from a different substance. The projection of this possibility of coal changing into wood from a certain point of time is the possibility where the object itself did not come into being at all. This possibility pertains to a phase when the object was not there. So the projection of this possibility is not one on the object at all. To say that I might not have existed, or the eggs from which I were born might have been deformed or destroyed is not a counterfactual on me, but on the actual universe which could have been otherwise—in so far as it might not have contained me. Alternatively this proposal may be floating a possibility of a certain description not actualizing in a concrete instance – which is a statement about meaning and not about reference. Kripke concedes that what he claims to be the non-qualitative essence— viz. the atomic number of gold or the atomic structure of water - i.e., H₂O—may not be the required essences, and that the entire atomic theory may be wrong. We can say that to concede that the atomic theory may be wrong is to concede that the observable properties coupled with the theory—say the microscope images of the H₂O structure may be subject to error—in which case the nonqualitative essence of H₂O is clearly shown to elude representation. But it is crucially important to note that for Kripke if the atomic number of gold happens to be 79, or water is H₂O in one world – they must be so in all possible worlds. Thus while conceding the possibility that an object which is empirically discovered to be composed of molecules could have been an ethereal entelechy, Kripke goes on to state—‘one thing we cannot imagine happening to this thing is that it, given it is composed of molecules, should still have existed and not have been composed of molecules.... once we know that this a thing composed of molecules—that this very nature of the substance of which it is made—we

can't then, imagine that this thing might have failed to have been composed of molecules'. Following the same line of argument we can perhaps say that the reproductive theory of the birth of living beings may be wrong—the phenomena of animals being born from eggs and sperms – are cases of mass illusions. But here also Kripke will claim that if the reproductive theory is true in the actual world and if an individual is born of particular gametes in the actual world – this must be so in all possible worlds. This does not apply to observable properties of the individual – one cannot say that if water is perceived as cool and wet in the actual world it must be so in all possible worlds, or if Rabindranath is fair in the actual world he must be so in all possible worlds. Above all—we must also reckon that if water is perceived to have an H₂O structure under microscope it does not follow that water is H₂O in all possible worlds.

II. CONCLUSION

Now, We would like to wind up this section with an attempt to work out how Kripke might have replied to Quine's refutation of *de re* modality based on the examples of a mathematician and cyclist. We can suggest that for Kripke, the terms 'cyclist' and 'biped' would be non-rigid designators. The act of cycling can be carried out in different ways in accordance with conceivable differences in the physical constitution of the cyclist. With some imagination the notion of legs and the notion of bipedness alongwith can be made to undergo variations – pertaining to the size of the legs, placement in the body, required proportion with the entire body, their efficacy in relation to the other bodily functions. In that case Quine's assumption that all cyclist are necessarily biped will turn out to be unwarranted. This point can be pressed by reminding ourselves of certain other examples of non-rigid designators used by Kripke – viz. those of 'morning star' and 'evening star'. That the property of being the morning star and the property of being the evening star get instantiated in one object is a contingent incident. Hence 'Morning Star is identical with Evening star' expresses a contingent proposition. Similarly Quine's assumption that the property of being a cyclist and that of being a biped get necessarily instantiated in the same set of individuals is unwarranted. Thus 'All cyclists are bipeds' is contingent and may even be false in the actual world. Now as the proposition-All cyclists are necessarily bipeds - turns out to be false, Quine cannot avail it for demonstrating the required contradiction in the theory of *de re* essences. (In the next section we shall see that Plantinga actually constructs a similar argument against Quine's argument against *de re* essences.

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Mourning Griefing -Reason to Live

By Berriet Margalit

Abstract- From drawing to symbols is a syntactic transcultural reading of the arts as tools of communication and transmission.

Questioning symbols concerning grieving in relationship to individual message may lead to the understanding of the collective behaviour.

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Gilgoule in Hebrew spring from Agole=Round, Gal=Wave, Galgal =Wheel, Gal Ad=Tomb, Gilgole= Rebirth, Golgoleth= Human skull.

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Keywords: *mourning, memories, metaphors, symbols, arts, tradition, (Hi)stories.*

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Mourning Griefing -Reason to Live

Berriet Margalit

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in the words of Wilhelm von Humboldt, the human mind, which by dint of language can make "infinite use of finite means," creating ideas, behaviours and theories, yet, with universal reach.

Chomsky N. 2023, article in the NY Times – opinion guest essay, available at <https://www.nytimes.com/2023/03/08/opinion/noam-chomsky-chatgpt-ai.html> accessed 20052023.

I. INTRODUCTION

Using the arts to reflect upon issues of memories, identities, responsibilities and obligations brings about ethical and aesthetic considerations.

The arts have the ability to bridge between time and place as between political and intimate spheres. The arts manifest infinite inquires and propositions some are also of revolt and of memories, affecting reconstructions and resiliencies.

Within memories one also finds disaster and mourning.

I was born in Israel-Palestine to parents Holocaust survivors, and a collective prolonged mourning had become our *raison d'être*, along with the imperative Never again as a joint life motto. Memory was a crucial part of our lives. Everyone, from the youngest to the oldest, pays tribute to the stories of our people.

For all the children, of all origins, education is a primary vehicles also through schooling as via the public media 's. A culture of memories building identities is continuously fed by successive holidays and

commemorations. Individual identities and collective memories are based on shared historical elements. The problem is that education rarely offer perspective on the history of the «Other».

I was nine years old during the Six Day War. Frightened by the war, like all children, and emboldened by the imperative «Never again» I told my father who came back from the front: «We should kill all the Arabs». Ferocious, he replied: «A Jewish mother and an Arab mother will cry the same for their child ».

That was the first time I became aware of the «Other» yet, just like me- a person, with plural identities, culture and (hi)stories. It opened me up to an entirely new parallel reality, and so in the midst of war and through the war itself, I understood that my upbringing and my history were relative.

Our collective mourning extends beyond our individual lives and culture, and participates in the human relationships between all identity type groups as between Israelis and Palestinians, or between Israelites and the rest of the world.

Later, the discovery and learning of the other became the driving theme of my own research and work, and I sought to become aware of (all) «others» living and things – as the peoples of Africa and the Black American, the peoples of Vietnam, China, Cambodia, Yugoslavia, Rwanda.... The list is long, and leads to questions about the human species and its ability to understand attributed concepts of the humanities and or of universal issues.

The history of Israel is based on the individual and collective memories of genocide.

This culture of mourning generates a living memory but it also leads to endless grieving.

II. REMEMBER

The day of remembrance is called «IZKOR» in Hebrew and «AZKOR» in Arabic, which means «remember».

This collective memories are imprinted in the plural identities of each Hebrew and as well as in that of each Palestinian; it thus hinders a more individual and subjective memories, which could be constructed more independently from the collective.

It becomes the reason for our daily sacrifices, justifying our dead children, martyrdom and murder. Thus, it becomes a dangerous and manipulative, but effective, alibi in fabricating children who are ready and willing to die.

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Parents normalize sacrifice, war, and eventually the horrible reason for the death of their children ; and each new generation is eager to protect the collective with factual and strong sentimental remembering by sacrificing their future.

This permanent state of mourning, in all cultures, unlike a human process of accepting the death, is breeding insecurity, grief, danger, and fear of the «other».

It becomes a tool enabling racism, pre-justice, bias behaviours, and discrimination, that undermines actual human relationships and it compromises the ability to live together in respect. Prolonged grief provoke an unending bereavement which become contrary to a true cognitive and mental process of the reason of mourning.

In Hebrew, the Shoah means disaster and catastrophe, and it kept alive through rites and symbols.

In Arabic, the respondent is the Naqeba, which means disaster and catastrophe as well.

These disasters and catastrophes are carried in parallel, and in a collective ways, by the all generations, and are inscribed in their lives.

Can our identity only be defined by this past?

The mourning that has become interminable justifies its renewal; it produces an escalation of death, not its acceptance, and makes healing unattainable.

III. THE ARTS, A PATH TO HEALING

The arts are an Engage journey in the project of building a future, using memories as living material, creating memories for the future, generation the memories of the future.

Among many personalities that may be used as example I would like to point out in this short essay the influence of two artists in particular: Christian Boltanski and Anselm Kiefer.

It is in the flow of memories, Christian Boltanski, a French artist, finds the bricks on which are inscribed the essential elements of the past, of childhood and of mourning.

He reconstructs the memories of the «future», in other words, he expresses artistically how the mortiferous past composes the experience of the living.

He assembles objects and photos that belonged to people who are presented anonymously. This revision of the past proposes an idea that reminds us of the permanence of what was once there and is no longer. Nevertheless, they existed!

Christian Boltanski gathers and recomposes the pieces of a puzzle and brings to light the past, the history of families and reconstructs identity. It is like a non-personal theatrical performance, a demonstration of a collective identities made from various human dramas: the Shoah (holocaust), homelessness, illness, etc. Death is very tangible in the memories of the Holocaust.

“You can tell the truth more truthfully than with the truth itself.” wrote Christian Boltanski Anselm Kiefer, a German artist, is inspired by the great tragedies of the 20 th century.

His work involves sand, branches, hair, celestial bodies, poetic, mystical or scientific texts and materials extracted from ruins and waste. His creations evoke the catastrophe and destruction of the Second World War, in particular the Shoah. He tackles a major question: how, after the Holocaust, can one be an artist inscribed in the German tradition?

Thus, he produces an existential work of memories and mourning, a spiritual quest nourished by great myths and Kabbalistic mysticism. It evokes the place of the living dead, solitude, determination and courage. Through this work, one can only see that the construction of Europe paradoxically, truly is of Israel's concern.

IV. THE ARTS

Mourning, as all other emotions, is one theme inseparable from the act of creating. In this context of bring forth fear and endless grieving which I shared with my family and with my entire birth land, I asked myself how to contribute to the fight against ignorance, as the main cause for all stereotypes and prejudice. How to improve the access to knowledge of the other, the one I am “afearred” of, and how could I participate within the human enlarge circle of all cultural diversities, with my own individual and collective identities?

My relationship to the arts comes from the intimate and intuitive conviction that I can with the arts freely express because of what I share with the Other. The Arts are the only tool that allows us to examine the relationship of the mind with the world.

My commitment as an artist does not only subsist of the aesthetic impact of an art work but also in its message, its reception, its influence, its provocation and its critical attribute.

The arts consider it essential to offer people means to discover themselves, the other and the world better and perhaps even to ensure that the other, within their differences, are no longer seen as intruders and nor as opposition.

We are all different, but also similar, errant, anthropomorphic and earthly, within a world that is in fact beyond all imposed borders. Than, Far from paralysing the living, mourning must be experienced as a necessary step in recovery.

This progressive thought is inscribed in the Hebrew language. The Sumerian and Hebrew languages have been nourished by the understanding of the sentient (animate) worlds. Hence, the Hebrew (Semitic) words Gilgoule meaning cycle and Nishamots meaning spirits (souls) are used to describe the re-

incarnation movements of life. This is an aesthetic and symbolic quest for the nature of the universe.

The question of mourning, then, in the Hebraic culture, is placed in the belief of the movements after death, a strong metaphors and a poetic artistic expressions.

The human skull, a recurring image in the arts, is translated into Hebrew by the word Goulegoleth, and has the root 'Agole' meaning Round.

Since Gilgoule is a cycle in motion, and it has for a root the word Agole, it implement the geometrical notion attached to the form of infinity, a circle.

From the same root: the word 'Gal' means a 'Wave of the sea'. The movement of Wave, the gal, produces the word Galgal, as a a wheel the turn on itself, and refer to the Goulegoleth – the head.

The same root is used to say Gal-Aad which literally means eternity and is the word to say memorial. The Gal-Aad is composed of non polished stone(s), placed as a memorial place for the dead.

It is through these words, Gal, Galgal, Goulegolet, Gilgol, Gal-Aad, Gilgoul Neshamot that the philosophical spirit of my mother-tongue has incited me to seek and discover the hidden senses in other traditions, using cultural references and the arts.

Approaching the arts and more specifically the artistic languages allowed me to approach the archaic, universal & symbolic thought that bring forth and reflect upon endless pluralism and diversities.

Since the dawn of time, human has felt the need to express existential questions, such as birth, celebrations, unity, death, and mourning.

The way human beings could comprehend the wonders of the world has produced languages to communicate also emotions, as concepts and thoughts, moving from the particular to the universal, while generating beliefs, doubts, knowledge and (hi)stories.

V. TO CONCLUDE

In one of his last publication, 'Moi, laminaire', Aimé Césaire wrote:

I cannot imagine that the artist could remain an indifferent spectator, refusing to take an option. (...) Being engaged means, for an artist, to be inserted in its social context, be the blood & flesh of the people, experience the problems of his land with intensity and testify.

Purpose

A journey through the world of abstract signs, symbols and images is an attempt to comprehend the process of constitution of memories, of cultures, of realities.

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Narratives of the Migrant Crisis

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Abstract- The migrant crisis affects the European territory, mainly the frontline states and the states connected to migratory routes, posing increasing difficulties in treating the asylum-seekers' demands, causing basic human rights violations, and leading to the negative representation of migrants during the last decade. The political response to the issue, inherently connected to this critical situation, is examined in the case of three European Union (EU) states, Greece, Hungary, and Italy, demonstrating how the migration crisis constitutes a complex nexus, which leads to the implementation of non-inclusive policies. The migrant crisis demonstrates political, social as well as intercultural interactions that can be expressed by creative forms of expression such as poetry, revealing these interconnected spaces and the individual or collective representations of the migrant fragile status.

Keywords: *migrant crisis, borders, EU, politics, cultures, poetry.*

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Narratives of the Migrant Crisis

Dr. Christakis Christofi ^α & Nektaria Georgiadou ^ο

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I. INTRODUCTION

The migration crisis as a worldwide phenomenon, also affects the European domain by massive displacements of people seeking refuge (asylum seekers) or a better life (economic refugees). Most EU countries are experiencing migratory waves to a larger or a smaller extent according to their geographical location. From 2014 onwards, during the peak of the crisis, several human rights violations were observed, as migrants were often subjected to discrimination, detention, and abuse. This resulted in breaches of treaties, laws, and declarations built on promoting the equal rights of human beings amongst those considered to be the Universal Declaration of Human Rights (UDHR). The article aims to present the migration crisis as a political, and social phenomenon in Hungary, Greece, and Italy, EU border countries deeply affected by it, and refers to the public and officials' political opinion on this complex phenomenon. The fragile migrant's representation in the spectrum of political, social as well as intercultural interactions can be expressed by creative forms of poetry. Thus, poetry facilitates the expressions of those interconnected spaces of individual and public fragile migrant representations.

II. EUROPEAN SPACE AND MIGRATION

A retrospective glance through time is necessary, to better comprehend the phenomenon of

the migration crisis in the European domain. Within Europe, the founding fathers of European integration praised solidarity as a primary shared virtue upon which a better world must be formed. The then French foreign minister Robert Schuman, in his famous Proclamation of May 9, 1950, the EU founding date, argued that "Europe will not be made all at once, or according to a single plan. It will be built through concrete achievements which first create a *de facto* solidarity" (Gronowska & Sadowski, 2018). This discourse highlighted, in theory, the importance of solidarity amongst Europeans. However, in practice, solidarity was not being applied, as seen in the example of the migrant crisis discussed in this paper, where the EU proved unable to adequately handle the weight, with European member states applying contentious policies and draconian security measures to deal with the situation, going against the very founding values and committing serious human rights violations. Despite the efforts made at an EU level for a Common European Asylum System (CEAS) as well as a Common Migration Policy (EU Migration and Asylum Policy, 2023), at the time of this writing there exists no common migration policy amongst EU states, as every country handles the migration crisis independently, and in accordance with its national policies.

Nevertheless, to demonstrate the extent of the migration crisis in Europe, factual data are much needed. Since 2011, migrant flows into Europe have been increasing, fueled in part by certain international events and conditions like the Arab Spring and the onset eruption of the Syrian civil war (Gatta, 2019). During the Arab Spring in 2011, rapidly increasing waves of irregular migrants came principally from the most south-exposed portions of Europe: the Italian island of Lampedusa, Malta, Cyprus, and Greece (Gronowska & Sadowski, 2018). The refugee crisis reached a climax in 2015, when an estimated one million individuals crossed the Mediterranean illegally entering EU territory (Gatta, 2019). The year 2015 had the highest yearly influx of asylum seekers in Europe since 1985 (PRC, 2016), with certain individuals supporting that the current wave of migration towards the European Union is quickly becoming the greatest and most difficult that Europe had to deal with since World War 2 (Metcalfe, 2015).

In times of crisis, even basic human rights are not being respected, also evident in the case of the migrant crisis. Detailed examples of these violations are repression, abuse, in human and degrading treatment of people, the collective ejection of aliens, illegal

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imprisonment, and any other means of violating one's liberty (Gatta, 2019). Even though human rights appear to provide universal protection and the vocabulary used in the first Article of the UDHR, states that "All human beings are born free and equal in dignity and rights", reality presents undoubtedly a distinct, complex view (Pulitano, 2022). The European Declaration of Human Rights is nevertheless a declaration rather than a treaty. As a result, states that have signed it are not bound by it (2022), committing human rights violations.

a) *Migratory Routes in European Space*

Geographically speaking, the majority of European frontline States, including Mediterranean countries such as Italy, Spain, France, and Greece, islands including Malta and Cyprus, and lately, countries with boundaries between the Eastern European area such as Poland, Slovakia, Croatia, and Hungary, have been presented to the Strasbourg Court for possible violations on the collective expulsion of foreigners (Gatta, 2019). Similarly, other EU member-states, Greece and Italy, experienced difficulties and were unprepared in managing migratory surges during the crisis (Matveevskaya et al., 2020). Migrants entered these countries through one of the five available routes (Eastern Mediterranean route, Western Mediterranean route, Western African route, Central Mediterranean route, Western Balkans route), following the geographical position of each country (EU Migration and Asylum Policy, 2023).

As far as Hungary is concerned, the primary entrance point for migrants was the Western Balkan route, where in 2015 the country had an enormous number (14%) of asylum applications, and the largest number of asylum seekers in relation to its population (18 applicants per thousand residents). The main groups of asylum seekers entering its territories were from Afghanistan and Syria (Lodovici et al., 2017). Moving on, Greece's principal entry point was the Eastern Mediterranean route, with the number of asylum seekers increasing in 2016, and Greece becoming the leading EU country in terms of the number of asylum seekers it received in relation to its population (almost 6 applicants per thousand people compared to the EU average of 2.5 per thousand people) (Lodovici et al., 2017). In 2015-2016, most migrants entering the Eastern Mediterranean were from the Middle East and South Asia (IOM, 2017). Finally, Italy's principal entrance point was the Central Mediterranean route, with the most visitors arriving in 2016 and the first half of 2017 (Lodovici et al., 2017). Migrants following this route went from Libya to Italy, with others arriving through Egypt and a lesser number of them travelling from Tunisia and Algeria (IOM, 2017). Most of Italy's asylum seekers originated from Africa, with Nigeria accounting for the lion's share (Lodovici et al., 2017).

b) *The Situation in Hungary, Greece, and Italy*

Having specified the paths through which migrants entered these countries, a depiction of the Countries' political situation will follow, focusing on the human rights violations. All three countries individually, as demonstrated by the above statistical information, handled a heavy influx during the migration crisis. This fostered the development of hostile feelings toward migrants. As it concerns, Hungary, the country is considered to be the symbol of European xenophobia (BBC, 2016), something that resulted from the country's claims that she was in danger and should have been safeguarded, while blaming EU institutions for their inability to prohibit refugees and migrants from entering European ground (Pardavi, 2016). Hungary's evidence was the fact that a median of 130 persons traversed its border daily, creating pressure in the country (Lodovici et al., 2017). In a similar fashion to Hungary, both Italy and Greece have become the countries suffering the most migratory strain, with Greece receiving around 821,008 refugees in 2015 and Italy receiving approximately 150,317 individuals (IOM, 2015).

As a result, these countries took steps through the implementation of governmental policies to stem the massive migratory flows that threatened their territories. Indeed, Hungary implemented contentious measures, amongst those the construction of border fences with Serbia and Croatia and amendments to its asylum law and criminal code, penalizing the unlawful entrance of migrants and sentencing people to jail (Majcher et al., 2020). Hungary further implemented the National Consultation on Immigration and Terrorism that began on April 24 and finished on July 27, 2015, in which a preface written by Prime Minister Viktor Orbán and a questionnaire with a dozen multiple-choice questions were used (Bocskor, 2018), including questions tying migration to terrorism and the money dedicated to migrants' aid impacting and reducing social spending for Hungarians (Lodovici et al., 2017). To ensure the effectiveness of the consultation, Hungary deployed around 16 million EUR in a referendum campaign that took place in 2016, to convince its citizens to defy EU migrant regulations (Gall, 2016). A legislative change that proved successful was passed on July 5, 2016, permitting police to transport any migrant arrested within 8 kilometers of its border, to the Serbian side without submitting an asylum application, resulting in the consideration of the country as amongst Europe's lowest migrant populations (Pardavi, 2016).

Similarly, Greece, built a 12.5 km-long barbed wire fence along the Greek-Turkish land in December 2012 (Skleparis, 2017), preventing migrants from entering its territory. The walls, however, did not entirely stop the flow of refugees, and many continued to attempt perilous sea voyages to reach Greece and other European regions. This resulted in the SYRIZA's government decision to close the "Western Balkan

route" in March 2016 and the activation of the EU-Turkey Statement (Skleparis, 2017), where Turkey agreed to return all migrant asylum-seekers arriving to Greek islands and the EU agreeing to relocate one Syrian from Turkey for each individual transferred to Turkey (Majcher et al., 2020) in order to replace irregular flows of migrants crossing the Aegean Sea in perilous conditions (Lodovici et al., 2017). Turkey was also offered 6 billion EUR, the removal of visa obligations for its citizens, and the restart of Turkey's EU admission process (Majcher et al., 2020). Nevertheless, the EU-Turkey Statement was written and signed in an informal, de-proceduralized, and secretive way, outside the applicable EU legal framework (Gatta, 2019). To make the EU-Turkey Declaration effective to its nation, the government enacted new legislation, tightening Greece's asylum, detention, expulsion, and external border control measures ("Skleparis" 2017).

With regards to Italy, the country has taken actions to close the migratory path through Libya as well as through the Mediterranean, by enhancing the ability of the Libyan Coast Guard to apprehend and deport migrants and refugees to Libya (Amnesty International, 2018). A rise in migrants and refugees apprehended at sea by Libyan authorities has resulted in at least 2,600 individuals being transported to dismal detention centers where they risked violence and extortion (Amnesty International, 2018). Torture, such as electrocution, use of force, and lengthy confinement were among the alleged measures, with the primary goal of the hotspot's approach being (according to the country's Interior Ministry) to ensure the rapid detection and subsequent classing of aliens entering Europe (Majcher et al., 2020). The turning of a detention institution into a migratory "hotspot" allowed multiple state power tools to accelerate asylum processes, determining who can stay and who should be expelled (Pulitano, 2020). This "hotspot approach" has evolved into a fundamental characteristic of the relocation processes implemented by Italy and Greece until September 2017, in line with the Council Decisions 2015/1523 and 2015/1601 made on the 14th and 22nd of September 2015 (ASGI, 2022). After these actions, irregular sea arrivals began to drop in 2018, coinciding with the election of a populist anti-immigrant government (the Salvini government) which swiftly carried out harsh measures intended for preventing arrivals, such as limiting terminals to civil society rescue vessels and enacting policies penalizing NGOs by thousands of euros per rescued migrant (Majcher et al., 2020). This took place amid a planned smear campaign by anti-immigrant organizations and some media outlets, fueled by the EU border agency Frontex's assertion that NGOs acted as a "pull factor" for migrants (Sunderland, n. d.).

Nevertheless, despite the application of such measures by the governments, EU leaders were also

responsible for the implementation of such policies. As EU leaders themselves supported the inhumane practices of migrant expulsions, the existence of a problem in European space and its values is evident. In fact, a deputy of the EU Parliament from Hungary has been reprimanded for proposing that pigs' heads were placed on border walls to prevent refugees from entering, while denying it and apologizing, stating that the comment was "hypothetical" and "a thought exercise" (BBC, 2016). Another vivid example can be seen in a conference that took place in mid-October 2017 in Brussels, where EU leaders praised what they said was proof that their method was efficient, with EU Council President Donald Tusk boldly declaring: "We have a real chance of closing the central Mediterranean route" (Sunderland, n.d.). There, they reported a remarkable 70% decline in arrivals in comparison to the summer of 2016. However, there was no mention that fewer arrivals meant that thousands more individuals were stuck in lawless and unviable conditions (Sunderland, n.d.).

Notwithstanding the behavior of certain EU leaders who were considered as part of a minority, these human rights violations were eventually noticed, as the ECtHR took a position on the issue and condemned a certain number of atrocities committed by these states. The EU parliament has dealt with the matter concerning Hungary: on September 12, 2018, for the first time in the EU records, it voted in favor of initiating the operation mentioned in the 7th Article of the Treaty on European Union (TEU) against the Hungarian State for the existence of a definite threat of a gross violation of the Union's founding values (Gatta, 2019). The resolution, approved with a significant majority (448 votes in favor, 197 against, and 48 abstentions), was following the "Sargentini report" that demonstrated several serious rules of law problems in Hungary. Consequently, in October 2019 the Commission decided to proceed with the infringement proceedings¹ in Hungary, due to the country's failure to provide food to those detained in Hungarian transit zones along the border with Serbia, an act that has been equally addressed by the European Court of Human Rights (ECtHR)(2019). Greece's behavior was also condemned, resulting in roughly two dozen ECtHR rulings (Majcher et al., 2020). An example can be seen in the ruling *Kaak and Others v. Greece*, given on the 3rd of October 2019, in which the ECtHR addressed the concerns of the circumstances and legality of 51 people detained in the hotspots of Vial and Souda on the Greek island of Chios (Gatta, 2019). Similarly, Italy's approach towards migrants breached

¹ For more details about the infringement proceedings happened in Hungary see the EU Commission's annual report for 2019: <https://eur-lex.europa.eu/legalcontent/EN/TXT/HTML/?uri=CELEX:52020SC0147&rid=8>

the principle of non-refoulement, which is part of Italy's obligations imposed by Article 3 of the European Convention on Human Rights, resulting in different ECtHR rulings amongst those the *Khalifa and others v. Italy* case, where three Tunisian migrants were detained by Italian coastguard as they entered Italy, while being transferred to the island of Lampedusa for registration (Gronowska & Sadowski, 2018). However, as the initial reception center was in an unsatisfactory condition, with congestion and inadequate sanitation, they fled to Lampedusa and participated in a protest, with authorities apprehending them and placing them on overloaded ships without their permission (2018).

c) Public Opinion on Migration

In conjunction with these countries' heinous policies, citizens also contributed to the implementation of the inhumane policies applied by EU member states, by publicly expressing their negative views on the matter, either due to being manipulated by public order or because of their own personal beliefs. Examples will be presented from the countries stated above that demonstrate this is not only a political but also a societal problem. In fact, in the European space, public opinion on international migration is highly divided, impacting both government policy and integration opportunities for refugees and other migrants (Metcalf, 2015). The treatment of migrants by public officials upon their arrival in a certain nation teaches the public to see such "illegal" persons as criminals (Pulitano, 2022).

Starting with Hungary, only politically independent and left-wing media organizations were covering the humanitarian aspect of the refugee situation (Lodovici et al., 2017). Since the 2015 crisis, asylum seekers and refugees have been an ongoing topic in Hungary's media, especially in the public media including the public TV channel M1, which addressed this topic primarily as a security risk issue, implying the necessity to sustain a state of emergency. Due to the dominance of public media and government initiatives in shaping public opinion, the number of Hungarians who were opposed to immigrants and foreigners climbed from 29% in 2010 to 58% at the end of 2016. A vast number of opinion surveys further indicated that most Hungarians see migrants as a threat to the country and wanted them to be barred from entering (2017).

Moving onto Greece, persons of foreign origin, or "xeni", are rapidly monopolizing unfavorable media debates in the country. The broad welcoming attitude began to alter with the implementation of the EU-Turkey Statement on March 18, 2016. Terms like "migration" and "migrants" were used by political leaders and other powerful players instead of "refugees", implying that the country did not have the same legal duties as for refugees (Lodovici et al., 2017). This behavior cultivated negative feelings such as xenophobia amongst Greek citizens, indirectly contributing to the implementation of

stricter migratory policies similar to the ones analyzed above.

Finally, in Italy, due to the labor market conditions and recent terrorist acts, Italians were increasingly less accepting of immigrants. The public felt that Italy was left to deal with the refugee situation on its own. In a Eurobarometer survey that took place in 2017, 49% of Italians expressed that immigration was the major political issue confronting the European Union, far outweighing terrorism (which is ranked second by 8% of Italians) and the state of the economy (24%) (Lodovici et al., 2017). These changing views reflected the deteriorating labor market conditions in Italy, as well as the perceptions that immigrants may take away jobs from the Italians. The direct emotional impact of these societal occurrences on the public has been immense, affecting the public's collective opinion of immigrants, particularly among the elderly and the less educated. In addition to the financial expenses, which were mostly covered with EU funds, the unprecedented and vast concentration of arrivals has sparked anti-immigrant sentiments in these nations, fueled by right-wing and populist media (2017).

The migration crisis phenomenon raises the complexity of political, social as well as cultural interactions in European space, thus confirming the ambiguous migrant representation. The violation of essential human rights emphasizes a fragility that can only be self-expressed through different forms of art, such as poetry, intersecting it with a larger community and revealing its inner world or experiences.

III. MIGRATION POETRY AS IDENTITY

Whilst conducting research for poems containing a migration theme, the focus was on showcasing the emotional impact that each poem elicited to the readers, through its own diversity. The fundamental criterion for this selection was to find poems with emotionally charged words that portrayed the experiences and the perilous journey that every migrant faced and still faces due to societal, political, or personal reasons. Each poem was carefully selected for its own characteristics and uniqueness, resulting in the creation of a compilation of poems that are different to each other, while all are pieces of a puzzle that carries contemporary themes and problems like war, belonging and personal identity, the struggle of leaving one's homeland, as well as storytelling. Furthermore, the selection of works from distinct time frames and the poets' ethnic backgrounds was intentional, to accentuate the universality of poetry as a method of expressing one's voice, beliefs, and shared experiences. As the poems chosen were written both by actual poets as well as by migrants themselves or by other people indirectly describing these phenomena, they provide readers with an opportunity to analyze and

compare recognized literary voices, while discovering new ones.

Migration poetry reveals a direct link between human rights with stories and memories from migrants' shared experiences encouraging tolerance and common ground among citizens (Pulitano 2022). Thus, it proves the migrants' circumstances and fragility. It can be conceived as a means of creation and expression especially in real and virtual environments, for example the Internet, interconnecting different events, facts, practices, or spaces. Furthermore, mapping this genre comes with difficulties since poetry depicting migration as a plethoric self-expressive tool demonstrates a social, cultural, and political complex context that demands an in-depth analysis of its intensification. Thus, we cannot frame the phenomenon in a specific national or European space, since by its definition it is defeating such boundaries. Migration poetry precisely expresses a hybrid poetic expression dealing with multiple themes and means in complex environments. Realistic or fantasy elements (expectations, dreams, or nightmares) surpass trauma, sometimes in a sophisticated or in a simple approach to the migration phenomenon nonetheless, always in a critical manner. Various categories related to human rights and the migrants' existence appearing in chosen poems were analyzed, in a variety of expressions, through the lens of political, social, and cultural interconnections. This part aims to underline that poetry, migration, and human rights are intrinsically interconnected representing the migrants' fragile status. Moreover, as Rahayu states: "Poems provide a symbol of resistance towards refugees' given fate and offer a platform for them to create their authentic version of knowledge" (2020 1). Migration poetry also constitutes an act of resistance against an absurd and inhuman global situation. As the Special Representative of the UN Secretary General on International Migration once correctly stated: "there is no reason to require people seeking asylum to run a gamut of desert crossings, abuse by smugglers, beatings, extortion, rape and exploitation... doing so is cruel and inhuman" (Sutherland, 2015). Poetry can portray this "no reason". Poetic expression questions the act of writing and storytelling, the diversity in time and space, the trauma, the overall impact of migration on society, and the diverse cultural spaces, issues, or identities.

As much as migration can be considered by some people as a problem affecting only certain countries, poems "My form against those at border" by Dawn Lundy Martin (2017), "Lesvos" by Christopher Bakken (2016), and "Owning our Language, facing its demons" by Krysel Anson (2018), prove otherwise. The phrase in Martin's poem "knocking among other refugees" (2017) shows that migration is a global phenomenon. Indeed, countries often get overpopulated because of mass arrivals of people as often "there aren't enough boats to carry them" (Bakken, 2016). This

condition appears timeless as irrespective how time flies, the problem persists. Anson's poem can be seen as an example picturing a massive human displacement: "time passes, another // batch of refugees and migrants" (2018). But migration is often associated with trauma and with illegal activities in several poems. Indeed, the poem "Legality of migration" by Mateuš Conrad (2018) tackles the subject of illegal migration, with people being traumatized by their experiences on the matter. The illegal attempt is reduced to failure: "seeing my parents get arrested // i² started a fist fight with a wall // that i knewi was going to lose..." (Conrad, 2018). Moreover, even legal migration can be traumatizing as migrants are often objectified and seen as numbers, indicating the lack of human rights as can be observed in many detention institutions. The verse "get lifejacket with green laminated card carabinered to chest, billet number on front" mentioned in the poem "Signing on Again" by Elizabeth Bradfield (2017) illustrates the migrant's elliptic and uncertain figure. Thus, the poem "Before your arrival" suggests avoidance to limit mental distress linked to migration: "Don't look back. You will only see the islands melting away" (Hagan, 2014).

Migration and the abandonment of motherland cause pain and suffering, with the intolerable, often unbearable, experience of loss. The poet may easily express grief and the loss of beloved persons, as well as the loss of his own identity. In Shiferraw's poem "Nomenclatures of Invisibility", an unbearable equation between immigration and loss emerges: "when we travel, we lose brothers at sea and do not stop to grieve" (2017). Pain can be both physical and mental depending on the situation on hand. As in the poem "1922 /Greek Refugees", physical pain is often portrayed inseparable from the body: "strip searches where your body is left aching" (Skarpathiotaki, 2020). Or, in Shiferraw's poem (2017): "we have drowned many at a time and left our bodies burning, or swollen, or bleeding and purple." Nonetheless, the body constitutes proof or a testimony of migration, appearing in the poem "Conversations about Home (at the deportation center)" by Warsan Shire (2013): "They ask me *how did you get here?* Can't you see it on my body?" Mental pain is visible through the expression of trauma taking many forms, one of which is psychological pain such as lack or failure of expression. A vivid example that indicates psychological pain and trauma is seen in the poem "My form against those at border" by Lundy Martin: "and we, here amid a failure of images" (2017). This loss of identity is not only individual but also collective. Collective experience depicts individual feelings but in a common traumatic experience. In the poem entitled "My

² Quotations are not corrected since the poetic form questions norms and conventions, and the fault itself

Brain is an Immigrant", written by a refugee himself, feelings like "fear, flashback, scared hopeless, stressful" reveal themselves (Hagose, n.d.). Also, in the poem "Moria Apocalypse" there is a personal testimony of a refugee living in a refugee camp in Greece expressing her emotions felt while there including "the stress, the psychosis, the mental routine" (CPT net, 2017). Whilst migration can cause pain, it can also lead to personal growth in certain cases, since people get to discover novel places and encounter new cultures. These examples are limited but worth mentioning. Nevertheless, nothing ever feels like home. Phrases like "they walked, all over the earth" seen in the poem by Skarpathiotaki (2020), "from Greece to the streets" seen in the poem entitled "My experience" written by Kiki Gillina (2017), a girl describing her grandmother's experiences on migration, and "my mind can travel anywhere across the ocean, across dry land, past present and future" also seen in the poem by Hagose (n.d.), accentuate this multiplicity in time and space. As physical and mental mobility, as salvation or destruction, migration simultaneously helps and/or destroys people and provokes intergenerational trauma symptoms that affect generations proving that the trauma and the loss of identity are not as ephemeral as they might appear (Sangalang & Vang, 2017).

As seen in the first part of the article, people in positions of power, including the ones involved in politics or legal matters, often commit atrocities by violating basic human rights, while putting democracy at stake by establishing border controls, and detaining people thus limiting their freedom of movement. The poem "Bullets, Moats and Alligators" written by Bob B. (2019), is noteworthy in describing the official political discourse involved in migration, containing a plethora of examples of the corruptive political system existing nowadays, referring to "cold and heartless" politicians (2019), barbarous political decisions to enforce security by placing "soldiers along our southern//Border[...] That we can easily stop // migrants from making their way across"(2019), and a humiliating stance towards migrants: "We will see the un welcome//Migrants start to drop like flies" (2019). The poem assesses that "democracy fails when an unfit elected leader goes completely off the rails" (Bob B, 2019). Equally, "On Immigration" refers to the corruptive economic system, another diachronic problem, as seen in the phrase "to live sanctioned in the // migrancy with an ugly plate for the economy" (Sharma, 2007). Similarly, "Refugee", a poem written by JJ Bola (2021), highlights the apathy of political figures in such matters with its emphasis on "their suits and ties.// never came for you" (Bola, 2021) and demonstrating it. As it concerns lawfulness, W H Auden's poem "Refugee Blues" (Auden, n.d.), highlights the importance of legality to be treated right, indicating that "if you've got no passport, you're officially dead" (n.d.). "Judges" (2014) is a poem written by a detainee

directed as an accusation towards lawmakers stating that "most judges don't use their moral authority" (2014). Moreover, poetry is expectation: "I would like to see justice served right not by someone using their might" (2014). It also reveals the disrespect for the laws and the unwillingness to deal with global problems like migration, while establishing an inner dialogue between individual expression and a problematic situation.

a) *Dialogues*

Storytelling takes the form of inner thoughts and beliefs, expressing individual or collective experiences, and as a result, acquires a dialogical character. In the case of migration, it is a description of one's memories of the past, a voyage back in time, resulting in reliving those memories. Several poems contain that composition including "1922 /Greek refugees" (Skarpathiotaki, 2020) and "My Experience" (Gillina, 2017). However, the poem "Legality of migration" (Conrad, 2018) is the only one that describes in detail a person's life in an almost diary type form. Dates, places, and memories are portrayed vividly, while the narrator describes their journey through illegal immigration, including the discrimination felt by people in the spectrum of language being a barrier: "only the more obnoxious English people are bothered by my "accent", the brutalities committed towards one's parents "was one, aged 11... // seeing my parents get arrested", the people's bias about one's race "whenever some, *****Somali migrant... // some African migrant in his teens // gets away with illegal migration?", as well as the few but joyful moments spent with family members "at least i spent 1998 being homeschooled- // and watching the World Cup with // my great-grandmother...//and discovering Metallica..."(2018). These memories form a puzzle and the dialogical progression of memories.

The sea as a liquid element metaphorizes destiny as Bachelard's idea of water (1983, 6). The sea is directly linked to migration, being the only way for many people to escape from events putting their lives at stake including risking them through war. For others, the option of flying by airplane still exists. This does not make the journey any easier, as the pain of leaving everything behind continues to linger. Poems "Home" (Shire, 2020) and "Conversations about Home(at the deportation center)" (Shire, 2013) written by War san Shire, as well as "Refugee" by JJ Bola (2021) refer to this unintended trip made owing to the outbreak of war putting people's lives in danger. Indeed, there is only a one-way trip: "tearing up your passport in an airport toilet//sobbing as each mouthful of paper // made it clear that you wouldn't be going back" (Shire, 2020). Are returns allowed? As "now my home is the barrel of a gun" (Shire, 2013) and "there we would sit and watch police that lurked and came only at night to arrest the youths" (Bola, 2021) encompass these issues by offering a vivid image to readers and demonstrating

what is like to be a refugee. The sea and the dangers associated with it are also presented in Wang Ping's poem "Things we carry on the Sea" (Ping, 2018) with a reference to "rubber boats" utilized by refugees to escape as they think of themselves as "orphans of the wars" (Ping, 2018). Consequently, this feeling of enforcement can also be considered as a form of exile, with refugees even questioning their existence without it. The poem "Who Am I, Without Exile", identifies the migrant to this perilous sea voyage: "What will I do without exile, and a long night that stares at the water?" (Darwish, 2008).

Migrants are often treated as minorities and considered by others as outsiders, or strangers. Migration amasses sentiments of xenophobia in people, with those pretending to like them committing hypocrisies. This hostile vision is common in migration poetry, presenting the mistreatment of others either on a physical or a psychological level, with an evident lack of humanity. The poem "A migrant I am too" by Mamma Mpyana presents this context as a declaration: "However, human beings don't understand, as they stand on my beings like am of no being..." (IOM, 2012, 16). Furthermore, Nicola Davies in "The day the War Came", "a poem about unaccompanied child refugees", illustrates xenophobia and the distinction between them and other people: "but the teacher didn't smile // She said, there is no room for you, // you see, there is no chair for you to sit on, //you have to go away" (Davies, 2016). This story takes place in supposedly welcoming environments like schools. Likewise, Jade Amoli-Jackson's poem entitled "A Woman, A Refugee" refers to this inhumane behavior towards refugees and explains that people sometimes don't believe them and consider them as liars: "I don't want to know //You're dirty and a liar //You have not been tortured //You just depend on our generosity // I hope they don't give you any benefits at all" (Jackson, n.d.). "Lesvos" written by Christopher Bakken addresses the hypocrisies through the metaphor and the irony, thus underling the visual perception: "We both wore the same ironic mask: // one blue eye floating upon a white sea" (Bakken, 2016). W H Auden's poem "Refugee Blues" also stresses the hypocrisies "went to a committee; they offered me a chair; asked me politely to return next year" (Auden, n. d.). Stories, connected to hostile and non-inclusive societies, are still possible across migration themed poetry.

b) *Belonging*

Writing is a form of symbolic expression that allows people to give form to emotions, experiences, dreams, or nightmares. When words can no longer be voiced, writing comes to replace that inability and transform it into power. In turn, just like other people experiencing traumatizing events, migrants speak through writing, describing, and sharing the events that

they experienced. Trauma, war, pain, childhood memories, and the human condition are some of the themes presented in poems. And, only poetry as a dynamic articulation allows the expression of the repressed experience thus the memory. "The icebreaker" written by Yovanka Paquet Perdigao, reveals in the third and last stanza the poet's final intention. Writing may act as a method to remember things, sometimes chosen by the person themselves not to be remembered. The verse "although you pretend like it's nothing, although you pretend like you barely remember it, you live in a house of ghosts with a pen that doesn't stop writing" (Perdigao, 2015), mentions this situation with the verb "pretend" implying that the person writing remembers things but chooses to ignore them. Moreover, this stanza focuses on the power of writing, which helps people acknowledge mistakes, gives them life, and even acts as salvation towards them. The last verse of the stanza: "Because if you don't write, who will tell their story?" (Perdigao, 2015) is also noteworthy, as storytelling can become a method of transmitting a specific message or a memory. Thus, this poem contains a lyrical character, by adopting an introspective dialogue with itself ("you") to tell the story ("ones"). This kind of Brechtian distancing between different elements and means (Brecht & Shookman, 1989) shows the interwoven violence of trauma and poetry as a way of expressing it.

Migration motivates the coming together of different nationalities and cultures with indefinite mixtures. People originating from different countries, united by the trauma of their situation, who search for a brighter future far away from their motherlands. Indeed, as described in the poem "Alien", written by a migrant in detention (LIRS, 2020), there are "so many faces I have seen from foreign places I have never been" (2020). Nonetheless, traces of their own identity such as their language, customs, and traditions travel and remain with them. In "Things we carry on the Sea", Sea Wang Ping points out the contradiction between a cruel reception and the language as an undeletable identity: "we're refugees of the sea rising from industrial wastes, and we carry our mother tongues" (2018). Equally, the poem "I am a Migrant too" written by Raphael Griffiths mentions identity by explaining that their "roots go beyond borders" (IOM, 2012, 10). As the poem "Before your Arrival" testifies, migrants tend to live in different spaces simultaneously with language often restricting them at the beginning as "translations get muddled too" (Hagan, 2014). After all, identity is something important to people and an aspect that cannot easily be hidden as according to the poem "On Immigration" "after being humiliated one continues the manuscript of identity" (Sharma, 2007). It is a common phenomenon for people to try to remove traces of their identity either willingly to belong, or unwillingly, by force. This sort of belonging is clear in the poem "The Icebreaker" by Yovanka Paquete

Perdigao when migrants start “nodding at whoever is talking and smile” (Perdigao, 2015) even if they “have no clue what they just said” (2015). Similarly, this unwillingness is evident in the poem *Alien*: “I no longer have a name MY LIFE I have to fix, nameless now I am number 456” stating that clearly (LIRS, 2020). A migrant’s fragile identity is only relevant to continuous mobility between past and present, being himself and somebody else, or a number.

Home is not only a building, immobile, and often taken for granted by many people. It is an individual space in a larger community. This is not the case with migrants, as they do not have that stability, being sometimes obliged to leave their homes. For this reason, their families become their homes and accompany them on this perilous journey. This is not, however, a reality for all migrants, as numerous migrants are obliged to leave their families behind too. The poem entitled “Home” addresses the phenomenon of expatriation by mentioning that “no one leaves home unless home is the mouth of a shark” (Shire, 2020). Equally, “Refugee” (Bola, 2021) speaks about the effort of refugees in constructing another home: “I told them that a refugee is simply someone who is trying to make a home” (n.d.). The importance of one’s family is mentioned in this poem with simple gestures portraying that: “so next time when you go home, tuck your children in and kiss your families goodnight” (n.d.). The poem *Another Country* by Ryan Teitman expresses the sentimental bondage one has with one’s family even if being far away. These verses unite simultaneously presenting objects and absent lives: “around my neck my mother’s pearls clink like teeth” (Teitman, 2014) and “I wait for my father the way men wait for a train” (2014). Migration poetry is a correlation of memories, people, spaces, and objects, connected with the effort of putting down roots in a new place.

IV. CONCLUSION

Undoubtedly, there is room for improvement in Europe’s management of the migrant crisis. Despite the rulings made by the European Court of Human Rights (ECtHR) itself to condemn the violations committed by EU countries, as seen in the cases of Hungary, Italy, and Greece presented in this article, a different reality emerges as the problem persists. The fragility of immigrant representations through their interconnection with political, social, and intercultural matters in European territory and worldwide, proves an invisibility state. Asylum-seekers, migrants, and refugees, battling for a better future, are still in marginalized positions. Likewise, the public is often not receptive to migrants, having its share of responsibility that indirectly leads to the implementation of such strict laws and governmental policies. Thus, the public’s negative perception of migrants, functions as a cliché which fosters a

problematic identity of a person or a category, reflecting an intercultural negative exchange. That is precisely where poetry comes into place, as a form of expression and self-liberation, enhancing a dynamic interpretation of the migrant’s complex status. Poems, as a way of sharing thoughts, experiences, dreams, or fears, validate that contemporary society must face the significance of the migration crisis through its very own prominence.

Abbreviations

CEAS Common European Asylum System
ECtHR European Court of Human Rights
EU European Union
TEU Treaty on European Union
UDHR Universal Declaration of Human Rights

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The Good Reasons for the Holy See's Emotions: Outlining an Argumentative Analysis of the Responsum on the Blessing of Same-Sex Unions

By Gabriel Campos Fernandino (UFMG)

Abstract- Relying on the work *Les bonnes raisons des émotions: Principes et méthode pour l'étude du discours émotionné* (2011), by Christian Plantin, we carried out a short argumentative analysis of a responsum issued by the Holy See in the year of 2021 which addresses the subject of the blessing imparted to same-sex unions. This is an official statement published by the highest leadership of the Catholic Church which, in response to questions arising from lower hierarchical levels of the institution, asserts that the Church does not have the power to bless such unions. Following Plantin's understanding (2011), we aim to look at a presumed dichotomy between reasons and emotions in our corpus. It is in the light of this approach, which takes emotion as one of the constraints of discourse, that we argue about the inseparability of reasons and emotions in the argumentation of the selected text.

Keywords: *argumentation; emotions; holy see; homoaffection.*

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I. INTRODUCTION

credo quia absurdum

In this article, we reflect on the argumentative construction of emotions based upon notions present in the work *Les bonnes raisons des émotions: Principes et méthode pour l'étude du discours émotionné* (2011), by Christian Plantin. Applying such theoretical framework, we analyze a document published in 2021 by the Holy See, whose name is *Responsum of the Congregation for the Doctrine of the Faith to a dubium regarding the blessing of the unions of persons of the same sex*.

It is a text localized in the discursive genre *Responsum* subsumed to the type *Catholic religious discourse*. Such a genre is characterized by the fact that it is a formal response to a *dubium*, that is, a controversial issue addressed to the top leadership of the Church by lay or religious people. The *Responsum* of our *corpus*, published in 7 languages and composed of 14 paragraphs, was uploaded on February 22, 2021, notably, already under the papacy of Francis.

As stated in the very closing of the response to the *dubium* on the power conferred to priests to bless or

not same-sex unions, this is an emblematic date in the ecclesial milieu, namely, the celebration of the Feast of the Chair of St. Peter. The publication, issued on behalf of the traditional Congregation for the Doctrine of the Faith (CDF), is signed by Luis F. Card. Ladaria, Spanish Jesuit, prefect of the CDF, and Italian Archbishop Giacomo Morandi, secretary of the same arm of the Roman Curia.

The *Responsum* is part of the corpus of a doctoral dissertation which is at the heartland of our research agenda on Pontifical discourse developed at the department of Linguistics, Federal University of Minas Gerais, Brazil. This dissertation, named *Love of neighbor and homoaffectivity in the Holy See's discourse: an analysis of the argumentation and management of points of view in texts published between 1995 and 2021*, also analyzes five other texts published by the Catholic Church, which deal, directly or indirectly, with the matters of homoaffectivity or love of neighbor. Primary conclusions arising from isolated analyzes of two texts of the *corpus* were published in the journals *EID&A* (FERNANDINO and LIMA, 2021) and *Bakhtiniana* (FERNANDINO, 2022).

Our research problem stems from the following question: how does the Holy See treat the theme of homoaffectivity in its official texts? On the one hand, the social relevance of the research was justified in the understanding that,

homosexuality has always been a recurring theme in religious discourses, the influence and interpretation of homosexual identity in religions, especially of Christian lineage spills over the field of beliefs and end up penetrating spaces of private life, politics and especially the individual rights of the population (TOLEDO, 2016, p. 73, free translation).

On the other hand, the definition of our thematic focus was directed by the publication of the *Responsum* analyzed in this article. The text responds negatively to an alleged consultation by an unnamed interlocutor, who asks in the header of the document: "Does the Church have the power to give the blessing to unions of persons of the same sex?" (LADARIA and MORANDI,

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2021, not paginated). Although it is ostensibly authorized by the pope, unlike what occurs in an encyclical, for example, the text is not signed by the supreme pontiff, but by the prefect and the secretary of the CDF.

Thus, there is a process of propositional imputation of the controversial content to the enunciative instance of the CDF, at the end of the *responsum*, carried out in the *following terms*:

The Sovereign Pontiff Francis, at the Audience granted to the undersigned Secretary of this Congregation, was *informed* and gave his *assent* to the publication of the above-mentioned Responsum ad dubium, with the annexed Explanatory Note. (LADARIA e MORANDI, 2021, not paginated, our italics).

In our understanding, at the same time as the subenunciation and propositional imputation occur, the pope, although enunciatively set apart, legitimizes the document, conferring authority on it – after all, as sovereign pontiff, in theory, every decision of the Holy See must radiate from the pope. The CDF itself, let us recall, is part of the Roman Curia, the arrangement of institutes and dicasteries to which the pope *delegates and authorizes* administrative roles for the feasibility of his ecclesial duties.

In this article, *assuming the position of a linguist and, concurrently, stepping down as a linguist* (Courtine, 1999, free translation), in addition to drafting an analysis of the argumentative structures, we also consider the historical conditions of the publication of the document and the catholic institutional environment that guides the narrative of the context of *Responsum*. That said, considering the inseparability between reason and emotion, as put by Plantin (2011), we analyze the unstable bureaucratic rationality of a borderline text between the immanent and the transcendent.

II. THE TRIPLE CROWN SPEAKS: THE BISHOP OF ROME, THE HEAD OF STATE AND THE LEADER OF THE CHURCH

The pope is a Catholic religious, necessarily a man, elected for life by a college of cardinals to perform the triple position of bishop of the Diocese of Rome, head of the Vatican City State and, notably, supreme leader of the Catholic Church. As such, the jurisdiction of the pope radiates from the Diocese of Rome, the ecclesial district in which he exercises the office of bishop, to the entire ecclesiastical structure of this religious institution spread on the globe.

Regarding those attributes of the supreme pontiff, in addition to the maximum authority arising from the position of bishop of the bishops, the pope owns prerogatives of a state representative, guaranteed by the internationally recognized sovereignty of the *territory* of the Vatican. This country, an enclave situated in the

city of Rome, Italy, is the smallest independent state in the world—whose jurisdiction, exceptionally, extends even beyond the almost 50 hectares of its own intramural territory to certain micro-zones and properties in Rome and outside Rome.

According to the Basic Law of the Vatican City State currently in force, which replaces that of 1929 signed by Pope Pius XI, “The Supreme Pontiff, Sovereign of Vatican City State, has the fullness of legislative, executive and judicial powers” (JOHN PAUL II, art. 1, 2000, unpagged). In other words, as Vatican statesman, the supreme pontiff has full power among the three branches.

If on the one hand the religious aspect of the pope is evident, on the other, his juridical personality is engendered as a statesman of a country with territory, relations with other states and population – in the latter case, peculiarly, composed of about 800 intramural people and, with regard to the body of the faithful, a speculated population of more than 1 billion individuals. In this religious-state arrangement, the functions of head of state, *materially* related to the Vatican territory, and of maximum authority in the Church structure, *immaterially* related to the catholic presence propagated throughout the world, coincide in the symbolic position of the pope.

While *papacy* concerns both the ecclesiastical position and the institution or governmental system of the supreme pontiff, the jurisdiction of the pope refers to the so-called *Holy Roman Apostolic See*. It is an entity, endowed with legal authority at the international level, which represents the Vatican State and the Catholic Church. The Holy See is administered by the Roman Curia, a body of institutions that assists the pope in the performance of the papacy, acting on his behalf. More specifically, the Curia is a complex of institutes and dicasteries, roughly speaking, ministries to which the pope delegates functions.

According to the Apostolic Constitution *Pastor Bonus*, “By the word ‘dicasteries’ are understood the Secretariat of State, Congregations, Tribunals, Councils and Offices, namely the Apostolic Camera, the Administration of the Patrimony of the Apostolic See, and the Prefecture for the Economic Affairs of the Holy See. (JOHN PAUL II, 1988, Art. 2, § 1, not paginated). Among these bodies, the Secretariat of State of the Holy See stands out. It is the oldest dicastery and the one to which diplomatic and political functions are assigned. In this institutional apparatus, we are particularly interested in this article by the Congregation for the Doctrine of the Faith, which issues the text of our *corpus*.

The Holy See is often metonymically treated by the place where it is based, the *Vatican*. In this regard, we emphasize that the Holy See, and not the Vatican, is the authority that acts abroad when nurturing diplomatic relations with States and with international institutions. The creation of the Vatican stem from the Lateran Treaty (1929), signed between the Holy See and Italy. As

opposed to the Vatican, the existence of the Holy See is a much more long-lived entity, which dates to the Roman Empire. According to Catholic mysticism, the Holy See was founded by St. Paul and St. Peter at the beginning of the Common Era.

Although distinctions between the Vatican and the Holy See are traceable, the latter can be semantically mixed both with its physical headquarters,

as we have shown, and with the figure of the pope himself from a symbolic point of view. In our understanding, the way in which pontifical communication is carried out, whether in imagery or verbal terms, nourishes a symbolic interpenetration. Though not conclusive, an illustrative example of the Holy See's contemporary communication in digital media is that of the Vatican's official website.



Image 1: Screenshot of the official Vatican website¹

We can notice the names *Vatican*, in the browser, *Holy See*, at the header of the page, followed below by the photo and name of the current pontiff. As such, the three instances seem to compose a homogeneous *semiological* result that targets the audience composed by the faithful of the Church dispersed in the world.

From the concept of nation-state, we propose to name such a *sui generis* composition as Vatican-ecclesia. In this way, we articulate in our concept the dimension of the religious and state-owned entity, the Vatican, to that of the population of faithful spread across the globe, namely, the ecclesia. Our concept, which has been used in some of our recent publications (FERNANDINO and LIMA, 2021; FERNANDINO, 2022), intends to be more than the sum of its two parts. It is a synonym of the noun *Holy See's* that provide us with epistemological advantages (i.) by explaining the transcendent and immanent singularities of the entity (ii.) as well as by highlighting the targeted audience dimension from an enunciative point of view.

Even if the primacy of the papal authority is noticeable in the sphere of the Vatican-ecclesia, the distinction between this speaker and the Holy See is not self-evident at the level of enunciation. In different texts, or within the same text, papal utterances can either be presented as equivalent or detached to those of the Holy See. For example, in encyclicals, the pope provides his signature and uses modalized expressions that bring out his authorship. On a different formulation, while dealing with more polemic themes such as the (non-) acceptance of homoaffectivity in the ecclesial milieu, the supreme pontiff only provides his authorization in a more bureaucratic format. Throughout those cases, the Holy See assumes authorship through its congregations, engendering a meaning or an *effect of meaning* of greater objectivity, detachment from the pope and technicality.

¹ Source: <https://www.vatican.va/content/vatican/it.html>. Accessed on: may 13, 2023.

III. OUTLINING AN ANALYSIS OF THE GOOD REASONS OF THE EMOTIONS

For Plantin (2011), widely speaking, when it comes to the understand of emotions in the field of argumentation, two main prescriptive attitudes arise: on the one hand, an instrumental usage by the rhetoric, with potential sociopolitical effects; on the other, a complete rejection of emotions by the theory of fallacies. The latter one designates a form of argument and, at once, values it negatively-oriented by the normative purpose of eliminating emotions.

While disagreeing with both evaluations, that is, the rhetoric and fallacy theories, the author (2011) aimed to elaborate a plural and interactional perspective that qualifies emotions in argumentation as a rational and structuring mental process. Along those lines, emotions are socially and culturally constructed phenomena that play a fundamental role in human communication, by implying effects on the linguistic choices and discursive strategies of the speaker. The plurality of the plantinian perspective dialogues also with the realm of psychology, since, for the author, the ability to express emotions is a condition of the exercise of argumentation. Therefore, the study of emotions through the argumentative prism should not be dissociated from the study of *sensu lato* speech.

In *Les bonnes raisons des émotions* (2011), it is stated that the psychological theory of emotions has flourished in fields such as philosophy and theology, both considered as realms that articulate the web of fundamental emotions and "have bequeathed to us the lists that underlie our discourses on affective life" (PLANTIN, 2011, p.128, our translation). This said, in this part of our article, we envision, in a certain way, to address the basis of this problem and sketch a short analysis of a constituent discourse, in the terms of Maingueneau (1995). As such, we draw our conclusions upon a theological text that denies the Catholic blessing to the same-sex union.

Regarding the theme of sins and emotions, Plantin (2011) also explains that the discourse on emotions is established in relation, and even in confrontation, with the religious doctrine of capital sins. In the following excerpt from the *responsum*, "God Himself never ceases to bless each of His pilgrim children in this world [...]. But he does not and cannot bless *sin*" (LADARIA and MORANDI, 2021, not paginated, our italics), the speaker summons, interdiscursively, the memory of the doctrine, referring to the notion of sin. Such understanding, emphasized by the argumentative operator *but*, dialogues with the category of the deadly sins, in our view, markedly with the sin of lust.

Plantin (2011) states that while wrath, pride, and envy would be considered *emotions* or *feelings*, lust, along with the sins of sloth and gluttony, would be

*passionate dispositions, desires*². The qualification as only a disposition, and not a feeling, emphasizes the argumentative purpose of *Responsum's thesis*, that is, to justify their disavowal, basing it on the Christian-Catholic cosmogony.

To propose a model that would allow the reconstruction of the development of emotions in discourse, Plantin (2011) argues that the analysis of the emotional word can be carried out in three ways: expressive-enunciative, pragmatic and communicational- interactional. In the three poles of analysis, the word emotional can be interpreted as intentional, *émotive*, that is, with a purpose, or spontaneous, *émotionnelle*.

This distinction, organized from the literature on emotions, places, on the one hand, emotive communication (*émotionnelle*) as: strategic, supported by marks of politeness, occurred *by* emotion, in an *organized disorganization* of a public emotion; on the other hand, emotional communication (*émotionnelle*) would be the one which is a natural irruption, carried out not *by* emotion, but *of* emotions, in a *disorganized disorganization* of a private emotion.

In a tentative analysis located on the expressive-enunciative pole, we argue that the emotional communication of the 2021 *Responsum* takes place covertly. The emotional argumentative formulations of the text are supported by an unstable rationality that justifies the assertion of its thesis. This thesis, as seen in the next excerpt, is evidently dogmatic and, therefore, is in the order of the transcendent.

When a blessing is invoked on particular human relationships, in addition to the right intention of those who participate, it is necessary that what is blessed be objectively and positively ordered to receive and express grace, according to the *designs of God inscribed in creation* [...] Therefore, only those realities which are in themselves *ordered to serve those ends are congruent with the essence of the blessing imparted by the Church*. For this reason, it is not licit to impart a blessing on relationships, or partnerships, even stable, that involve sexual activity outside of marriage (i.e., outside the indissoluble union of a 4man and a woman open in itself to the transmission of life), as is the case of the unions between 6persons of the same sex (LADARIA and MORANDI, 2021, not paginated, our italics).

Although the e-motioned word is a *sine qua non* element of the religious discourse – which deals in essence with the emotional experience of ecstasy in *the divine, that is, the superlative and maximum form of mystical emotion* – the conveying of emotions, although present, is eclipsed by the alleged theological objectivity

² *Laziness*, equivalent in doctrine to *acedia*, that is, melancholy prostration, the weakening of the spirit of the religious in relation to the monastic life, would be in a different category, in which it would represent *sadness*.

that marks the discursive genre *responsum*. The blessing of the union of homoaffective believers is denied because it is not one of the *designs of God inscribed in creation*. That is, the crafted meaning is that the capacity for sexual reproduction between man and woman is a divine design, and any possibilities outside this arrangement, such as adoption or surrogacy in the context of same-sex marriages, are terminally disqualified.

The fragment highlighted above proceeds, along the same argumentative lines, as follows:

The presence in such relationships of positive elements, which are in themselves to be valued and appreciated, *cannot justify these relationships and render them* legitimate objects of an ecclesial blessing, since the positive elements exist within the context of a *union not ordered to the Creator's plan*. (LADARIA and MORANDI, 2021, not paginated, our italics).

The excerpt cannot justify *these* relationships, emphasized by the previous concessive sentence, in the Italian version of the document – which we speculate is the primary version, from which the six official translations were made – is enunciated by the equivalent *coonestare*, whose meaning of *giving an honest appearance to what is dishonest using cavillous or false arguments*, brings out the volitional disposition and emotional engagement of the speaker. The way in which the disavowal of the sacrament of marriage is argumentatively justified is crafted as if the declaration were not embedded with the values that underpin the complex interdiscursive fabric of the Holy See's modern discourse.

Considering the two excerpts selected above, in an argumentative analysis of emotions, it seems essential to evaluate the silence, the negative of what is being said, namely, non-discourse. In other words, it is necessary to analyze the lack or silencing of emotions in circumstances in which their eruption is expected. In the case of the *responsum*, because it deals with a metaphysical theme, the latency of emotions and the concomitant instability of argumentative formulations stands out. If all direct argumentation, virtually, causes a counter-argumentation (RABATEL, 2016), the precariousness of the thesis of the *designs of God inscribed in creation*, which cannot be rationally verified, seems to reinforce the argumentative robustness of the antitheses that the thesis potentially raises to its audience, the ecclesia.

Once it is a formal document, the *responsum* is under the striking ascendant of the Cartesian-positivist heritage that compels one to the objectivity and the obliteration of apparent emotions. In our understanding, assuming that emotion is a natural and rational reaction, which structures textuality, the religious text is one of the areas of its clearest manifestation. There is no point in having a religious text if there is no religion. There is no sense in having religion unless there is faith. And the

faith, in our assessment, can be linguistically considered as a passionate disposition or an arrangement of emotions.

It is foreseeable that a religious text that deals with the controversial theme of homoaffectivity seeks to dissociate its argumentation from the emotional discourse. After all, as pointed out by Courbin, Courtine and Vigarello (2016), the notion of *emotion* has been associated throughout history with the connotation of a state of excitement and even concupiscence. The authors (2016) argue that the lexical item *emotions* appears only in the 12th century, associated with the idea of body movement, transient and violent physical disturbance, troop movement and/or popular uprising – as in the case of public *commotion*. Of course, this does not imply that, prior to this historical moment, there was no psychic perception of emotion *avant la lettre*. However, it is only from the Late Middle Ages that the term emerges as such, first as a movement and, over time, converted into a form of abstraction, until it becomes an eminently psychic phenomenon, as we conceive it in modernity. In other words, emotions germinate in society as a physical phenomenon that, a *posteriori*, has become metaphysical.

Currently, as stated in *Histoire des émotions* (2016, p. 84, our translation), society imposes a norm which is strongly sexual, since it prohibits to one gender what it allows to another, knowing that what it represses is not the emotion itself, but its exposure, its expression. It is a means of recognizing the primordial place of emotions in the organization of the whole of society, both in its political and religious components.

Having this in mind, even if the text we analyzed deliberately disassociates its argumentation from the emotional discourse, concealing volitional evidence, the reason that proclaims that “the blessing of homosexual unions cannot be considered licit. This is because they would constitute a certain imitation or analogue of the nuptial blessing” (LADARIA and MORANDI, 2021, not paginated), is necessarily emotional.

Ultimately, as Plantin (2011) states, paraphrasing Heraclitus, emotional speech does not express emotion causally, nor does it manipulate it; emotional speech, in fact, provides the meaning of emotion to someone. That is precisely how we argue that the Holy See, by means of *responsum*, enunciates meanings for the ecclesia, sustaining the argumentation of its refusal in latent emotions and in a complex web of values guaranteed by Catholic cosmogony.

IV. (NOT) FINAL CONSIDERATIONS

A potential development that our tentative analysis could bring about is that of a linguistic tracking of the emotional Holy See's argumentation on homoaffectivity. As Plantin (2011) would put it, such reconstructive analysis could be outlined not only in

situations of explicit volitional evidence, but also in cases where emotion is inferred from the linguistic representations of a given discursive situation.

Likewise, assuming that the dogmas lying on the basis of the Church's argumentation are sustained by faith, we strongly believe that it could be discursively mapped as a passionate disposition or even as an arrangement of emotions. In our analysis, the emotional dogmatic discourse present in the *responsum*, supported by faith, intends the production of a meaning that only one legitimate voice could exist. Even considering it format a question-answer model, it does not change the fact that the *responsum* delivers (i.) a *monologic* voice, which does not open room for interaction and refutation, (ii.) in a *constituent* discourse, guaranteed by the divine itself (iii.) and, more importantly, by means of formulations which are structurally *emotional*.

Thus, stemming from our analysis, we argue that emotions are not direct results of social stimuli, but a progressive formulation, which is historically determined and dependent upon a certain religious-cultural context. As such, emotions are inexorably *moral judgments based on standards and sustained by beliefs*.

Again, as stated by Courbin, Courtine and Vigarello (2016), emotions, as a lexical item, arise as a physical movement that, a *posteriori*, becomes metaphysics, as a phenomenon of thought. Thus, we believe that religious discourse is a privileged *locus* for the observation and analysis of both the phenomenon of the dematerialization of the movement of emotion and its materialization in the form of texts whose argumentative ordering aspires to be, paradoxically, unemotional, and impersonal.

On the other hand, if the speaker does not have absolute control over what he or she says – as is confirmed, for example, by Freudian slips, non-discourses and other sociolinguistic phenomena – we add that the speaker also does not have absolute full control over the discursive manifestation of emotions in argumentative formulations. The same could be *metalinguistically* applied to this article, whose argumentative formulations are supported by latent values and emotions.

Finally, if all argumentation is necessarily situated (PLANTIN, 2009), in our view, the discursive manifestation of the fabric of reasons and emotions in the Holy See's discourse on homoaffectivity must be analyzed in the light of (i.) the situation of the Catholic cosmogony; (ii.) the particularities of Vatican-ecclesia institutionality; (iii.) the social and historical conditions from which a publication appears; (iv.) as well as the interdiscursive network in which the meanings of the argumentation are organized.

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From Sorrow to Joy

By Rev. Carlos E. Davenport SR

Abstract- Moreover, we know that all things work together for good to them that love God, to them who are the called according to his purpose.

Romans 8: 28 (King James)

I pray that whoever this book will understand that God our Father has a place for you and a plan. I hope the journeys you travel will bring you joy. I pray that you find your purpose that God has for you and that you take on that calling.

This book is dedicated to my mother Mary M. Graham Davenport who set a Christian foundation; her walk with Christ led me to become a Christian first then a preacher.

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running down his face because it was scorching out. It was the first time I had seen the chain gang work on the highway. This experience has left a mark on my brain for life. If we were not in the front yard, my mother had all three of us in the kitchen watching her make a Pound Cake.

We would watch mother sift the flour several times, and then she would blend the sugar and butter. She would add all the other ingredients to complete the cake. After my mother made the cake, she would give one beater to one of us and the other beater to the other, and then one would get the bowl. I would like to pause right here and say that my mother was a virtuous woman as described in Proverb 31. She did well not evil, and her family was second to God.

However, before I take you further down the road on this journey, I would like to say a few things about my father. To be truthful, I do not remember my father being around much in my early years. I would like you to know, that I loved my dad very much, but I have to be truthful about his lifestyle. My dad always wanted to be a man even before it was time., my dad was trying to prove to his father that he could stand up to the statue that of his father. However, my grandfather had to grow up very fast in the early 1900's. Black men were being hung because of their color. They could not get decent jobs because treated as if they were still slaves. Blacks considered as property, and the black women were put on a higher level than the Black men were. Most young black men had to go to work early in life. My grandfather was one of the ones that left home early in life to work; he did not have a teenage life. In the 1940's after World War II started, my father tried to enlist in the Navy at the age of thirteen. The Navy sent my father back home., my dad thought becoming an adult, you had to be sexually active; my dad had these thoughts all his life. His lifestyle had a profound effect on my life and my brothers' life. However, my dad did one great thing, and I will talk about it later on in my journey. However, the only way you become a true man is through Jesus Christ my Lord and Savior. You have to apply the word of God to your life. The Bible is the life manual to manhood.

Let us go back to the journey of a Black preacher in the foothills of North Carolina. The dirt was the reddish-orange color we called it "North Carolina Red Clay." These types of soil run from Georgia to Virginia. I remember eating this dirt when I was a little boy. North Carolina is a beautiful state, especially the, including the mountains. Let us continue the journey of a little boy running through the woods and fields of North Wilkesboro, N.C. I remember my mother taking my two brothers and myself to pick blackberries. We would walk on the side of the road in our bare feet or in the woods to get the blackberries. At that time, my feet had been conditioned to the burning heat of the North Carolina sun. After picking the blackberries, we would take them

home, and my mother would begin to cook them. The smell of the cooking blackberries travels through the house with such sweet smell you would want to eat them right then. Sometimes my mother would make a blackberry I still can taste that pie.

School started in the month of August it was still hot and humid. We would walk to school because we did not live too far from the school. It was an all-black school, and the building is still in use. because when the school integrated, they closed the school. We ate at the school. In the lunchroom, we had all black kitchen help. Just to smell the food would touch your soul. The smell of the fried chicken and the tender green beans cooking would make you hungry. The cornbread would melt in your mouth.

I would like to take you back to the classroom, the teachers were very strict, and they believed in a lot of discipline. Sometimes I believe they thought discipline was more important than education. I was having a hard time reading. My second-grade teacher would keep me in while the other children went outside to play. Each time I didn't read the text correctly, my teacher would hit my palm with a ruler. That experience affected my education for a longtime as I went through the public-school system.

However, I do remember the joyful time playing in the schoolyard. Most of the time, the boys played in one area of the schoolyard, and the girls played in the other part of the schoolyard. Sometimes we would tie sewing thread to the back legs of the Japanese beetle and let them fly around the schoolyard. On some, the boys would run after the girls with the Japanese beetles. The girls would yell and scream as if a monster was going to get them. In all schools, there is the school bully. A bully is a person that intimidates the other person; he tries to frighten the person because the person is weak or the bully thinks the person is poor. Just close your eyes and picture the school bully when you use to go to school. Jerry was the school bully, and he would always pick fights with other students, he also would pick on the girls. One day Jerry was going to hit me for no reason at all. However, my friend stepped in and stopped him. God always has someone in your corner. There is always a Gideon out there to defend you and. My friend was a full blood Cherokee Indian. Jerry never tried to pick on me again. In my understanding, Jerry was in and out of prison, and last I heard he was hanging chicken at the chicken factory.

In southern school at that time, they would have a May Day celebration. May Day is celebrated the first day of May. Festivities traditionally involved dancing around a large pole, called a maypole that is decorated with flowers. The pole had streamers hanging from it, and the children would hold them as they danced around the pole. At our school, the streamers were different colors. The school would pick a May Day King and Queen. My brother Herman was chosen May Day

King, and they put a crown on his head. It is just like when you become a Christian, and Jesus Christ is the king. He is the King of King and the Lord of all. We all will receive the Crown of Life.

Sometimes after school, my mother would meet us, and she would take us to Aunt Lars's house. Her house seemed like it was dark at all times and it had a smell of oldness. My Aunt was not my aunt, but she was my grandfather's cousin. However, out of respect for her age, we called her aunt. In today's society, young people have a lack of respect for our elder community. She was about a hundred years old or more and she born a slave. My brothers and I were frightened of my aunt, Mariah Finley. Because of her age of hundred. Her face looked like a piece of leather that was wet, and it had been left out in the hot North Carolina sun to dry. Aunt Mariah was bent over as she stood up and she walked with a cane. The cane was her weapon if she was correcting you and you started to run, she would hook you with her cane. Now I know she was a beautiful woman and dear family member. To think, my aunt went from slavery to freedom what a blessing. Nevertheless, I think the greatest benefit is coming out the slavery of sin into the blessing of salvation.

CHAPTER - 2

II. JOURNEY OF SORROW

The summer of 1956 was the beginning of the journey of sorrow in my life. My mother's sister died that summer. I remember it clear as a bright sunny day in the summertime. There were fifteen children in my mom's family. My aunt was the first one in the family to die. In those days, the viewing of my aunt's body would be held in the home. I remember my aunt's body in a casket in one of my grandparent's bedrooms. She looked like if she was still alive, but I knew the breath of life had left her beloved body. Members of the family and friends would come in and pay their last respect to the household. The neighbors would bring food to help, the family, so would not have to cook. At that time, I did not know I would have to experience again something like this a year later. I will discuss this a little later in the journey of sorrow.

Life is like the four seasons of the year they pass on. The blistering summer heat gave as the autumn drew near. The leaves on the trees started turning colors as autumn took hold in the region. The women started canning vegetables and making preserves. They would slice apples, pears, and other fruits and dry them outside in the sun. These dry fruits are sold in stores today at high prices. As the fruits are drying outside my mother and grandmother would be in the kitchen cooking the vegetables they are going to preserve. They would be cooking on the stove that burned wood. One of the chores we had as children, we had to bring in the wood for the stove. As the autumn

passes into September, then into October and into November we children were looking forward to Thanksgiving. My mother's father had already gotten the live turkey, and we were playing with it in the yard. The turkey had become our pet, but we as children did not know that the turkey would have an inevitable outcome. The turkey was just about ready for the Thanks giving table. The mornings were getting colder and colder. The night before Thanksgiving my grandfather would take the turkey and put its neck on the log that was in the side yard, and he would end its life. After my grandfather had killed the turkey, he brought it into the house, and my grandmother would pluck the feathers from the turkey. Also, around this time of year, they would slaughter hogs because if they kill them earlier, the meat will spoil. The women would prepare the meat so it would not go bad. They would salt the pork; the salt would preserve the meat. Some of the meat they put in a smokehouse; the smokehouse was a building with dense smoke that cures meat and fish. As the days begin to get shorter and the nights started to get colder, we drifted into December. We children were getting excited because Christmas was just around the corner.

Dad was not at home; he had gone up north to work, this was part of the Black flight to the north. Many Blacks could not find high-quality paying jobs in the south so that the men would leave their families, and they would go north to find better employment. Grandfather was the first in the family to go north. He left grandmother with eight children. He would send money home to help sustain the family. After the war, my grandfather relocated his family to Worcester, MA.

Let us go back to Christmas Eve; dad had not been home for a while. On that night, we received great surprise; our dad was coming up the back steps of us.

Grandparent's house. I ran, and I jump into his arms. To run and jump into his arms is a joyful moment. It is the same when you run to your Heavenly Father arms. It is a joyous moment in time when your Heavenly Father holds you in His arms, and you can cry for joy. Because God can protect you from all the elements of life, even from pain, sorrow, and despair.

Let us go back to that Christmas; one of the gifts we received was a little toy airplane made out of cast iron. The wings folded up resembling the Navy planes of World War II. We played with the planes as if we were going to land them on an aircraft carrier. We got marbles to play with when the weather was beautiful. Playing marbles is fun; you would draw a circle in the dirt, and you put the marbles in the ring. The object of the game is to knock the other player's marbles out of the circle. The marbles were different in color; some looked like snake eyes, some had many different colors, and some sculptures were made of steel.

As the winter passed, the spring brought forth flowers, birds singing and the warmth of the sun coming forth to warm the earth. This warmth would transport

new life to the earth. The tranquility that spring brings life to the region. Little chicks were walking around the yard, and people are starting to plant their gardens. Have you ever been sitting outside on a beautiful summer day? Then the dark storm clouds start to roll in, and you notice a great storm is on the way. As we moved into the summer of 1957, the storm of life was just around the corner. One hot, humid night in August of 1957, the rains of grief came to our family. Our mother had gone to church on that Wednesday night for bible study, just like all the other Wednesdays. They brought her to our grandmother's house, and they set her in a chair on the front porch. Our mother was gasping for air; she was having difficulty in breathing. They took her to the hospital that was across town. Black people were not allowed in the front entrance in that era; they had to enter the back door of the hospital. In 1957, we could not go in the regular part of the hospital; the state had Jim Crow Laws. Many different laws did not favor Blacks, some of the laws were; you had to go to an all-Black school. We could not go in the front door of the movie theater, we had to ride in the back of the bus, and we could only go to the public park on Monday just for a half of a day.

The next time I saw my beloved mother was lying in a casket, it seems as if she was just sleeping. The tears of sorrow continued with dad, and he was on the back porch crying because the love of his life was gone. Maybe the question was going through his mind, how would he raise three sons and where would his family live? Maybe he was saying how he could go on without my wife. In death, there is sadness and sorrow that grips a person deep down in their soul. The death of a loved one leaves a dark hole in your life. At that time, I did not understand death, how God could take someone that I love so dear away from me. Now I know that we all have an appointed time to death and an appointment we all will keep.

In those days, the viewing of the body was in most cases viewed at the family home. My mother casket was placed in the front bedroom of my grandparent's home. I believe they dressed her in a blue dress. Friends and family members would walk by and view my mother. It was hard for me to walk by the casket and see my mother lying there. The picture of my mom lying in that state of sleep, it is still imprinted in my mind.

The funeral was held at my mother's parent's church, and she is buried at her parent's church cemetery. I want you to sit there and think with a child's mind not seeing your mother anymore. Just think the one that gave birth to you and the one that held you in her arms are gone. The one that wiped your tears away will wipe no more tears, and the one that read bedtime Bible stories will read no more. There would be no more walking through the beautiful woods of North Wilkesboro picking Blackberries with my mother. However, as I grew in Christ, I know someday I will see

my beloved mother again and when that day comes what a beautiful day that will be. Whoever reads this, please love your parents with all your heart and soul. I would like to say to you respect your mother at all times because you never know when God is going to call her home.

A mother's love for her child is very high, and it is stronger than the father in my point of view. The look on my grandmother's face showed the pain and grief she had. One daughter died a year earlier, and now another child goes home to be with God the following year. The pain that shot through her soul must have been painful for her. To see your daughter in a casket had to be an enormous burden for my grandmother. Now I know the strength my grandmother had come from her faith in Jesus Christ. The word of God was her strength stated by Jesus, "Come unto me, all ye that labour and are heavyladen, and I will give you rest. Take my yoke upon you, and learn of me; for I am meek and lowly in heart: and ye shall find rest unto your souls. For my yoke is easy, and my burden is light." Matt. 11:28-30. Jesus Christ is the burden bearer of all. You can find spiritual rest in him, no matter what you are going through in life.

Some family members wanted to divide my brothers and me. One aunt wanted to take one brother, and another family member wanted to take my other brother. My Heavenly Father had a different plan, and you will see his plan in the next chapter.

CHAPTER - 3

III. A JOURNEY NORTH

The journey started in late August of 1957. Our father had made a decision to bring his three sons to his parents, who lived in Worcester, Ma. The question was going through my mind. Where is this place call Worcester, Ma, and who are the people I am going to live in that city? Who is going to replace my mother? It was the first time we had travel away from North Wilkesboro, N.C. My mind was going in all different direction. The thought of leaving my mother behind was breaking my heart. It seems like I was losing that family connection that I enjoyed so much. Now I know that God had a plan for my life and I had to travel this road to complete His Plan. We all have a path to travel. The road might become rough at times, it might be dark on this path, and the road might become stormy. I would like to encourage you to stay on the path that God has mapped out for you. When the road becomes rough, Jesus Christ can smooth it out. When it is dark on this path, He can light your way. When the storms of life arise on that road, Jesus Christ can calm the storms in your life as He did in Mark 4:39. If He can calm the storm at sea, Jesus Christ can calm the storms in your life. We left North Wilkesboro and traveled fifty-three miles to Winston-Salem N.C. were my father's brother

lived. We stayed overnight with my Uncle James. The journey was just beginning; we still had to travel eight hundred miles to reach our northern destination. We traveled from there to Richmond VA, where is my mother's brother lived. At that time, I did not know that I would return to this city and would think I can go the Jefferson hotel and be served at my son's wedding. We stayed with my mother's brother, and then we continue on the journey north. The bond between my mom's sides of the family was gradually disappearing. It would take me about thirty years to rebuild that relationship. As we travel further north, the landscape changed and the people talked differently. I notice the further north we got; we did not have to sit in the back of the bus. We also used the same restroom as our white counterpart.

The leaves were changing colors; the morning air was filled with a coolest that ran through your bones. It started to sink in that this part the country is different from North Carolina. I had moved from one environment to another environment. I have learned that life has many different changes and we have to adjust to these changes to make it in life. However, the only way you can make it is with the help of Jesus Christ.

As we travel further north, the cities looked different, and the buildings were bigger and closer together. The bus ride was so long it seems like we would ever get there. We stopped at Hartford CT and at that bus stop; we had a great pancake breakfast. Our journey continued north to the city of Worcester, Ma. I saw different types of single-family homes and other building with three floors. I would come to understand that thisthree-story building was called three-deckers. The houses were closetogether, and it had a small yard to play in. My grandfather met us at the bus station. We called him Daddy Hub, and he had a profound impact on my life. He became the father figure that I needed at that trying time in my life.

As we traveled to where my grandparents live, I had never seen so many streets and houses in one area. There were so many cars, buses, and so many different types of people that it was becoming overwhelming. I was wondering where all the trees and woods where I use to run through in North Wilkesboro. There were no open fields of grass to run through. Where is the blackberry brush that we pick blackberries? There were no more dirt roads to walk down barefoot, no more North Carolina clay building up on my feet. My world had turned upside down, and it would be many years before it would return right side up. I did not turn my world right side up it was Christ that turns my world right side up. Jacob life as turned upside down when he deceived his father and stole the blessings that belong to his brother Esau. His life stayed upside down until he had a graced encounter with God. It reminds me of Joseph in the Old Testament how he went from the pit to prison and finally to the palace. God had a plan for me as He had plan Jacob and Joseph. As Jeremiah stated

in Jeremiah 29:11," For I know the plans I have for you, 'declares the Lord, plans for welfare and not for calamity to you a future and hope.'" (ASV) Just like the potter making a clay vase he plans it out and then he begins to mold it. There are many phases a Potter was taken before the vase is a finished product.

The journey of sorrow continues as I adapt to my new life and continue to deal with the grief of the loss of my beloved mother. The pain you could not see on my face, grief found a home in my heart. Each room had a name; one was sorrow, another was the pain, another room rejection, and another called abandonment. As time moved on other rooms would be, add. Summer is usually a time for fun for children, running and playing in the park, family vacation time. However, my summer became a time for adjustment to a new life and a new community. How does a little black boy adapt to his new environment, how does he adapt to people with different color skin? Because societyhas taught, he could not interact with people that were white. Not knowing that journey of adjustment would continue because the school was going to start right after Labor Day. It was the last week of August and Labor Day was the first Monday in September. My grandmother, we called her Mama Grace, took us shopping for school clothes at store call Robert Halls. I dislike that store so much it did not have the latest fashions and stood out like a sore thumb in school. We went to a different store for footwear, and that store was called "The Mart." We could buy a pair of sneakers for less than six dollars.

Now the first day of school was upon us, and my mind was racing, would I be accepted or would these strange talking people reject me. As I walk to the school, it was a greater distance than the school I went to in North Wilkesboro. We would walk through strange neighborhoods and streets with names I could not pronounce at the time. When I went in a feeling came over me, the feeling of being in the wrong place. I am looking around, and 90 percent of the students are Caucasian, my thoughts are that I am going to get in trouble. My mind had been conditioned psychologically that blacks and whites did not interact with each other. I was also conditioned that we were lower than my white counterpart in society was. It is amazing how to continue oppression and racism can damage ethnic groups. I thank God that He does not feel that way about people. As Apostle Peter stated in the Book of Acts, acts 10:34, "Opening his mouth, Peter said: "I most certainly understand now that God is not one to show partiality." (ASV) Thank God, He looks at the heart, not the person outer appearance. The sadness continued because I was put back a grade, the teacher did not think I was on the same grade level as the other students. In a way, I felt like the rejected middle child. At that moment in life, I started to withdraw within myself.

My first visit to a northern church was very different from the church I went to in North Wilkesboro.

This church was in a recreation building at a park called Beaver Brook. The congregation was tiny, and they sound different from churches down south. My brothers, my cousin and one other youth sang for the church and we were the beginning of the youth choir.

The nights were still lonely and filled with grief but one special night I got reassurance that all was going to be well. As I was lying in bed with my two brothers one on each side of me, I had a visitor. The visitor stood that foot of the fold-out-couch. The visitor was dressed in a blue gown, at first, I thought it was my mother but as I grew in Christ and Christian walk got stronger, I learn differently. The visitor gave this little boy reassurance by saying "It's going to be alright." Those words continue to ring in ears as I go through this life journey. The learn that my visitor was my Guardian Angel we all have one.

I would like to share with you a story I heard about a little girl in the park. There was this little girl one day sitting in the park. Everyone passed and never stopped to see why she looked so sad. Dressed in a worn pink dress, barefoot and dirty, the girl just sat and watched the people go by. She never tried to speak; she never said a word. Many people passed, but never did one person stop. Just so happens the next day I decided to go back to the park, in curiosity, to see if the little girl would still be there. Right in the very spot as she was yesterday, she sat perched on high, with the saddest look in her eyes. Today I was to make my own move and walk over to the little girl. For as we all know a park full of strange people is not a place for young children to play alone. As I got closer, I could see the back of the little girl's dress was obscenely shaped. I figured that was a reason the people just passed by and made no effort to help. Deformities was a low blow to our society and, "so help you" if you make a step toward assisting someone who is different. As I got closer the little girl slightly lowered her eyes to avoid my intent stare. As I approached her, I could see the obscene shape of her back more clearly. Grotesquely shaped in a humped over form. I smiled to let her know it was ok, I was there to help, to talk. I sat down beside her and opened with a simple Hello". The little girl acted shocked and stammered a "Hi" after a long stare into my eyes. I smiled and she shyly smiled back. We talked till darkness fell and the park was completely empty.

Everyone was gone and we at once were alone. I asked the girl why she was so sad. The little girl looked at me and with a sad face said, "Because I'm different." I immediately said, that you are!" and smiled. The little girl acted even sadder, she said, "I know." "Little girl," I said, "You remind me of an angel, sweet and innocent." She looked at me and smiled, slowly she got to her feet and said, "Really?" Yes ma'am, you're like a little guardian angel sent to watch over all those people walking by." She shook her head yes and smiled, with that she spread her wings and said, "I'm your guardian

angel," with a twinkle in her eye. I was speechless... sure I was seeing things. She said, "For once you thought of someone other than yourself, my job here is done." I jumped to my feet and said, "Wait, so why did no one stop to help an angel?" She looked at me and smiled, "You're the only one that could see me, you believe, it's in your heart." And she was gone. And with that, my life was changed dramatically. So, when you think you're all you have, remember, your angel is always watching over you.

Author Unknown

The bible speaks of guardian angels Psalms 34: 7: God's angel sets up a circle of protection around us while we pray. (MSG) This gave me peace in my heart and soul. It also gave that reassurance that all would be all right. But there were dark days of my teenage years. The dark days of being sexually abused my uncle. My father not being around to comfort me. I to drown myself in sports to cover the pain and sadness of these years.



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Loss of the 'Self' as a Social and Ethical Challenge Findings from the London 'Music for Life' Project

By Peter Alheit

Abstract- The following considerations describe the findings of a qualitative research project that accompanied a course of the Wigmore Hall Initiative Music for Life in a long-term study on music and dementia. The project succeeds in reconstructing a learning process that affects both musicians and caregivers and is able—at least selectively—to integrate people living with dementia. A learning process which captures the inter-professional team—creating “moments” that people with dementia also experience as highlights—could be observed in the successive experience levels of establishing ‘identity’, deepening ‘communication’, doing ‘participation’ and opening the chance for ‘development’ within an astonishing “Community of Practice”.

Keywords: music— people living with dementia – identity –communication–participation–development–community of practice.

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Loss of the 'Self' as a Social and Ethical Challenge Findings from the London 'Music for Life' Project

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Abstract- The following considerations describe the findings of a qualitative research project that accompanied a course of the Wigmore Hall Initiative *Music for Life* in a long-term study on music and dementia. The project succeeds in reconstructing a learning process that affects both musicians and caregivers and is able—at least selectively—to integrate people living with dementia. A learning process which captures the inter-professional team—creating “moments” that people with dementia also experience as highlights—could be observed in the successive experience levels of establishing ‘identity’, deepening ‘communication’, doing ‘participation’ and opening the chance for ‘development’ within an astonishing “Community of Practice”.

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I. INTRODUCTION

The idea that music speaks to other dimensions in us than just the cognitive aspects of our perception has been sensitively expressed by poets in particular. Shakespeare says: “*If music be the food of love, play on ...*” (from: *Twelfth Night* (1601), Act 1, Scene 1). In T.S. Eliot's lengthy third poem from the *Four Quartets* collection—“*The Dry Salvages*” (1941)—it appears at the end of a rather pessimistic prediction of the future as an “*unattended moment*,” like a “*lightning bolt in winter*,” like a “*waterfall breaks into reality*”: “*... music heard so deeply / That it is not heard at all, but you are the music / While the music lasts*”.

And the music has another quality. It also speaks to those who are said to be no longer responsive, namely people living with dementia. The following considerations¹ will refer to a project that uses this quality for unusual learning processes: the *Music for Life* project, which has been carried out by the music teacher Linda Rose together with London's Wigmore Hall since 1993 (cf. Smilde, Page & Alheit, 2014, pp. 292

ff.). Three professional musicians work in creative music workshops in an eight-week cycle together with eight people living with dementia and their nursing staff. From the perspective of the research team, that scientifically accompanied such a cycle in London, I will present our results, which are also interesting for educational processes in general.

The project documented here—an intensive musical work with people living with dementia—is undoubtedly one of the new attempts to connect music to social problems and to use its healing resources. However, it is not just about proving that music can have amazing effects when dealing with people suffering from dementia, nor that extraordinary musical skills are required, which have so far been given little or no consideration in classical music education. Both dimensions are touched, indeed. And yet neither of these two aspects achieves the actual knowledge gain of the project. We saw a patient who hadn't spoken a word in seven years talking and expressing her feelings again during the course of the project. But this was not a therapeutic effect in the usual sense, not irreversible progress, but only a “*momentum*” whose effect—after it was clearly recognisable—soon disappeared again. Such extraordinary moments came about when the musicians, through their improvisational skills (cf. Sawyer, 2000), managed to absorb the situational feelings of all those involved, the people with dementia, their nurses and the musicians themselves, and—with the active participation of everyone—to give them a unique expression. However, there was never a guarantee of this, and attempts often ended in frustrated aborts. The dimension that actually triggered a sustainable learning and development process and whose importance could be worked out in the analysis was the process of the entire group: the musicians, the people living with dementia and the nursing staff. In the course of the project, a “*culture of commitment*” developed, an atmosphere of mutual responsibility and reliability, which formed the basis for everyone involved being able to experience situational moments in their own way, which had the quality of a “momentum”.

The achievement of the *Music for Life* project does not consist in proving profound neural effects of musical exposure in people with dementia. This has happened many times and was described most

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¹ I owe a special debt of gratitude to Rineke Smilde and Kate Page for the following reflections, who have done the research on the *Music for Life* project together with me. I would also like to thank the musicians and the care team for the data they provided, and especially Linda Rose, who initiated the *Music for Life* project in 1993.

convincingly by the English neurologist and best-selling author Oliver Sacks in his *'Tales on Music and the Brain'* (2008). Sacks speaks not only of a situational improvement in cognitive functions, but above all of mood and behaviour in dementia patients, which—after being activated by music—can last for hours or even days:

"The perception of music and the emotions it can stir is not solely dependent on memory, and music does not have to be familiar to exert its emotional power (...) I think that they [the dementia patients, *author*] can experience the entire range of feelings the rest of us can, and that dementia, at least at these times, is no bar to emotional depth. Once one has seen such responses, one knows that there is still a self to be called upon, even if music, and only music, can do the calling." (Sacks, 2008, p. 385)

This means that it is not about the trivial experience of singing children's songs for therapeutic reasons that people with dementia can still remember. It's about a touch through music that, as Sacks says, has "*emotional depth*." However, this depth does not come about through the pure functional use of music, but through a "social contextualisation," through a "binding mediation" that leads musicians as actors with dementia patients and caregivers as co-actors in a common learning process.

And it is precisely this learning process that we tried to reconstruct. In the following, I would first like to present the practice of *'Music for Life'* (section 1), then briefly to introduce the theoretical and at the same time ethical foundations of our research into this practice (section 2), and finally to summarise the essential results, above all the discovery of participatory learning processes (section 3). The conclusion is a critical reflection on the consequences of our observations (section 4).

II. THE PRACTICE OF *MUSIC FOR LIFE*

The project represents a series of interactive and creative music workshops in nursing homes and day care centres for people with dementia (see above), using musical improvisation as a stimulus for creative forms of communication—mutual contacts in the broadest sense and on different levels (cf. Azzarra, 1999, pp. 21-25; Benson, 2003; Peters, 2009; Sawyer, 2000). The aim of the project is to strengthen the relationship between dementia patients and their caregivers. Musicians and nurses work together as a team during the sessions. The musicians use a wide range of verbal and non-verbal strategies to reach the individuals with dementia and their caregivers as a group (cf. Rose & Schlingensiepen, 2001, pp. 20-23). Both the desire for music and the reflection of the caregivers on the influence of the workshops are important (cf. Smilde, Page & Alheit, 2014, pp. 8-21).

The insights and motivation that the nursing staff gain can have positive long-term effects on their work with the dementia patients. This is because during a project a professional development of the nursing staff can usually be observed, moderated by the nursing management of the nursing facility involved. It is a fact:

"Staff (...) away from the project knowing each other better. This knowledge is not based on facts in that person's life, even though it often sparks further interest in the person's history; it is based on having seen that person express their personality but rather on having seen how the persons concerned express their personality" (Rose & De Martino, 2008, p. 23).

A project lasts eight weeks. Three musicians—one taking on the role of the workshop leader—work alongside the nursing staff manager and the nursing staff themselves. During each weekly session, which lasts one hour, people with dementia and members of the nursing staff sit in a circle of chairs with the musicians. In the center of the circle, easy-to-play musical instruments are laid out in an appealing way. At the beginning of each session, the musicians play a short piece that they have specially arranged for the group. This "*frame piece*" serves as a framework for improvisation; "it marks the cornerstone of each workshop, providing a secure and predictable start and end to each session, but also with the opportunity to be shaped in response to the mood of individuals or to the group as a whole" (Rose, quoted in: Renshaw, 2010, p. 223). The opening piece is always followed by the so-called "*welcome song*" in which the names of the participants are sung in a circle with the aim of having a recurring tool of mutual recognition in the sessions. This is followed by an hour-long phase of active sensual and applied improvisation of shorter or longer pieces of music, encouraging the dementia patients and their nurses to join in or sometimes even play their own piece with one of the musicians (cf. Alheit, Page & Smilde, 2015, pp. 65 ff.).

The musicians try to reach the people with dementia by setting their 'antennae' to full 'reception' (cf. again Alheit, Page & Smilde, 2015, pp. 65 ff.). The smallest verbal and non-verbal signals from the patient can be picked up by the musicians and the nurses reluctantly participate in this process. When musical communication has begun, e.g. when a person with dementia is holding a baton and the musicians react to their movements, a very special kind of communication can often arise for moments—that very "*momentum*" that was already mentioned: "The workshop space becomes a place for all kinds of exploration, experiences reaching from the most joyful and celebratory to the gently amusing and teasing to the saddest sharing." (Rose, quoted in: Renshaw, 2010, p. 221)

In the workshops, the musicians need, as they say themselves, a “360-degree radar” so that everyone in the group gets a feeling of security, to deal with the unforeseen, with risks and with the willingness to be able to try something new. Those affected need to be prepared to step outside of their usual daily routine while at the same time gaining an inspiring trust in the group (see Rose, quoted in: Renshaw, 2010, p. 224). The sensitivity of the musicians in relation to people with dementia is of central importance. Often people with dementia have lost their language skills. The musicians don't see that as a problem, however. One of them, interviewed in the preparatory phase of the study, called it “*listening to something that isn't tied to the words they use*” (Interview, 2012, p. 4).

After each workshop there is an evaluation meeting between the musicians and the nursing staff with the aim of creating opportunities for reflection, discussion and learning processes. Participants learn to address issues as they arise, and growing trust in the team allows the caregivers, coaches and musicians to share difficulties, ask questions, develop insights and express hurts to create further opportunities to work on change (cf. again Rose & De Martino, 2008, p. 21). Research shows that engaging in musical communication can be exceptionally beneficial for people living with dementia (cf. Sacks, 2008). However, the *Music for Life* projects also demonstrate their great importance for the interaction between dementia patients and caregivers—often deepened on an unconscious and non-verbal level. The practice therefore has a lot to do with the dimension of *identity* in the broadest sense, with discovering—or better: “rediscovering”—the person behind the dementia (cf. Kit wood, 1997, pp. 10 ff.).

III. ON THE METHODOLOGICAL, THEORETICAL AND ETHICAL FOUNDATIONS OF THE STUDY

However, this option set high standards not only for the methodological design, but also for the theoretical and ethical foundation of our study. Consequently, a qualitative approach appeared to us suitable, namely a triangulating approach in order to capture as many perspectives as possible of the process to be observed: a *systematic ethnographic observation* of all activities during the eight weeks (the workshops, the preparatory and the evaluation sessions) by two researchers, then *group discussions* by the musicians, *biographical-narrative interviews* with the musicians and the care manager, and finally *reflection diaries* by the musicians and the care manager (cf. detailed Smilde, Page & Alheit, 2014, pp. 23-42). This complex bundle of data was evaluated and coded according to a variant of *Grounded Theory* (cf. Glaser &

Strauss, 1967; Strauss & Corbin, 1990) and finally led to the results presented below.

The demand made by the English social psychologist and psycho-gerontologist *Tom Kitwood* (1997) for the first time for dementia care to perceive the “person behind the dementia” seemed sympathetic to us, but theoretically too vague. Apart from an emphatic-ethical challenge, which kind of “person” could still be grasped “behind the dementia”? We found it much more convincing to go back to George Herbert Mead's classic sociological conception of identity. In his subtle reflections on the “*self*”, Mead expressly made the qualitative change between two states of consciousness an issue. He distinguishes awareness as an experience of pain or pleasure—the spontaneous self-awareness of what he calls “*I*” in the original American text—from a consciousness of self as a realization or appearance of an identity as an object—what the original text calls “*me*” (cf. Mead, 1962 [1934], pp. 173 ff.). Put simply, we need the others' gaze on us, the adoption of their “attitudes,” in order to become the “object” of ourselves. It is only this *me* that makes it possible to differentiate between a contingent *I*—an ‘I’ that (re) acts, that ‘I am’ but never ‘have’, however, which repeatedly provokes that ‘me’, the perspective of others on me. Mead describes the identity process as a continuous confrontation of the “*I*” with the “*me*”, the spontaneous feeling of being ourselves with the cognitive perspective of the expectations of the “*generalized other*”. In this productive controversy our “*self*” develops.

“The ‘I’ is the response of the organism to the attitudes of the others; the ‘me’ is the organized set of attitudes of the others which one himself assumes. The attitudes of the others constitute the organized ‘me’, and then one reacts towards that as an ‘I.’” (Mead, 1962 [1934], pp. 175)

But what happens when the cognitive pole of this necessary engagement is impaired or even disappears? What happens in dementia? No question, we have to reckon with a (partial) loss of the cognitive part of identity, and yet we can use the plausible distinction between two states of consciousness in modern constructions of identity, as sketched by Mead, for the problem of the relationship between dementia and “person” and the phenomenon learning to see dementia in a new theoretical and ethical way:

- a) According to Mead, an “*I*” remains even if the competence to “become an object” for oneself, i.e. the cognitive dimension of identity, is restricted. Indeed, feelings cannot simply become “demented” (cf. Keil, 2014). Pain, shame and anger remain present, but also the possibility to realise oneself creatively in the “moment”. This does not guarantee a healing return to the previous state, does not lead to linear learning and recovery processes, and yet it is a quality in and of itself.

- b) Even when the “me”—the ability to ‘see me through the eyes of others’—has disappeared, the eyes of others are still on ‘me’ and, in recognising my dignity, replace ‘my’ lost skills to live a conscious self. ‘I’ can no longer accept ‘myself’, but ‘I’ can feel and enjoy being accepted by others. And the dignity that others accord to ‘me’ has its basis in ‘my’ biography, in ‘my’ life story (Alheit & Dausien, 1996). Because it is a story of relationships that don’t end when ‘my’ conscious ability to shape these relationships is limited or dwindles. The ‘I’ remains, as Mead’s reflections make clear, but so do the vivid memories of the ‘*I-in-relation*’, which must now be re-understood by others.
- c) That means, the loss of personal identity can be offset by the solidarity of others, by the ability of loved ones to remember and ‘tell’ the life story of a person with dementia.—In touching the story of his father, who was suffering from dementia—the “*Old King in his Exile*”—the Austrian writer Arno Geiger describes a scene: “‘*Dad, do you even know who I am?*’ The question made him embarrassed, he turned to Katharina and said jokingly [...]: ‘*As if that were so important.*’” (Geiger, 2011, p. 74; *translation by the author*). This charming indifference to the phenomenon of “identity” points subtly to the ethical responsibility of family and neighbours involved. It also draws attention to the responsibility of society as a whole in the face of the widening phenomenon of dementia.

These considerations go beyond Kitwood’s sympathetic concept of person-centered care, which initiated a paradigm shift in the way dementia was viewed. A remarkably ethical option for dementia care becomes a sociologically enlightened insight into the biographical and social context of the specific dementia patient. The “person-centred approach” becomes a socio-political reconsideration via the bridge of concrete life stories. A hardly manageable task for everyone who has to do with dementia patients becomes an equally ethical and social challenge that affects each and every one of us.

It is not surprising that music plays a central role in this important and indispensable redefinition of human dignity. Projects like the one presented here are interested in acknowledging the damaged “I” of people with dementia. Musicians working with dementia patients and their caregivers do so through music. For musicians themselves, this is often a process of biographical learning. Daniel, a *Music for Life* stakeholder who was interested in starting the research, summed it up like this:

“Having done this work has been a journey for me, my existence as a musician with the deepening of a sense of who I am in this world to connect, due to extraordinary encounters with extraordinary people

[...]. This work continues to teach me who I am and is a corrective to decisions that lead me away from it. It’s insane how working with people whose version of reality is so unclear can actually be the ultimate reality check!” (Interview, 2014, p. 2)

In other words, just as our “I” can already irritate us in the waking state and disrupt our conscious self-image (the “me”), so the alien “I” of dementia patients disturbs us because we don’t ‘have’ it, don’t calculate it, often cannot even address it because it calls into question our conscious self-constructions—whether we are sons or daughters, doctors or nurses, musicians or researchers. But precisely because of this, “*identity*” is a key code of research on *Music for Life*, perhaps even the most important category that has occupied us in our interpretations. Identity focuses research interest not only on people living with dementia, but also with equal intensity on everyone who has anything to do with them: nurses, organisers, researchers and, above all, musicians. Learning processes were initiated in them in particular that nobody had expected beforehand and which have had a major impact on their professional development. The project has changed musicians’ understanding of the importance of music in people’s lives; it touched their personality and triggered deep reflections on their self-image.

IV THE DISCOVERY OF A “PARTICIPATIVE LEARNING PROCESSES”

How did such effects come about? First of all, we were able to identify four “core categories” in our qualitative data material, which deepened the previous reflections on identity: in addition to identity, there are “communication”, “participation” and “development”. How do these four dimensions correspond to each other and which perspective is linked to their connection?

Identity (cf. detailed Smilde, Page & Alheit, 2014, pp. 44-91), we have found, exists on a personal level as well as on a group level. The musicians’ learning process and eventually their development towards that ‘acceptance’ of living with dementia as it is, leads to an identity that could be described as an actively acquired ‘belonging’ through learning—or in simpler words: We have observed how the musicians in particular have familiarised themselves with a situation that they were previously unfamiliar with. Identity, as George Herbert Mead puts it, develops: “it is not initially there, at birth, but arises in the process of social experience and activity, that is, develops in the given individual as a result of his relations to that process as a whole and to other individuals within that process.” (Mead, 1962 [1934], p. 135) In this remarks, Mead draws attention to the *processual nature* of identity development on the one hand, and on the other hand to the *social environment* that is important in the process of identity formation. This social developmental aspect motivates

Mead to conceive the crucial—*cognitive*—part of our identity as a “*me*-construction”. Female musicians seem to be particularly sensitive to this construction. Their playing is ‘public’ in a specific sense, even if it is private. Professional identity as a musician includes always the view of the musical ‘teacher’, the view of the (fictitious) audience, and also the immediate reaction of those with whom ‘I’ am currently working as a musician.

This ties musical identity to the context and turns it into a social phenomenon. But at the same time it confirms its fragility and threatens it again and again. The stage fright that every musician knows, the difficult experiment of successful improvisation (cf. Sawyer, 2000), and the insecurity of dealing with an audience like dementia patients show that identity must always be worked out anew. Musical identity is a struggle for self-confidence and personal development. And this struggle is—despite all the dependence on the concrete context—a very individual and intimate process. So if identity plays a key role in our data, then what is addressed is the fact that when music meets dementia, many of the expectations we take for granted are thrown out of balance. This experience is an individual challenge for each of the musicians involved, of course also for the care team, and it requires a willingness to learn from all those affected. “Identity work” is therefore a prerequisite for the joint activity that is set in motion by the *Music for Life* project - not as a routine arrangement, but as an open experience process that accompanies the entire project.

However, this learning process depends on *communication* (cf. Smilde, Page & Alheit, 2014, pp. 91-172)—the second core category that our data material offers. Just as we look at ourselves through the eyes of others when trying to build our identity, we need exchange with others in order to develop it further. This is especially true when we, as musicians, are confronted with people who no longer naturally possess what we call “identity” and whose reaction to our playing is in a sense unpredictable. The need to then communicate with others about it, to interpret and understand difficult situations together, to design solutions and to come into contact with musical sensitivity, especially with people living with dementia, is natural and necessary.

The complexity that characterises the communication in the *Music for Life* project has been presented in detail in the extensive study: It is about the different levels of language, verbal and non-verbal, especially about the language(s) of music; it is about interaction and interpretation, it is about communication spaces and means of communication, occasionally it is also about overcoming misunderstandings. Communication is a social activity that depends on both self-confidence and social sensitivity, i.e. it moves between the poles of “personality” and “sociality”.

The communication dimension analysed by us has little to do with conventional signal-theoretical

definitions, e.g. of “sender”, “receiver” and “filters”, nor with classic action-theoretical concepts that assume clear goals and unambiguous purposes of communication. The communication concept used here can best be understood with what George Herbert Mead wanted to express in his game metaphor: an intuitively rule-based anticipation of ‘players’ in relation to the behaviour of other ‘players’. When musicians improvise with great sensitivity to people with dementia and they get involved in the ‘game’, the situation of a ‘game’ actually arises in which everyone reacts sensitively to the other and through their efforts brings the other players back into play. Musical communication is complex, and it’s two-way. But it has little to do with rational calculations. It is a form of *communication resting upon rule-based intuitions* that connects the intimate personal with the comprehensible social.

Our third core category, *participation* (cf. Smilde, Page & Alheit, 2014, pp. 172-211), is already inherent in this understanding of communication. The connection between the individual and the social has a specific focus: the lively group in which everyone participates. However, group membership is not a “status,” a legal title that has always existed. Belonging is a process that must be actively initiated. Participation does not just mean social sensitivity, as is characteristic of communication, it also requires social activity: the willingness to contribute one’s possibilities to the group and the will to be tolerant, to allow and respect the creative ideas of everyone else. Participation in the *Music for Life* project takes many forms: creativity and intuition, consideration and empathy, responsibility and duty of care. And it has very different actors: the musicians who create a new atmosphere of participation, the caregivers who can use this atmosphere for their everyday care work, the group members with management functions who see innovative practical perspectives and develop them further, and the people with dementia who are encouraged to bring their own potential to the group.

This process is not linear. It is interrupted by conflicts and problems. Plans and design ideas must be considered and, if necessary, revised. But it is precisely such reflections that are often the starting point for expanded opportunities for participation that have not been seen before. A symptomatic example from our project is the oppressive scene in which *Rosamund*, a patient with dementia, is lifted from a wheelchair into an armchair using a mechanical lifting device. The technical process ‘brutally’ breaks into a musical communication scene. The musicians are affected. But on reflection they must realise that this is Rosamund’s reality. And by acknowledging that, they give her back a dignity that initially seemed destroyed by the scene—a dignity that strengthens her participation in the group.

This example also builds a useful bridge to the fourth and final core category: *development* (cf. Smilde,



Page & Alheit, 2014, pp. 211-238). In fact, the *Music for Life* project is not just about a group in which different members participate. Rather, as we can learn from Jean Lave and Etienne Wenger (1991), it is about a *Community of Practice*. And it is characterised by participation, namely a development from “*legitimate peripheral participation*” to full participation. We should re-imagine this process very concretely and visualise the sympathetic and humane idea of development that lies behind it. A person stands—symbolically or in reality—on the edge of a group, and she is allowed to stand there, so she is already accepted as a peripheral member. Through shared practice with other group members, she gradually learns and eventually becomes a full member. The prerequisite for her full membership is not a ‘status,’ but the learning process that she has engaged in and which changes her personally. Even the chance to remain on the periphery is accepted by the group.

So *Music for Life* is not a ‘group’ in the conventional sense, it is actually a *Community of Practice*. And the transition from group to community is a transitory learning process. The individual actor—be it

a musician, a care team member, the care manager or a person with dementia—becomes part of a practice that can only be shared by all. In this process, the individual becomes, so to speak, an ‘other’, develops further, experiences him- or herself anew. Our core category of *development* lies between the poles of *social activity* and *personal development*. And this category includes both, collective and individual development.

This means, however, that the four core categories discovered are related to each other. They describe a unique learning process that affects individual actors and the emerging community at the same time. Even the dimension of identity reveals development. *Identity* is not a static state but a process. This process requires contact with others, *communication* and reflection. And this connection is active and *participatory*. The *development* that necessarily becomes apparent in the process leads, as it were, to a new level of identity for the actors. A circle is by no means closed here, a “*learning spiral*” starts and a new learning process begins at a different, perhaps higher level.

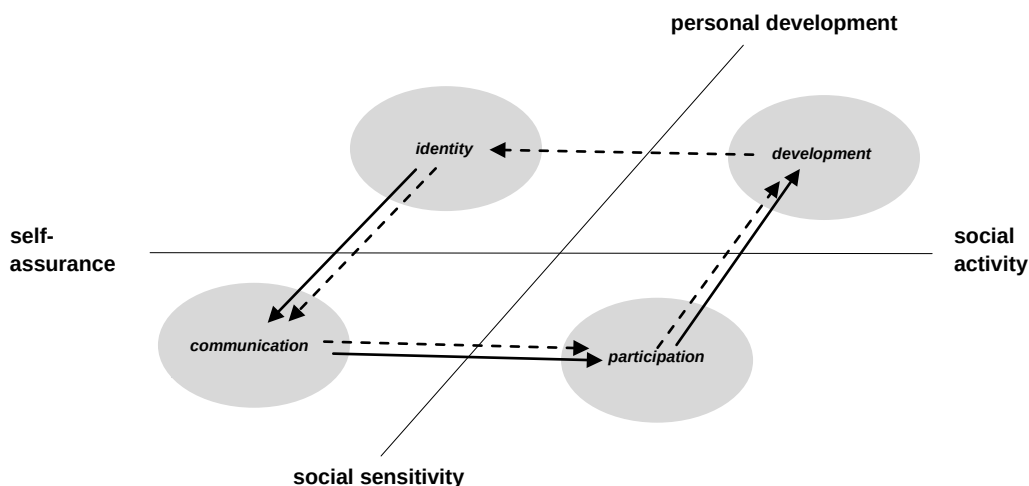


Fig. 1: The Space of Social Learning within the ‘*Music for Life*’ project
(cf. Smilde, Page & Alheit, 2014, p. 246)

V. REFLEXIVE CRITIQUE

The participatory learning process described proves the innovative quality of the approach. But the experience with this project is also provocative. The challenge of dementia affects modern societies quite fundamentally. Is learning actually conceivable at any time? Is perpetual (learning) progress really possible? Or even more pointedly: does unlimited progress actually make sense?

The phenomenon of dementia, which in view of demographic change will increase to such an extent that even average families can no longer ignore it, requires

other solutions. We need time, “*deceleration*”, rest for difficult experiences and their reflection (cf. Rosa, 2004). And we need new forms of cooperation, civil and humane conditions for a life worth living, also for and above all *with* people who suffer from dementia.

Music for Life has developed a remarkable practice. The combination of music, care and dementia has made aspects of this new cooperation visible, dimensions of a very concrete “*culture of commitment*”. The impressive reflection of all those involved in the present project revealed difficulties, but also great opportunities and encouraged projects elsewhere, in other cities, in other countries to imitate.

dimensions of a very concrete "culture of commitment". The impressive reflection of all those involved in the present project revealed difficulties, but also great opportunities and encouraged projects elsewhere, in other cities, in other countries to imitate.

There are alternatives in dealing with dementia. The phenomenon of the irreversible stagnation of human development, which dementia seems to indicate, the dramatic loss of identity forces us to reflect on the modern world with its increasingly absurd frenzy of acceleration. It leads to the modest realisation that there are no 'patent solutions' to deal with dementia, so to speak, but that we need solidarity, creative new forms of work, perhaps even a new ethic, in order to deal with a problem together that can happen to any of us. *Music for Life* has taken on a pioneering role here. This example can be encouraging.

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Re-ontologizing Ethical Tech and Emerging Trends in Digital Technologies

By Akinola Olanrewaju Victor

Abstract- Technologies plays a crucial role in social and political ordering, and every other aspect of human lives as it evolves and revolves over time. The recent technological revolution; digital revolution is no exception as far as this is concerned. Having said this, the goal of the paper, therefore, is to interrogate the emerging trends in the digital technologies using ethical tech framework. Doing this, we critically examined the calculatable and uncalculatable approaches to digital technologies by appealing to philosophical thinking (ontology, epistemology and technological dynamics). The paper argues that there is a need to recognized the new life realities and, perhaps new world order that is imbued in the potentialities of digital technologies. We approached these pressing moral issues in the digital technologies through the lenses of philosophy of information. Authors concluded that ethical tech has more potential to understand the dynamics of new realities imbued in digital technologies; a tool to lead us out the impasse of technological determinism.

Keywords: *ethics, ethical-tech, digital technologies, digital ontologies, technological determinism.*

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I. INTRODUCTION

The omnipresence of digital technologies in our daily life; its use and its impact on organisations and individuals, raises ethical questions about its role in our society. These concerns include consent and privacy, security, inclusion and fairness, protection from online harm, transparency and accountability. disruptive technologies enable tremendous opportunities for organizations to become smarter, more agile, more flexible, and more responsive. But technologies are becoming integral (especially) to e-learning processes before many people have fully considered the ramifications of their usage. A lot of ethical issues are arising on digital technologies; e-learning, some applications, devices, and systems each time they are employed for academic purposes and organisational productivity. Stories of organizations encountering new challenges related to privacy, algorithmic bias, and a range of other technology-related ethical issues illustrate the reputational and even financial risks for organizations. In academics, the issues of data repudiation, manipulation and unethical data mining and governance constitute grievous ethical issues in the new world order.

This paradigm shift brings new ethical and juridical problems which are mainly related to issues

such as the right of access to information, and the right to privacy which is threatened by the emphasis on the free flow of information, and the protection of the economic interest of the owners of intellectual property, advertisement and marketing deception, and questions on the primacy of confidentiality, to mention few.

Indeed, increasing digital technologies may breed a rise in ethical awareness. With respect to specific technologies, for example, the continued growth of artificial intelligence (AI) has led to increased concern about the ethical implications of implementing a technology capable of “higher thought” and decision-making, especially in corporate world. As digital technologies emerge in academics and corporate world, recent studies on AI suggests that individuals and corporate world is more experienced in leveraging AI, specifically, more likely to be concerned with its ethical risks. As the number of AI production systems undertaken by a company increases, people are more concerned with the ethical risks it brings.¹ Fundamentally, ethical questions that should asked regarding emerging trends in digital technologies include; what is the impact of digital technologies on society's moral standing? What are the effects of digital technology on the new world order and the ethical challenges associated with this? What ontological space does digital technology has on our recent realities (*new life*)? These questions will be critically addressed by first appealing to a foreground understanding of the concept of *ethical tech*.

II. UNDERSTANDING THE CONCEPT OF *ETHICAL TECH*

When we consider the question of ethics, it is critical to draw the distinction between corporate and professional ethics—ethics related to questions of business, professional conduct, humane treatment of workers, and/or corporate and social responsibility—and ethics of technology. What do we mean when we use the latter term?

The World Economic Forum argues that “technologies have a clear moral dimension—that is to say, a fundamental aspect that relates to values, ethics, and norms. Technologies reflect the interests, behaviors, and desires of their creators, and shape how

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¹ Susanne Hupfer, Taking a proactive approach to the ethics of AI, Deloitte Insights, May 8, 2019.

the people using them can realize their potential, identities, relationships, and goals.”²

According to Green Brian,³ ethical tech supposes the application of ethical thinking to the practical concerns of technology. The reason technology ethics is growing in prominence is that new technologies give us more power to act, which means that we have to make choices we didn't have to make before. While in the past our actions were involuntarily constrained by our weakness, now, with so much technological power, we have to learn how to be voluntarily constrained by our judgment: our ethics.

Ethical tech is, at its heart, a conversation focused on the relationship between technology and human values, the decisions we make toward technological advances, and the impacts they can have. The notion of ethical tech refers to a set of values governing the organization's approach to its use of technologies as a whole, and the ways in which workers at all levels deploy those technologies to drive business strategy and operations. It is a multifaceted concept that can encompass a wide variety of issues, from data privacy to bias in algorithms, from replacing humans with machines to a commitment to not manipulating data or human responses. And just because organizations may not have developed ethical tech frameworks doesn't mean leaders are ignoring issues: Deloitte's research suggests that leaders' biggest social and ethical concerns brought about by digital innovation apart from privacy are related to cybersecurity risks, job replacement, and the unethical use of data.⁴

As we examine what ethical tech is, it is also important to specify what it is not. It is not limited to general compliance-related issues or questions of legality; it is neither a stand-alone, siloed effort nor a black-and-white set of blanket policies that dictate strict right and wrong answers to every scenario. Ethical situations are unique and varied, and a robust ethical tech program allows leaders and employees to apply a decision framework to each situation to make the most appropriate judgment. policies that dictate strict right and wrong answers to every scenario. Ethical situations are unique and varied, and a robust ethical tech program allows leaders and employees to apply a decision framework to each situation to make the most appropriate judgment.

Having said this, Stair⁵ argues that there is a relationship between a company's digital and technological progress. In other words, its tech savviness—and its focus on various ethical issues related to technology. Our research suggests that companies that are more advanced digitally tend to be more concerned with and focused on technology-related ethics than companies still early in their digital journey. But it is not this technological maturity alone that appears to drive their focus on ethical tech. These companies are also typically supported by leaders committed to exploring and considering the intended and unintended impacts of technology disruptors, surrounding themselves with input from a diverse and inclusive set of stakeholders, and fostering an organizational culture of continuous learning, debate, transparency, and open dialogue.

III. THE *NEW-NORMA*: ETHICS OF DIGITAL TECHNOLOGIES

a) *Ontologizing Digital Technologies*

According to Floridi,⁶ the being of the of digital technologies make the world entered hyper-history. Not only because we are now able to exchange and process large amounts of information at unprecedented speeds, but because we are witnessing a transformation that is simultaneously epistemological and ontological. Digital technologies are not just transforming the political or existential spheres or creating specific ethical problems. These transformations are the effect of a more radical change: digital technologies are capable of changing the environment or, using a neologism of Floridi, they *re-ontologize* the real.⁷

It is worth clarifying right away that the philosophy of information does not support or presuppose technological determinism. It is not a question of utopia or dystopia, of imagining technological paradises or hells, but to understand what changed. Much emphasis is given to new ethical challenges, such as privacy or cyber-security, but these challenges emerge precisely because digital technologies have brought about changes that are ontological and epistemological in the first instance, with implications at the ethical level.

From the ontological point of view, there are two important ideas. First, in the transition from analogue to digital, there is a progressive convergence of digital resources and digital tools. In duplicating a document with the old mimeograph, there was a technology that produced a new copy of the document. Today, the Word document I am typing is a digital technology, produced by another digital technology (that is, the

² Thomas Philbeck, Nicholas Davis, and Anne Marie Engtoft Larsen, “Values, ethics and innovation: Rethinking technological development in the Fourth Industrial Revolution,” World Economic Forum, August 2018.

³ Green, B.P. (2022). What is Ethics of Technology? Available at: <https://www.scu.edu/ethics/focus-areas/technology-ethics/> [accessed 26th July 2022].

⁴ Gerald C. Kane et al., Accelerating digital innovation inside and out: Agile teams, ecosystems, and ethics, *Deloitte Insights*, June 4, 2019.

⁵ Stair, R.M. (1992). *Principles of Information Systems. A Managerial Approach*. Boston: Boyd & Fraser.

⁶ Floridi, L. (2013). *The ethics of information*. Oxford University Press.

⁷ *ibid*

word-processor software). Second, digital technologies change the degree of ontological friction (i.e., what contrasts the flow of information in a given region of the infosphere). Digital technologies often decrease ontological friction, thus creating information overflows or information surplus. However, more information does not necessarily mean better information. This is why the discourse on ICTs cannot be dichotomous: utopian or dystopian. Changes in ontological friction can do anything along the whole spectrum of possibilities or affordances: from greatly improving to badly worsen a given situation. They can help or hinder information flow in various ways, and this can have important ethical repercussions. In turn, an ethical assessment cannot be issued via the binary reasoning typical of technological determinism, but always requires a much more nuanced analysis.

The above supposes the need to *re-ontologize* the existential order as a result of the *new-norma*. To *re-ontologize* means to design a system or to fundamentally transform the nature of a system. This is what ICTs do, and that Floridi explains with the concept of “in-betweenness,” namely, what stands in between humans and technologies. There are three forms of interactions in which technology interposes between a user and a “prompter,” that is, what stimulates, or suggests, the use of a certain technology: (i) *human-technology-nature*, (ii) *human-technology-technology*, and (iii) *technology-technology-technology*.⁸ In the second and in the third type, ICTs have the power of altering the environment. In the third one, specifically, human beings are outside the chain of dependence and interaction. Digital technologies do something different than just boosting (e.g., a hammer) or increasing (e.g., a washing machine) human abilities

b) *Ontology of Tech Environment and Constructionist Ethics*

From the aforementioned, there is a sense that ethical tech is grounded in an analytical ethics; arises from the idea that ethical questions about technology originated from it applied attributes. This is the framework of an “action-based” ethics, in which the reasoning pertains to a given, specific situation. However, we ought to ask a more fundamental question, often not taken into account: how did we find ourselves in such a situation? The central point of information ethics is that *inforgs* do not simply react to a situation, but they proactively create it. In an informational approach, we look at the source of moral action. Another important feature of constructionist ethics is that it is not centered on the single moral agent, but can instead deal with moral problems at the group level. To Wyatt, an ethical discourse must be able to deal with

different levels: the individual inforg (ego-poiesis), groups of inforg (socio-poiesis), or the infosphere (eco-poiesis). We can even think of humanity itself as a moral agent: humanity has a responsibility towards the infosphere, meant as a natural, social, or cultural environment, both present and future.⁹

Ethical tech proposes a general model for analyzing ethical problems that may arise at different levels (the moral evaluation of the single inforg, of a group of hybrids or heterogeneous inforgs, and of humanity itself). The analysis does not start from the question what is right or wrong according to one or the other ethical theory, but from a more fundamental fact: ethical problems in the digital sphere are related to the question whether information be a resource, a target, or a product (as explained above). A correct ethical analysis must, first of all, identify the correct level of abstraction, that is, (i) whether the problem concerns the information as resource, target, or product, (ii) which moral agents are involved, and (iii) how the inforgs created such a situation. Only at that point, we can ask specific questions about what is right or wrong and good or bad, which admittedly are the ultimate goal of an ethical assessment. Constructionist ethics is not another ethical theory, but a conceptual framework for analyzing an ethical problem. The ethical and moral analysis is based on a precise analysis of reality, namely, the aforementioned “onlife” dimension: digital technologies are not a special, apart, problem but they are part and parcel of our reality. If we do not understand this fundamental re-ontologization, we cannot pose any ethical questions in an adequate manner.

Integrating ethical analyses into a global (i.e., ontological and epistemological) understanding of the digital phenomenon allows us to highlight the fundamental difference between human beings and digital artifacts. It is not a question of intelligence or of information processing. What marks the difference between human beings and digital artifacts is our ability and capability to entertain a relation with the world through specific ethical choices. We do not have a privileged place in the infosphere because of our ability to process information, but we continue to have a central place because we have a responsibility towards all the inforgs and the infosphere, and that we cannot delegate to others. In this sense, constructionist ethic allows us to recover other important perspectives, such as the ethics of hospitality¹⁰ or the ethics of the responsibility.¹¹

⁹ Wyatt, S. (2007). *Technological determinism is dead*. In E. J. Hackett, O. Amsterdamska, M. L. Lynch, & J. Wajcman (Eds), *The handbook of science and technology studies*, 3rd ed., (pp. 165–80). The MIT Press.

¹⁰ Lévy, P. (1997). *Collective Intelligence: For an Anthropology of Cyberspace. The Discovery/Paper 27*. Paris: The Discovery.

⁸ Floridi, L. (Ed.) (2015). *The onlife manifesto*. Being human in a hyperconnected era. Springer.

c) *Towards Re-ontologizing Digital Technologies*

Digital technologies change reality in a fundamental way. After centuries of scientific studies and of philosophical reflections, we could reasonably claim to master the offline world. But the online world is not just a dimension “added” to the development of digital technologies to be studied in the same way as the offline world. The online dimension has actually led to a confusion and fusion of online and offline. We are onlife, to borrow the neologism of the philosophers of information. Problems such as the privacy of personal data on the Internet, or the right to be forgotten, are clearly generated by digital technologies. But their “onlife” character requires that—before any ethical verdict can be advanced—the nature of the problem is understood. Understanding the nature of the problem implies ontological and epistemological reflections that, together, can inform ethics.

In the philosophy of information has no essential difference between humans and machines. This has repercussions on a number of debates. On the one hand, we must rethink our categories to understand the nature of informational organisms. What makes us humans distinct from animals or computers is not our ability to process information but the responsibility we hold towards other *inforgs* and the infosphere during the whole information cycle. On the other hand, and at a more general epistemological level, the effects of ICTs are profound and pervasive. The creation of knowledge is not an exclusive prerogative of human beings: knowledge becomes situated, embodied, distributed, and relational—and this across humans, machines, institutions, or environments. Recognizing these characteristics of knowledge help mending (philosophy of) technology and (philosophy of) science so that ethical questions can be an integral part of them.

IV. CONCLUSION

In our discussion so far, the dichotomy and demarcation between digital technological world and analogue reality was unraveled; sketched out a new framework in the discourse of ethics. Specifically, discourse on the ethical tech provides an overarching philosophical methodology on how we interrogate digital technological influxes in our recent realities; permeate our philosophical reasoning on three fundamental elements including our ontology (what the world is all about), epistemology (how and what we get to know) and normative perspective to our ethno-political order. Relatedness and interconnectivity of these elements are profoundly essential. However, these grew into variation as result of sciences and philosophy hyper-specialization, they grew into different sub-disciplines

that, by and large, talk past each other rather than to each other. Digital technologies and ethical tech prompt us on the need to bring ethics, epistemology and ontology in a lucid technique. Therefore, ethical tech has more potential to understand the dynamics of new realities imbued in digital technologies; a tool to lead us out the impasse of technological determinism.

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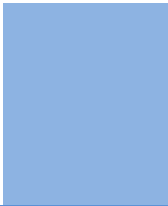
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- e) Resources and techniques with sufficient complete experimental details (wherever possible by reference) to permit repetition, sources of information must be given, and numerical methods must be specified by reference.
- f) Results which should be presented concisely by well-designed tables and figures.
- g) Suitable statistical data should also be given.
- h) All data must have been gathered with attention to numerical detail in the planning stage.

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

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

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

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



FORMAT STRUCTURE

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

All manuscripts submitted to Global Journals should include:

Title

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

Author details

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

Abstract

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

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

Keywords

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

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

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

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

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

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

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



Figures

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

PREPARATION OF ELETRONIC FIGURES FOR PUBLICATION

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

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

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

TIPS FOR WRITING A GOOD QUALITY SOCIAL SCIENCE RESEARCH PAPER

Techniques for writing a good quality human 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 human 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 through 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.



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.



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:

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

What to stay away from:

- o Do not discuss or infer your outcome, report surrounding information, or try to explain anything.
- o Do not include raw data or intermediate calculations in a research manuscript.
- o Do not present similar data more than once.
- o A manuscript should complement any figures or tables, not duplicate information.
- o 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.

- o You may propose future guidelines, such as how an experiment might be personalized to accomplish a new idea.
- o Give details of all of your remarks as much as possible, focusing on mechanisms.
- o 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.
- o 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?
- o Recommendations for detailed papers will offer supplementary suggestions.

Approach:

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

Describe generally acknowledged facts and main beliefs in present tense.

THE ADMINISTRATION RULES

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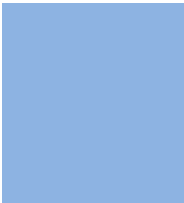


CRITERION FOR GRADING A RESEARCH PAPER (COMPILATION)
BY GLOBAL JOURNALS

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Topics	Grades		
	A-B	C-D	E-F
<i>Abstract</i>	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
<i>Introduction</i>	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
<i>Methods and Procedures</i>	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
<i>Result</i>	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
<i>Discussion</i>	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
<i>References</i>	Complete and correct format, well organized	Beside the point, Incomplete	Wrong format and structuring





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