Online ISSN : 2249-460X
Print ISSN : 0975-587X
DOI : 10.17406/GJHSS

Global Journal

of Human Social Sciences: A

Arts & Humanities

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Highlights

- Impact of the Black School Market
- Innate Monotheistic Disposition (Fitra)
- Cognitive Processes in Adolescents
- Teaching Linguistic & Cultural Creativity

Discovering Thoughts, Inventing Future

VOLUME 23 ISSUE 5 VERSION 1.0

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Volume 23 Issue 30 was originally issued as A5

Global Journal of Human-Social Science: A
Arts & Humanities - Psychology

Volume 23 Issue 30
Originally issued as A5

Global Journal of Human-Social Science: A
Arts & Humanities - Psychology

Volume 23 Issue 5 (Ver. 1.0)

Open Association of Research Society

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 23 Issue 5 Version 1.0 Year 2023
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

A Quranic Concept with Universal Appeal: The Innate Monotheistic Disposition (*Fitra*)

By Geneviève Gobillot
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Abstract- This article aims to present some of the main issues relating to *fiṭra* - a term generally understood as designating an innate monotheistic disposition in humans - in the Qur'an alone, without any subsequent exegetical or traditional contribution[1]. On the other hand, it gives pride of place to the intertextual approach, which allows us to situate this notion in a thematic line going back to Ancient Greece, and which gave rise to theories developed in various monotheistic circles of Late Antiquity, particularly Jewish, Judeo-Christian and Christian.

GJHSS-A Classification: *FOR: 220403*



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A Quranic Concept with Universal Appeal: The Innate Monotheistic Disposition (*Fiṭra*)

Geneviève Gobillot

Abstract- **This article aims to present some of the main issues relating to *fiṭra* - a term generally understood as designating an innate monotheistic disposition in humans - in the Qur'an alone, without any subsequent exegetical or traditional contribution[1]. On the other hand, it gives pride of place to the intertextual approach, which allows us to situate this notion in a thematic line going back to Ancient Greece, and which gave rise to theories developed in various monotheistic circles of Late Antiquity, particularly Jewish, Judeo-Christian and Christian.**

The Qur'anic Co-Text

Although the fields of thought mobilized by *fiṭra* are particularly numerous and extensive, the "*brevitas*" (*ījâz*), or "condensation of meanings", quality of the Qur'anic text, is such that much of them can be detected at first glance in verse (Q 30, 30) - the only one that mentions it - as well as in its immediate context.

"Raise your face for worship as a pure monotheistic believer (*aqim wajhaka li-d-dîni ḥanîfan*) following God's original nature according to which He created humans (*fiṭrata-l-Lâhi allati faṭara-n-nâsa ʻalayhâ*). No change to God's creation (*lâ tabdîla li-khalqi-l-Lâhi*) (or: no change in the state conferred by God on humans). This is the unchanging worship (*hâdha-d-dînu-l-qayyimu*). But most people do not know it (*wa akthar an-nâsi lâ yaʻlamûn*)."

In referring solely to the content of the verse, it is possible to highlight eight semantic fields relating to *fiṭra*, which appear in the following order:

- The physical ability to raise one's face to the sky in order to render due worship to God.
- The fact that this worship (*ad-dîn*) is the only authentic one, by differentiation from the multiple erroneous cults (*al-adyân*) that exist in the world.
- The fact that this behavior is that of the pure monotheistic believer (*ḥanîfan*; complement of manner (*ḥâl*) in this sentence).
- The fact that *fiṭra*, affixed to the preceding term, designates a way of believing, being, and behaving, and not an instituted religion.
- The origin of *fiṭra*, which is "of God", an expression that can cover several levels of relationship and belonging.
- The assertion that *fiṭra* is the direct result of an act of creation, designated by the same verbal root (*faṭara*).
- The fact that it is a specific characteristic of the human being (*insân* plural : *nâs*), both universal and impossible to modify, that leads to authentic and unchanging monotheistic worship (*ad-dîn al-qayyim*).
- Finally, the fact that most human beings have no practical science (meaning of *ʻalima* in the Qur'an) - of this process, even when they have some theoretical knowledge of it.

These semantic fields, which overlap and complement each other in the Qur'anic text, correspond to intertextual references from different periods and origins. For convenience, we will approach them in an order different from that of the verse, grouping them under headings that enable us to grasp their scope and thematic resonances.

Fa.ṭa.ra in the Qur'an: Semitic origins and attestations in pre-Qur'anic religious corpuses

F.Ṭ.R. is a triconsonantal Semitic root whose earliest attestation dates back to hieroglyphic texts, in which it designates the slits or "the openings of the celestial windows" through which the gods observe our world.[2] In Syriac it means " to open by separation", to get out by spiting a husk or bursting a pod and it is used for mushrooms and fruits that have just hatched. In Arabic, it refers to the appearance of a camel's tooth that has just pierced the gum[3], or to the "emergence" of a well dug by a Bedouin in the desert.

In five verses (Q 19,90), (Q 42,5), (Q 67,3), (Q 73,18), (Q 82,1), F.Ṭ.R. takes on several nuances of this meaning in verbal forms such as *tafaṭṭara* or *infaṭara*: to split, to be dislocated, separated, shattered, used to describe the disintegration of the universe at the end of time.[4]

In Hebrew, the meaning of aperture and opening extends to the designation of first-born children

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[1] We have dealt with all these issues in our publication: G. Gobillot, *La conception originelle, fiṭra, ses interprétations et fonctions chez les penseurs musulmans,* Cahier des Annales islamologiques 18, Institut Français d'Archéologie Orientale, Le Caire, 2000.

[2] *Pyramid Text,* 1078, A-C, *Coffin Text,* III, 215 B-C.
[3] According to the definitions of the dictionary *Lisân al-ʻarab.*
[4] It is the case, for example, of verse (Q 73, 18), which speaks of 'the day when the sky will split' *(as-samâ'u munfaṭir bihi*).

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who have literally "split the womb".[5] This idea of inaugural appearance is associated with that of purity (already attested in ancient Babylonian, a language in which the root *puturu* means : to free from disease, to purify), which is also used to designate the non-fermentation of food, as in the case of the azymes consumed at the breaking of the fast (*fiṭr*), designated by the same root in Arabic.[6]

The meaning of "to create" is first attested in Gue'ez (classical Ethiopian), in the 5th- century translation of the Gospels. We find the expression *fâtrè samâya wa-mdra*, creator of the heavens and the earth (in Arabic translation-transcription: *fâṭir as-samawâti wa-l-arḍ*) present in six Qur'anic verses (Q 6, 14); (Q 12, 101); (Q 14, 10); (Q 35, 1); (Q 39, 46); (Q 42, 11)), as well as the word *ftrât*, equivalent to *fiṭra* (Q 30, 30), with the meanings of: creation, beginning, principle, a created thing, but also nature, for example : the nature of Christ (*Ka'ase ftrât*) .[7]

Finally, a passage in the *Wisdom* translated into this language uses the verb *faṭara* to convey the idea that "God created man for incorruptibility. He made him the image of his own nature." (2, 23).

This vocation to immortality is evoked by several Quranic uses of the root F.Ṭ.R., in cases where it refers to the creation of humans.[8] Particular mention should be made of the verses (Q 17, 49-51), which provide a decisive argument in this direction by establishing a link between the evocation of the return to life and the verb *faṭara*: "(49): They said: "When we are bones and dust, shall we be resurrected into a new creation? (50) Answer: "Be stone, or iron, or any created thing, that you can conceive..."(51) They will say "Who then will bring us back?" Answer: "He who created you (*faṭarakum*) for the first time".

In this respect, it should be remembered that, according to the Qur'an, the Resurrection may occur after they emerge from the earth for the Judgment, in the manner of plants, following the descent of a celestial water,[9] a metaphorical formulation designating the "sound wave" of the cry that will call them back to life.[10] After this first stage, the moment of their entry into eternity, corresponding to the new creation, will depend on how each person reacts at the precise moment of their emergence from the grave,[11] by approving or refusing to follow the call that all have heard, God giving man freedom to determine what will happen to him, until the end.[12]

Thus, as in the Gospel passages translated into Gue'ez, in the Qur'an the root *faṭara* is used to describe two types of creation: that of all the components of the universe, which is "creation arising", and that specific to human beings, which is at the same time "creation differentiation". From this point of view, the condition of being created takes on a double meaning when it comes to them :

1) The "coming into being" they share with all living creatures. It occurs through birth when they come into the world, and is partially repeated in the revival

[5] *Exodus,* 13-2.

[6] In Hebrew, the word *fatîr*, borrowed from Aramaic around the 15th century, is used to designate unleavened bread. In Christian Syriac vocabulary, the term *fatîra* is used to refer to Passover, the day of unleavened bread. Thesaurus de Payne Smith STP, oxinii et typographes clarendoniano, 1879, root F.T.R.

[7] Translation of Judith 13, 18: "Blessed be the God who created heaven and earth" See *Lexicon linguae Ethiopicae*, Lipsiae, T.O. Weigel, 1865.

[8] As we showed in detail in our article: "*Faṭara* et *Fiṭra,* quelques acceptions oubliées"*, En hommage au père Jacques Jomier, o.p,* Le Cerf, Patrimoines, Paris, 2002, pp. 101-120.

[9] Numerous mutually complementary passages confirm this comparison by evoking a creation of humans described by *faṭara* in contexts where the theme of the Resurrection dominates, preceded by a revival by water descended from heaven. The verse (Q 36, 22): "Why should I not worship the one who created me (*faṭaranî*), you will be brought back to him" comes just before the following statement (verse 34): "Here is a sign for them: the dead earth which we revive and from which we bring forth grain which they eat". The verse (Q 30, 30) "Raise your face for worship as a pure monotheistic believer following God's original nature according to which He created humans (*fiṭrata-l-Lâhi allati faṭara-n-nâsa 'alayhâ*), is preceded by the following descriptions: (verse 24): "He sends down water from heaven by which he gives life to the earth when it is dead" and (verse 27) "It is he who gives a beginning to creation, then he will renew it, that is easy for him". Finally, the verse (Q 11, 51): "O my people! I do not ask you for a wage for this. My wages belong only to him who created me (*faṭaranî*). Do you not understand?" is directly adjoined to the following passage: (verse 52) "O my people! Ask forgiveness of your Lord and then return to Him. He will send you abundant rain from the sky, and He will add strength to your strength", and a little further on we find verse 61: "O My people, worship Allâh! You have no God but Him; it is He who has produced you from the earth and made you dwell therein".

[10] The Qur'an devotes several passages to this question, one of the most remarkable being the one in which Abraham asks God how he brings the dead back to life. The answer is given in a parabolical representation: (Q 2, 160): "God said: -Take an aviary (literaly: "a four of birds ") and accustom them to you (to your voice). Then arrange some of them on each mountain (*kulli jabalin*= on different mountains) and call them. The fact that this special water represents "a sound wave" is confirmed by the description of the *zajra,* the cry that will call back the dead - (Q 37, 14-21): " (16) When we are dead and become dust and bones, will we be raised (17) ourselves and our first ancestors too? (18) Say: "Yes, and you will humble yourselves! (19) There will be but one cry (vocal signal which is a reviving wave) (*zajratun wâḥidatun*); then they will see (20) and they will say: "Woe to us! This is the Day of Judgement! - which echoes Ezekiel's vision (43, 2) of the "sound of many waters": "And behold, the glory of the God of Israel came from the east. His voice was like the sound of many waters, and the earth shone with his glory".

[11] The Qur'an presents the example of those who, too attached to the things of earthy life, will not understand what is happening on the Day of Rising (or of awakening: *yawm al-qiyâma*). For this reason, they will exclaim, convinced that there is no life except in this world, "Who then has torn us (*ba'athanâ*) from our beds (literaly: propelled or sent us out of our beds (*marqadinâ*)?" (Q 36, 52). On that day, they will not be heading toward the Resurrection with the chosen ones.

[12] (Q 14, 4): "We have never sent a messenger except in the language of his people so that it (the message) may be clear to them. God lets go astray whoever wants to go astray and guides whoever wants to be guided" (*Allâhu yahdî man yashâ' wa-yudillu man yashâ')*. He is the Glorious, the Wise" and (Q 18, 29) "whoever wills, let him believe; whoever wills, let him disbelieve".

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that will take place when they leave the tomb for the Last Judgment at the end of time, the "Day of Riding" (*yawm al-qiyâma*) (Q 22, 69). This is to be followed by the Resurrection, second creation comparable to a second birth.

2) The "differentiation" that distinguishes them from all other creatures. This is the exceptional possibility offered to them, thanks to the particular type of consciousness with which they have been endowed, of participating in the fulfillment of their resurrection by conforming or not their earthly life to their true vocation, and consequently accessing or not, from the Day of Riding, to a happy eternal existence.

In this sense, their *fiṭra* bears witness to the freedom conferred on them by God in all matters concerning their adherence to faith, and their access to the path leading to salvation.

The coherence of the various aspects of this last meaning is completed in the Qur'an by the recall of the fundamental impact of the upright posture "raise your face (*aqim wajhaka*)" (Q 30, 30), which is specific to the human being, a posture he will regain at the time of the Final Rising (*qiyâma*).

The innate monotheism of the human being as related to his upright posture and the bashar's transmutation into insân.

The relationship between man's upright posture and his natural ability to access authentic monotheistic worship is the continuation of the theological thinking of late antique authors who sought to highlight the harmony existing between the state of creation and the economy of salvation.

The Qur'anic notion of *fiṭra* is, in this perspective, the culmination of the historical unfolding of a very ancient philosophical-religious tradition that goes back, in part, to Epicurus (342-270 BC), considered to be the first to have argued in favor of the existence of divinity through the observation that every human being has a prenotion (*anticipatio*), or innate knowledge of it.[13]

The idea of a natural and universal apprehension of the divine was then developed by the Stoics (300 BC-200 AC), who declared that the gods had created "standing man", as opposed to animals whose faces are turned towards the ground, so that he could raise his face to heaven to find celestial deities in place of earthly idols.[14] These philosophers were alluding to the astral divinities of the Greek pantheon, celestial bodies animated by regular movements having been considered the true gods since the "Pythagorean revolution", a term covering a set of doctrines that had drawn this consequence from the discovery, by the Babylonian Magi, of their regular cyclical revolutions.[15] This theme is also found in the corpus of Hermes Trismegistus.[16]

In monotheistic circles, the question was first developed by Philo of Alexandria, who argued that only the Jewish people, by their fidelity to the one transcendent God, had made themselves worthy of the religious knowledge conferred on all human beings by their original nature. He added the statement that the Creator having deemed it profitable for his work, man, to be able to form an idea of the One who, in making him, sent him from above a breath of his own deity, the invisible divinity has therefore imprinted in the human soul the marks of his own being, which differentiates him from the rest of creation.[17]

It is in the thought of his Christian disciple, Clement, that we find the same theme in a form that more significantly resembles the Qur'anic verse, in connection with a criticism of the philosophers, in this case the Stoics: "On this point the chorus of philosophers is mistaken, who acknowledge that man is truly born for the contemplation of heaven, but who adore celestial phenomena and the spectacle that is revealed to their eyes. Let none of you worship the sun, but direct your desires to the maker of the sun; let you not divinize the world, but seek the creator of the world."[18] These are the main elements of the hoopoe's denunciation of the leader of the Sabâ (queen of Sheba in the Bible), for having fallen into the error of worshipping the sun, the verse (Q 27, 24) echoing

[13] Cicero (106-43 BC), *De natura deorum*, Book I, XVI, 65, mentioning *the Canon of Epicurus*.

[14] Cicero, *Tusculan Disputations,* I, 70.

[15] Louis Rougier, *La religion astrale des Pythagoriciens*, Presses Universitaires de France, Paris, 1959.

[16] The theme of the verticality of human stature was addressed by Xenophon (430-355 BC) in his *Memorabilia* as follows: "They (the gods) created man to be the only upright person among all the animals, an attitude that enables him to see further, to look more easily at the objects above him, and to avoid danger more easily". From the time of the *Tusculan Disputations,* onwards, this upright posture had been linked to the purpose of worshipping one or more celestial deities: "Man himself, placed here below as if to contemplate and honor with worship the sky and the gods (stars)". Cicero takes up this argument in his *De Natura Deorum* (330-7,11)., where he talks about the upright position, the exclusive privilege of man, who has received it to be able to see the sky and, consequently, to attain knowledge of the gods: "Man alone has an upright stature, so that he can look up to heaven as to the place of his kinship and his first abode". H. Festugières notes that this same argument is put forward in *Corpus Hermeticum* XI, 20. The Hermetic texts state that: "Man contemplates the sky" and that "Everything is clear to him : the sky does not seem too high". See : *La révélation d'Hermès Trismégiste,* II, *Le Dieu Cosmique*, par le R. P. Festugière, Société d'édition les Belles Lettres, Paris, 1981, ch. XIII, "le témoignage de Cicéron sur la religion cosmique", pp. 370-468. Nevertheless, this is the only common element between the Hermes texts and the Qur'an, since their points of view diverge radically afterward, this characteristic of man having as its result, for the former, his ability to "grasp" divine power in the sky, which he brings down into the idols to confer it on them.

[17] *Quod deterius potiori insidiari soleat,* 86-90.

[18] Clement of Alexandria (*Protrepticus*), *Le Protreptique*, Introduction, translation and notes by Claude Mondésert, S.J., Sources Chrétiennes, Le Cerf, Paris, 1949, IV, 63, 4-5.

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Deuteronomy 17, 2. We also find here the reflection attributed to Abraham in verses (Q 6, 76-77).

The anonymous Christian text *Letter to Diognetus* includes a reminder of this question: "God gave men reason and understanding; to them alone he allowed to lift up their eyes to heaven; he formed them in his image" (Gn. I, 26, 1).[19] The reference to this passage from Genesis is particularly significant insofar as it echoes Philo's assertion that all men are born with a spiritual gift that is "something from God". Finally, in a similar vein, the *Pseudo-Clementine Recognitions* state that: "The souls of men, by the secret power of God, recognize the One they must love even before they are instructed."[20]

The hermeneutic threshold of Divine Institutes: the monotheistic vocation of the Anthropos

The Fathers of the Church, as well as the Christian theologians of late antiquity, pondered this concept, reorganizing its many aspects in various ways. Among them, Lactantius was the first and, it would seem, the one to establish a direct link between three ideas expressed and presented separately until then:

- The universal consensus around the innate natural knowledge of divinity.
- The fact that this stems from the defining characteristic of man's ipseity, created to stand on his own two feet in order to renounce earthly idols and seek his religion in heaven.
- Finally, the decision to reject the stars as celestial divinities in favor of the one transcendent God.

In this case, the natural recognition of an ineffable divinity is linked to man's primary vocation, since he has been created capable of looking up to heaven, and of drawing the ultimate consequences from this state. God guides those who remain faithful to the contemplation of heaven, enlightening them on their vocation.

The same process is described in the Qur'an, as the following passages testify:

Divine Institutes, VI, 8, 4, 5.	Qur'an (2, 144)
Look not to the earth, but to heaven (...) follow God, serve not our idols of the earth, but (turn) to the god of heaven (...) Stretch out our gaze towards heaven (...) our steps will be directed on the right path.	"We often see you with your face turned towards heaven. We will give you a direction that pleases you (...)".

Just as the vocation of the human being, created in such a way as to be able to stand upright and turn his face towards the sky to find there the signs of a unique divinity, constitutes the true meaning of the word *anthropos* according to Lactantius,[21] so the Qur'an completes the meanings of the notion of *fitra* with that of *hanîfiyya*, (the quality of the true believer who rejects astral cults after having turned away from earthly idols)[22] :

[19] Letter to Diognetus (A Diognète) (anonymous text composed around the second century), Introduction, translation and commentary by Henri Irénée Marrou, 2nd ed. Sources Chrétiennes, no. 33 bis, Le Cerf, Paris, 1965, X, 2.

[20] Pseudo-Clementine Recognitions, IV, 4, 6.

[21] Lactantius trusted to explain the word *anthropos* by man's ability to look upwards (*sursum spectare = ano atrein),* " he who looks upwards " : "While all the other animals look down on the earth, man has been given a high face, turned towards the sky, and he has been ordered to contemplate the heavens, to look up towards the stars." See *Divine Institutes*, II, I, 15 et 16.

[22] As we showed for the first time in our article: Geneviève Gobillot, "Les Pères de l'Eglise et la pensée de l'Islam", *L'Orient chrétien dans l'empire musulman,* collective work, edited by G. Gobillot and M.Th. Urvoy, expanded edition of the proceedings of the colloquium held on 15 and 16 October 2004 in homage to Gérard Troupeau, Les éditions de Paris, Paris, 2005, pp. 59-90.

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Divine Institutes, II, 1, 17.	Qur'an (30, 30-31)
If God wanted us to look up to heaven, it's not without reason. We have been given our own right to fix our gaze on heaven, standing firm, so that we may seek religion up there (*ut religionem ibi quaeramus*) and contemplate God with our spirit, who has his seat up there, since we cannot do so with our eyes. This is precisely what he who worships bronze or stone, earthly objects, does not do". (Lactantius alludes in this same passage to the rejection of the worship of celestial bodies, but in a more abbreviated form than the Qur'an. He specifies, in order to differentiate the religion of the transcendent god from astral cults): (*Divine Institutes*, II, V, 20-25) "As the philosophers did not distinguish between skill and divine power in the organization of the courses of the stars, they mistook these stars for living beings. If, then, it is not possible for the planets to be gods, neither can the sun and moon be gods."[23] (See also *Epitome of the Divine Institutes* 21, 1-5). This rejection of the divinization of the stars in favor of the one, transcendent God corresponds point for point to the Qur'anic notion of *ḥanîfiyya*.	Raise your face (towards heaven) in view of worship (the worship of God which consists in turning away from all material idols) as a pure monotheist (*ḥanîfan*), (as a man who has also rejected the worship of astral divinities) in accordance with the innate nature according to which God created mankind. No substitution for God's creation (or: no substitution for God's conception of man). This is unchanging worship (*ad-dîn al-qayyim*). But most people have no knowledge of it. Return repentant to God, fear Him, perform the prayer, do not be among the polytheists. (*Ḥanîf* is the characteristic that most often refers to Abraham in the Qur'an. It refers to a particularity of this patriarch: his refusal to worship idols, but also heavenly bodies, divinized, as the following verse indicates): (6, 76-77): "When night enveloped him, he saw a star and said, 'Behold my Lord'. But when it had disappeared, he added: "I do not love those who disappear". When he saw the moon rising, he said: "This is my Lord. But when it disappeared, he said: "If my Lord does not guide me, I shall be among those who go astray". When he saw the sun rising, he said: "This is my Lord, he is the greatest. But when it was gone, he said: "O my people, I disown what you associate with God". This argument is itself very old and widespread; one of its earliest known attestations appears in the *Apocalypse of Abraham* (VII, 1, 7).[24] Following Philo, it was taken up by almost all theologians and Church Fathers.[25]

The demonstrative elements follow one another and are organized in both corpora according to an almost identical argumentation, the only difference being that the Qur'an adopts a mostly allusive and discontinuous formulation. In contrast Lactantius' text develops each stage of the demonstration in an explicit and linear manner.

This supports the hypothesis that the earliest readers and listeners of the Qur'anic text were able to refer to the hermeneutical threshold represented by the Christian theologian's thought, at least for grasping these passages.

Both texts refer to the argumentation that had developed in monotheistic circles, especially from the first century of the Christian era onwards, in response to the theories of Greek philosophers. In addition to the views of Philo of Alexandria, the injunction to abandon false astral divinities is present in several texts of Late Antiquity, for example in the Book of Jubilees.[26] Such a reaction is alluded to in verse (Q 37, 89), which shows Abraham sickened by the idea of worshipping the stars, thereby referring to the content of verses (Q 6, 76-79) which define this attitude of the patriarch as that willed by God, following way he created (*faṭara*) the world (Q 4,

[23] See also Epitome of the Divine Institutes, 20, 10.

[24] "More than the earth, I will call the sun worthy of veneration, because it illuminates the world and the different atmospheres with its rays. But neither will I place it among the gods, for at night its course is obscured by the clouds" and "Nor will I call the moon and the stars "gods", for they too, in their time, at night, obscure their light". P. Crapon de Caprona, Le Coran aux sources de la parole oraculaire : structures rythmiques et sourates mecquoises, Publications orientalistes de France, Paris, 1981, p 105 considers that this attitude of the hanîf who turns away from idols in the same way as Abraham turns away successively from the moon, the sun and the stars is reflected in the concordance of the two paragrammatical roots h.n.th and h.n.f, one of whose primary meanings is "to turn away".

[25] For Philo (De vita contemplativa, 3, 5) : "Will they be those who adore the celestial influences, the sun, the moon, the other stars, fixed or wandering, the whole sky and the world? These beings, no more than the others, are not self-made; they are the work of a demiurge, of a profound science". The theme of the standing man, looking up at the sky in search of pure worship, was not exclusive to monotheistic circles, as this passage from the Mathésis of Firmicus Maternus, written before his conversion to Christianity, a period when he seems to have been sensitive to a neo-Platonist type of henotheism, proves: "We must not entertain any earthly thoughts, especially since we know that God, our creator, has made us, with the mastery of a divine craftsman, in such a way that the shape of our erect body remains free from any humiliating abasement, and that we see nothing else, as soon as we open our first gaze, but the Sun, the Moon, the stars and their magnificent and immortal home, the world" Mathesis, VIII, I, 3. edition and translation by Pierre Monat, books III-V, CUF, Paris, 1994, t. III, p. 232.

[26] For the Apocalypse of Abraham, see VII, 1-7, Jubilees XII, 16-17; for Philo: De decalogo, 53; De specialibus legibus, II, 255; Letter of Jeremiah, 59-62. See also: Targum Neofiti on Genesis, XVIII, 1; Chronicle of Nestor, year 6494.

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79): "I direct my face towards him who created the heavens and the earth in *ḥanîf*, and I am not among the polytheists". To be *ḥanîf* is, therefore, according to the reminds us by evoking Anaxagoras (a pre-Socratic who died in 428 BC).[27]

The transmutation of bashar into insân according to the Qur'an

According to the Qur'an, *ḥanîfiyya*, like *fiṭra*, is one of the specific capacities conferred on each human being when they come into the world. Insofar as these are what determine his ipsity, it seems logical that the mode of creation that characterizes them is that which gave existence to the first man, represented by Adam.

To explain this creative process, the Qur'an uses two technical terms: *bashar* and *insân*. The former represents in all its occurrences a "being in human form" endowed with all the apparent characteristics of man: physical appearance, intellectual capacities, and psychological sensitivity. This is evidenced by the fact that, when the Qur'an refers to a man by the mere fact that he eats, drinks, reproduces, thinks and speaks, or that he is mortal, it gives him the name *bashar*[28]. All that he lacks are the traits corresponding to *fiṭra*, namely "the perfection of form accomplished by the very hand of God, (*aḥsan al-taqwîm*), whose etymology recalls the straightening of his stature, and the infusion of spirit.

A verse also states that, when God wanted to create Adam, he took a "*bashar* of clay", a fine dust particularly suited to being molded, and that by a command: "kun" (« be » !) he was a man.[29] God then taught him all the names directly (*wa-'allama Âdama-l-asmâ'a kullahâ*) (Q 2, 31), so that he could turn to what was right and away from what was wrong, knowing that, according to the Qur'anic theory of divine language, there is no gap between the name and the object named, the appellation being directly related to the essence of the being it designates.[30]

One passage bears witness to the subtelty that characterized this transformation of the *bashar* so that it may have remained invisible to some. It is the episode in Qur'an, as Lactantius indicates in his definition of *anthropos*, the upright man, to turn away from earthly idols and to refuse, as an extension of this attitude, the divinization of celestial bodies, an error that this author himself explicitly attributed to the philosophers, as he which God orders the angels to prostrate themselves before Adam. Iblîs, the only one to refuse, is questioned by God about the reasons for his behavior. (Q 38, 71-76) "When your Lord said to the angels: Behold, I create a bashar of clay (*ṭîn*). When I have fashioned it harmoniously (*sawwaytuhu*) and breathed into it of my spirit (*nafakhtu fîhi min rûḥî*), begin to prostrate yourselves before it. The angels prostrated themselves, except for Iblîs, who became proud and was among those who covered up truth (with lies) (*wa-kâna min al-kâfirîn*). The first answer he gave when God asked him about the causes of his attitude is comparable to the one shown in the apocryphal text entitled: *The Questions of Bartholomew.*[31]

[27] "God fashioned us and endowed us with life not to look at the sky and the sun, as Anaxagoras thought, but to worship him, the creator of the sun and the sky, with a pure and blameless conscience". *Divine Institutes,* VI, pp. 117-119. The editor of volume IV of the *Divine Institutions*, *Institutions divines,* Sources Chrétiennes nº. 377, Le Cerf, Paris, 1992, Pierre Monat, refers for a study of this theme in Lactantius to the work of A. Wlosock, *Laktanz und die philosophische Gnosis, Untersuchungen zu Geschichte und terminologie des gnostischen Erlösungsvorstellung*, Heidelberg, Winter, 1960, p. 259.

[28] As Mary says: (C 3, 47) "I am going to have a child when no *bashar* (being with the apparent characteristics of a human being) has touched me".

[29] (Q 3, 59) : "The likeness of Jesus in Allah's sight is that of Adam: He created him from dust, then said to him, "Be," and he was".

[30] This language corresponds to the one of the Qur'an, an Arabic language perfected or "made clear" (*lisân 'arabî mubîn*) through which God transmits his message to humankind.

[31] It is a text whose original language is Greek and which has also been preserved in Latin and Old Slavonic. It most certainly predates the Council of Ephesus (431), and some scholars even believe that it dates back to the second century. See : *Apocryphes chrétiens* I, Pléiade edition, edited by François Bovon and Pierre Geoltrain, Gallimard, 1997, pp. 263-295. The passage quoted here is on page 290.

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The Questions of Bartholomew	Qur'an
4, 54-56. "When I (the Demon) returned from the ends of the world, Michael said to me: 'Prostrate yourself before the image of God, which he fashioned according to his likeness. But I replied: I, who am fire from fire, the first angel to be fashioned, should bow down before clay and matter. Michael said to me: "Prostrate yourself so that God will not be angry with you. I answered, "No, God will not be angry with me, but I will set up my throne in front of his throne,[32] and I will be like him. Then God was angry with me and cast me down, commanding the floodgates of heaven to be opened.	(7, 12-13) "God said: -What prevents you (Iblîs, the Demon) from prostrating yourself (before Adam) when I command you? He said: -I am better than him; you created me from fire and him from clay. God said: "Come down from here, you don't have to be proud in this place, come out! You are among the humiliated (*saghîrîn*)!"

But, according to the Qur'an, Iblîs also gave another answer relating to Adam's nature: (Q 15, 33) : "Shall I prostrate myself before a *bashar* (a being in human form) whom you have created from a clay similar to that used in pottery, taken from malleable mud?". This speech expresses his refusal to see that Adam, having received ontological completion and spiritual breath from God, is no longer a *bashar*. In this sense, he behaves like a *kâfir* (concealer of the truth), in the sense that he remains fixed on the first characteristics of a being whose transmutation corresponding to the *fitra* that characterizes him he refuses to take into account.

It means that the straightening of man's stature, the only physical difference between *bashar* and *insân*, has been almost imperceptible. On the other hand, the moral and spiritual aspect of this transformation was decisive for human beings who, from that moment on, embarked on an exceptional earthly adventure, being endowed with such capacities that God entrusted them with the caliphate, i.e. responsibility for the world around them.

A Qur'anic passage, to which many hermeneutical thresholds correspond, points out that the angels themselves took a step backwards when God announced His decision to them, since they too apparently knew only the weaknesses of the *bashar*. Particular mention should be made of the *Apocalypse of Paul* (dated to the 2nd-3rd centuries AD) and *Pseudo Clementine Recognitions*:

Apocalypse of Paul (4a-7a)	*Recognitions* V, 27, 4-5.	Qur'an 2, 30
5a: "Sometimes the moon and stars called out to the Lord: 'Lord, Almighty God, you have given us the empire of the night. How far must we contemplate the impiety, fornication and homicide committed by the sons of men? Leave it to us. We will show them what we can, so that they may know that You alone are God." *5b:* "Then a voice came to them and said, 'I know all this, my eye sees and my ear hears, but my patience bears with them until they turn and repent. If they do not return to me, I will judge them."	"Creation is eager to unleash its vengeance on the ungodly. Yet God's goodness restrains it and restrains his indignation against the ungodly by forcing it to yield to his mercy, rather than flare up against the sins and crimes of men; for God's patience awaits the conversion of men as long as they are in this body."	"When your Lord said to the angels, 'And behold, I appoint a caliph over the earth'. They said, "Are you establishing someone who will do evil and shed blood, while we praise and glorify you and proclaim your holiness?"[33] The Lord said, "I know what you don't know".

[32] Note that this attitude of Satan is also described by Ephrem in his Commentary on the Diatessaron, Commentaire de l'Evangile concordant ou Diatessaron, introduction, traduction et notes par Louis Leloir, Sources chrétiennes n° 121, Paris, 1966, p. 191: "I will set my throne on the stars". J.M. Rosenstiehl has collected a large number of testimonies on this Christian theme (he refers to : Jean-Marc Rosenstiehl, "La chute de l'ange (origines et développements d'une légende : ses attestations dans la littérature copte)", Ecritures et Traditions dans la Littérature Copte, Journées d'Etudes Coptes, Strasbourg, 28 May 1982, in Cahiers de la Bibliothèque Copte, I, Louvain, Peeters, 1983, p. 37-60. He refers first to the Latin Life of Adam and Eve, then to the Questions of Bartholomew and later, in passing, to the Syriac Cavern of Treasures and suggests that Bartholomew's Questions on this subject can be seen as a reading of Ezekiel 28:2.

[33] On the subject of the behavior of men just after their creation, we can also refer to Lactantius: "Les hommes devenus comme des bêtes sauvages", a theme linked to that of man's fall into animality. *Epitome of the Divine Institutes*, *22*, 6-9

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The allusion to "what they didn't know" is precisely what distinguishes man's abilities from those of the *bashar*. While both can behave violently, their ability to change and improve is very unequal.

Men thus accepted the responsibility entrusted to them, despite the faults and the weaknesses of their character, which soon began to play nasty tricks on them, as evidenced by the fact that they began to turn away from the innate monotheism of the first generations of antediluvians to behave like polytheists.

In this respect, the Qur'an contradicts the opinion of those who claimed that polytheism came first and that humanity then slowly progressed towards monotheism. In fact, from the very beginning and throughout its history, humankind could live on the straight path of monotheism, from which it has strayed both through negligence and indulgence of its passions and because of their erroneous dogmas and their false representations of the sacred. For this reason God, in his latest revelation, reminds us of the existence of the *fiṭra*, from which humans should never have strayed.

The fiṭra, characteristic of insân, invalidates Euhemerus' theory and abolishes the notion of original sin,

The Qur'an's concept of the *anthropos* as characterized by *fiṭra* goes hand in hand with a view that Euhemerus' theory, which was the subject of much polemic, particularly in Christian circles of late antiquity, cannot be considered relevant. Indeed, insofar as the tendency to monotheism is innate in man, the cult that corresponds to it must necessarily have preceded any form of polytheism.

Without explicitly mentioning euhemerism, the Qur'an, in keeping with its often allusive approach, clearly demonstrates its obsolescence. To do so, it draws a clear distinction between the "Fathers", close relatives and ancestors who directly transmit cults of a polytheistic nature to their descendants, and the "first Fathers" or "most ancient Fathers", distant ancestors close to the first two antediluvian generations, characterized by their monotheism. On this point, it is particularly enlightening to parallel its reasoning with that of the Divine Institutes :

Divine Institutes	Qur'an
V, XIX, 3: "If they are asked the reason for this belief (in false gods), they can offer none, but have recourse to the authority of the ancestors (maiorum), saying that they were wise men whom they had approved, that they knew what was best; and they themselves strip themselves of their own ideas and renounce the use of their reason in order to believe in the errors of others. Thus, trapped in total ignorance, they know neither themselves nor their gods".	(5, 104): "When it is said to them: - Come to what God has revealed to the Messenger, they reply: - The example we find in our fathers is enough for us. What if their fathers (*abâ'*) knew nothing, if they were not guided? O you who believe, you are responsible for yourselves. Whoever goes astray will not harm you if you are well guided".
II, VI, 7: "These are the religions handed down to them by their ancestors, which they insist on protecting and defending with the utmost fervor; and they do not examine what they are, but consider them to be true and proven, since they were handed down by the ancients.	(7, 27): "When they commit an abominable act (giving partners to God), they say: 'We found that our fathers did the same; God ordered us to do it'".
II, VI, 10: "What will you do? Will you rather follow the ancients or reason, which was not introduced into you by a stranger but which you yourself found and discovered, when you tore down all religions from top to bottom? (11) If filial piety tells you to follow the ancients, then confess that they were stupid to have put themselves at the service of religions established against reason."	(7, 69) : "Have you come to us so that we may worship God, the only One, and abandon what our fathers worshipped?"
II, VI, 15: This is what these fathers (patres) are, men dressed in skins, men with rustic hearts, to whose decisions learned and competent people scrupulously submit.	(43, 22): They say: "We found our fathers all following the same path. We follow in their footsteps.
	(39, 9) "Are those who know and the ignorant equal? The only ones who think are those who have intelligence of heart".
	(2, 170) : "When they are told, 'Follow what God has revealed', they reply, 'No! They answer: No! We follow the custom of our fathers. What if their fathers understood nothing and they were not on the right path? The unbelievers are like cattle that are shouted at and only hear a cry and a call: deaf, dumb, blind, they understand nothing."

The warning against mindlessly relying on patriarchal tradition was a well-known theme among Christian and Judeo-Christian apologists of late antiquity. Numerous texts insist on the need for a reason to overcome an aberrant custom, even if it is supported by the ethic of respect and attachment to one's parents. In the same way, the *ḥanîfiyya* of Abraham consists, according to the Qur'an, of resolutely turning away from the habits of the fathers in matters of false religion: (Q 43, 26): "Abraham said to his father and his people: 'I disavow what you worship'.

In addition to this motif, the two corpora share the theme of the animalization of ancestors adhering to improper beliefs, a situation into which they can drag their descendants if the latter do not decide to put an end to the transmission of misguidance imposed on

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them by authority. This is evoked by Lactantius through the image he gives of men dressed in skins, and by the Qur'an through the expression "like cattle".

Following these initial observations, other passages that can be paralleled establish a clear difference between close and distant ancestors:

Close ancestors are the progenitors and the few generations that preceded them over a limited period. They take the child away from his natural monotheism and educate him according to a false religion or even pagan polytheism.

The distant ancestors represent the first people to populate the earth. They were not polytheists. They were true monotheists, as the Divine Institutions affirm. For the Qur'an, this monotheism was the object of a testimony directly inspired by God, which tradition has named "the first covenant" of the Sons of Adam:

Divine Institutes	Qur'an (7, 172)
II, 13, 12 They are mistaken who maintain that the worship of gods has existed since the beginning of the world and that paganism is prior to belief in God, which they believe to have been invented later, because they are ignorant of the source and origin of truth".	"When your Lord drew offspring from the loins of the sons of Adam, He made them testify against themselves, 'Am I not your Lord?' They said: "Yes, we bear witness! And this is so that you will not say on the Day of Rectification (yawm al-qiyâma): We were caught unawares, or that you will not say: Our fathers were once polytheists, we are their descendants. Will you make us perish because of the deeds performed by impostors?".
IV, I, 4-5 "Men ceased to lift their faces to heaven, while their minds, nailed to the ground, remained fixed there by everything earthly in their possessions as in their religions. The result (of belief in the multiple gods represented by idols) was a division of mankind, as well as all kinds of deception and sacrilege.	2, 213 "Men formed a single community. God sent them the prophets (al-nabiyyîna) to bring them good news and to warn them".
II, 13, 8 - 12 As for the direct descendants of the father, they were called the Hebrews; it was among them that the religion of God remained. But as their numbers multiplied enormously, they went into exile to seek new lands (...) The others (descendants of Ham) who were scattered over the earth (after the flood), contemplated the elements of the world with admiration and began to venerate the sky, the sun, the earth and the sea. In time, they began to build temples and statues for their most powerful kings, and decided to worship them with victims and perfumes. Thus were formed the nations (gentes) who have no knowledge of God.	7, 168 "We divided them (the Sons of Israel) on earth into communities, there are among them the righteous and others who are not". 7, 69 "Remember! When your Lord made you caliphs after the disappearance of the people of Noah, He developed your expansion in the world." (The Qur'an speaks here of the people of 'Âd, i.e. ancient Arabs, to whom it attributes this expansion on earth. They will be followed by the Thamûd, then the Madian, all of whom will refuse Noah's inheritance of the true faith, which was intended for them).

Both texts convey the idea that a fraction of the Sons of Israel, despite having received the true monotheistic religion, had a share of responsibility in the subsequent communal divisions of humanity. However, the Qur'an attaches greater importance to the fact that, after the Deluge, the torch of monotheism was first offered to the Arabs, who, having accepted from the caliphate only the earthly power conferred on them by God to exercise it,[34] disowned and persecuted the prophets sent to them (Hûd, then Sâlih), thereby delaying the triumph of Truth in the world.

Finally, each corpus defines in its way the distinction between two categories of forefathers: those close to us, polytheistic or misguided, and the most distant ancestors, the first men on earth, monotheistic and united, according to the Qur'an, in a single community that later divided. Lactantius explains this phenomenon by the fact that men belonging to the generations that had succeeded the first Hebrews no longer "raised their faces to heaven,"[35] i.e. no longer

[34] See for example (Q 41, 15) "As for the 'Âd, they were unjustly proud on earth. They said: "Who will be more powerful than us? Did they not see that God, who created them, is greater than they in strength? Yet they denied our signs".

[35] *Epitome of Divine Institutes* (*Epitomé des Institutions divines*) 20, 4) "If they had raised their eyes and looked up to heaven (...) to worship

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followed their natural monotheistic inclination, their *fiṭra-ḥanîfiyya* according to the Qur'an.

According to the latter, the deviation of humanity would have begun much earlier, in the antediluvian period, which logically corresponds to the fact that Noah's people would have been destroyed, according to verses 22 and 23 of Sura 71 after expressing their attachment to polytheism: "They plotted an immense ruse and said: do not forsake (***lâ tadharunna***) your deities (*alihatakum*) and do not forsake (***wa lâ tadharunna***) neither Wadd, nor Suwâ', nor Yaghûth nor Ya'ûq nor Naṣr. They have led many astray. O God, do not increase the unjust except in misguidance (...). The inaugural monotheistic period would thus be restricted to the first generation of the sons of Adam's sons, in other words that of his grandsons, as attested by the formula of the testimony of the descendants of Adam's sons. Indeed, it should be emphasized that the first generation corresponding to the appellation "descendants of the Sons of Adam" is represented by an emblematic figure: Enoch son of Seth, who should not be confused with Enoch son of Jared, the seventh patriarch after Adam, to whom Enochian literature is attributed. This third generation of men to have lived on earth would logically seem to have been the ones who had to testify before God, since they were already no longer living in his intimacy and meeting him directly, like the representatives of the two previous generations. Indeed, according to the Bible and the Apocrypha, Adam had been created by His hand, and his sons had still been in regular contact with Him. The Enochian generation is, from this point of view, emblematic in the sense that, according to certain rabbinic traditions, it was the last to practice pure monotheistic worship. In the *Targum of the Pentateuch* (Genesis, 4, 26), it is said: "To Seth (the second human generation) a son was born, and he called his name Enoch. Then the children of men began to make idols for themselves and to call them by the name of the word of Yahweh".

While in Lactantius' terminology there is a synonymy between the terms *maiores* and *patres*, which designate the two classes of ancestors indifferently, the Qur'an draws an exact distinction between the *abâ'* (parents and close ancestors) and the *abâ' al-awwalûn*, the "first ancestors", which illustrates the absence of synonymy of the "made clear" Arabic language (*lisân 'arabî mubîn*) that characterizes it.

The first ancestors are those who recognized the absolute divine suzerainty, the kingship of a single God: (C 37, 125-126): "(Elijah said): Will you invoke the Baals? Will you forsake the best of creators? God, your Lord and the Lord of your first ancestors?"; (Q 44, 8): "There is no God but him. He gives life and causes death. He is your Lord and the Lord of your first ancestors.[36]

Another expression is used to designate these great ancestors as opposed to the most recent. It is found in (Q 26, 70-76), a passage whose context is Abrahamic. (70) He said to his father and his people, "What do you worship? (71) They said, "We worship our idols. We remain attached to them (72) He said: "Do they hear you when you invoke them? (73) Are they useful or harmful to you? (74) They said: No! But we found our fathers (close ancestors) devoted to their worship (75). He said: Have you considered what you worshipped (76) in the time of your most distant ancestors?" He thus asks them to pay attention to what they (i.e. their people) worshipped "in the time" of their most ancient ancestors (*antum wa-abâ'ukum al-aqdamûna*), the particle "*wa*" here having the value of a temporal positioning. To do this, it virtually places the interlocutors in chronological conjunction with their earliest ancestors: lit: "You (your people as a whole) in the time of your earliest ancestors", i.e. the time when all were monotheists.

The expressions *al-abâ' al-aqdamûna* (the most ancient Fathers) and *al-abâ' al-awwalûn* (the first Fathers), therefore, both have the function of designating the "great ancients" with, however, two distinct connotations. The first expression distinguishes them from the "fathers" (*abâ'*) in the sense of progenitors and close ancestors; the second refers directly to the first antediluvians.

This theorization of the existence of a primordial monotheism, common to the Qur'an and the *Divine Institutes*, seems initially to have been intended as a response to the positions of late antique theologians who, like Firmicus Maternus in his *De Errore* (A History of Human Progress towards Truth)[37], defended the idea that polytheism had been the first form of religion adopted by humankind. Only then did humankind progressively move towards monotheism. Tertullian takes a similar approach to Lactantius, defending the

earthly objects is to bow down to the ground. Multiple gods are powerless. The attitude received from God (the upright posture), which is in the image of God, makes it possible to know and confers salvation".

[36] The use of this expression twice in (Q 23:24) and (Q 23:68) should be noted here. Its first occurrence may cast doubt on the monotheism of *al-abâ' al-awwalîn* since Noah's people say they never heard their ancestors talk about the cult the wanted to teach them. But the second restores the balance by highlighting their bad faith: "Did something come to them that their first ancestors did not know about?" The implication is that this is in no way the case, and that their first ancestors had indeed taken part in monotheism, to which Noah merely urged them to return.

[37] *De Errore profanarum religionum*, XVII, 4, new translation with text and commentary by G. Heuten, Brussels, 1938, p. 115. On this subject, see the article by Béatrice Caseau, "Firmicus Maternus, un astrologue converti au christianisme ou la rhétorique du rejet sans appel", *La religion que j'ai quittée*, dir. Daniel Tollet, Presses de l'Université Paris Sorbonne, Paris, 2007, pp. 39-63, p. 54.

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authority of the Scriptures and proclaiming their "very high antiquity".[38]

The question of original sin

For the Qur'an, just as human beings are not justified, because of their *fiṭra*, in invoking the responsibility of the generations that preceded them to excuse their shortcomings, it would be absurd for them to gather, for the same purpose, a transmissible original stain.

Indeed, admitting the existence of an innate disposition to monotheism and all that it implies renders null and void all theories relating to an original fault, since it is inconceivable that man are born with two opposing predispositions that cancel each other out. Thus, if it is accepted that the first parents may have committed a severe fault, despite their innate disposition towards monotheism and all the virtues it entails, it is out of the question to envisage that their descendants are affected by a harmful ontological state transmitted in the form of original sin.

Since it is not possible here to set out all the data concerning the sin of Adam and his female *alter ego*, we will simply point out that nowhere does the Qur'an mention or even suggest anything about a transmissible stain. The most evident proof that, according to its teaching, this concept has no foundation is the verse (Q 7, 27) which presents this fault, not as a handicap transmitted to all, but as a misstep of the first couple simply liable to be reproduced by anyone at any time, and against which God warns: "O sons of Adam! Do not let the Devil tempt you as he did on the day he took your parents out of the garden, tearing off their clothes so that they could see their nakedness". In this way, the Qur'anic text openly attacks the dogma of original sin, which some people use as a pretext for their unacceptable behavior: (Q 7, 28) "We have given demons as friends to those who have no faith (in God, here in the sense of doubting His goodness) (*lâ yu'minûn*) (29) When they commit a terrible act (*fâḥisha*), they say: "We found that our fathers had qualified themselves by this same act. God has ordained that it should be so for us".

Thus, the Qur'an proposes to correct the concept of original fault by reminding mankind that God has never deprived them of anything, but on the contrary, He endowed them with the garments and spiritual finery that they will be able to wear on the Day of Judgment, such as piety and natural monotheism.[39] It clearly demonstrates that the fault of the First Parents has done nothing to alter this divine provision, which is unchangeable by nature. Their descendants, therefore, are not born with any handicap or original blemish. On the contrary, they are endowed with the most beautiful and noble spiritual aptitudes, for God does not punish children for the faults of their parents, as confirmed in particular by the Qur'an abrogation of the tenth plague of Egypt.[40]

It follows that human baptism with water has no raison d'être, as humans are born in a state of absolute purity. The Qur'an replaces it with the notion of "God's baptism" (*ṣibghat Allâh*). This baptism is purely spiritual, in line with this declaration of Ephrem : "He has made it clear about the last heralds who baptize in the Spirit that they are greater than he who baptized in water (John)",[41] and reflects the sacramental nature of the administration of *fiṭra*. This baptism by God is therefore definitive, and its effects immutable, to the extent that man's heart remains accessible to the Good, whatever faults he may have committed, and he will always be able to return to God by following the path indicated by his *fiṭra* as 'Abd al-Karîm al-Jîlî clearly understood.[42]

A certain precariousness of the human condition is conducive to keeping fiṭra active.

The notion of *fiṭra* provides at least part of the answer to a crucial theological problem that raised at every period and in every philosophical and religious circle, from antiquity to the present day: why do human beings find themselves subjected to more or less terrible trials throughout their lives?

The relationship between the two motives is shown in the two verses that immediately follow the "*fiṭra* verse" (Q 30, 33 and 34) (33) And when evil afflicts people, they call upon their Lord, returning to Him repentant. (34) And if He gives them a taste of mercy from Him, behold, some of them give their Lord partners.

This verse itself refers, by verbal and thematic analogies, to a parabolical story whose most likely hermeneutical threshold is a passage from Lactantius' *Divine Institutions* : the example of the ship in distress.

[38] Pierre Monat, the editor of book IV of Institutions divines (Sources chrétiennes, n° 377, Le Cerf, 1992) refers, in his introduction, p. 15 and note 5, to the Fragmentum Fuldense of the *Apologeticum* (19, 1).

[39] Spiritual adornment (*zînat-Allâhi*) "belongs to believers during their life in this world, but especially on the Day of Rising (*yawm al-qiyâma*, which will be the Day of Resurrection for them)" (Q 7, 32).

[40] In the Qur'an there is no mention of plagues, but of "signs" (Q 17, 101): "We gave Moses nine clear signs (*ayât*). So ask the Children of Israel, when he came to them and Pharaoh said to him: "O Moses, I think you are bewitched" and in (Q 27, 12) "Put your hand in the opening of your tunic. It will come out white and without any harm. This is one of the nine signs (*ayât*) to Pharaoh and his people, for they are truly perverse people". These signs are not all the same as those cited in the Bible, the most important of which is the death of the eldest sons of the Egyptians.

[41] Ephrem of Nisibe, *Commentary on Tatian's Diatessaron* ; *Commentaire de l'Evangile concordant ou Diatessaron,* introduction, traduction and notes by Louis Leloir, Sources chrétiennes n° 121, Paris, 1966, p. 177.

[42] This mystical author in fact mentions the existence in Hell of a door adjoining the part of Paradise called the "garden of *fiṭra*". Through this opening, those who reach the required state of purity after a certain period of time pass directly from one (p; 103) to the other, as one enters this garden by right, by virtue of *fiṭra* alone. *Al-insân al-kâmil*, Muḥammad 'Alî Subayḥ edition, 2 volumes, 1 volume, Cairo, undated, p. 34.

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Divine Institutes, II, I, 8-12	Qur'an
"This (recognizing and proclaiming a supreme god) they do not do when their situation is prosperous; but as soon as some heavy difficulty overwhelms them, there they are who remember God. If someone is tossed about at sea by a furious wind, it is he (God) whom he invokes (...) So they never remember God, except when they are in misfortune, but once fear has left them and perils have passed, there they are, running all gaily to the temples of the gods, offering them libations, sacrifices and crowns. As for God, whom they had implored in the midst of their needs, they don't even have a word to thank him for" (Here the worship given to God is non-sacrificial, as opposed to that given to the gods of paganism).	(17, 67) "When misfortune befalls you at sea, those you call upon go astray, except him, but when he has saved you and brought you to land, you turn away. Man is very ungrateful." (29, 65) "When they get on a boat, they invoke God with pure worship (monotheistic non-sacrificial). But when God rescues them by bringing them ashore, they give Him associates."

In both the Qur'an and the *Divine Institutes,* the theme of the usefulness of fear is part of the controversy against polytheism. This motif is included in demonstrations relating to the argument that Pierre Monat, editor of many of Lactantius's works, describes as a "commonplace of ancient philosophy", according to which worshippers of the gods often recognize and even proclaim a supreme God. Starting from this line, Lactantius produced a demonstration that was both polemical and rhetorical of the existence of an "*anima naturaliter christiana*", which in many respects fulfills the role of a prefiguration of the Qur'anic *fiṭra* and is evoked in slightly different forms by Tertullian and Minucius Felix.[36] He draws on the theme of the impact of the sudden and violent fear experienced by a man on a sinking ship.

It would seem, moreover, that the Nicomedian rhetorician drew his parable from the figuration of the boat in the storm in Aesop's fable *The Navigators*: "Some people embarked and set sail. One of the passengers, while tearing off his clothes, cried out and moaned to the gods of his homeland, to whom he promised ex voto if he survived. The storm ceased, and calm returned: then the passengers began to feast, dance and caper, like people who escape of an unforeseen predicament". It is this first part of the fable that probably served as Lactantius' inspiration. Indeed, it ends with a different conclusion which is that fortune varies and that having been saved once does not bod well for the future. The text ends as follows: "But the pilot, a man of strong character, spoke to them as follows: "Let us rejoice, my friends, but as people who may be in for another storm."[37]

Lactantius did not keep this epilogue, but replaced it with the observation that men, having proclaimed themselves faithful to a monotheistic conception of the divine at the moment of danger, turn to idols as soon as the threat has passed, an attitude identically mentioned in the Qur'an.

It is also likely that Lactantius' use of the concept of fear as catharsis has a Greek basis, and more specifically an Aristotelian one. His approach is based on the view that divine wisdom sustains this catharsis of fear, which awakens in human nature a readiness to listen to the word of God, just as ancient tragedy, according to Aristotle, produced an upheaval which, through the pity felt for the hero, awakened in the spectators a fear for themselves likely to enable them to open up to the word of the gods.[38]

Similarly, the Qur'an uses a description of the fear felt by sailors in danger to stimulate the reader to turn to the one God.

Finally, it insists that it would be unreasonable to weigh the suffering caused by fear against the benefit it ultimately brings to humanity: (Q 2, 155): "We test you with a little fear (...)". Moreover, he affirms that there are individuals to whom the experience of fear confers a lasting, and even definitive, benefit: (Q 31, 32) "After God has saved them by bringing them back to dry land, some of them remain on the right path. Only the fickle (*khabbâr*) and the ungrateful (*kafûr*) deny our signs".

By taking account of the diversity of human psychological dispositions in this way, he clearly steps back from theological thinking such as that in the *Homilies*, which is based on the idea that human weaknesses are incurable and that, once the fear has passed, everyone, without exception, returns to their

[43] Tertullien, *Apol.* 17, 3-6 : *Ô testimonium animae naturaliter christianae!* Minutius Felix, *Octavius,* 18,

[44] Aesop, *Fables,* trad. Daniel Loayza, Flammarion, Paris, 1995, p. 105.

[45] See *Poetics*, ch. VI, 2 : "Tragedy is the imitation of a serious and complete action, of a certain extent, presented in a pleasant language and in such a way that each of the parts which compose it survives separately, developing with characters who act, and not through a narrative, and operating by pity and terror, the purgation of passions of the same nature", and XIII, 2.

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idols, which also seems to be the point of view of Lactantius.

Finally it should be noted that the Qur'an does not just mention the impact of fear. It also recalls hope, which leads human beings to turn to the mercy of the one God to overcome the difficulties that beset them, such as the calamities caused by drought, which leads them to hope for beneficial water from heaven. His thinking on this point corresponds to the hermeneutical threshold of the pseudo-Clementine corpus with which he shares this theme, which Lactantius, on the other hand, seems not to have addressed:

Homilies XI, 13, 3-4	Qur'an
(3) Why then, when the rains cease, do you always turn your eyes towards heaven with your prayers and supplications and, when you have obtained satisfaction, hasten to forget? (4) For once the harvest or the grape harvest is done, you soon offer the first-fruits to idols who are nothing, soon forgetting the author of the blessing, who is God".	29, 62: "If you ask them, 'Who sent down water from heaven by which the earth is revived after its death? They will surely reply: "It is God." Say, praise be to God, but most men do not understand.
Recognitions (Reconnaissances pseudo clémentines) V, 30, 5-6	112, 2 : "God is the only one to be implored for what we desire".
How is it that, when the rain is held off for a long period without clouds, we raise our eyes to the heavens and ask Almighty God for the gift of rain and, pouring out our prayers at his feet, all of us with our little children implore his compassions? "But in reality, as soon as they have obtained an answer, ungrateful souls immediately forget. In fact, after harvesting the crops or the grapes, men immediately bring the first fruits of their wealth to deaf and dumb statues, and for the gifts that God has granted them, they fulfil their vows in the temples or sacred groves where they offer sacrifices to the demons; they have received a benefit, but they are mistaken about the author of the benefit.	13, 14: "True invocation is addressed to Him. Those whom men invoke apart from him do not answer them in any way; any more than water reaches the mouth of one who stretches out his two hands towards it so that it reaches it. The invocation of the unbelievers is nothing but vanity". 10, 21: "When we give men a taste of mercy (rahma, such as rain) after a misfortune has befallen them (drought), behold, they use stratagems against our signs". 11, 10: "If we make a man taste a benefit after misfortune has befallen him, he will say: 'Evil has departed from me' and he will be joyful and proud". 14, 16: "Say, will you take masters besides him who have neither profit nor damage for themselves?

Despite his many weaknesses, man remains, according to the Qur'an, the only creature capable of caring for creation, provided that he remembers the abilities he received at birth. Indeed, it shows that his *fiṯra* not only enables him to form an accurate idea of the Creator and his goodness, but also to understand that he is destined by this specific trait of his nature to conform his behavior as far as possible to the models God proposes to him. One of the most remarkable of these is the harmony that the Creator has established between the object of authentic faith and the disposition to attain it.

Fiṯra goes hand in hand with the non-violence of monotheism and predisposes humankind to establish universal peace.

The exclamation: "no compulsion in the true worship", with its double connotation of statement and injunction, appears almost identically in the Qur'an and the *Divine Institutes*.

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Divine Institutes, II, 4, 7:	Qur'an
"Where is truth? (*Ubi ergo veritas est*?) Where no constraint can weigh on religion (*Ubi nulla vis adhiberi potest religioni*), where nothing can fall victim to violence (*ubi nihil quod violari possit apparet*), where there can be no sacrilege. But everything that falls under the eyes or under the senses, all that, because it is perishable, remains totally foreign to the notion of immortality." This passage is preceded in *Divine Institutes* by a critique of the fragility of idols, which, as material objects, are liable to destruction, fire or plunder, and the author concludes: "How can one seek protection from that which cannot protect itself?" This is followed almost immediately by the assertion that: "Only he is God who has not been made, and who, for this reason, can destroy others, but he himself cannot be destroyed. He will therefore always remain in the state in which he was, because he was not begotten from outside, and his origin and birth do not depend on any other thing, which could modify and destroy him. God is as he willed to be: impassible, immutable, incorruptible, blessed and eternal" *Divine Institutes*, II, 8, 44. This same idea is completed in another passage, which adds the assertion that "There is no need for violence and injustice to convince, because religion cannot be born of constraint (*non est opus vi et injuria quia religio eogi non potest*). We must use the verb rather than the rod if we are to achieve a voluntary act. This is why no one is ever held back by us in spite of himself, and yet no one moves away, for truth alone holds back our ranks." (*Divine Institutes* V, 19, 11-13)	(2, 255-256): "God, there is no God but He, the living One, He who subsists by Himself! Neither slumber nor sleep has any power over Him! All that is in the heavens and on earth belongs to Him. Who can intercede with him without his permission? He knows what lies before men and what lies behind them, while they embrace from his knowledge only what he wills. His throne extends over the heavens and the earth: their continuance in existence is no burden to Him; He is the Most High, the unapproachable. (256) No compulsion in religion. The right path is distinct from error."

The logical succession of ideas, condensed in the Qur'anic text and developed more fully in Lactantius, is nonetheless identical in both texts: the only true religion is that which worships a god who can undergo neither constraint nor change: he neither sleeps nor tires, the maintenance of his creation in existence does not weigh heavily on him (reminiscent of Psalm 121:4).[46] Everything depends on him, since even intercession can only be heard and achieved with his approval (Q 20:109).

In other words, the truth of a religion that recognizes a transcendent God is self-evident and unambiguously distinct from error. It imposes itself on the mind of every human being, like *a priori* knowledge, corresponding to the natural religious tendency. It is, therefore totally superfluous to use violence to impose it. What's more, a monotheistic community acting in this way would be degrading itself to the rank of polytheists, and doing irreparable harm to the true worship due to God.[47]

From this, Lactantius' expression *Ubi nulla vis adhiberi potest religioni* corresponds point by point to the Qur'anic injunction: *lâ ikrâha fî-d-dîn*: the only true religion is that which is addressed to a totally transcendent God, who is not subject to any constraint. Consequently and jointly, this true religion has no need to use violence to impose itself. It spontaneously attracts the support of all those who become acquainted with it. And they remain faithful to it, without the need to hold them back by force. This same idea is expressed in the pseudo-Clementine Homilies: "Truth springs from the intelligence, which is innate and pure, and is given by reflection to the good."[48]

So to engage in violence of any kind for religious reasons is to attribute error and weakness to oneself; in other words, it is to display the falsity of one's religion for all to see. The rationality of Qur'anic thought therefore dictates that, contrary to those who have claimed the contrary, even for commentators who accept the principle of the abrogation of the Qur'an by the Qur'an, this verse is intangible since it sets out the necessary condition that the "right" worship must fulfill if it is to lay claim to truthfulness.[49] "No compulsion in

[46] Ephrem of Nisibe mentions, *in his Hymns on Paradise* (VI, 10) ; *Hymnes sur le Paradis*, Introduction and notes by Fr. Graffin, Collection Sources Chrétiennes, no. 137, Le Cerf, Paris, 1968, first edition, p. 85: "Power without effort And an arm without fatigue Planted Paradise".

[47] "Les Pères de l'Eglise et la pensée de l'Islam", contribution in homage to G. Troupeau, *L'Orient chrétien dans l'empire musulman*, Les éditions de Paris, October 2005, pp. 59-90.

[48] *Homilies*, XVII, 17, 5.

[49] However, not all commentators read it in this way, and it even led to a chain of enlightening reactions following Pope Benedict XVI's

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religion" means that divine transcendence manifests itself in such perfection that it imposes itself naturally and without violence. In this respect, the monotheistic religion is the only one that suits his nature, since it does not need to be imposed by coercion. On the other hand, polytheistic religions, which are at odds with natural reason, need to resort to this kind of practice. As a result, it is clear that polytheism breeds violence, whereas authentic monotheism can only be accompanied by peace.

The immediate result of the concept of a natural monotheistic tendency is the need to abstain from all violence, especially when working in the service of true religion and true faith, which are destined to impose themselves on beings with this innate capacity. False cults, on the other hand, are contrary to human nature and are characterized by their use of violence and coercion to convince.

The irenic behavior that accompanies true religion is recalled on several occasions by the attitude of Abraham, a model of monotheism. The Qur'an says that he was gentle and compassionate (*halîm*) (Q 11, 75) and that he was kindness itself (Q 9, 114), which explains why he spontaneously wanted to intercede on behalf of Lot's people (Q 11, 74), as well as for his father (Q 19, 47), until he was told that this was impossible (Q 11, 76).

These traits attributed to Abraham by the Qur'an correspond to a model found in the Torah in Genesis 18, 16-33, which relates his intercession on behalf of Sodom. It is mainly developed and generalized in apocryphal literature. According to the *Apocalypse of Abraham*, for example, he tries to draw God's attention to the righteous, while asking God to overlook the evil committed by the unrighteous (XXVII, 5-8): "O Lord, O Mighty One, let the evil deeds of the unrighteous now pass away, but let the righteous who have fulfilled the commandments remain, for you can do this. He shares this compassionate character with many of the heroes of the apocalyptic heavenly journeys, such as Sedrash, Ezra and Baruch.

The Qur'an indicates in numerous details that the wisdom of the ancient prophets and patriarchs, such as Solomon and Moses, already transcended earthly laws in favor of the rules of peace and mercy that Jesus describes as being those of the Kingdom of God.[50]

On the other hand, he underlines that belonging to a religion of the Book is not a guarantee of non-violence on the part of its followers. Were they not the first to kill the messengers and prophets sent to them by God, as verses (Q 3, 21) and (Q 3, 112) indicate? In doing so, they behaved like unbelievers and polytheists.

This situation reminds us that authentic and efficient monotheism in all its dimensions must be a personal acquisition, corresponding to the injunction addressed to believers to behave as *hunafâ'*, taking Abraham as an example, both for his faith and for the mercy that characterized him.

Here we come to a final aspect of the functions of *fitra*, which is to seek the model of ideal worship in heaven. To raise one's head towards heaven is turning towards a double model. Its first aspect is the visible model of the "harmony of the spheres", which, by its very existence, pays homage to the Creator.[51] By its very existence, it pays homage to the one who conceived it and gives access to its second aspect, which is the awareness that having created such a work, the creator must, in addition to his omnipotence, be good and merciful and love peace and harmony. It is from this

conference in Regensburg on 12 September 2006. Before quoting Manuel II Palaeologus on Islam's relationship with violence (*Entretiens avec un musulman*, 7ème controverse, ed. Théodore Khoury, Sources chrétiennes no. 115, Le Cerf, Paris 1996), the Pope takes up this verse and notes: "The emperor addresses the theme of *jihâd*, of holy war. Surely he knew that in Sura 2, verse 256, it says: 'No compulsion in religion'. This is one of the suras from the initial period, say the specialists, when Muhammad himself had no power and was under threat. But of course the emperor was also aware of the provisions on holy war that were subsequently developed and laid down in the Qur'an. As he later clarified, he was merely paraphrasing T. Khoury, the editor of the text, who had expressed himself in the following way, in which the allusion to the abrogation of the Qur'an by the Qur'an appears even more clearly: "This verse (an expression in this case more precise than that of the Pope, who speaks of "sura". Sura 2 is in fact made up of strata from different periods) dates from the period preceding Muhammad's great struggles. Determinations relating to *jihâd* can be found in Sura 9: it is the expression of Muhammad's last will on the subject". Following various indignant publications and demonstrations of discontent, this position was called into question, from a scientific point of view, in "La lettre des oulémas au Pape Benoît XVI" signed by 38 imâms from all over the world, published in the book by Jean Bollack, Christian Jambet and Abdelwahab Meddeb, *La conférence de Ratisbonne, enjeux et controverses*, Bayard, 2007, pp. 101-116, which declared that the verse (C 2, 256) was not only unwritable, but was also addressed to Muslims in a position of power, inviting them not to use violence against those they wished to convert. On 13 October 2007 this open letter, drafted on the initiative of the Ahl al-Bayt Royal Institute for Islamic Thought in Amman, Jordan, was signed by 138 imâms. However, in the meantime, another response had sadly confirmed the position of some on this issue: the murder on 17 September 2006 of Sister Leonella Sgorbati, who worked in a pediatric hospital in Mogadishu, with local Islamic representatives telling the Reuter agency that the murder was a sign of protest against the words spoken by Benedict XVI on Islam.

[50] See *Matthew* 18:32-35: "(32) Then he (the Master) sent for him (his servant) and said to him, 'Evil servant! I had forgiven you all this debt because you had begged me; (33) should you not, in your turn, have mercy on your fellow servant, as I had mercy on you?" The Qur'an invites us to note, for example, that although Solomon had learned that the people of Sheba worshipped the sun after having been monotheists, instead of applying the law of *Deuteronomy* (17, 2) in such cases, namely stoning, he brought their leader to him in order to get her back to the true faith at the end of an initiation (Q 27, 38-42).

[51] (Q 24, 41): "Do you not see that what is in the heavens and on earth and the flying celestial bodies (*tayr*) lined up in order (*sâfât*) celebrate the praise of God?" and (Q 67, 19) "Have they not seen the flying celestial bodies (*tayr*) above them, lined up in order (*sâfât*), and soaring (*yaqbidna*)? Nothing keeps them (balanced in the air) but the Merciful. He sees everything perfectly (20), Would such beings, who are an army for you, protect you without (the intervention of) the Merciful? The disbelievers are deluded".

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double model that man can conclude that the worship approved by God consists above all in paying homage to these attributes by endeavoring to put them into practice by the establishment of peace in the world.

Conclusion: What is at Stake in the Qur'anic Invitation to a Universal Awareness of the Implications of *Fiṭra* Before the End of Time?

All the intertextual comparisons to which the Qur'an invites us on the question of the innate monotheistic disposition bear witness to the fact that this principle of philosophical origin, which is close to a Lactantian model, but also to themes present in the pseudo-Clementine Roman, is integrated into a theological construction of remarkable coherence. By repealing a notion such as original sin by referring to Judeo-Christian and Christian commentaries, he invites everyone to gather around the testimony of the first Fathers, the most ancient ancestors: (Am I not your Lord? They said: - Certainly yes!) *A lastu birabbikum? Qâlû balâ*!

It recalls the universality of this "Adamic" profession of faith, corresponding to man's innate tendency, by referring to Abraham's model of unfailing trust in the goodness of God. In expressing his intention to realize the vision in which he saw himself sacrificing his son in the certainty that God would never harm to this child, which turned out to be true,[52] Abraham presents an example of absolute fidelity to the implications of faith in the *tawḥîd* : the oneness of a good and merciful God, which characterises *ḥanîfiyya*.

In this context, the verse (Q 41, 53) reminds us that humankind is called to seek the signs of God in three areas: "We will show them our signs clearly, in the universe and in themselves, until they see clearly that this (the Qur'an) is the Truth-Life (*al-ḥaqq*). If not, would it not be enough (to be convinced) that your Lord knows everything?

The first of these is none other than the last Revelation which, among other things, through its commentaries on biblical examples, speaks directly to them by highlighting the signs they can observe in the other two: on the one hand, the creation that surrounds them, and on the other what they can see in themselves if they consider their interiority. The most remarkable of these is the harmony that governs these three areas equally. In this sense, *fiṭra*, which makes it possible to access both Truth and eternal Life, is itself a proof of the truthfulness of the harmony of creation. Not only does it enable us to see celestial harmony when we contemplate the heavens, but it also allows us to understand that God's perfecting of the human being is an integral part of this overall harmony.

The innate monotheistic disposition thus represents the pivot not only of the anthropological aspect of the Qur'an's theological thought, but of the entire "human science" that it proposes to its readers.

Understanding his importance purely intellectually is not enough, as many examples that demonstrate how essential it is for humans to appropriate upright, authentic, and unchanging worship (*ad-dîn al-qayyim*) to which he guides.

This same expression appears three other times in the Qur'an: in (Q 9, 36), a verse in which the sacred calendar used for the pilgrimage is defined; in (Q 12, 40), to enjoin humans to worship God alone; finally in (Q 30, 43), to remind us that this way of living the innate religious feeling is destined to be adopted by all before the end of time comes "Turn to the right (and unchanging) worship (*ad-dîn al-qayyim*) before an inescapable Day from God comes".

Just as the Books transmitting divine revelations are "upright books" (*kutub qayyima*), (Q 98, 3) corresponding to the Divine Book, the "Mother of the Book", made up of all the passages of the revealed books "founded in truth" (*muḥkamât*),[53] so humans were created with a body erect, which allows them to participate positively in God's plan for creation. This plan animates "the worship of the community of upright men" (*dîn al-qayyima*), an expression that designates a gathering of "upright" men who do not change their options (Q 98, 5). Their worship is pure. It consists, above all, in fulfilling the universal duties of piety towards God and kindness towards creatures.

It is not a pure intellectual speculation, but a vital issue, and the statement in verse (Q 30, 43) should be seen in the context of the many warnings in the Qur'an that aim at making people understand that it is vital for them to adopt an attitude in keeping with what Divine Mercy implies before it is too late. The verse (Q 5, 64) reminds us that "Every time they lit the fire of war, God immediately extinguished it", that is to say, He has limited it so that it did not spread to the whole of humanity and, through it, to the whole world, which invites us to understand that one day he may tire of acting in this way.

From this point of view, his injunction, which proves that all the passages in the Vulgate that call for combat must be seen as reflections of historical circumstances alien to the Qur'an's axial metaphysical and moral teaching,[54] invites us to question the situation

[52] (Q 37, 103): "After they had both shown unshakeable trust and Abraham had thrown his son to the ground" and (Q 37, 107) "We redeemed his son with a consequent sacrifice (*dhabḥ 'aẓîm*).

[53] (Q 3, 7): "It is He (God) who has sent down (*anzala*) the Book to you. There are verses *muḥkamât* "founded in truth", the mother of the Book (*Umm al-kitâb*), and others *mutashâbihât* "founded only outwardly on the truth".

[54] Some Muslim thinkers are now beginning to subscribe to theses such as that of Maḥmûd Muḥammad Ṭâha (d. 1985). In his opinion, the authentic thought of the Qur'an presented by the "Mekkois Qur'an",

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in which humans will find themselves when facing the imminence of the Hour. Will they have been able to conform, through the practice of mercy towards all beings, to the requirements of the vocation to universality for which they were created; or will they have allowed the fire of passions to overwhelm and destroy them, and with them all creation?

which, although it was revealed first, conveys "the second message of Islam", destined to impose itself in modern times as the only one that should be preserved, the "Medinese Qur'an" only responding to the needs - the reasons of State - of a bygone era: *Al-risâla al-thâniyya min al-islâm* (The Second Message of Islam), first published in 1967, was translated into English in 1996 (The Second Message of Islam, Syracuse, Syracuse University Press) and into French by Mohamed El-Baroudi-Haddaoui and Caroline Paihe: Un Islam à vocation libératrice, L'Harmattan, Paris, 2002.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 23 Issue 5 Version 1.0 Year 2023
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

The Impact of Mechanical vs Physical Restraints: A Call for Awareness

By Boris Bard

Abstract- There are various illnesses and drug-induced medical conditions that can trigger violent behavior in individuals, directed towards others or even themselves. In such cases, the use of mechanical or physical restraints becomes necessary to manage the violence. This article sheds light on the ethical, psychological, and physical aspects associated with the utilization of restraints. It also discusses current practices, regulations, and proposes alternative approaches that prioritize the well-being, safety and dignity of individuals affected by these restraints and medical staff.

Keywords: *mechanical physical restraints, violence, zero restraints policy, restraints design, safety, mental health, violence, aggression, handcuffs, amygdale.*

GJHSS-A Classification: *DDC: 616.8*



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The Impact of Mechanical vs Physical Restraints: A Call for Awareness

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I. Car Industry Needs in Restraints

Dear reader, have you ever noticed what is the first thing you do when you sit in the car when you are driving? It is *very strange* that you automatically, and unconsciously put the seat belt on. Without any external threat, you voluntarily give up your freedom and restraint yourself with the car seat belt. Why is that? There is a chain of events that lead you to do so. In 1855, an English engineer Claghorn got the first patent for a seat belt. "In 1959, NIlls Bohlin, an engineer at Volvo, created the familiar three-point seat belt that greets you in the car now" [1].

What is surprising is that civil liberties advocates fought against seat belts. The first ever seat belt law, globally was in Victoria, Australia in 1970. However, in North America the first seat belt mandate was in Ontario, Canada in 1976 [2]. In USA, though the fight for mandatory seat belt started in 1973 and ended only in 1977, when Regan administration decided to give, "freedom", lost the case in supreme court and USA had to regulate the industry and mandate the seat belts [3]. In Michigan, David Hollister, the representative hired to lead the mandatory seat belt legislation, received a letter comparing him with Hitler. As per Hollister, "We finally won the civil liberties argument by saying they're arguing for the right to go through the windshield" [2]. Today most of us have no problem putting the seat belt on while driving to be safe.

The use of seatbelts is directly linked to the comfortable and easy to use design. The more complex design which takes more effort to put on, the less chances there are that people will use them [4]. It was found that aging and increase in Body Mass Index, for example, impact the seat belt's comfort [5]. According to another research safety is the second main parameter that impacts sales [6]. As per John Kander's quote, "Money makes the world go around." [7]. Thus, we have the most comfortable and safe car seat belt designs possible.

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II. Mental Health Industry Needs in Restraints

As for safety in the car, in medicine it is also important to ensure safety for the patients as well as the staff. Hence, often we need to limit or *mechanically restraint* patient's body movements. Despite a constant improvement in what can be done to reduce the number, the duration and comfort of mechanical restraints, it is not possible to eliminate them totally. We can continue to try to improve the culture, physical comfort and education we provide for staff by teaching them advanced de-escalating techniques to ensure minimized use of mechanical restraints. Unfortunately, there are some extremely violent patients who are not responding to any de-escalation techniques.

Restraints should be used as a last resort, when we have exhausted all other ways to ensure safety and in emergency. For example, in certain cases and instances when the patient is extremely agitated, violent and aggressive, the use of mechanical restraint is warranted. From writer's experience, the typical cases requiring mechanical restraints are in emergency room department. For example, patients coming with drug induced psychosis, mania or patients suffering from schizophrenia and schizoaffective disorder who are either untreated or non-compliant with their treatment.

III. Zero Restraints Policy as a Freedom to Fight

In response to public criticism regarding the excessive use of mechanical restraints, many organizations have swung to the other extreme by adopting a "*zero restraint policy.*" Under this new approach, they have completely eliminated the use of any mechanical restraints in their practices.

Based on the writer's experience, the implementation of a "zero restraints policy" ultimately results in staff having to engage in physical altercations with patients to ensure their care and safety. Staff members are required to move patients from one location to another, administer acute care medications to address symptoms, search for dangerous objects among their belongings, and attend to their acute

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needs. These tasks become exceedingly challenging to carry out safely without the use of some form of restraints for patients who exhibit violent behavior due to severe psychosis and complete detachment from reality.

In the pursuit of reporting a "zero restraints" policy, organizations may seemingly achieve this goal by eliminating mechanical restraints. However, in practice, the absence of mechanical restraints often leads to the implementation of *physical restraints*. This means that staff members are required to physically hold patients, resorting to various techniques that involve exerting control often through the use of pain. This substitution of mechanical restraints with manual restraint techniques highlights the reality that the "zero restraints" claim is misleading and fails to address the underlying the underlying challenges. And that challenge is violence.

In essence, to paraphrase Holister, “zero restraints policy” fights for the patients and staff “freedom” to clash and be injured physically and emotionally. The writer personally visited several establishments in Israel and one in Canada that proudly embraced this new policy as a significant step forward. However, none of these places shared any statistics regarding the frequency of staff and patient injuries, levels of satisfaction among staff and patients, or any tangible outcomes associated with this approach. One hospital manager in Israel has explained me: “We have no financial concerns for staff injury. This is because it is not the hospital and even not the Ministry of Health who pays for the disabilities following staff injury. It is the Ministry of Welfare”.

Frontline nurses working in "zero restraints" hospitals candidly expressed their experiences to the writer, sharing phrases such as "we are left with no choice but to endure physical abuse," "there are no other nursing job opportunities available around here," and "it feels like nobody cares about us." In Great Britain, since 2015, there have been significant restrictions on the use of mechanical restraints due to a complex "restraint guide" [8]. As a result, the number of mechanical restraints has decreased. However, conversations with a nurse working in Mental Health in England reveal a disturbing job practice: "When we have a violent psychotic patient, we are unable to use mechanical restraints to administer an injection due to complicated paperwork. Consequently, it takes six to eight staff members to physically restrain the patient, pin the patient to the floor, administer the injection, and then hold down for approximately 45 minutes until the medication takes effect." According to an article published in The Guardian in 2017, two out of five workers in the British National Health System experienced abuse or attacks "in the past year." Additionally, one-third of mental health nurses believe that violence has become more prevalent in the past year [9].

The writer was unable to ascertain the patients' perspective on the matter. As a reader, consider the following scenario: if you were a patient exhibiting violent behavior, would you prefer being restrained to a bed within a minute while retaining freedom of movement for your limbs, and having the restraints removed as soon as medication assists in gaining control? Alternatively, would you opt to physically engage in a fight with staff members, being held down until medication takes effect? Similarly, as a nurse facing a violent patient, would you prefer a mechanical restraint tool that safely immobilizes the patient within a minute, or engaging in physical altercations until medication helps regain control?

IV. Bad Restraint Design

Unlike the car industry, the restraints are not chosen by the people who use them. The hospital’s leadership team decides which restraints would be used. Typically, neither front line staff nor patients have had the opportunity to influence the decision of the type of restraints used. This explains the lack of progress in restrains design. In my experience poor restraints design is uncomfortable and risky. It also forces staff to restrain patients in physiologically dangerous positions such as prone (face down) or with one arm above the head. In 2015 in England 16.5% of all restraints were applied in a prone position [10].

In Israel the restraint tool has not changed for at least the last 60 years. They use the same, hard, non-ergonomic, inflexible belts attached to the bed frame with a metal bolts and nuts. This is extremely uncomfortable and emotionally traumatic to the patients. It also requires a long time to apply and may cause problems with blood supply to patient’s extremities. Moreover, the long application process while pt is physically violent poses higher risk for staff as well as patient’s physical and emotional wellbeing. On the other hand, long removal time is a threat to patient’s safety during an external emergency, such as in case of fire. One more thing that should be taken into consideration is trauma history while applying mechanical restraints. More than 50% of female patients suffering from mental health issues has sexual trauma history [11]. So, if the restrains are designed when the legs must be apart is more traumatizing to the females with such history.

If you think about police handcuffs, they are easy to apply, but are also extremely uncomfortable and can cause psychical and psychological harm [12].

In addition, the pain, stress, and fear caused by the struggle between staff and patient during lengthy process of application of restraints. Further discomfort aggravates the patient’s brain area called Amygdala. Amygdala in the case of acute stress helps to diminish

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the physical pain for the patient but ignites patient's emotional response – violence. Interestingly, while dealing with chronic pain Amygdala is responsible for increasing sensation of pain and provides different emotional response – anxiety [13].

Due to this biological phenomenon any usage of physical restraints i.e., manually holding with elements of, "control by pain" or use of police tasers is not effective. Amygdala diminishes pain and increases anger and violence, which is our basic instinct for better chances to survive. In our hospitals and detention centers increased violence increases the risk for patient, detainee and staff injuries as well as causes physical trauma. Hence, mechanical restraints are better choices than physical (manual) restraints.

In individuals with Post Traumatic Stress Disorder (PTSD), the amygdala tends to be hyperactive. Given that many mental health patients have PTSD as either a primary or secondary diagnosis, this particular group is prone to increased violence in response to pain, lengthy discomfort, and stress.

The process of applying mechanical restraints can worsen the distress of an already violent individual. Hence, it is preferable to utilize fast and comfortable mechanical restraints rather than slow and uncomfortable ones.

This violence not only prolongs patients' suffering but also contributes to staff burnout and low staff retention [14]. Consequently, poor staff retention significantly escalates operational costs, as each staff replacement on average incurs 6 to 9 monthly payments [15].

As evident, the outdated and poorly designed approach to restraining patients and detainees, or the implementation of a "zero restraints policy," results in a cascade of issues.

Regrettably, individuals in mental health care, both patients and detainees, have limited socio-economic influence. Unlike car buyers, they lack the power to impact the design and selection of restraints used for their own care. Consequently, as Kander laconically puts it, there is no money "to go around" to provide these vulnerable individuals with fair and humane treatment. Furthermore, doctors prescribe various medications based on different side effect profiles and varying levels of effectiveness, influenced by aggressive pharmaceutical marketing. However, these same doctors have no option to choose the type of restraints to be utilized. The lack of marketing or public attention regarding different restraints systems further exacerbates the situation.

V. Good Restraints Design

Fortunately, there has been a notable shift in recent decades. Over the past 30 years, the writer has observed a significant transition in Ontario's hospitals, as the majority have abandoned old restraint systems in favor of a new, Canadian-developed alternative. This new system boasts several advantages, including comfort, flexibility to adapt to various situations, absence of physical harm, ergonomic design, swift application and removal, close leg positioning, and the elimination of the need for prone or overhead arm positions. Most importantly, this system prioritizes safety, preventing further escalation of violence by minimizing irritations to the amygdala.

Initially, Toronto downtown hospitals with a higher socio-economic patient population were the first to adopt the new body movement control system. Subsequently, many peripheral hospitals followed suit. This shift was primarily driven by restraint damages and the growing socio-economic level of patients. Slowly but decisively, management decisions have been directing financial resources towards acquiring the safest possible body movement control systems. The Canadian system, now widely used in hospitals across Ontario, is gradually replacing outdated systems throughout Canada and the United States. It has also been implemented in the Emergency Medical Services (EMS) of British Columbia, Orange helicopter service, Correction Canada, and even some police departments. Moreover, the system has gained traction in various countries worldwide, including the UK, Japan, Italy, Hong Kong, France, Switzerland, and the Benelux Union. Notably, at least one hospital in Israel is currently exploring the possibility of purchasing it. Similar competitive systems are also utilized in the majority of other European countries.

VI. Call for Action

It is indeed *very strange* that the information mentioned above is not a hidden truth. Despite being aware of these issues, we continue to let the most marginalized individuals in our society—mental health patients and detainees—endure their suffering in silence. We leave them, along with the struggling staff, on the front lines of the battle for mental health. It is high time for a transformation! Humanity must take action to rectify this situation. Implementing the appropriate restraint system is crucial to ensuring the safety, security, and well-being of both staff and patients. Let us prioritize compassion and make a positive change.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 23 Issue 5 Version 1.0 Year 2023
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

Impact of the Black School Market in Some Primary Schools in Kinshasa on School Performance

By Eugène Djobo Ondelemonyi
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Abstract- In the process of transforming circulating resources, the producers and consumers (direct and indirect) of the offers of black school markets constitute a panacea for raising the level of the quality of the teaching-learning process long decried by educational actors. Competition in the current school market is a function not only of the quantity of finished products but also and above all of its quality. This is why an observation on the black or clandestine school market which reached a peak in the primary schools of Kinshasa deserved a sustained study.

Several practices emerge from this market with a more positive influence on school performance.

The study aimed to explain the impact of the black school market on the academic performance of students. After survey and analysis of data collected from 148 teachers and administrators, the results showed that almost all of the respondents practice the black school market and it has a positive impact on school performance, but generates additional costs with a monthly average of 50,530 FC, or $25.3. While the average hourly volume is one forty minutes.

Keywords: impact, black school market, school, school performance.

GJHSS-A Classification: UDC: 37



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Impact of the Black School Market in Some Primary Schools in Kinshasa on School Performance

Impact du Marché Scolaire Noir Dans Quelques Ecoles Primaires de Kinshasa Sur la Performance Scolaire

Eugène Djobo Ondelemonyi

Résumé- Dans le processus de transformation des ressources circulantes, les producteurs et les consommateurs (directs et indirects) des offres des marchés scolaires noirs constituent une panacée pour relever le niveau de la qualité du processus enseignement-apprentissage longtemps décrié par les acteurs éducatifs. La concurrence dans le marché scolaire actuellement est fonction non seulement de la quantité de produits finis mais aussi et surtout de sa qualité. C'est pourquoi, un constat sur le marché scolaire noir ou clandestin qui a atteint un point culminant dans les écoles primaires de Kinshasa a mérité une étude soutenue.

Plusieurs pratiques ressortent de ce marché avec une influence plus positive sur la performance scolaire.

L'étude s'est fixée pour objectif d'expliquer l'impact du marché scolaire noir sur le rendement scolaire des élèves. Après enquête et analyse des données collectées auprès de 148 enseignants et administratifs, les résultats ont montré que la quasi-totalité des enquêtés pratique le marché scolaire noir et il a un impact positif sur la performance scolaire, mais engendre des coûts supplémentaires avec une moyenne mensuelle de 50.530FC, soit 25,3$. Alors que le volume horaire moyen est d'une quarante minutes.

Les difficultés d'apprentissage dans certaines matières scolaire, le retard scolaire des enfants par rapport à leur classe, la pression et peur de l'échec aux examens scolaires, la baisse de la qualité de l'enseignement et le souci d'avoir toujours les meilleurs résultats par rapport aux collègues sont des éléments déclencheurs de la motivation du soutien scolaire privé.

Motsclés: impact, marché scolaire noir, école, performance scolaire.

Abstract- In the process of transforming circulating resources, the producers and consumers (direct and indirect) of the offers of black school markets constitute a panacea for raising the level of the quality of the teaching-learning process long decried by educational actors. Competition in the current school market is a function not only of the quantity of finished products but also and above all of its quality. This is why an observation on the black or clandestine school market which reached a peak in the primary schools of Kinshasa deserved a sustained study.

Several practices emerge from this market with a more positive influence on school performance.

The study aimed to explain the impact of the black school market on the academic performance of students. After survey and analysis of data collected from 148 teachers and administrators, the results showed that almost all of the respondents practice the black school market and it has a positive impact on school performance, but generates additional costs with a monthly average of 50,530 FC, or $25.3. While the average hourly volume is one forty minutes.

Learning difficulties in certain school subjects, the academic delay of children in relation to their class, the pressure and fear of failing school exams, the decline in the quality of education and the concern to always have the better results compared to colleagues are triggers for the motivation of private tutoring.

Keywords: impact, black school market, school, school performance.

I. Introduction

Dans le moule d'une organisation, plusieurs types des ressources sont indispensables. Parmi les ressources disponibles dans l'appareil éducatif, les ressources circulantes et les ressources humaines sont des mises. La performance des apprenants dépend aussi bien de la qualité du processus enseignement-apprentissage. Malgré les programmes nationaux imposables à tous les apprenants de différents degrés d'enseignement, il s'observe sur la terre congolaise depuis ces dernières décennies un phénomène qui bat son plein dans différents établissements scolaires dans la ville de Kinshasa. Il s'agit du marché scolaire noir unissant d'une part les enseignants titulaires de classes en dehors des heures officiellement prévues avec un groupe ou une catégorie d'élèves pour y suivre des enseignement particuliers et ce, après les heures normales des cours. Ce type d'enseignement est réservé à tout type d'élève selon les clauses et les conditions fixées de commun accord entre les parents d'élèves et l'enseignant encadreur. C'est pourquoi le type d'école à fréquenter par les élèves ainsi que les pratiques inhérentes au sein des établissements scolaires ont une influence positive ou négative sur le rendement de l'école par ricochet à la performance des apprenants qui typifie le comportement des demandeurs directs ou indirects des offres éducatives quelle que soit la nature de leur marché.

L'étude des marchés scolaires et leurs conséquences sur les inégalités est aujourd'hui non négligeable. L'idée du marché scolaire fruit de la

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rencontre entre une offre et une demande ne résiste pas longtemps dans le domaine éducatif car l'offre éducative est régie et régulée par la puissance publique à l'exception du prix.

Les professionnels de la craie révèlent que le marché scolaire noir ou clandestin a un impact sur la performance des élèves dans les salles de classes ordinaires au regard d'une valeur ajoutée qu'ils bénéficient en l'absence de leurs collègues. Les élèves faibles arrivent à améliorer leur performance. Ce soutien privé n'est pas régulé par les textes règlementaires régissant l'enseignement en RDC. Malgré la performance ou la contreperformance de certains apprenants, il s'observe que les élèves en soutien scolaire privé échouent difficilement ou ne répètent presque pas les promotions au regard des liens qu'ils tissent avec l'enseignant titulaire d'une part, et ceux qui sont performants occupent généralement les premières places dans la publication des résultats scolaires.

Il est de bonne alois de penser que le soutien scolaire privé constitue à l'heure actuelle un coup de pousse dans le processus de transformation des compétences, un moyen pour récupérer les élèves distraits, malades, absents, bref, ceux ayant connu une rupture au cours de séances didactiques en vue de relever leurs niveaux de rétention. Ceci dans le seul souci de ne plus avoir dans les écoles les élèves comme des troupeaux bigarrés au comportement égarés pour non plus avoir des nullards et des tocards pour être traités comme des déchets toxiques comme soutiennent certains penseurs.

Les études de (Bray, 1999 ; Psacharopoulos, 1994 ; PASEC, 2011) ont montré l'impact du marché scolaire noir, elles ont identifié les facteurs explicatifs et ont mis en évidence les coûts de ce marché.

Face à l'ampleur du problème et à la réalité imposante du soutien scolaire privé dans les écoles urbaines, il nous revient de résumer notre préoccupation autour des interrogations suivantes :

1. Quel est l'impact du marché scolaire noir dans les écoles primaires de la ville province de Kinshasa sur la performance scolaire ?
2. Quels sont les éléments déclencheurs à la motivation du soutien scolaire privé dans les écoles primaires de Kinshasa ?
3. La pratique du marché scolaire noir existe-elle dans les écoles primaires de Kinshasa ?

Avec l'objectif général d'expliquer l'impact du marché scolaire noir dans les écoles primaires de Kinshasa. Les objectifs spécifiques suivants en découlent :

1. Identifier les éléments déclencheurs de la motivation du soutien scolaire privé.
2. Cerner les pratiques des marchés scolaires noirs dans les écoles primaires de Kinshasa.

II. Cadre Conceptuelle et Théorique

a) *Cadre conceptuel*

Trois concepts sont à élucider au regard de la polysémie des termes. Il s'agit de: impact, marché scolaire noir, école et performance.

i. *Impact*

Pour Max (1849, p.40), « *l'impact concerne les effets sur les affaires d'une organisation, notamment sur les niveaux de service convenus et attendus, les concurrents, le marché et les clients* ».

Selon Hillard (1999) cité par Luboya (2019), l'impact est une conséquence, une réaction occasionnelle par une cause quelconque, susceptible de produire des effets. C'est aussi le produit de collision qui laisse des empreintes.

Il sied de noter dans le cadre de cette étude que, l'impact est considéré comme une influence positive ou négative sur la performance des élèves issus du soutien scolaire privé.

ii. *Marché scolaire noir*

A l'origine, note Kotler (2009), le terme marché décrivait l'endroit où l'acheteur et le vendeur se rencontraient pour échanger leurs marchandises. Aujourd'hui, le concept de marché fait référence à l'ensemble des vendeurs et acheteurs concernés par l'échange d'un produit ou d'un service.

A notre entendement, le marché désigne un lieu réel ou virtuel d'échange qui met en contact (physique ou non) un vendeur et un acheteur d'un bien ou d'un service.

S'agissant de marché scolaire, pour Fichez (1993), il désigne l'ensemble des offres et demandes éducatives d'une société ou d'un milieu dans lequel est implantée l'école. Luboya (2019) postule que le marché scolaire congolais est segmenté, sur le plan géographique, en provinces administratives en provinces et sous provinces éducationnelles.

Les marchés scolaires noirs se traduisent par des soutiens scolaires privés que reçoivent les élèves ou étudiants. Ils peuvent s'agir des cours supplémentaires et complémentaires privés, les cours de vacances et cours d'encadrement et de soutien (Luboya, 2020). Glasman (2004), définit les cours particuliers comme des cours donnés à titre payant, en dehors des heures scolaires dans les disciplines académiques que les élèves apprennent à l'école.

Nous pouvons comprendre que le marché scolaire noir, peut être génériquement appelé le préceptorat qui consiste à encadrer ou à accorder un soutien scolaire privé à un ou plusieurs élèves en dehors des heures normales de cours.

iii. *Performance scolaire*

La performance solaire est perçu selon Sillamy, (1983, p. 506) comme « *la mise en œuvre d'une aptitude et le résultat de cette action permet de déduire les*

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possibilités d'un sujet dans un domaine particulier ». L'étude considère la performance scolaire de l'élève comme l'achèvement avec brio. La compétence d'une personne par rapport à un domaine de connaissance. Ce que nous pouvons observer à l'extérieur, c'est la performance. Luboya (2021), pense que, la performance scolaire est la résultante des scores ou notes (cotes) obtenus par les élèves durant le processus d'enseignement-apprentissage. C'est la réussite scolaire. Celle-ci est alors le résultat d'un processus de formation, d'une interaction établie entre les membres du personnel de l'école et les élèves. Au cours de la scolarité, le degré d'efficience de l'élève résulte de la mobilisation de ses ressources face aux contraintes d'une tâche scolaire.

b) Aspect théorique

Ce deuxième point, étale les théories liées au marché scolaire noir. Pour mieux connaître et maîtriser le marché scolaire, la fraction à enclencher est celle de l'étude du marché.

i. *Etude du marché scolaire*

L'opérateur éducatif doit estimer qu'il est nécessaire de réaliser périodiquement des études de marché en vue de: (i) connaître ses marchés cibles, suivre leur évolution et en définir les besoins ; (ii) suivre l'évolution de la concurrence de son environnement ou marché scolaire; (iii) lancer un ou plusieurs offres éducatives et adapter les autres offres à l'évolution du marché; (iv) mesurer l'image de marque de rétablissement; (v) connaître les besoins en formation des opérateurs économiques de son environnement immédiat ou lointain et (vi) suivre révolution démographique de la population scolarisable réelle et potentielle.

L'opérateur éducatif s'adresse également à sa clientèle, afin d'étudier son comportement, en se posant des questions suivantes; qui consomme les offres éducatives ? Comment ? Quand ? Où ? Les réponsesm à ces questions lui permettront d'adopter une démarche marketing face aux comportements des consommateurs de ses offres éducatives.

ii. *Marché scolaire noir*

En RDC, les analyses de marché scolaire se sont plus penchées sur les indicateurs visibles des systèmes éducatifs. En réalité, il y a une autre forme de marché scolaire mais demeure invisible. Ce marché scolaire invisible est visible lors qu'il est observé strictement. Il est officieux ou opaque et peut expliquer l'efficacité et la qualité des marchés scolaires offerts par les systèmes éducatifs. Il s'agit du marché scolaire noir. Ses programmes, ses méthodes, son budget, ses modes d'éducation sont à l'ombre. Il existe dans ces marchés scolaires noirs, des demandes et offres éducatives impressionnantes et importantes, de même que les ressources humaines (enseignants), matérielles et financières substantielles (coût des rémunérations des enseignants spéciaux ou particuliers) et ces marchés ont des incidences socio-économiques sur la société. Bray (1999) note un cas extrême de ces marchés lorsqu'il fait constater qu'en République de Corée, les parents consacrent au soutien scolaire privé 150% des sommes que l'État investit dans le système éducatif.

Les marchés scolaires noirs prennent plusieurs forment. Ils peuvent être officieux ou informels issus d'un contrat entre les professeurs ou maîtres spéciaux ou particuliers (percepteur) et les parents. Ils peuvent être officialisés ou formalisés dans une institution scolaire étatique ou un centre de soutien scolaire privée (le cas de cram scolls au royaume Uni, aux USA, en Chine, en France et Yobiko au Japon) chargée de rattrapage scolaire ou soutien d'une catégorie des enfants sous-doués ou surdoués.

Il faut noter que le soutien scolaire privé a connu une évolution sans précédent. Les statistiques des études longitudinales montrent par exemple à Singapour, Georges (1992) rapporte que le pourcentage d'élèves des écoles primaires bénéficiaires d'un soutien scolaire privé est passé de 27% en 1982 à 49% en 1992 et de 16% à 30% au niveau secondaire. À Maurice, deux enquêtes ont montré une croissance des pourcentages des soutiens scolaires chez les élèves de la 6ème année entre deux périodes : de 73% en 1986 (Joynathsing et al, 1988) à 78% en 1995 (Kulpoo, 1998). Cette même tendance est observée en RD Congo. Deux décennies passées, ce taux s'estimait à 16%. Il est devenu plus de 50% dans les grandes villes telles que Kinshasa, Lubumbashi, Kisangani, Goma, Matadi (Yawidi et Luboya, 2019).

a. *Producteurs et offres éducatives des marchés scolaires noirs*

Il est prouvé que dans la majorité des systèmes éducatifs, ces marchés scolaires noirs sont réels mais invisibles ou difficilement contrôlables par les canaux des marchés officiels ou formels. En termes d'offres des marchés scolaires noirs, ils peuvent être le rattrapage d'un programme scolaire, cours de complément personnel, les cours de révision d'aide de répétition sur les matières et tâches scolaires imposés dans les systèmes éducatifs classiques. Ces aides, guidances, facilitations ou soutiens scolaires privés peuvent être offerts par les enseignants professionnels aux élèves en besoin ou par parents. Ces soutiens privés peuvent concerner soit un écolier ou groupe d'élèves des écoles primaires ou secondaires soumis à l'éducation formelle du type classique ou non formelle ; soit un ou groupe d'autodidactes se préparant aux examens nationaux ; soit encore un ou groupe d'étudiants en besoin des explications complémentaires à celle de mode collectif et enseignement magistral de l' auditoire.

Ces offres sont essentiellement, axées sur les matières des disciplines classiques enseignées dans le

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système éducatif classiques. Elles peuvent être les disciplines des langues surtout les langues étrangères ; les mathématiques, les sciences naturelles ou autres.

La revue de la littérature des recherches sur la nature et contenu de ces offres de soutien scolaire privé (Kwan-Terrey, 1991 ; Silva 1994 ; Chew et Leong 1995 ; collas, 2013) dégage des conditions que nous résumons comme suite :

Considérant les modes de regroupement d'élèves, ils reçoivent les soutiens scolaires privés individuellement et sont regroupés en élèves en difficulté, un bon élève, excellent élève et tous les élèves en besoin dans un niveau d'études ou filières.

Concernant le volume horaire, les élèves exploitent les heures après les classes ou à la sortie de l'école. Il peut s'agir pour les écoles à une seule vacation ou à double vacation. L'étude de Silva (1994, p.28) à Sri Lanka « *fait un état d'un total de 4892 heures hebdomadaire consacrées au soutien scolaire privé par année d'études avec une moyenne de 8,6 heures par semaines ».* Quant aux branches et ses matières, les élèves du niveau primaire expriment leurs demandes sur les disciplines fondamentales (langes, l'arithmétique), les sciences naturelles et les cultures générales. Les élèves du niveau secondaire se focalisent aux renforcements des capacités sur les branches d'options ou filières dans leurs sections d'études. Un élève de section pédagogique voudra apprendre et maitriser comment tenir ses documents pédagogiques et une classe ; celui de biochimie ou math-physique voudra maitriser les principes fondamentaux de mathématique (algèbre, tribométrie, géométrie) de physique, de la biologie (humaine, végétale et animale) et diverses parties de la chimie (moléculaire, minérale, organique, industriel). L'élève de l'électricité, de mécanique générale, de coupe et couture ou de commerciale, d'agronomie, de santé ne laissera pas l'occasion des séances supplémentaires de leurs pratiques professionnelles.

Concernant, les pressions ou phobie des examens et ses résultats, les élèves consomment les offres des producteurs selon les besoins mis en œuvre par les examens. Les élèves peuvent s'inscrire aux cours supplémentaires ou d'encadrement de fréquences différents selon les orientations des examens. En RDC, il y a des groupes de cours supplémentaires en sciences exactes, en culture générale, en cours d'options ou filières d'études en pratique professionnelle, en langues et dissertation française. La recherche de Chew et Leong (1995) à Malaisie estime que le nombre des matières dans lesquels les élèves reçoivent un soutien scolaire privé peut être jusqu'à 5 matières. Ce qui vient à comprendre que le soutien scolaire privé le plus offrant est celui concernant un à deux matières (53%) et les offres des disciplines des mathématiques pures et appliquées (chimie, physique, comptabilité) sont aussi les plus sollicitées (de 74% à 100%) chez les parents d'élèves du primaire et secondaire (Silva, 1994 et Tsang, 1998).

Par rapport aux coûts et aux producteurs, il existe des cours particuliers payables dont les parents majoritairement des écoles urbaines s'offrent au besoin éducatif de leurs enfants par les enseignants professionnels ou de faits. Il y aussi les cours supplémentaires gratuits organisés par les écoles pour combler le retard d'un programme jugé important et les soutiens scolaires privé des membres de la fratrie ou des proches (des frères ou sœurs ainés de la famille ou du quartier, cousins ou cousines, amis de la famille, connaissances des parents, un enseignant co-locateur généreux) dans les zones de la population défavorisée.

Peu importe la nature (mode de groupement d'élèves, volume d'heure, de pressions aux examens nationaux) et les contenus (disciplines et ses matières) les soutiens scolaires privés sont généralement offerts par les divers types des producteurs. Qui en sont-ils ces producteurs ? Pour quelle motivation travaillent-ils pour conquérir ces marchés noirs ?

Les enseignants spéciaux (professeurs particuliers ou précepteurs) sont les prédateurs ou acteurs des marchés noirs des systèmes éducatifs classiques qui s'emploient à satisfaire la demande des consommateurs de soutien scolaire privé. Le dynamisme de ces marchés fonctionne à deux formes : asymétriquement et symétriquement.

Pour la première forme, Bray (1999), estime que les marchés scolaires noirs naissent des offres des producteurs ou fournisseurs (enseignants) des services de soutien scolaire privé présentés aux consommateurs (parents et élèves) et ces derniers sont incités à tirer profil, soit par ce que les consommateurs découvrent la nécessité et disponibilité des produits ou offres, puis décident d'en faire usage.

Dans la deuxième forme, l'offre et la demande sont toutes des déterminants essentiels dans les marchés scolaires noirs. Ils sont, en d'autres termes, tous créateurs de l'un et de l'autre du marché. La demande crée l'offre et vice versa. Cette forme respecte la loi de l'économie politique de marchés appliquée aux marchés scolaires noirs en RDC notamment celle de l'élasticité croisée des besoins et prix. En effet, lorsque la demande précède l'offre de services de soutien scolaire privé, le prix exigé (rémunération des enseignants particuliers) est supérieur au prix des marchés en temps normal.

Il en ressort de ce dynamisme des marchés deux figures des producteurs des offres de soutien scolaire privé : (i) les précepteurs sont enseignants dans le système éducatif classique et se livrent à ces pratiques de soutien scolaire privé chez leurs propres apprenants dans le but de recevoir une rémunération supplémentaire et (ii) les précepteurs offrent des soutiens aux apprenants qu'ils n'ont pas la charge d'encadrer dans le système éducatif classique.

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Harnisch (1994) révèle qu'environ un tiers des enseignants des soutiens scolaires privés japonais sont des étudiants. Et dans l'étude de Chew et Leong (1995), 72% les professeurs de soutien scolaire privé dont la qualification est connue de leurs élèves possèdent un grade universitaire, 18% une formation de premier cycle d'enseignement supérieur, 7% un diplôme d'études secondaires et 3 % un brevet de fin d'études du premier degré du secondaire.

L'étude de Chew et Leong (1995), montre que 71% des ménages choisissent des professeurs particuliers de leurs enfants par l'intermédiaire des amis, 14% par des publicités et 12% des ménages suivent les recommandations des enseignants de leurs enfants du système éducatif classique et 7% estiment que les professeurs particuliers ont pris en premier l'initiative de contacter leurs ménages. Dans certains pays, certains professeurs particuliers misent sur les réussites scolaires de leurs candidates afin d'élargir la potentialité de leur marché (Tseng. 1998).

En RD Congo, beaucoup d'écoles privées ont commencé par les initiatives de centres de soutien scolaire privé dont leurs promoteurs furent les professeurs particuliers de premières promotions des diplômés de ces écoles (Luboya, 2020).

b. *Qualité ou efficacité des offres des marchés scolaires noirs*

Les résultats de ces enquêtes peuvent être orientés en termes d'effets positifs ou négatifs sur les élèves, les enseignants, les parents et les systèmes éducatifs. Dans leurs études Glasman et Collonges, (1994) constatent que près de deux tiers des adeptes, les cours particuliers ont été féconds en termes d'amélioration des résultats, même si, en même temps, plus d'un tiers déclare une amélioration modeste. Ces conclusions sont aussi vérifiables dans l'enquête de Mischo et Haag, (2002) sur 122 élèves « moyens-faibles » ou en difficulté, preneurs de cours, les notes ont augmenté significativement plus que celles d'un groupe témoin d'élèves n'en prenant pas. Cependant, cette amélioration de performance n'est pas si spectaculaire pour classer ces élèves parmi les « bons élèves » de leur classe car les résultats de ces élèves étaient de près d'un score « insuffisant : niveau 6 » par rapport « excellent : niveau 1 ».

Si certaines études montrent les effets positifs des offres de soutien scolaire privé dans une situation de scolarité des élèves dans un seul niveau scolaire (une année scolaire d'une même classe), certaines montrent les effets nuls ou négatifs de ces pratiques.

Au Japon, les élèves du second cycle du primaire et du premier cycle secondaire qui ont fréquenté les jukus obtiennent de meilleures notes en arithmétique et en algèbre, mais non pas en arithmétique appliquée et en géométrie, ceci est dû à la priorité des programmes des jukus (Bray, 1999). En même année, l'auteur rapporte qu'en Grèce au niveau du deuxième cycle de l'enseignement secondaire, il s'observe des corrélations positives entre cours particuliers et la moyenne générale obtenue par les élèves, mais il s'agit de corrélations faibles et non systématiques dans les examens des écoles. Tandis que l'analyse des résultats scolaires aux examens nationaux indique une corrélation négative. En Égypte, deux études ont révélé que les cours particuliers ou soutien scolaire organisé au sein des écoles n'avaient pas d'effet sensible sur les résultats scolaires (Bray, 1999).

Cependant, les travaux de Spyropoulos, (1996) font apparaître un effet net positif lors qu'on écarte les différents facteurs qui ont pu contribuer à l'amélioration des résultats et tout en prenant compte de variable « cours donnés individuellement et non en groupe ». Aux États-Unis, une étude a fait apparaître que les progrès' étaient plus importants pour les élèves faibles que pour les élèves forts, et que le soutien fourni au sein de l'école semblait légèrement plus efficace que le soutien procuré par des organismes privés (Becker, 1990).

En RD Congo, 44% des élèves reçoivent de soutien scolaire privé en dehors des cours dispensés dans les écoles classiques. Ils sont plus performants que leurs collègues au niveau de la classe (Congo-Pasec, 2011). En plus, certains étudiants admis dans les facultés de médecine, de polytechnique et sciences ont en majorité pris part aux cours d'encadrement, cours supplémentaires ou complémentaires ou des séances de soutien scolaire privé organisés autour des thèmes traités lors des examens d'admission dans les universités.

Par rapport aux effets des offres de soutien scolaire privé de préparation d'accès à un cycle d'études, notamment (primaire au secondaire et secondaire à l'université), certaines études l'ont approuvé positivement. Par exemple, en 1980, 61% des 3 288 admis à l'Université Nationale de Séoul (Corée) avaient reçu des cours particuliers (Sorensen, 1994). A l'île Maurice, les élèves les plus performants des examens de fin d'école primaire et admis dans les meilleures écoles secondaires ont tous suivi des cours particuliers. Il en est de même de ceux qui se voient offrir l'entrée dans des universités anglaises, françaises ou australienne (Foondun, 2002).

III. Méthodologie de L'étude

Pour recueillir les données pertinentes, nous avons utilisé la méthode d'enquête appuyée par l'entrevue et le questionnaire.

L'enquête nous a permis de descendre sur terrain et d'entrer en contact avec les enseignants de quelques écoles primaires de Kinshasa afin d'obtenir leurs points de vue sur le processus le marché scolaire noir. Les étapes ci-dessous de la méthode

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d'enquête ont été suivies notamment: la pré-enquête et l'enquête.

a) Pré-enquête

La pré-enquête a servi à palper le milieu de recherche ; à appréhender le niveau des sujets enquêtés ; à valider l'instrument du travail et à maintenir ou changer la technique de collecte des données. Les questions ont été éclatées en plusieurs questions et l'instrument était soumis à une vérification pour tester sa validité et sa fiabilité grâce au test de Cronbach.

b) Enquête et ses techniques

Pour réaliser notre étude avec faste et finesse, deux techniques ont été utilisées à savoir : l'entretien et le questionnaire.

i. *Entretien*

Cet instrument a été utilisé à la fois pendant la pré-enquête et pendant l'enquête proprement dite. Pendant l'enquête, nous avons eu des entretiens avec les enseignants et les administratifs de quelques écoles ciblées de Kinshasa sur l'objectif, l'objet et le contenu de notre enquête dans leurs lieux de services. L'entretien avait un caractère non directif, complémentaire.

ii. *Questionnaire*

Le questionnaire a été administré auprès de 148 enseignants du primaire de la ville province de Kinshasa. Muni de notre questionnaire, nous demandions l'autorisation d'enquêter auprès des chefs d'établissements qui nous présentaient auprès de leur personnel. Sur terrain, nous avons distribué 180 exemplaires et nous avons réussi à collecter 148 protocoles avec une mortalité de 17,8%.

iii. *Analyse des données et ses techniques*

Les données ont été analysées suivant deux orientations. Il s'agit de l'analyse univariée et de l'analyse bivariée. Concernant l'analyse univariée, nous avons procédé au dépouillement des protocoles. Le dépouillement des protocoles s'est fait par la technique de pointage des occurrences après avoir codifié selon un mode hiérarchique des questions.

Pour dépouiller les réponses aux questions ouvertes et les justifications des questions semi-ouvertes, nous avons utilisé l'analyse de contenu. Les données de tous les types de questions ont été aussi traitées par l'analyse statistique. Elle a servi au traitement quantitatif des données recueillies après le dépouillement.

L'analyse bivariée a permis de tester l'influence des caractéristiques sociodémographiques (genres, statuts matrimoniaux, niveaux d'études, âges, anciennetés et professions) des enseignants sur leurs appréciations sur le rendement des élèves soumis au soutien scolaire privé. Pour y arriver, les tests utilisés étaient le chi-carré, le coefficient V de cramer et les statistiques descriptives. Ces statistiques ont été calculées grâce au SPSS 20.

IV. Résultats

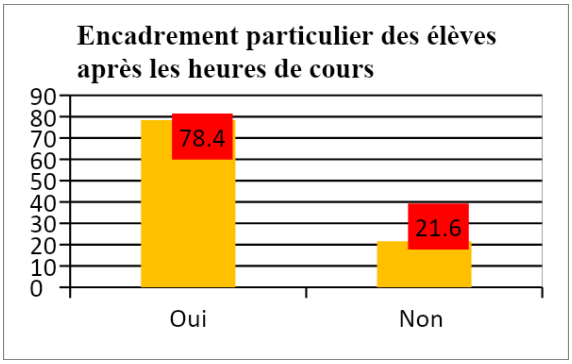


Figure 4.1: Encadrement particulier des élèves après les heures de cours

Il ressort de cette figure la lecture selon laquelle 78,4% des enseignants offrent des soutiens scolaires privés après les heures normales de cours contre 21,6%.

Tableau 4.1: Prise de contact entre l'offreur et demandeur de soutien scolaire privé

N°	Prise de contact entre l'offreur et demandeur de soutien scolaire privé	ni	%
1	Les parents d'élèves enseignés qui battent campagne auprès des parents qui ont des enfants en difficulté	96	59,2
2	Certains collègues qui apprécient la qualité de notre enseignement envoient des enfants en besoin de soutien pédagogique	44	27,2
3	La direction de l'école nous met contact avec les parents d'élèves	16	9,9
4	Les enfants des classes montantes envoient leurs connaissances pour le préceptorat	6	3,7

Inflation de N=162

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Il ressort du tableau 4.1 sur la prise de contact entre l'enseignant et les enfants en besoin pédagogique, un constat selon lequel, ce sont les parents d'élèves enseignés qui battent campagne auprès des parents qui ont des enfants en difficulté (59,2%), certains collègues qui apprécient la qualité de notre enseignement envoient des enfants en besoin de soutien pédagogique (27,2%), la direction de l'école nous met contact avec les parents d'élèves, enfin, les enfants des classes montantes envoient leurs connaissances pour le préceptorat (3,7%).

Tableau 4.2: Motivations au soutien scolaire privé

Motivations au soutien scolaire privé	Oui		Non	
	ni	%	ni	%
Pression et peur de l'échec aux examens scolaires	84	56,8	64	43,2
Difficultés d'apprentissage à certaines matières scolaires	144	97,3	4	2,7
Retard scolaire de l'enfant par rapport à sa classe	124	83,8	24	16,2
Baisse de la qualité de l'enseignement à l'école de l'enfant	64	43,2	84	56,8
Intérêt particulier ne dépendant pas d'exigences scolaires	60	40,5	88	59,5
Souci d'avoir toujours les meilleurs résultats par rapport aux collègues	84	56,8	62	43,2

N=148

Le tableau 4.2 renseigne sur les motivations du soutien scolaire privé dans les écoles primaire où l'on note: la pression et peur de l'échec aux examens scolaire (56% ont adhéré contre 43,2%), les difficultés d'apprentissage à certaines matières scolaire (97,3% ont soutenu 2,7%), le retard scolaire de l'enfant par rapport à sa classe (83,8% ont dit oui contre 16,2%), la baisse de la qualité de l'enseignement à l'école de l'enfant (43,2% sont d'accord contre 56,8%), l'intérêt particulier ne dépendant pas d'exigences scolaires (40,5% ont affirmé contre 59,5%) et le souci d'avoir toujours les meilleurs résultats par rapport aux collègues (56,8% ont adhéré contre 43,2%).

Tableau 4.3: Matières ou domaines d'encadrement particulier

Matières ou domaines d'encadrement particulier	Oui		Non	
	ni	%	ni	%
Domaine des langues	140	94,6	8	5,4
Domaine mathématiques et sciences	136	91,9	12	8,1
Domaine de l'univers sociale et environnementale	44	29,7	104	70,3
Domaine des arts (dessin, musique)	12	8,1	136	91,9
Domaine du développement personnel	20	13,5	128	86,5

N=148

Le tableau 4.3 dégage la lecture sur les renseignements des matières les plus soumises au soutien scolaire privé. Il s'observe pour les domaines des langues (94,6%, ont affirmé contre 5,4%) ; pour les domaines des mathématique et sciences (91,9% ont adhéré contre 8,1%) ; pour les domaines de l'univers social et environnemental (29,7% sont pour contre70, 3%) ; pour les domaines du développement personnel (13,5% ont adhéré contre 86,5%) et pour les domaines des arts, dessin et musique (8,1% sont d'avis contre 86,5%).

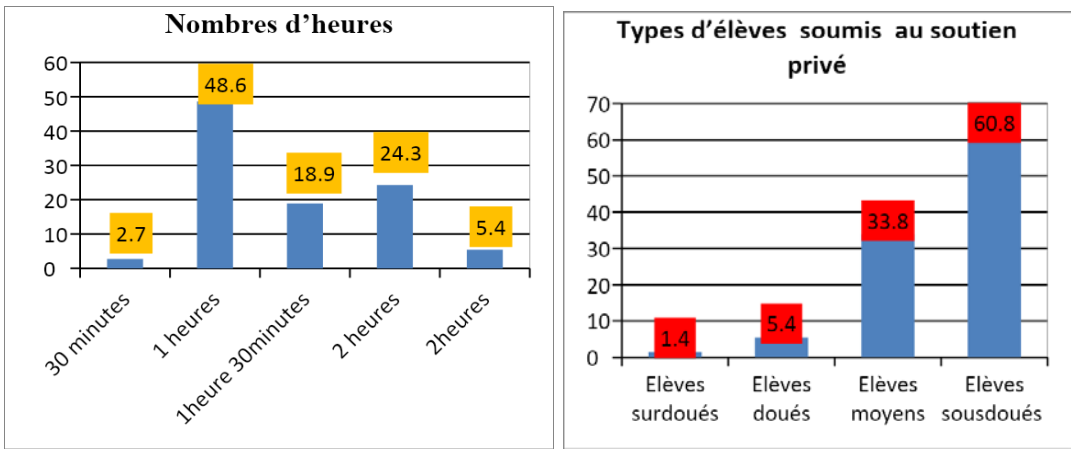


Figure 4.2: Types d'élèves encadrés et nombre d'heures par séance d'encadrement privé.

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La figure 4.2 catégorise les types d'élèves soumis au soutien scolaire privé. Il se dégage une lecture selon laquelle 60,8% sont des élèves faibles ou sous-doués, 33,3% sont moyens, 5,4% sont les doués ou intelligents et 1,4% surdoués ou très intelligents.

Par rapport au nombre d'heures par séance d'encadrement privé, la figure (4.2) renseigne sur l'ensemble des sujets enquêtés que 48,6% des enseignants encadrent pendant une heure, 24,3% pendant deux heures, 18,9% pendant une heure 30 minutes, 5,4% consacrent 2 heures et 2,7% réservent 30 minutes de soutien scolaire privé aux enfants en situation pédagogique.

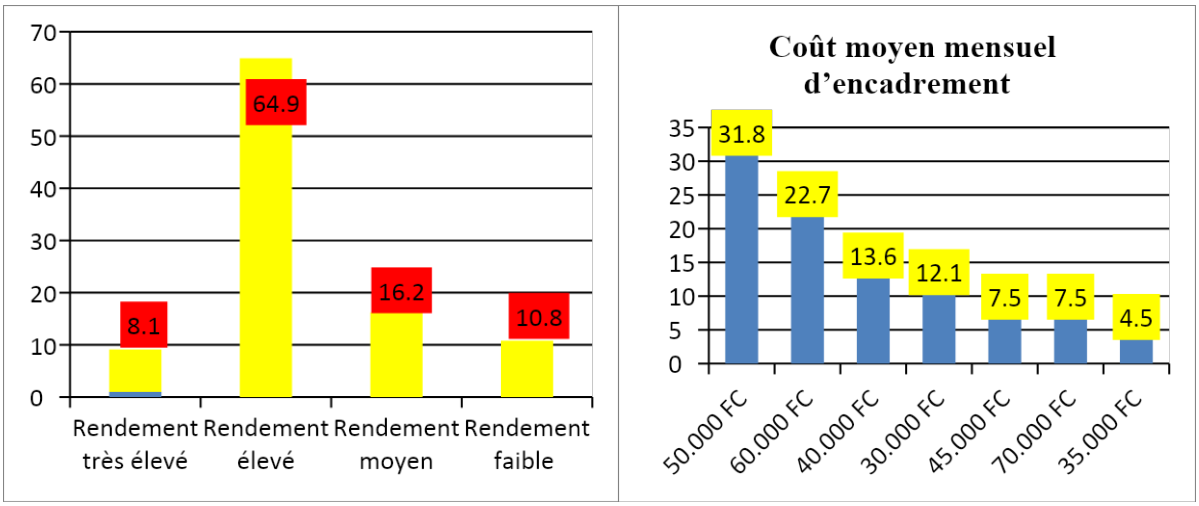


Figure 4.3: Appréciations des rendements des élèves soumis au soutien scolaire privé et le coût mensuel d'encadrement

La figure 4.3 relaye les appréciations des répondants sur les rendements des élèves soumis au soutien scolaire privé où l'on note rendement est élevé (64,9%), rendement moyen (16,2%), rendement faible (10,8%) et rendement très élevé (8,1%).

Par rapport au coût d'encadrement mensuel, il s'observe ce qui suit: 50.000FC par mois (31,8%), 60.000FC par mois (22,7%), 40.000FC par mois (13,6%), 30.000FC par mois (12,1), 45.000FC par mois (7,5%), 70.000FC par mois (7,5%), enfin, 35.000FC par mois (4,5%). Il se dégage de ce fait une moyenne mensuelle de soutien privé à hauteur de 50.530FC.

V. Discussion

Plusieurs études théoriques et empiriques (Silva, 1994 ; Chew et Leong, 1995 ; Toyamil, 1997 ; Kulpoo, 1998 ; Tseng, 1998 ; Psacharopoulos, 1999 ; Chew et Leong 1999 ; Pasec, 2011 ; Collas, 2013) sur le marché scolaire noir ont été réalisées dans le passé. Ces études montrent la faisabilité et les pratiques des marchés scolaires noirs dans les établissements d'enseignement public que privé.

La présente étude se penche sur l'impact du marché scolaire noir sur le rendement des élèves dans écoles primaires de Kinshasa. L'étude a voulu évaluer l'impact du marché scolaire noir dans quelques écoles primaires de Kinshasa sur la performance scolaire.

Les résultats de l'étude ont montré que le marché scolaire noir a un impact positif sur le rendement des élèves en classe par ricochet à la performance de l'école selon la majorité du personnel enquêté. Et les matières les plus sollicitées dans le marché scolaire noir sont majoritairement dans les domaines des langues et des mathématiques. Un grand nombre d'enseignants estime que les élèves soumis au soutien scolaire privé ont un rendement scolaire élevé.

Les résultats de cette étude sont similaires avec ceux de Bray (1999) qui a observé des corrélations positives entre les cours particuliers et la moyenne générale obtenue par les élèves en soutien privé, mais il s'agit de corrélations faibles et non systématiques dans les examens des écoles. Tandis que l'analyse des résultats scolaires aux examens nationaux indique une corrélation négative ce qui oppose les résultats.

L'étude de Glasman et Collonges (1994), ont constaté que près de deux tiers des adeptes des cours particuliers ont été féconds en termes d'amélioration des résultats et plus d'un tiers déclare une amélioration modeste. Ces conclusions s'accordent avec celles de Mischo et Haag, (2002) où sur 122 élèves « moyens-faibles » leurs notes ont augmenté significativement plus que celles d'un groupe témoin d'élèves n'étant pas soumis au soutien privé. Ces résultats sont aussi identiques avec les travaux de Spyropoulos, (1996) qui ont fait apparaître un effet net positif lors qu'on écarte les différents facteurs qui ont pu contribuer à l'amélioration des résultats et tout en prenant en compte la variable « cours donnés individuellement et non en groupe ».

Aux États-Unis, une étude a fait apparaître que les progrès étaient plus importants pour les élèves

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faibles que pour les élèves forts, et que le soutien fourni au sein de l'école semblait légèrement plus efficace que le soutien procuré par des organismes privés (Becker, 1990). Foondun (2002) a approuvé positivement l'impact de soutien scolaire privé lors de préparation d'accès aux études supérieures.

Les résultats de l'étude corroborent avec les investigations de Georges (1992) à Singapour qui rapporte que le pourcentage d'élèves des écoles primaires bénéficiaires d'un soutien scolaire privé suit une montée vertigineuse. L'étude de Kulpoo (1998) à Maurice, montre une croissance des pourcentages des soutiens scolaires chez les élèves de la 6ème année.

Ces résultats confirment sans ambages la première hypothèse.

S'agissant des éléments déclencheurs à la motivation du soutien scolaire privé, les résultats de l'étude ont attesté entre autre, les difficultés d'apprentissage dans certaines matières scolaire, le retard scolaire de l'enfant par rapport à sa classe, la pression et peur de l'échec aux examens scolaire, la baisse de la qualité de l'enseignement à l'école de l'enfant et le souci d'avoir toujours les meilleurs résultats par rapport aux collègues.

Ces résultats sont quasiment identiques avec ceux de (Kwan-Terrey, 1991 ; Silva 1994 ; Chew et Leong 1995 ; collas, 2013) qui opinent que les élèves qui sont bénéficiaires de ce marché sont regroupés en élèves en difficulté, un bon élève, excellent élève et tous les élèves en besoin dans un niveau d'étude ou filières. Ces résultats convergent avec ceux de Luboya (2020) qui signale par rapport à la motivation de ce marché que les producteurs sont des prédateurs ou acteurs des marchés noirs des systèmes éducatifs classiques qui s'emploient à satisfaire la demande des consommateurs de soutien scolaire privé dont son dynamisme est à forme asymétrique ou symétrique. Alors que pour Bray (1999), fait ressortir de ce dynamisme deux types de producteurs : (i) ceux qui se livrent à ces pratiques de soutien scolaire privé chez leurs propres apprenants dans le but de recevoir une rémunération supplémentaire et (ii) ceux qui n'ont pas la charge d'encadrer les élèves dans le système éducatif classique.

Ces résultats sont quasiment identiques avec ceux de (Lee, 1996 ; George, 1992 et Gunawardena, 1994) qui ont signalé les motivations liées au soutien scolaire privé entre autres les pressions et phobie des échecs aux examens se traduisant par le souhait d'obtenir des meilleures notes scolaires par rapport au constat des insuffisances dans les résultats scolaires ; les difficultés d'apprentissages des disciplines fondamentales ou des branches scolaires déterminantes à la réussite dans une section ou filière d'études se traduisant par la révision, répétition ou réplication à rythme individuel ; le retard scolaire prolongé suite à un mouvement migratoire dont les parents sont soit incapable de combler, soit trop occupés pour le soutien scolaire privé efficace ; l'insuffisance qualitative ou quantitative du système éducatif classique ou d'un ou plusieurs de ses unités éducatives et besoin de compléter ses lacunes dépendants aux systèmes éducatifs performants s'ajoute les projets de continuation d'études à court terme ; les intérêts particuliers se traduisant par le désir ou besoin de compléter les insuffisances personnelles indépendamment des exigences scolaires. Ces résultats confirment sans ambages la deuxième hypothèse.

L'étude a voulu cerner les pratiques des marchés scolaires noirs dans les écoles. Les résultats ont renseigné qu'une proportion élevée suit un encadrement particulier. Pour la prise de contact entre l'offreur et le demandeur, la majorité a signalé entre autres les anciens parents d'élèves enseignés, les collègues qui apprécient la qualité de l'encadrement, la direction de l'école et aussi les élèves des classes montantes. Ces résultats convergent avec ceux de Chew et Leong (1995) et Tseng (1998) qui montrent que la majorité des ménages choisit des professeurs particuliers de leurs enfants par l'intermédiaire des amis, par de publicités et par recommandations des enseignants de leurs enfants du système éducatif classique. Mais professeurs particuliers prennent premier l'initiation de contacter leurs ménages.

Concernant le volume horaire, les résultats ont montré que la séance minimale en soutien privé est de 30 minutes et le maximum est de 2 heures avec moyenne d'une heure 40 minutes par séance. Ces résultats semblent être identiques avec ceux de Silva (1994) à Sri Lanka qui a fait état d'un total de 4892 heures hebdomadaire consacrées au soutien scolaire privé par année d'études avec une moyenne de 8,6 heures par semaines.

Par rapport aux coûts d'encadrement, les résultats ont révélé que le prix maximal est de 70.000FC et 30.000FC comme montant minimal avec une moyenne mensuelle de soutien privé à hauteur de 50.530FC, soit 25,3$. Cette situation semble être similaire avec celle des travaux de Luboya (2020) quand il signale que les coûts des cours particuliers sont payables par les parents majoritairement des écoles urbaines, il y a aussi les cours supplémentaires gratuits organisés par les écoles pour combler le retard d'un programme jugé important et les soutiens scolaires privé des membres de la fratrie ou des proches dans les zones de la population défavorisée. Les études de Lee, 1996 ; Gibson, 1992 ; Pergany, 1994 et Georges, 1992, ont établi un classement en coût de financement de soutien scolaire privé. Par exemple au Japon (14 milliards des dépenses des familles), Singapour (200 millions). Quant aux branches et ses matières, les élèves du niveau primaire expriment leurs demandes sur les disciplines fondamentales (langes, l'arithmétique),

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les sciences naturelles et les cultures générales. Les élèves du niveau secondaire se focalisent aux renforcements des capacités sur les branches d'options ou filières dans leurs sections d'études.

VI. Conclusion

Cette étude est partie du constat selon lequel, la pratique du marché scolaire privé prend un ascenseur sans précédent dans les écoles de Kinshasa où après les heures normales des cours certains élèves restent dans des écoles pour y suivre des enseignements particuliers et d'autres le soir dans leurs domiciles en vue d'améliorer leurs rendements scolaires.

L'étude a expliqué l'impact du marché scolaire noir sur le rendement scolaire des élèves.

Par ailleurs, à l'aide de l'enquête par questionnaire auprès d'un échantillon de 148 enseignants des écoles primaires de Kinshasa, les résultats ont montré que 78,4% des élèves suivent un encadrement particulier. Les enquêtés ont révélé les motivations de ce marché scolaire noir. Parmi lesquelles, les difficultés d'apprentissage à certaines matières scolaires (97,3%), le retard scolaire de l'enfant par rapport à sa classe (83,8%), le souci d'avoir toujours les meilleurs résultats par rapport aux collègues (56,8%) et la pression et peur de l'échec aux examens scolaire (56%). Et ce plus souvent dans les domaines de français et mathématiques avec une moyenne d'une heure 40 minutes par séance comme volume horaire. Alors que le coût moyen d'encadrement mensuel est de 50.530FC, soit 25,3$.

En effet, le type d'élèves le plus soumis au soutien scolaire privé est de nature faible (60,8 %). Par conséquent, leur rendement est apprécié à la positive.

Les résultats ont confirmé sans ambages l'impact du soutien privé sur la performance scolaire des élèves par ricochet à celle de l'école.

Au regard du niveau intolérable des produits finis et de demande des parents au soutien scolaire privé au bénéfice de leurs enfants, l'étude plaide pour une intervention des acteurs scolaires, des décideurs et des opérateurs sur le marché scolaire noir ce qui suit:

Les enseignants encadreurs, se baser plus sur les difficultés de l'enfant et bien suivre le programme de classe afin de relever son niveau ;

Les consommateurs (directs et indirects), respecter les engagements conclus avec l'enseignant-répétiteur et lui payer à temps son per diem ;

L'Etat, le pouvoir organisateur doit penser à officialiser le marché scolaire noir par une réglementation des prix (des cours supplémentaires, complémentaires en termes de soutien scolaire privé) et protéger les parties en contrat de préceptorat et prendre des mesures imposables interdisant aux enseignants titulaires des classes ou des cours d'avoir comme client à ses propres apprenants.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 23 Issue 5 Version 1.0 Year 2023
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

Teaching Language and Cultural Creativity through the Textual Composition of the Hispanic American Tale: Epistemological Reasoning and Subjective Imagination

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Summery- Currently, the search for alternatives that allow the teaching of creativity is subject of discussion in the scientific research community. Due to the attention that this is having in the educational field, including the discipline of Spanish as foreign language (ELE), it is necessary to provide new approaches and possible solutions that cope with this view. The objective of this research is to present a manuscript that serves as a reference for the teaching Spanish language and cultural creativity through the textual composition of the Hispanic American Tale. To achieve this objective, an analysis of this theme has been carried out in juxtaposition with the hypothesis that the research presents. The result of which, straits the acquisition of cognitive and affective domains of the target language. The research has used a combined qualitative and quantitative method for the collection and analysis of literary materials from the hand and work of prominent Hispanic American writers, scientific and academic publications, and accredited websites. This documentation is in absolute correspondence with the objective presented in this research study.

Keywords: creativity, short story, spanish as foreign language, cognitive and affective domains, teaching and learning.

GJHSS-A Classification: DDC: 150



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Teaching Language and Cultural Creativity through the Textual Composition of the Hispanic American Tale: Epistemological Reasoning and Subjective Imagination

Enseñanza de la Creatividad Lingüística y Cultural a Través de La Composición Textual del Cuento Hispanoamericano: Razonamiento Epistemológico e Imaginación Subjetiva

Joel Laffita Rivera

Summary- Currently, the search for alternatives that allow the teaching of creativity is subject of discussion in the scientific research community. Due to the attention that this is having in the educational field, including the discipline of Spanish as foreign language (ELE), it is necessary to provide new approaches and possible solutions that cope with this view. The objective of this research is to present a manuscript that serves as a reference for the teaching Spanish language and cultural creativity through the textual composition of the Hispanic American Tale. To achieve this objective, an analysis of this theme has been carried out in juxtaposition with the hypothesis that the research presents. The result of which, straits the acquisition of cognitive and affective domains of the target language. The research has used a combined qualitative and quantitative method for the collection and analysis of literary materials from the hand and work of prominent Hispanic American writers, scientific and academic publications, and accredited websites. This documentation is in absolute correspondence with the objective presented in this research study.

Keywords: creativity, short story, spanish as foreign language, cognitive and affective domains, teaching and learning.

Resumen- Actualmente, la búsqueda de alternativas que permitan la enseñanza de la creatividad es objecto de discusión entre académicos, así como de ardua investigación científica. Debido al alcance que esto puede tener en al ámbito educativo, lo cual no hace excepta la disciplina de español como lengua extranjera (ELE), se hace necesario el aportar nuevas reseñas y posibles soluciones al respecto. Teniendo esto en consideración, el objetivo de esta investigación es presentar un manuscrito que sirva de referencia para la enseñanza de la creatividad lingüística y cultural a través de la composición textual del cuento hispanoamericano. Para lograr este objetivo, se ha realizado un análisis de esta temática en yuxtaposición con la hipótesis que la investigación se plantea, y el aporte que esto puede tener en la adquisición y desarrollo cognitivo y afectivo de la lengua meta. En la investigación se ha utilizado una metodología combinada de corte cualitativo y cuantitativo, orientada a la recopilación y análisis de materiales literarios provenientes de la mano y obra de prominentes escritores hispanoamericanos del género-cuento, publicaciones científicas y académicas, y páginas webs acreditadas. Toda esta documentación se encuentra en absoluta correspondencia con el objetivo presentado en esta investigación.

Palabras Clabes: creatividad, relato corto, español lengua extranjera, habilidad cognitiva y afectiva, enseñanza y aprendizaje.

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I. Introdución

Antes de preguntarnos si es posible enseñar la creatividad, deberíamos realizar una valoración de lo que esta significa de manera conceptual, pero también subjetiva. Según un artículo publicado en (Real Academia Española, 2022) la creatividad es una habilidad típica de la cognición human. Facultad de un ser vivo para procesar información a partir de la percepción, el conocimiento adquirido y características subjetivas que permiten valorar la información. Consiste en procesos tales como el aprendizaje, el razonamiento, la atención, la memoria, la resolución de problemas, la toma de decisiones, los sentimientos etc. La cita además apunta que el ser humano tiene la capacidad de conocer con todos estos procesos.

Vista la creatividad como habilidad típica de la cognición human, se pudiera decir que esta forma parte de un sistema inherente a la capacidad de pensamiento que, en el caso de los seres humanos, y a diferencia de cualquier otra especie del reino animal, tiene como trasfondo el uso del razonamiento epistemológico e imaginación subjetiva. Y aunque muchos pudieran ser los factores que determinen este fenómeno, lo cierto es que estos arquetipos de pensamientos son esenciales para poner en práctica el sentido o esencia de la creatividad, ya sea de manera individual o colectiva. De ahí que, en un campo como el de la literatura, nos haya permitido, por ejemplo, llevar a cabo entre muchos referentes el relato corto, género literario que tanto seguimos disfrutamos hoy en día (Campos, 2010).

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Estas, y muchas otras deducciones nos llevan a pensar que es propio del individuo expresar dichos prototipos de pensamientos de manera creativa. Lo que sin duda alguna es un gran paso a tener en cuenta cuando de enseñanza y aprendizaje de la creatividad se refiere.

Actualmente, la búsqueda de alternativas que permitan la enseñanza de la creatividad es objecto de discusión entre académicos, así como de ardua investigación científica. Debido al alcance que esto puede tener en al ámbito educativo, lo cual no hace excepta la disciplina de español lengua extranjera (ELE), se hace necesario el aportar nuevas reseñas y posibles soluciones al respecto. Teniendo esto en consideración, el objetivo de esta investigación es presentar un manuscrito que sirva de referencia para la enseñanza de la creatividad lingüística y cultural a través de la composición textual del relato corto hispanoamericano.

Para lograr ese objetivo, hemos realizado un análisis de esta temática en yuxtaposición con la hipótesis que la investigación se plantea sobre el [razonamiento epistemológico e imaginación subjetiva] que conlleva a la realización del acto de creatividad, y el aporte que esto puede tener en la adquisición y desarrollo cognitivo y afectivo de la lengua meta.

II. Literatura Especializada

(La Paradoja Creativa, 2022) es una plataforma dedicada a educar en todo lo referido a la creatividad y el arte. Según el esbozo que presenta sobre la creatividad, esta es un proceso que, en mayor o menor medida, está presente en todas las personas. A la pregunta ¿hasta qué punto la creatividad es una cualidad innata o aprendida? Su repuesta, que desde luego encontramos bastante concisa, señala que hay diferentes teorías que intentan responder a esta pregunta, pero que la mayoría de ellas coinciden en que se trata de una habilidad que se puede desarrollar y potenciar a través de la enseñanza. Especialistas que se han dedicado al estudio profundo del proceso creativo afirman que la creatividad es una habilidad innata en todos los seres humanos, pero que el sistema educativo termina matando (Robinson, 1998). En las palabras de este investigador, los niños nacen con una capacidad extraordinaria para la innovación y esto es principalmente porque un niño no está limitado por el miedo a equivocarse. Sin embargo, el dilema está en que, actualmente, la educación estigmatiza el error e infunda en los estudiantes el temor a la equivocación, lo que termina afectando su capacidad de ser creativos. Algo que, desde el punto de vista educacional difiere con el carácter filosófico de la educación, ya que este apunta a propiciarle al estudiantado el entorno para el desarrollo de habilidades que, en caso de tornarse en un espacio para la enseñanza y el aprendizaje de la creatividad, creemos que pudiesen lograrse mejores resultados académicos. Según el criterio de (Ramón, 2022), la creatividad ha sido sepultada por reglas y regulaciones. El mismo autor señala que nuestro sistema educativo fue diseñado durante la Revolución Industrial hace más de 200 años, para capacitarnos para ser buenos trabajadores y seguir instrucciones. De ahí que muchos especialistas coinciden en la necesidad de dejar a un lado viejos patrones de enseñanza de corte estructural que suelen frenar el desarrollo de la creatividad, y moverse hacia un sistema educacional más creativo (Gibson, Robyn, 2010); (Chan, Zenobia, 2013); (Kristen, 2018); (Zhong, Chen, Dijksterhuis, Galinsky, Adam, 2008). Estas, como también muchas otras valoraciones provenientes de investigadores y académicos acentúan el papel que puede jugar el sistema educativo en este sentido, lo cual no hace excepta la enseñanza y aprendizaje de español lengua extranjera (ELE). So, consecuentemente con esto, la búsqueda de alternativas como la que el objetivo de esta investigación busca alcanzar, basándose en una hipótesis que pretende mostrar una visión educacional innovadora sobre la adquisición y desarrollo cognitivo y afectivo de la lengua meta. Algo de necesaria importancia, y que en similitud ha sido valorado en otros trabajos de investigación académica y científica (Bialystok, 1981); (Dominic, 2009); (Halliday, Jonathan, 2006); (Lachman & Butterfield, 1979); (Laffita Rivera, 2021).

Aunque todos esos trabajos de investigación académica y científica han aportado valiosas indicaciones con relación al tema que tratamos, en ninguno, el mismo se discute y presenta de la manera en que aquí lo hacemos. Ya que, nos hemos valido del carácter-subjetivo que debe distinguir todo trabajo investigativo para de este modo, mostrar las nuevas reseñas y posibles soluciones que nos hemos pretendido. En este sentido, la hipótesis en la cual la investigación se apoya guarda correspondencia con el concepto de Educación que se conoce, cuyo proceso es facilitar el aprendizaje o la adquisición de conocimientos, así como habilidades, valores, creencias y hábitos. De lo cual se han hecho eco (Dewey, John, 1944); (Leidy, 2018); (Collins English Dictionary, 2020). Además, con la lingüística, la cual estudia las estructuras fundamentales del lenguaje humano, sus variaciones a través de todas las familias de lenguas (las cuales también identifica y clasifica), y las condiciones que hacen posible la comprensión y la comunicación por medio de la lengua natural, esto último es particularmente cierto en el enfoque generativista (Chomsky, 2002). Así como en el estudio sobre la adquisición y desarrollo de habilidades cognitivas y afectivas hecho por investigadores como (Boekaerts, 1995); (Iran, 1990); (Vermunt & Verloop, 1999).

La subjetividad con la cual abordamos el tema en cuestión en esta investigación se refleja en la

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hipótesis que presentamos. Lo que supone que hagamos además una valorización y validación de la misma. Siendo así, partimos de la convicción de que la idea que la hipótesis presenta sobre el [razonamiento epistemológico e imaginación subjetiva] es el componente por necesidad que nos permite mostrar esa habilidad típica de la cognición human que es la "creatividad". Algo que, se pone de manifiesto en la creación de toda clase de obra que hemos sido capaces de concebir. Precisamente debido a esa cualidad innata que, como bien hemos dicho con anterioridad, forma parte de un sistema inherente a la capacidad de pensamiento que en el caso de los seres humanos tiene como trasfondo el uso del razonamiento epistemológico e imaginación subjetiva. De no ser esto cierto, no se podría explicar, por ejemplo, el porqué de la concepción del relato corto, especialmente el fantástico. A través de la cual se puede observar la fusión de estos arquetipos de pensamientos cuando de crear literatura de este corte se refiere. Es decir, el individuo da riendas sueltas al sentido práctico de la creatividad que yace en su estado mental. Referente que podemos ver aplicado en las magníficas obras provenientes de la mano de escritores Hispanoamericanos. Desde el primer cuento americano, El Matadero, del autor argentino Esteban Echevarría, hasta la renovación que supone para el relato breve las obras como Bestiario, Historias de cronopios y famas o Deshoras, libros de Julio Cortázar, y de Jorge Luis Borges como Ficciones o El Aleph.

III. Connotación y Proyección de la Temática Tratada

El cuento, como bien se afirma, tiene sus raíces en la tradición oral y procede de diferentes lugares geográficos. Lo que dice mucho sobre el verdadero origen de este género. En cuanto a su definición, no existe un acuerdo común y tampoco una explicación cerrada de lo que es un cuento, ya que las definiciones han ido variando a lo largo de los siglos. De ahí que, se podría decir que las valoraciones que se han hecho al respecto hasta el momento vienen a formar parte de ese amplio y valioso abanico que supone el término de conceptualizad. So, así como ya han teorizado sobre este género literario personajes ilustres de la talla de Augusto Monterroso (Decálogo del escritor) y Ricardo Piglia (Los dos hilos); el género-cuento seguirá acaparando la atención de muchos otros intelectuales que deseen hacer lo mismo. Y aunque es cierto que resulte difícil hacer un estudio filológico, histórico, sociológico o psicológico de qué es el cuento, esto no sería motivo de impedimento para si llevar a cabo un estudio sobre esta temática en yuxtaposición con la hipótesis que esta investigación se plantea sobre el [razonamiento epistemológico e imaginación subjetiva], y el aporte que esto puede tener en la adquisición y desarrollo cognitivo y afectivo de la lengua meta. Ya que a partir de la composición textual que posee el relato corto hispanoamericano, sí que podemos acceder esos arquetipos de pensamientos en cuanto a innovación se refiere. Desde luego, con el objetivo de potenciar la enseñanza de la creatividad lingüística y cultural en el aula de ELE. Ver el Diagrama 1: [Características del Relato Corto] y Diagrama 2: [Estructura del Relato Corto] que a modo de referencia académica a continuación se ofrece:

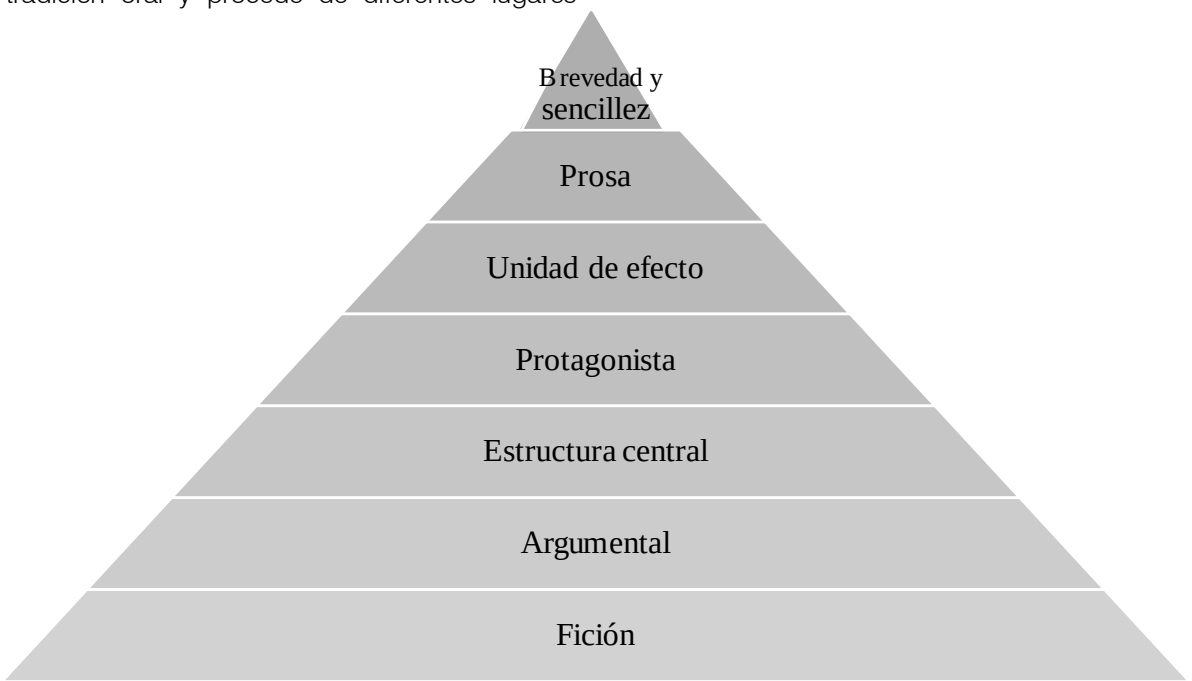


Diagrama 1: Características del Relato Corto

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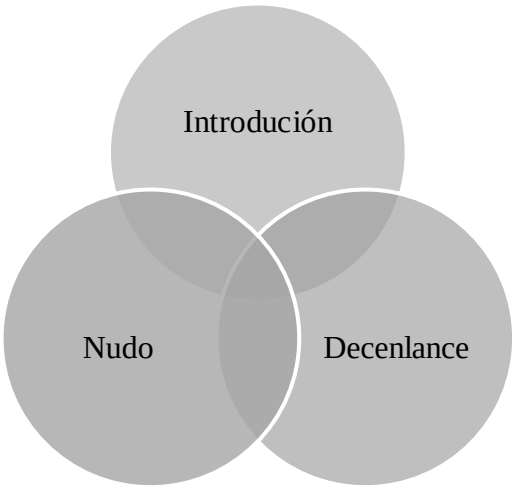


Diagrama 1: Estructura del Relato Corto

Tal y como podemos observar, el cuento presenta varias características que lo diferencian de otros géneros narrativos. El cuento puede dar cuenta de hechos reales o fantásticos, pero siempre partiendo de la base de ser un acto de ficción, o mezcla de ficción. Siendo así, pudiéramos decir que el elemento principal de todo cuento es precisamente la ficción. A esto le sigue la parte argumentativa, la cual refleja la historia de los acontecimientos que se encadenan en una sola sucesión de hechos. Después viene la estructura central, a través de la cual se perfila y enriquece la narración y el argumento que, con mayor peso desarrollará el protagonista principal. Aunque puede haber otros personajes, la historia del cuento suele hablar de uno en particular. De ahí el sentido de héroe. A continuación, nos encontramos con la unidad de efecto, lo que supone una lectura de principio a fin. Es decir, el cuento se escribe para ser leído de esta forma. Quizás sea la razón por la que, a partir de la aparición de la escritura, el formato de los cuentos modernos sea la prosa. Cuya forma toma naturalmente el lenguaje (tanto oral como escrito) para expresar los conceptos afines al público lector. Por ejemplo, el lenguaje coloquial y humorístico son algunos de los rasgos que distinguen este tipo de prosa, y que podemos encontrar en muchos de los cuentos hispanoamericanos. Sin embargo, para lograr poner en práctica todas estas características, el contexto del cuento debe realizarse con brevedad y sencillez. De ahí que exista un límite sobre la extensión de palabras. El cual no debe exceder las 20.000 palabras. Aunque esta limitación se desestima al tratarse de microrrelato. A pesar de etas diferencias, las mismas no alteran la estructura [Introducción / Nudo / Desenlace] que al igual que la novela, conforman el formato escrito del género-cuento. La introducción por su parte, nos presenta un esbozo sobre el lugar, los personajes, y el principio de la acción. El nudo supone la puesta en marcha del conflicto o el problema de la historia. Mientras el desenlace presenta el momento en donde se resuelve el conflicto.

Aunque ese saber resulta útil, no sería bien correspondido si dejásemos a un lado el reseñar aspectos y recomendaciones sobre la composición textual del relato corto. Tema sobre el cual presentamos los excelentes trabajos de escritores y ensayistas de la talla de (Edgard Allan Poe); (Antón Pávlovich Chéjov); (Horacio Quiroga). Ver la tabla 1: Método de composición: Poe, 1846. Tabla 2: Consejos a Un Escritor: Chéjov, 2005. Tabla 3: Decálogo del perfecto cuentista: Quiroga, 1927. Así como la composición textual-fragmentos del cuento hispanoamericano.

Tabla 1: Método de composición: Poe, 1846

La unidad de impresión o de efecto. Lo primero que hay que elegir es el efecto que se quiere causar en el lector, las emociones más profundas.
Es importante trazar previamente un plan de escritura que lleve a un desenlace. Tanto el inicio como el final del cuento deben tener una intención definida de antemano.
Para producir el efecto deseado, esa unidad de impresión, hay que buscar el tono adecuado.
La brevedad. El cuento debe poder ser leído de una sola sentada y cada palabra contribuir al efecto que se ha propuesto el escritor.
Determinar un escenario, el tema y el clímax de la obra.
En un cuento solo deben aparecer los personajes que sean necesarios para provocar el efecto deseado.

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Tabla 2: Consejos a Un Escritor: Chéjov, 2005

Elegir un tema. No hablar de lo que no se conoce ni se comprende.
Ser breve.
Concentrarse en los detalles para obtener un efecto determinante.
Eliminar los lugares comunes.
Mantener en suspenso al lector y confiar en que va a completar por su cuenta los elementos subjetivos que faltan en el cuento.
El narrador debe relegarse a un segundo plano.
La acción tiene un gran peso en el cuento y no debe recaer en más de dos personajes.
Veracidad en la descripción de los personajes y de las cosas. No profundizar demasiado en la psicología de los personajes.
Máxima concisión, audacia y originalidad. Rechazar lo convencional.
No pulir ni limar demasiado el texto.
El principio y el final son importantes.
No escribir para los críticos.
No ser un charlatán, no todo se entiende en este mundo.

Tabla 3: Decálogo del perfecto cuentista: Quiroga, 1927

Cree en un maestro —Poe, Maupassant, Kipling, Chejov— como en Dios mismo.
Cree que su arte es una cima inaccesible. No sueñes en domarla. Cuando puedas hacerlo, lo conseguirás sin saberlo tú mismo.
Resiste cuanto puedas a la imitación, pero imita si el influjo es demasiado fuerte. Más que ninguna otra cosa, el desarrollo de la personalidad es una larga paciencia.
Ten fe ciega no en tu capacidad para el triunfo, sino en el ardor con que lo deseas. Ama a tu arte como a tu novia, dándole todo tu corazón.
No empieces a escribir sin saber desde la primera palabra a dónde vas. En un cuento bien logrado, las tres primeras líneas tienen casi la importancia de las tres últimas.
Si quieres expresar con exactitud esta circunstancia: "Desde el río soplaba el viento frío", no hay en lengua humana más palabras que las apuntadas para expresarla. Una vez dueño de tus palabras, no te preocupes de observar si son entre sí consonantes o asonantes.
No adjetives sin necesidad. Inútiles serán cuantas colas de color adhieras a un sustantivo débil. Si hallas el que es preciso, él solo tendrá un color incomparable. Pero hay que hallarlo.
Toma a tus personajes de la mano y llévalos firmemente hasta el final, sin ver otra cosa que el camino que les trazaste. No te distraigas viendo tú lo que ellos pueden o no les importa ver. No abuses del lector. Un cuento es una novela depurada de ripios. Ten esto por una verdad absoluta, aunque no lo sea.
No escribas bajo el imperio de la emoción. Déjala morir, y evócala luego. Si eres capaz entonces de revivirla tal cual fue, has llegado en arte a la mitad del camino.
No pienses en tus amigos al escribir, ni en la impresión que hará tu historia. Cuenta como si tu relato no tuviera interés más que para el pequeño ambiente de tus personajes, de los que pudiste haber sido uno. No de otro modo se obtiene la vida del cuento.

El balcón, Felisberto Hernández

"El teatro donde yo daba los conciertos también tenía poca gente y lo había invadido el silencio: yo lo veía agrandarse en la gran tapa negra del piano. Al silencio le gustaba escuchar la música; oía hasta la última resonancia y después se quedaba pensando en lo que había escuchado. Sus opiniones tardaban. Pero cuando el silencio ya era de confianza, intervenía en la música: pasaba entre los sonidos como un gato con su gran cola negra y los dejaba llenos de intenciones. Al final de uno de esos conciertos, vino a saludarme un anciano tímido. Debajo de sus ojos azules se veía la carne viva y enrojecida de sus párpados caídos; el labio inferior, muy grande y parecido a la baranda de un palco, daba vuelta alrededor de su boca entreabierta. De allí salía una voz apagada y palabras lentas;

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además, las iba separando con el aire quejoso de la respiración"…

Viaje Olvidado, Silvina Ocampo

"Quería acordarse del día en que había nacido y fruncía tanto las cejas que a cada instante las personas grandes la interrumpían para que desarrugara la frente. Por eso no podía nunca llegar hasta el recuerdo de su nacimiento. Los chicos antes de nacer estaban almacenados en una gran tienda en París, las madres los encargaban, y a veces iban ellas mismas a comprarlos. Hubiera deseado ver desenvolver el paquete, y abrir la caja donde venían envueltos los bebés, pero nunca la habían llamado a tiempo en las casas de los recién nacidos. Llegaban todos achicharrados del viaje, no podían respirar bien dentro de la caja, y por eso estaban tan colorados y lloraban incesantemente, enrulando los dedos de los pies"…

La doble y única mujer, Pablo Palacio

"Mi espalda, mi atrás, es, si nadie se opone, mi pecho de ella. Mi vientre está contrapuesto a mi vientre de ella. Tengo dos cabezas, cuatro brazos, cuatro senos, cuatro piernas, y me han dicho que mis columnas vertebrales, dos hasta la altura de los omóplatos, se unen allí para seguir - robustecida- hasta la región coxígea. Mi espalda, mi atrás, es, si nadie se opone, mi pecho de ella. Mi vientre está contrapuesto a mi vientre de ella. Tengo dos cabezas, cuatro brazos, cuatro senos, cuatro piernas, y me han dicho que mis columnas vertebrales, dos hasta la altura de los omóplatos, se unen allí para seguir - robustecida- hasta la región coxígea"...

El Aleph, Jorge Luis Borges

"En la parte inferior del escalón, hacia la derecha, vi una pequeña esfera tornasolada, de casi intolerable fulgor. Al principio la creí giratoria; luego comprendí que ese movimiento era una ilusión producida por los vertiginosos espectáculos que encerraba. El diámetro del Aleph sería de dos o tres centímetros, pero el espacio cósmico estaba ahí, sin disminución de tamaño. Cada cosa (la luna del espejo, digamos) era infinitas cosas, porque yo claramente la veía desde todos los puntos del universo. Vi el populoso mar, vi el alba y la tarde, vi las muchedumbres de América, vi una plateada telaraña en el centro de una negra pirámide, vi un laberinto roto (era Londres), vi interminables ojos inmediatos escrutándose en mí como en un espejo, vi todos los espejos del planeta y ninguno me reflejó, vi en un traspatio de la calle Soler las mismas baldosas que hace treinta años vi en el zaguán de una casa en Fray Bentos, vi racimos, nieve, tabaco, vetas de metal, vapor de agua, vi convexos desiertos ecuatoriales y cada uno de sus granos de arena, vi en Inverness a una mujer que no olvidaré, vi la violenta cabellera, el altivo cuerpo, vi un cáncer en el pecho, vi un círculo de tierra seca en una vereda, donde antes hubo un árbol, vi una quinta de Adrogué, un ejemplar de la primera versión inglesa de Plinio, la de Philemon Holland, vi a un tiempo cada letra de cada página (de chico, yo solía maravillarme de que las letras de un volumen cerrado no se mezclaran y perdieran en el decurso de la noche), vi la noche y el día contemporáneo, vi un poniente en Querétaro que parecía reflejar el color de una rosa en Bengala, vi mi dormitorio sin nadie, vi en un gabinete de Alkmaar un globo terráqueo entre dos espejos que lo multiplican sin fin, vi caballos de crin arremolinada, en una playa del Mar Caspio en el alba, vi la delicada osatura de una mano, vi a los sobrevivientes de una batalla, enviando tarjetas postales, vi en un escaparate de Mirzapur una baraja española, vi las sombras oblicuas de unos helechos en el suelo de un invernáculo, vi tigres, émbolos, bisontes, marejadas y ejércitos, vi todas las hormigas que hay en la tierra, vi un astrolabio persa, vi en un cajón del escritorio (y la letra me hizo temblar) cartas obscenas, increíbles, precisas, que Beatriz había dirigido a Carlos Argentino, vi un adorado monumento en la Chacarita, vi la reliquia atroz de lo que deliciosamente había sido Beatriz Viterbo, vi la circulación de mi oscura sangre, vi el engranaje del amor y la modificación de la muerte, vi el Aleph, desde todos los puntos, vi en el Aleph la tierra, y en la tierra otra vez el Aleph y en el Aleph la tierra, vi mi cara y mis vísceras, vi tu cara, y sentí vértigo y lloré, porque mis ojos habían visto ese objeto secreto y conjetural, cuyo nombre usurpan los hombres, pero que ningún hombre ha mirado: el inconcebible universo"...

Casa tomada, Julio Cortázar

"Lo recordaré siempre con claridad porque fue simple y sin circunstancias inútiles. Irene estaba tejiendo en su dormitorio, eran las ocho de la noche y de repente se me ocurrió poner al fuego la pavita del mate. Fui por el pasillo hasta enfrentar la entornada puerta de roble, y daba la vuelta al codo que llevaba a la cocina cuando escuché algo en el comedor o la biblioteca. El sonido venía impreciso y sordo, como un volcarse de silla sobre la alfombra o un ahogado susurro de conversación. También lo oí, al mismo tiempo o un segundo después, en el fondo del pasillo que traía desde aquellas piezas hasta la puerta"…

El ahogado más hermoso del mundo, Gabriel García Márquez

"Los primeros niños que vieron el promontorio oscuro y sigiloso que se acercaba por el mar, se hicieron la ilusión de que era un barco enemigo. Después vieron que no llevaba banderas ni arboladura, y pensaron que fuera una ballena. Pero cuando quedó varado en la playa le quitaron los matorrales de sargazos, los filamentos de medusas y los restos de cardúmenes y naufragios que llevaba encima, y sólo entonces descubrieron que era un ahogado. Habían

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jugado con él toda la tarde, enterrándolo y desenterrándolo en la arena, cuando alguien los vio por casualidad y dio la voz de alarma en el pueblo. Los hombres que lo cargaron hasta la casa más próxima notaron que pesaba más que todos los muertos conocidos, casi tanto como un caballo, y se dijeron que tal vez había estado demasiado tiempo a la deriva y el agua se le había metido dentro de los huesos. Cuando lo tendieron en el suelo vieron que había sido mucho más grande que todos los hombres, pues apenas si cabía en la casa, pero pensaron que tal vez la facultad de seguir creciendo después de la muerte estaba en la naturaleza de ciertos ahogados. Tenía el olor del mar, y sólo la forma permitía suponer que era el cadáver de un ser humano, porque su piel estaba revestida de una coraza de rémora y de lodo"...

Viaje a la semilla, Alejo Carpentier

"Los cuadrados de mármol, blancos y negros volaron a los pisos, vistiendo la tierra. Las piedras con saltos certeros, fueron a cerrar los boquetes de las murallas. Hojas de nogal claveteadas se encajaron en sus marcos, mientras los tornillos de las charnelas volvían a hundirse en sus hoyos, con rápida rotación. En los canteros muertos, levantadas por el esfuerzo de las flores, las tejas juntaron sus fragmentos, alzando un sonoro torbellino de barro, para caer en lluvia sobre la armadura del techo. La casa creció, traída nuevamente a sus proporciones habituales, pudorosa y vestida. La Ceres fue menos gris. Hubo más peces en la fuente. Y el murmullo del agua llamó begonias olvidadas. El viejo introdujo una llave en la cerradura de la puerta principal, y comenzó a abrir ventanas. Sus tacones sonaban a hueco. Cuando encendió los velones, un estremecimiento amarillo corrió por el óleo de los retratos de familia, y gentes vestidas de negro murmuraron en todas las galerías, al compás de cucharas movidas en jícaras de chocolate. Don Marcial, el Marqués de Capellanías, yacía en su lecho de muerte, el pecho acorazado de medallas, escoltado por cuatro cirios con largas barbas de cera derretida"…

El Jorobadito, Roberto Arlt

"Los diversos y exagerados rumores desparramados con motivo de la conducta que observé en compañía de Rigoletto, el jorobadito, en la casa de la señora X, apartaron en su tiempo a mucha gente de mi lado. Sin embargo, mis singularidades no me acarrearon mayores desventuras, de no perfeccionarlas estrangulando a Rigoletto. Retorcerle el pescuezo al jorobadito ha sido de mi parte un acto más ruinoso e imprudente para mis intereses, que atentar contra la existencia de un benefactor de la humanidad. Se han echado sobre mí la policía, los jueces y los periódicos. Y ésta es la hora en que aún me pregunto (considerando los rigores de la justicia) si Rigoletto no estaba llamado a ser un capitán de hombres, un genio o un filántropo. De otra forma no se explican las crueldades de la ley para vengar los fueros de un insigne piojoso, al cual, para pagarle de su insolencia, resultaran insuficientes todos los puntapiés que pudieran suministrarle en el trasero una brigada de personas bien nacidas. No se me oculta que sucesos peores ocurren sobre el planeta, pero ésta no es una razón para que yo deje de mirar con angustia las leprosas paredes del calabozo donde estoy alojado a espera de un destino peor. Pero estaba escrito que de un deforme debían provenirme tantas dificultades. Recuerdo (y esto a vía de información para los aficionados a la teosofía y la metafísica) que desde mi tierna infancia me llamaron la atención los contrahechos. Los odiaba al tiempo que me atraían, como detesto y me llama la profundidad abierta bajo la balconada de un noveno piso, a cuyo barandal me he aproximado más de una vez con el corazón temblando de cautela y delicioso pavor. Y así como frente al vacío no puedo sustraerme al terror de imaginarme cayendo en el aire con el estómago contraído en la asfixia del desmoronamiento, en presencia de un deforme no puedo escapar al nauseoso pensamiento de imaginarme corcoveado, grotesco, espantoso, abandonado de todos, hospedado en una perrera, perseguido por traíllas de chicos feroces que me clavarían agujas en la giba… Es terrible…, sin contar que todos los contrahechos son seres perversos, endemoniados, protervos…, de manera que al estrangularlo a Rigoletto me creo con derecho a afirmar que le hice un inmenso favor a la sociedad, pues he librado a todos los corazones sensibles como el mío de un espectáculo pavoroso y repugnante"…

El Ojo Silva, Roberto Bolaño

"Lo que son las cosas, Mauricio Silva, llamado el Ojo, siempre intentó escapar de la violencia aun a riesgo de ser considerado un cobarde, pero de la violencia, de la verdadera violencia, no se puede escapar, al menos no nosotros, los nacidos en Latinoamérica en la década del cincuenta, los que rondábamos los veinte años cuando murió Salvador Allende" ... El caso del Ojo es paradigmático y ejemplar y tal vez no sea ocioso volver a recordarlo, sobre todo cuando ya han pasado tantos años. En enero de 1974, cuatro meses después del golpe de Estado, el Ojo Silva se marchó de Chile. Primero estuvo en Buenos Aires, luego los malos vientos que soplaban en la vecina república lo llevaron a México en donde vivió un par de años y en donde lo conocí. No era como la mayoría de los chilenos que por entonces vivían en el D.F.: no se vanagloriaba de haber participado en una resistencia más fantasmal que real, no frecuentaba los círculos de exiliados"...

Si bien es cierto que todo lo planteado nos permite conocer con cierta profundidad lo que supone el género-cuento, también lo es el hecho de que el potencial lingüístico y cultural que podemos encontrar en la composición textual del cuento hispanoamericano

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viene a ser como la fórmula deseada para logar acceder la creatividad que yace en el estado mental del individuo. Como hemos explicado con anterioridad, la creatividad es una habilidad típica de la cognición humana. Creemos con toda firmeza que la misma tiene como trasfondo el uso del razonamiento epistemológico e imaginación subjetiva. También creemos que estos arquetipos de pensamientos son esenciales para poner en práctica el sentido o esencia de la creatividad. So, como podría beneficiar esto la enseñanza y aprendizaje del español lengua extranjera (ELE) es lo que nos hemos propuesto mostrar desde una perspectiva de enseñanza de la creatividad lingüística y cultural a través de la composición textual del relato corto hispanoamericano, así como el efecto directo y también beneficioso que tiene en la adquisición y desarrollo de la habilidad cognitiva y afectiva de la lengua meta. En este sentido, presentamos la metodología que hemos creado y que entendemos sea la adecuada para llegar a concretar lo dicho. Ver Tabla 4: Borrador del Curso ELE. Tabla 5: Unidad Didáctica, y a continuación todas sus referencias en materia de aplicación.

Tabla 4: Borrador del Curso ELE

Nombre del Curso		ELE en Contexto del Relato Corto Hispanoamericano	
Código		-	
Grado		C1	
Synopsis		Este curso se centra en la enseñanza de la creatividad lingüística y cultural basándose en el razonamiento epistemológico e imaginación subjetiva que tiene como trasfondo el acto de creatividad. Utiliza la composición textual del relato corto hispanoamericano con la finalidad de potenciar la adquisición y desarrollo de la habilidad cognitiva y afectiva de la lengua meta.	
Versión		-	
Acádemico-a		Joel Laffita Rivera	
Semestre / Año Acádemico		-	
Crédito		3hrs	
Prerrequisito		A2 Terminado	
Objetivo: Equipar a los estudiantes con habilidades cognitivas que tienden a elevar la capacidad mental creadora con respecto a las cuatro destrezas de la lengua española			
Justificación: Permitir el empoderamiento de la creatividad como habilidad típica de la cognición humana y su aplicación en materia de lingüística y cultura española			
Resultado Final del Aprendizaje (RFA)		Dominio	Nivel
RFA1:	Deducir el significado del lenguaje simbólico, coloquial, y humorístico utilizado en diferentes contextos del cuento hispanoamericano a partir de discursos hablados y leídos	Cognitivo	3
RFA2:	Realizar presentaciones orales utilizando como tema central el relato corto hispanoamericano	Afectivo	3
RFA3:	Aplicar correctamente la gramática y el vocabulario que permiten consolidar la escritura y comprensión de la lengua y cultura española dentro de la composición textual del relato corto hispanoamericano	Cognitivo	3

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Tabla 5: Componentes de Unidad Didáctica

Título	¡Encuentro con el Cuento Hispanoamericano!
Autor	Joel Laffita Rivera.
Nivel	C1
Competencias	Comunicativa; Sociocultural; Aprender a Aprender; Autonomía e Iniciativa Personal
Objetivos	Aprender a utilizar el coeficiente intelectual en función del acto de creatividad que supone el razonamiento epistemológico y la imaginación subjetiva en materia de producción lingüística y cultural
Tareas	- Análisis de obras literarias. - Composición de ensayos. - Composición y Publicación de artículos.
Gramática y estructuras	Pretérito perfecto e imperfecto; adjetivos descriptivos; oraciones simples, oraciones compuestas, oraciones… Uso de la metáfora, yuxtaposición…
Léxico	Folclor, misticismo, componente social, componente político, elementos artificiales, elementos naturales
Funciones	- Analizar elementos de esquematización del género-cuento como introducción, nudo, y desenlace. Así como elementos de composición textual como tema, tiempo/espacio, y narración. - Analizar el uso del razonamiento epistemológico y la imaginación subjetiva en la producción del cuento hispanoamericano. - Analizar estructuras de esquematización y guía para la composición de ensayos. - Analizar estructuras de esquematización y guía para la composición de artículos de publicación
Contenidos culturales	Cuentos de costumbre, cuentos románticos, el romanticismo, el modernismo, la vanguardia
Contenidos pragmáticos	Significado comunicacional del lenguaje simbólico, místico, coloquial, humorístico
Secciones	-
Materiales	Ordenador, Internet, Googleclassrrom, Microsofteam
Evaluación	- Preparación académica progresiva. - Entrega de tareas. - Puntuación de aprobación o suspensión.

a) Justificación de la unidad didáctica

Sin hacer a un lado la peculiaridad didáctica con la cual el profesorado de ELE desempeña su labor académica, cabe resaltar que la enseñanza del español lengua extranjera (ELE) implica conocer tanto de la lingüística como de la cultura que caracteriza el uso adecuado de esta lengua en un contexto comunicacional. Si bien es cierto que conocer el componente lingüístico a utilizar es importante, también lo es el cultural. De ahí que, en un ámbito como el de la literatura hispanoamericana, la presencia de estas dos variantes dentro de la composición textual de toda obra literaria concebida sea de vital importancia. En este sentido, y como ya hemos subrayado con anterioridad, creemos que el amplio caudal lingüístico y cultural que presenta la composición textual del cuento hispanoamericano viene a ser como la fórmula precisa para logar acceder la creatividad que yace en el estado mental del individuo. Por lo tanto, desde el punto de vista académico, la puesta en marcha de una metodología que permita hacer uso de tal filosofía no entraría en conflicto con la búsqueda de nuevas alternativas educativas que beneficien la enseñanza de la creatividad. Ya que, y como bien lo subraya el objetivo de la unidad didáctica, nuestra prioridad es que el estudiante aprenda a utilizar el coeficiente intelectual en función del acto de creatividad que supone el razonamiento epistemológico y la imaginación subjetiva en materia de producción lingüística y cultural. Lo que supone dirigir la actividad académica hacia un modelo de enseñanza que utilice este referente, en la manera en que lo indica en el diagrama 3: Esencia Subyacente de la Creatividad Mental:

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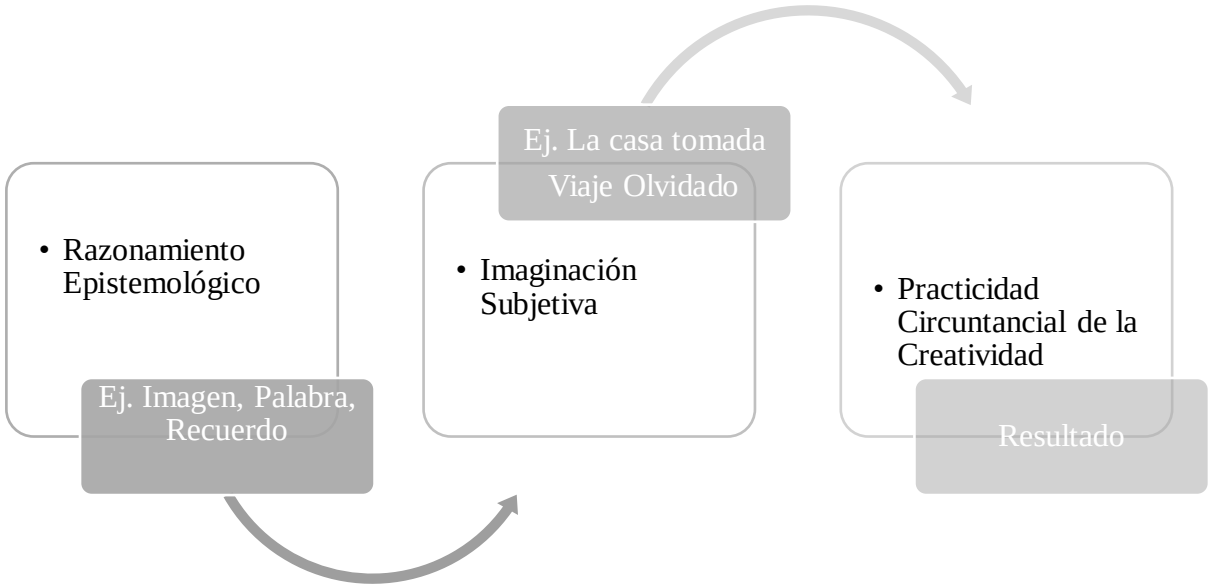


Diagrama 3: Esencia Subyacente de la Creatividad Mental

El *razonamiento epistemológico* consiste en el modo en que el individuo utiliza el pensamiento del mundo circundante de manera referencial y lógica. Por ejemplo, una imagen puede ser descrita de muchas maneras, pero lo cierto es que no deja de ser referente de algo a lo que la lógica nos lleva a definir exactamente como lo que es en realidad. Por ejemplo, si a nuestra mente llega la imagen de una casa, podríamos hacer una descripción detallada de esta en caso o no de que la imagen de esta nos haya sido de algún modo familiar. Simplemente porque la concepción que tenemos de tal imagen forma parte de nuestra memoria. Todos sabemos lo que es una casa y los compartimentos que la conforman. Lo mismo sucede con la palabra que utilizamos para nombrarla, o del recuerdo que tengamos de esta. En otras palabras, "El orden de las cosas no altera el producto". Esto sin lugar a dudas es el resultado del razonamiento epistemológico. Ahora bien, existe cierta conectividad entre este pensamiento y la *imaginación subjetiva,* lo que conduce según se expone en el diagrama a la practicidad circunstancial de la creatividad. Acto que consiste en elevar el pensamiento a un grado de inteligencia superior, ya sea de manera realista o surrealista. So, basándonos en este análisis, creemos que de este modo podemos acceder esa capacidad innata del ser humano que es la creatividad, la cual tiene como trasfondo tanto el *razonamiento epistemológico* como la *imaginación subjetiva,* y a partir de ahí, poner en marcha la enseñanza de la creatividad lingüística y cultural en el aula de ELE. De ahí la elección del relato corto hispanoamericano para reseñar como hasta ahora hemos hecho, la viabilidad de esta idea.

b) Recomendación de Métodos para la Unidad Didáctica

Para lograr obtener el resultado sobre la practicidad circunstancial de la creatividad que hemos expuesto en el anterior diagrama, creemos adecuado utilizar metodologías cuyo enfoque didacta se ajusten a este planteamiento. Por esta razón, proponemos la utilización de aspectos metódicos procedentes del *Método Directo* y del *Método de Aprendizaje Combinado.*

Por su parte, el método directo es el más conocido de los diferentes métodos basado en un enfoque "natural", un producto de las ideas introducidas por el *movimiento de reforma,* surgido a finales del siglo XIX, y de los principios para la enseñanza de lenguas. Fue uno de los primeros intentos de construir una metodología de la enseñanza de lenguas basada en la observación del proceso de adquisición de la lengua materna por parte de los niños (Sánchez, 1997). El método Directo Fue introducido en Francia y Alemania a principios del siglo XX y ampliamente conocido en los Estados Unidos gracias a L. Sauveur y a M. Berlitz, quienes lo aplicaron en sus escuelas, incorporando así una nueva orientación en la enseñanza de lenguas al otorgar una absoluta prioridad a la lengua oral y propugnar la enseñanza en la lengua meta. Para (Melero, 2000) la lengua se aprende mediante la imitación de un modelo lingüístico y la memorización de frases y pequeños diálogos; el léxico se adquiere mediante asociaciones y las reglas gramaticales se inducen de la observación de los ejemplos. Esto es algo que creemos cierto y además eficiente cuando de enseñanza y aprendizaje del

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español lengua extranjera (ELE) se trata. Ver Tabla 6: Especificidades del Método Directo:

Tabla 6: Especificidades del Método Directo

1º Enfoque	Uso exclusivo de la lengua meta.
3º Enfoque	Enseñanza *inductiva* de la gramática.
4º Enfoque	Desarrollo de las destrezas de comunicación oral de forma progresiva y graduada mediante el intercambio de preguntas y respuestas entre profesores y alumnos.
5º Enfoque	Énfasis en la pronunciación y en la gramática.

Las especificidades expuestas en la tabla 6 tienden hacer hincapié en la importancia del lenguaje hablado como prioridad en el aula de ELE. Dado a estas peculiaridades para propiciar y potenciar el desarrollo del lenguaje hablado a través de la interacción preguntas/repuestas. La enseñanza de la expresión y comprensión oral. Así como la enfatización en la pronunciación y la gramática, consideramos que sea una vía adecuada para el desarrollo de carga lectiva que pueda ser despeñada a través de la otra metodología a utilizar en la unidad didáctica: el *Aprendizaje Combinado,* conocida en inglés como Blended Learning (BL). Es una metodología que mescla el uso de las TIC con la enseñanza tradicional, para lo cual ha de disponerse de ordenador u otros aparatos electrónicos como teléfonos inteligentes y tabletas con conexión a Internet. Estas señalizaciones permiten concretar parte de la carga lectiva de la asignatura a impartir en o fuera del aula. Es una metodología instructiva, cuyo beneficio es el de asistir el sistema educacional en general. Dado a la correspondencia que tiene con las tendencias actuales de enseñanza y aprendizaje de lenguas, y de resultados avalados por prestigiosas publicaciones científicas y académicas (Lothridge, 2013); (Lopez, 2011); (Banados, 2006); (Carmen, 2012) el usarla facilitaría la labor docente relacionada con las características del curso que hemos presentado. Ver diagrama 4: Concepto Cognitivo del Aprendizaje Combinado. Diagrama 5: Didáctica del Aprendizaje Combinado

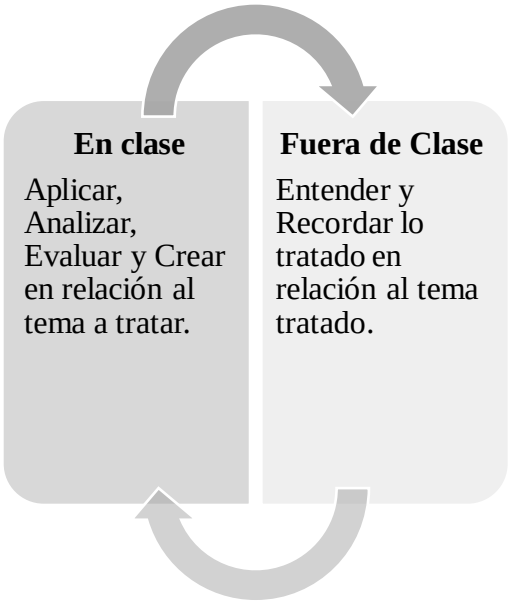


Diagrama 4: Concepto Cognitivo del Aprendizaje Combinado

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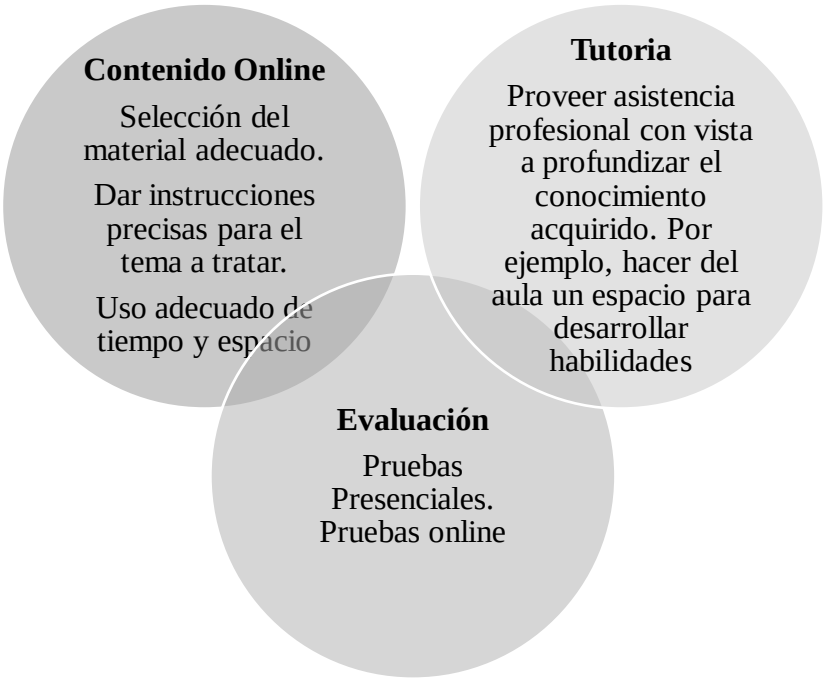


Diagrama 5: Didáctica del Aprendizaje Combinado

Algunas de las ventajas asociadas con la aplicación del Aprendizaje Combinado incluyen el fácil acceso al conocimiento, mejorar la pedagogía, rentabilidad, facilidad de revisión de contenidos de aprendizaje sin presencia personal, esto último permite que los alumnos muestren una mayor motivación e interés por la enseñanza cuando se reúnen cara a cara y durante las discusiones en clase con sus compañeros de aula. La utilización de este método tiende a abrir nuevos potenciales para el aprendizaje autónomo/ autodidacta, y con ello elevar el rendimiento académico de los estudiantes. Estudios realizados han confirmado que la aplicación exitosa del método en el aprendizaje de idiomas puede resultar en la notable mejora de la expresión oral en conjunto con las otras destrezas. Todo esto no debería sorprendernos si tomamos en consideración el impacto académico que está teniendo esta metodología en materia de enseñanza y aprendizaje de segundas lenguas, referencia de uso didáctico que se muestra en los Diagramas anteriormente expuestos. Hoy en día, las TIC como vehículo para transmitir información y comunicación son probablemente las más usadas en la enseñanza de lenguas extranjeras, por lo que no considerar el uso de estas en las clases de ELE contrastaría con el sentido de pedagogía que la Era Digital demanda. Cabe señalar que ambas metodologías están además en correspondencia con las disposiciones trazadas por el Marco Común de Referencia Europeo para la enseñanza lenguas extranjeras (Consejo de Europa, 2001), y el American Council on the Teaching of Foreign Languages (American Council on the Teaching of Foreign Languages, 2012). Ambos sistemas comparten niveles de correspondencia para la enseñanza y aprendizaje de la lengua española. Ver tabla 7: Correspondencia de Niveles:

Tabla 7: Correspondencia de Niveles

CORRESPONDENCIAS					
NIVELES	D.I.E. ORAL	D.I.E. ESCRITO	D.I.E. ONLINE-ESCRITO	Marco Común Europeo de Referencia para las Lenguas	ACTFL American Council on the Teaching of Foreign Languages
Elemental	1				Novice Low
	2	Elemental	Elemental	A1	Novice Mid
Básico	3				Novice High
	4	Básico	Básico	A2	Intermediate Low
Intermedio	5				Intermediate Mid
	6	Intermedio	Intermedio	B1	Intermediate High
Avanzado	7				Advanced Low
	8	Avanzado	Avanzado	B2	Advanced Mid
Superior	9	Superior	Superior	C1	Advanced High
Dominio	10	Dominio	Dominio	C2	Superior
Especializados	- Negocios - Turismo - Salud	Especializado	Especializado	-	-

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- *C1:* Es capaz de comprender una amplia variedad de textos extensos y con cierto nivel de exigencia, así como reconocer en ellos sentidos implícitos. Sabe expresarse de forma fluida y espontánea sin muestras muy evidentes de esfuerzo para encontrar la expresión adecuada. Puede hacer un uso flexible y efectivo del idioma para fines sociales, académicos y profesionales. Puede producir textos claros, bien estructurados y detallados sobre temas de cierta complejidad, mostrando un uso correcto de los mecanismos de organización, articulación y cohesión del texto.

c) Desglose de la Unidad Didáctica

i. *Competencias*

En esta unidad didáctica se trabajarán las siguientes competencias:

- Competencia comunicativa: expresarse de forma coherente durante la presentación de trabajos asignados, discusión, e intercambio de ideas.
- Competencia sociocultural: reconocer el componente sociocultural que se utiliza el lenguaje literario del cuento hispanoamericano.
- Competencia para aprender a aprender: estrategias lingüísticas para asimilar y poner en práctica los conocimientos adquiridos.
- Competencia autonomía e iniciativa personal: análisis investigativo para la realización y posterior presentación y entregas de textos.

ii. *Objetivos*

A partir de las competencias señaladas, los objetivos a desarrollar son los siguientes:

- Comprender, memorizar, y usar elementos de esquematización que componen la estructura del género-cuento, incluyendo el cuento hispanoamericano.
- Hacer y responder preguntas basadas en el análisis de obras literarias.
- Reconocer elementos socioculturales utilizados en la composición textual del cuento hispanoamericano.
- Extraer de textos del cuento hispanoamericano elementos lingüísticos que se utilizan para lograr el efecto de embellecimiento entre muchos otros.
- Redactar ensayos y artículos de publicación.
- Expresarse coherentemente a través de la comunicación y discusión de ideas.
- Asimilar los concejos del aprendizaje.

iii. *Contenidos*

Los objetivos planteados se adquirirán a través de los siguientes contenidos y destrezas.

iv. *Lingüístico, Social, Cultural*

Trayectoria del cuento hispanoamericano en el ámbito literario.

- Lo lingüístico, lo social, y cultural dentro de los cuentos de costumbre y cuentos románticos. El romanticismo, el modernismo, la vanguardia.

i. *Funcionales*

- Analizar elementos de esquematización del género-cuento como introducción, nudo, y desenlace, y elementos de composición textual como tema, tiempo/espacio, y narración.
- Analizar el uso del razonamiento epistemológico y la imaginación subjetiva en la producción creativa del cuento hispanoamericano.

Estructuras de esquematización y guía para la composición de ensayos

Introducción: Le indica al lector: El propósito del escritor, el acercamiento al tema y la organización que seguirá el ensayo. La introducción consiste en generar ideas, pero ¡cuidado!: se trata de generar ideas sobre una pregunta concreta y no sobre un tema muy amplio. Por lo tanto, habrá que limitar el tema y enfocarlo, es decir, organizarlo de acuerdo con una cierta perspectiva y mediante una serie de preguntas que el escritor se hace a sí mismo. Al enfocar el tema es posible elaborar la tesis: una frase que consiste en la respuesta a una pregunta de enfoque. Ahora bien, para llamar la atención del lector esa tesis puede hacer uso de las siguientes estrategias (Gamboa, 1997):

- *Sorpresa:* Cuando manifiesta el hecho más notable o imprevisto del ensayo.
- *Confirmación:* Cuando se basa en la información que el lector ya conoce a fin de que le sea más fácil aceptar el resto de la argumentación.
- *Contradicción:* Cuando empieza con una idea común y aceptada por una mayoría, para seguidamente demostrar que es errónea y corregirla.
- *Suspenso:* Cuando se presentan los datos poco a poco dejando abierta la pregunta clave, tal vez planteándosela al lector.

La introducción, que no se extenderá más de un párrafo (a lo sumo dos), contendrá las siguientes partes: Primero, una breve introducción general al tema. Seguidamente la tesis, la cual indicará la interpretación de las implicaciones de la pregunta, así como el orden que seguirá el ensayo. A continuación, un ejemplo de tesis correspondiente a preguntas concretas:

Pregunta 1: Describa al personaje principal del Poema de Mío Cid.

Tesis 1: El Cid, personaje principal del Poema, se distingue por su fortaleza física, propia de guerrero, y su fortaleza interna que lo vuelve símbolo del padre y del esposo cristiano.

Esta tesis indica lo que el escritor considera fundamental en la personalidad del Cid, y a la vez indica

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la organización del ensayo que consistirá en un párrafo destinado a la fortaleza física, otro destinado a la fortaleza interna, y una conclusión. Por cierto, utiliza la estrategia de sorpresa al aunar fortaleza física e interna.

Pregunta 2: Compare los personajes de Don Quijote y Sancho Panza.

Tesis 2: En general, los personajes de DQ y SP parecen totalmente opuestos: DQ representa al ser idealista y SP al realista. Sin embargo, hay momentos en la novela en que los papeles parecen invertirse.

Esa tesis indica que un párrafo se dedicará a desarrollar el idealismo de DQ por medio de ejemplos sacados de la obra, el otro a desarrollar el realismo de SP, el otro a comparar los puntos de contacto entre ambos y, por último, se encontrará la conclusión. Este es un ejemplo de ensayo de comparación y contraste en el que dos párrafos están dedicados al contraste y uno a la comparación. Utiliza la estrategia de contradicción.

En los ensayos de tarea/examen el título es la pregunta misma. Sin embargo, cuando escriba un ensayo con otros propósitos debe tener presente la gran importancia del título, el cual es una guía o señal retórica para el lector. El título por sí solo puede despertar el interés o apatía del lector y es también importante porque transmite, desde el principio, la impresión que quiere comunicar el escritor.

Nudo o cuerpo: En el nudo/cuerpo tiene lugar el desarrollo de los aspectos que se indicaron en la introducción. Por lo general, cada aspecto mencionado en la tesis ocupará un párrafo del ensayo. Ahora bien, la organización del nudo/cuerpo variará algo según se escoja una u otra estrategia de argumentación. Es una sección muy importante del ensayo pues demuestra la capacidad de organización y argumentación del escritor. Así pues, son cruciales en esta sección, el uso adecuado de transiciones y el buen manejo de la lógica. Existen diferentes estrategias de organización del nudo/cuerpo, con frecuencia, se utilizan varias de ellas en el mismo ensayo. El ensayo académico no suele hacer uso de la descripción ni de la narración sino de la exposición, es decir, incluye una declaración general (tesis) y la evidencia específica para apoyarla. So, dependiendo del propósito, el escritor utilizará una u otra estrategia de argumentación:

- El análisis. Consiste en la descripción de partes o componentes de una entidad. Es una técnica propia del estudio de la literatura. Así pues, el análisis de una novela incluiría los personajes, el argumento, el punto de vista y demás elementos que componen la novela.
- Comparación y contraste. Sirve para señalar semejanzas y diferencias entre dos o más conjuntos o entidades.
- Definición. Aclaración de un término o concepto que el lector puede desconocer. Los diferentes modos de definir incluyen: la situación de un concepto dentro de una clase, la ilustración por medio de ejemplos, el uso de sinónimos y la etimología.
- Clasificación. Se parece mucho al análisis, pero en vez de preguntarse por las partes de que se compone la totalidad se pregunta por las diferentes clases de la entidad. Por ejemplo, la novela picaresca se podría estudiar como una clase dentro de la novela en general en tanto que es un subgrupo o género.
- La causa y el efecto. Examina un objeto o fenómeno y busca sus orígenes y consecuencias.

Conclusión: La conclusión es el último párrafo del ensayo y debe recoger (o recapitular) las ideas que se presentaron en la tesis, en la introducción. En la conclusión se invierte la fórmula de la introducción: se empieza con un breve resumen del ensayo y se termina con una frase bien pensada que llame la atención del lector sobre el punto clave del artículo. Esta última frase debe reflejar bien el enfoque del ensayo y a menudo servir para situar la idea central dentro de un contexto más amplio.

Criterios de Evaluación para El ensayo

1. Un contenido relevante y bien documentado.
2. Un argumento apropiado y bien organizado.
3. El uso correcto e idiomático del lenguaje.

Estructuras de esquematización y guía para la composición de artículos de publicación

- Título / Resumen / Palabras claves

1. Introducción

Esta sección debe incluir una descripción del marco teórico, definiciones y principios, cuestiones y controversias primarias, información de antecedentes y contextos, etc.

2. Revisión de la literatura (si es necesario)

Una sección dedicada a los recursos bibliográficos significativos, consultados o empleados, que contribuyeron al estudio. Examina artículos académicos, libros y otras fuentes (por ejemplo, disertaciones, actas de conferencias) relevantes para un tema, área de investigación o teoría en particular, proporcionando una descripción, resumen y evaluación crítica de cada trabajo. El propósito es ofrecer una visión general de la literatura significativa publicada sobre un tema específico.

3. Material y Métodos

Una sección destinada a contener una descripción detallada de todos los métodos, materiales, colaboradores y participantes en el estudio. Los protocolos utilizados para la adquisición de datos,

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técnicas y procedimientos, parámetros investigados, métodos de medición y aparatos deben describirse con suficiente detalle para permitir que otros científicos comprendan, analicen y comparen los resultados.

4. Resultados y Discusión

Un análisis comparativo o descriptivo del estudio basado en resultados, en estudios previos, etc. Los resultados deben presentarse en una secuencia lógica, dados los hallazgos más importantes primero y abordando los objetivos establecidos. El número de tablas y figuras debe limitarse a las absolutamente necesarias para confirmar o impugnar la premisa del estudio. Los autores deben tratar solo aspectos nuevos o importantes de los resultados obtenidos. El material de la sección Resultados no debe repetirse, ni introducirse material nuevo. Debe abordarse la pertinencia de los hallazgos en el contexto de la literatura existente o la práctica contemporánea.

5. Recomendaciones

Esta sección contiene recomendaciones teóricas y prácticas, ideas de investigación adicionales, nuevos enfoques, sugerencias y preocupaciones con respecto a los posibles impactos sociales y culturales, etc.

6. Conclusión

En esta sección final, los principales hallazgos se reiteran de manera concisa. Sólo deben incluirse las conclusiones respaldadas por los hallazgos del estudio.

7. Agradecimientos

Las personas que contribuyeron al trabajo de alguna manera para la preparación del manuscrito, pero no cumplen con los criterios de autoría, deben enumerarse en la sección de agradecimientos mencionando sus contribuciones. Estos también incluyen la(s) fuente(s) de financiamiento de cada autor y describen la participación del organismo u organización de financiamiento en todo el trabajo. Se recomienda reconocer al editor si algún manuscrito fue revisado para correcciones de idioma. Los permisos deben obtenerse de todos aquellos que se reconocen en esta sección.

8. Sobre el (los) autor(es)

Una sección en la que se pueden presentar de forma detallada las actividades de los autores, intereses de investigación, membresías y afiliaciones, investigaciones publicadas, etc.

9. Referencias

La sección de referencias debe contener todos los elementos de identificación de las fuentes consultadas. Ejemplo:

LAFFITA RIVERA, Joel. Learning Outcomes Acquisition in Second Language Tertiary Education Classroom Practices. *Global Journal of Human-Social Science Research,* [S.l.], july 2021. ISSN 2249-460X

A. ELEMENTOS-Figuras y tablas

Las figuras y tablas deben tener una etiqueta explicativa numerada publicada debajo del elemento gráfico. Cada figura y tabla debe tener una leyenda descriptiva que describa y defina todas las abreviaturas incluidas. Si el elemento contiene datos de fuentes externas, se debe incluir una cita explicativa. Las imágenes fotográficas se pueden enviar si se guardan en formato JPEG a una resolución de 300 dpi. Se requiere que las tablas tengan, si es apropiado o posible, el ancho y el alto del tamaño de una página entera evitando la división en más páginas.

Por considerarlo adecuado, además de todo lo ya expuesto, hemos decidido incorporar la siguiente Tabla 8: Criterios de Evaluación para el Trabajo de Investigación por lo beneficioso que resultaría para los profesores a la hora de evaluar los artículos de publicación:

Tabla 8: Criterios de Evaluación para el Trabajo de Investigación

5=Excelente 4=Bueno 3=Promedio 2=Por debajo del promedio 1=Pobre N/A=No aplicable	
Características técnicas	Grado
Evaluación general del documento	-
Contribución al conocimiento existente	-
Legibilidad	-
Literatura adecuada	-
Figuras y tablas completas y precisas	-
Solidez de la metodología	-
Análisis correcto	-
Correspondencia evidencia-conclusión	-
Estructura de formato adecuada	-
Escritura clara, concisa e interesante	-

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□ Resumen
-
□ Destrezas
-
□ Debilidades
-
□ Sugerencias a autor/es
-

Léxico

- Elementos de léxicos que distinguen el folclor, misticismo, componente social, componente político, elementos artificiales, elementos naturales
- Ayudas ortográficas con vista a sostener una comunicación verbal y fluida en la lengua meta, así como para mostrar maestría en este sentido.

Gramaticales

- Todos los tiempos verbales y respectivas conjugaciones. Énfasis en los pretéritos perfecto e imperfecto.
- Pronombres, artículos, y adjetivos. Énfasis en el uso del género y número.
- Conjunciones, preposiciones, palabras exclamativas e interrogativas.

Textuales

- Análisis de obras literarias.
- Composición de ensayos.
- Composición y publicación de artículos de investigación.

Pragmáticos

- Significado comunicacional del lenguaje simbólico, místico, coloquial, y humorístico.

En el aula

Los contenidos y destrezas a alcanzar se desarrollarán a través de modalidades de enseñanza abiertas, es decir, se deja a disposición elegir la forma en la que se desea conducir la carga lectiva, ya que tanto el borrador del curso como todo lo referente a la unidad didáctica puede ser interpretado como se requiera. Esto debido a que "cada profesor tiene su propio librito". So, las siguientes actividades son un ejemplo de lo que se podría hacer de manera sucesiva si así se dispone. Ver tabla 9: Aplicación de la Carga Lectiva:

Tabla 9: Aplicación de la Carga Lectiva

Nombre		Joel Laffita Rivera	
Tema		*1ª Sección* ¡Encuentro con el Cuento Hispanoamericano!	
Duración		2 hrs. Dividirla entre minutos según convenga	
Resultado del aprendizaje		Al final de esta sesión los estudiantes podrán: – Conocer aspectos relevantes relacionados con la trayectoria del cuento hispanoamericano en el ámbito literario. – Conocer la importancia que tiene la aplicación del razonamiento epistemológico e imaginación subjetiva en la producción creativa literaria.	
Metodología		Ejercicios Prácticos e Interactivos	
Material requerido		Power Point, pizarra, marcador, ordenador, Internet.	
Guía del profesor			
Hora	Tema	Descripción de Actividades	Recursos de Capacitación
30 min	Introducción	Presentaciones y saludos de bienvenida. Muestra de formación académica por ambas partes, profesor y estudiantes. Pedir a los estudiantes compartir motivos de interés por el curso, para de este modo tomar notas en cuanto a perspectivas académicas se refiere. Esta es una parte del programa de presentación que el profesor debe saber cómo gestionar desde el punto de vista psicológico, ya que la misma pertenece a la primera sección de curso a impartir	PowerPoint

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1hr	Unidad Didáctica. Objetivo y Resultado del Aprendizaje	El profesor presenta la unidad didáctica. Explica el objetivo y el resultado del aprendizaje	PowerPoint
	Contenido.	- Análisis del componente lingüístico, social, y cultural dentro de los cuentos de costumbre y cuentos románticos. - El profesor presenta el contenido de la sección. Brinda explicaciones para que los estudiantes procedan al encasillamiento de aspectos relevantes, y posterior realización de ejercicios prácticos e interactivos basados en las destrezas de escritura y lectura	
30min	Resumir	Revisión de resultados. Preguntas/respuestas. Quiz basado en el tema enseñado.	Kahoot
	Conclusión.	El profesor da una conclusión.	

d) Sección Ejemplificativa de Ejercicios Prácticos e Interactivos

Partimos de la idea de que la aplicación del razonamiento epistemológico y la imaginación subjetiva que conlleva la ejecución del acto de creatividad debe ser usada para que los estudiantes de ELE visualicen, comprendan, y utilicen estos arquetipos de pensamientos, los cuales sabemos que forman parte del estado mental del individuo. So, esto implica que todos los ejercicios prácticos e interactivos basados, en este caso en las destrezas de escritura y lectura como se señala en esta parte del desglose de la unidad didáctica "Aplicación de la Carga Lectiva", sean diseñados en correspondencia con esa idea, la cual se expone en el [*Diagrama 3:* Esencia Subyacente de la Creatividad Mental] y subsecuente explicación, pg. 12 de este trabajo de investigación. De este modo lograríamos que la creatividad se ponga de manifiesto, y no sea vista como un acto exclusivo de genialidad. De lograrse esto de manera exitosa, tendría un impacto directo en la adquisición y desarrollo de la habilidad cognitiva y afectiva de la lengua meta y, por consiguiente, en la producción lingüística y cultural de esta. En este sentido, se propone la realización sistemática de ejercicios orientados, para lo cual nos pueden servir cada una de las obras del cuento hispanoamericano anteriormente señaladas. Cabe recordar que buscamos hacer de la enseñanza un laboratorio para desarrollar la creatividad. Ver la sincronización de los ejercicios conformados para respaldar lo dicho:

i. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es El balcón, Felisberto Hernández (1902-1964).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "El balcón" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"El teatro donde yo daba los conciertos también tenía poca gente y lo había invadido el silencio: yo lo veía agrandarse en la gran tapa negra del piano. Al silencio le gustaba escuchar la música; oía hasta la última resonancia y después se quedaba pensando en lo que había escuchado."…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "El balcón", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

ii. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es "Viaje Olvidado", Silvina Ocampo (1906-1993)

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "Viaje Olvidado" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Quería acordarse del día en que había nacido y fruncía tanto las cejas que a cada instante las

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personas grandes la interrumpían para que desarrugara la frente. Por eso no podía nunca llegar hasta el recuerdo de su nacimiento."…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "Viaje Olvidado", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

iii. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es "La doble y única mujer", Pablo Palacio (1906 -1947).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "La doble y única mujer" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Mi espalda, mi atrás, es, si nadie se opone, mi pecho de ella. Mi vientre está contrapuesto a mi vientre de ella. Tengo dos cabezas, cuatro brazos, cuatro senos, cuatro piernas, y me han dicho que mis columnas vertebrales, dos hasta la altura de los omóplatos, se unen allí para seguir - robustecida- hasta la región coxígea."…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "La doble y única mujer", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

iv. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es "El Aleph", Jorge Luis Borges (1899-1986).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "El Aleph" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"En la parte inferior del escalón, hacia la derecha, vi una pequeña esfera tornasolada, de casi intolerable fulgor. Al principio la creí giratoria; luego comprendí que ese movimiento era una ilusión producida por los vertiginosos espectáculos que encerraba. El diámetro del Aleph sería de dos o tres centímetros, pero el espacio cósmico estaba ahí, sin disminución de tamaño." …

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "El Aleph", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

v. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es "Casa tomada, Julio Cortázar (Bruselas, 1914 - París, 1984).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "Casa tomada" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Lo recordaré siempre con claridad porque fue simple y sin circunstancias inútiles. Irene estaba tejiendo en su dormitorio, eran las ocho de la noche y de repente se me ocurrió poner al fuego la pavita del mate. Fui por el pasillo hasta enfrentar la entornada puerta de roble, y daba la vuelta al codo que llevaba a la cocina cuando escuché algo en el comedor o la biblioteca."…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "Casa tomada", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

vi. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es El ahogado más hermoso del mundo, Gabriel García Márquez (1927-2014).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

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Ejercicio B: Observe este fragmento de "El ahogado más hermoso del mundo" y extraiga las (frases/ oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Los primeros niños que vieron el promontorio oscuro y sigiloso que se acercaba por el mar, se hicieron la ilusión de que era un barco enemigo. Después vieron que no llevaba banderas ni arboladura, y pensaron que fuera una ballena. Pero cuando quedó varado en la playa le quitaron los matorrales de sargazos, los filamentos de medusas y los restos de cardúmenes y naufragios que llevaba encima, y sólo entonces descubrieron que era un ahogado."…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "El ahogado más hermoso del mundo", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

vii. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es Viaje a la semilla, Alejo Carpentier (Lausana, Suiza, 26 de diciembre de 1904 - París, Francia, 24 de abril de 1980).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "Viaje a la semilla" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Los cuadrados de mármol, blancos y negros volaron a los pisos, vistiendo la tierra. Las piedras con saltos certeros, fueron a cerrar los boquetes de las murallas. Hojas de nogal claveteadas se encajaron en sus marcos, mientras los tornillos de las charnelas volvían a hundirse en sus hoyos, con rápida rotación. En los canteros muertos, levantadas por el esfuerzo de las flores, las tejas juntaron sus fragmentos, alzando un sonoro torbellino de barro, para caer en lluvia sobre la armadura del techo"…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "Viaje a la semilla", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

viii. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es El Jorobadito, Roberto Arlt, (1900-1942).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "El Jorobadito" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Los diversos y exagerados rumores desparramados con motivo de la conducta que observé en compañía de Rigoletto, el jorobadito, en la casa de la señora X, apartaron en su tiempo a mucha gente de mi lado. Sin embargo, mis singularidades no me acarrearon mayores desventuras, de no perfeccionarlas estrangulando a Rigoletto. Retorcerle el pescuezo al jorobadito ha sido de mi parte un acto más ruinoso e imprudente para mis intereses, que atentar contra la existencia de un benefactor de la humanidad."…

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "El Jorobadito", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

ix. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es El Ojo Silva, Roberto Bolaño, (Santiago de Chile, 28 de abril de 1953-Barcelona, 15 de julio de 2003).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "El Ojo Silva" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"Lo que son las cosas, Mauricio Silva, llamado el Ojo, siempre intentó escapar de la violencia aun a riesgo de ser considerado un cobarde, pero de la violencia, de la verdadera violencia, no se puede escapar, al menos no nosotros, los nacidos en Latinoamérica en la década del cincuenta, los que rondábamos los veinte años cuando murió Salvador Allende"…

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Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "El Ojo Silva", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

x. *Actividad Docente*

Introducción: El cuento hispanoamericano que nos servirá de base para reseñar el uso del razonamiento epistemológico e imaginación subjetiva en el logro de su composición textual es La muñeca menor, Rosario Ferré (1938-2016).

Ejercicio A: Diga que le sugiere el título de esta obra según la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de su composición textual. Tomando en cuenta este conocimiento, realice luego un ejercicio escrito en el cual exponga, al menos, 3 ejemplos de títulos creados por su propia autoría.

Ejercicio B: Observe este fragmento de "La muñeca menor" y extraiga las (frases/oraciones) que supongan la aplicación del pensamiento epistemológico y la imaginación subjetiva en el logro de la composición textual de este.

"El médico que la examinó aseguró que no era nada, probablemente había sido mordida por una chágara viciosa. Sin embargo, pasaron los días y la llaga no cerraba. Al cabo de un mes el médico había llegado a la conclusión de que la chágara se había introducido dentro de la carne blanda de la pantorrilla, donde había evidentemente comenzado a engordar"...

Ejercicio C: Busque información sobre el carácter social y cultural que caracterice el contenido literario del cuento "La muñeca menor", y prepare un ensayo escrito de, al menos 500 palabras, en el cual aborde esos temas.

Actividad Docente destinada a la aplicación del concepto teórico de la creatividad expuesto en esta investigación. Esta actividad, al igual que las anteriores, puede repetirse de manera sincronizada, utilizando como base el siguiente ejemplo:

Introducción: Observe el siguiente título y respectivo fragmento, cuya redacción ha sido posible gracias al conocimiento adquirido sobre la aplicación del pensamiento epistemológico y la imaginación subjetiva. ¿Puede escribir el suyo propio?

El tren, Joel Laffita Rivera

"Sí, no fue un tren cualquiera, más el de las 4am en el que ocurrieron cosas sorprendentes, imposibles de imaginar, pero ciertas. Yo fui testigo de ellas"…

IV. Metodología

Para llevar a cabo esta investigación de manera satisfactoria, se utilizó una metodología que combina aspectos procedentes de la metodología cualitativa y cuantitativa. La metodología cualitativa es una de las dos metodologías de investigación que tradicionalmente se han utilizado en las ciencias empíricas. Se contrapone a la metodología cuantitativa. Se centra en los aspectos no susceptibles de cuantificación. Este tipo de metodología es característico de un planteamiento científico fenomenológico. La investigación cualitativa ahonda en la interpretación de los datos: supone un estudio más profundo y detenido de los datos observados, y tiene sus propios medios de conseguir validez, como es el empleo de la triangulación, esto es, cotejar los datos desde diferentes puntos de vista, lo cual ayuda además a profundizar en la interpretación de los mismos. Se pueden agrupar las técnicas de recogida de datos de la investigación cualitativa en tres grandes categorías, basadas respectivamente en la observación directa, las entrevistas en profundidad y el empleo de documentos. Los instrumentos de recogida son variados, como pueden ser las parrillas de observación, o bien cuestionarios, entrevistas, diarios, entre otros. Por su parte, la metodología cuantitativa, que también es una de las dos metodologías más usadas en cuanto a investigación académica y científica se refiere, se centra en los aspectos observables susceptibles de cuantificación, y utiliza la estadística para el análisis de los datos. Se contrapone a la metodología cualitativa o interpretativa. Este tipo de metodología es característico de un planteamiento científico positivista. El postulado fundamental del positivismo es que el conocimiento válido sólo puede establecerse por referencia a lo que se ha manifestado a través de la experiencia.

A pesar de que la metodología cualitativa y la cuantitativa suelen contraponerse, en realidad tanto la orientación de tipo cuantitativo como la de tipo cualitativo pueden considerarse interdependientes. De esta manera, puede iniciarse un estudio cualitativo exploratorio, y posteriormente emplear métodos cuantitativos para ir ordenando lo que se va descubriendo. O, a la inversa, iniciar un estudio cuantitativo y a lo largo de su desarrollo precisar las aportaciones cualitativas que permitan una visión más profunda de la realidad objeto de estudio.

Ese planteamiento viene a confirmar que el uso combinado de ambas metodologías en el proceso de investigación puede producir resultados de interpretación que favorezcan la labor investigativa. Algo que supone dar una mejor repuesta de credibilidad a las preguntas que se puedan formular, así como la validación de los resultados obtenidos. En este sentido a continuación presentamos los parámetros utilizados:

- Recopilación y análisis de materiales literarios.
- Recopilación y análisis de publicaciones académicas y científicas.
- Rastreo y selectividad de Páginas webs acreditadas.
- Formulación de enunciados y preguntas bases.

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Empleando principios de investigación combinados de corte cualitativo y cuantitativo, se procedió a la revisión metódica de materiales literarios de obras del género-cuento hispanoamericano, todas ellas procedentes de la autoría de ilustres escritores también hispanoamericanos. El análisis de estas obras giro en torno a los principios literarios que componen este género literario, pero con énfasis en la creatividad como trasfondo de su proceso de composición y producción. En la misma medida, se realizó la recopilación y análisis de publicaciones académicas y científicas, el cual giro entorno a la creatividad como tema de investigación, pero con énfasis en lo que representa esta habilidad innata de la cognición humana en el ámbito de enseñanza de lenguas, especialmente la diciplina español lengua extranjera (ELE). También como parte del proceso de investigación, se efectuó la recopilación y análisis de páginas webs. Esta se llevó a cabo en la medida en que la investigación se ponía en curso. Se utilizaron técnicas de navegación a través de Google e Internet, las cuales implicaron el rastreo y la selectividad de todas estas páginas webs.

Toda la documentación examinada y seleccionada gurda estrecha relación con el tema tratado en la presente investigación, lo que supone un vínculo cuantitativo en cuanto a compatibilidad, innovación, y resultados. Todos estos patrones pueden ser perfectamente calculados utilizando un sistema de comparabilidad cuando de recoger y proveer muestras de estadísticas se trata. Ver tabla 10: Sistema cuantitativo:

Tabla 10: Sistema Cuantitativo

Patrones	Antecedentes	Comparabilidad	Cuantificación
Compatibilidad	Publicaciones académicas y científicas	Tema	%
Innovación		Nueva idea	%
Resultados		Aporte al campo de investigación asignado	%

V. Formulación de Enunciados y Preguntas Bases

Como en todo trabajo de investigación, el manejo de esta siempre ha contado entre sus acápites con preguntas que usualmente sirven de base para llevar a cabo el proceso de investigación. A continuación, se enumeran los site enunciados y respectivas preguntas que sirvieron de base para desarrollar el presente trabajo de investigación:

- La mayoría de nosotros asociamos la creatividad con la forma de hacer arte, pero ¿Qué es en realidad la creatividad?
- Si es cierto que la creatividad es una habilidad típica de la cognición humana, ¿Qué patrones de pensamiento tiene esta como trasfondo?
- Si la realización del acto de creatividad conlleva la aplicación de esos patrones de pensamiento, ¿Qué muestra de ello podríamos usar para validar esta hipótesis?
- El ámbito literario, especialmente el género-cuento es reflejo del uso de la creatividad. So, ¿Cómo se vislumbra está cualidad en cuanto a producción literaria se refiere?
- El estrecho vínculo que existe entre lengua y cultura es conocido por todos. Un ejemplo de ello es la concepción del cuento hispanoamericano. Entonces, ¿Podría su composición textual servirnos para enseñar la creatividad en este sentido?
- Como se puede observar, el contexto literario del relato corto hispanoamericano se destaca por poseer un lenguaje que podríamos catalogar como impresionista y expresionista. Dado a las características lingüísticas propias de la lengua española y su aplicación en materia de fonética, léxico, y gramática; ¿Se podría inducir el acto de creatividad usando los arquetipos de pensamientos que tiene esta como trasfondo?
- La enseñanza de la disciplina español lengua extranjera (ELE) requiere conocer tanto de lingüística como de cultura. Siendo así, ¿Se podrían diseñar metodologías para enseñar la creatividad lingüística y cultura? ¿A partir de que base? ¿Beneficiarían la adquisición y desarrollo de la habilidad cognitiva y afectiva de la lengua meta?

VI. Resultados y Discusión

El llevar a cabo este trabajo de investigación conto con el uso de los de los siguientes parámetros de comprobación: Objetivo de la investigación: 1). Conocimiento y Dominio de la materia. 2). Metodología. 3). Resultados y discusión. 4). De este modo se hizo posible el presentar de manera clara y coherente el análisis y tratamiento del tema tratado, cuya funcionalidad ha quedado demostrada a través de todos estos parámetros.

El objetivo de la investigación ha sido el presentar un manuscrito que sirva de referencia para la enseñanza de la creatividad lingüística y cultural a través de la composición textual del cuento hispanoamericano. Para lograr este objetivo en la forma en que se ha deseado, se realizó un análisis de esta temática en yuxtaposición con la hipótesis que la investigación ha planteado sobre el [razonamiento

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epistemológico e imaginación subjetiva] que conlleva a la realización del acto de creatividad, y el aporte que esto puede tener en la adquisición y desarrollo cognitivo y afectivo de la lengua meta. En este sentido, la idea que la hipótesis presenta sobre esos arquetipos de pensamientos se presenta de modo único y renovador. De manera lógica sostiene que los mismos son el componente por necesidad que nos permite mostrar esa habilidad típica de la cognición human que es la "creatividad". La cual, como bien sabemos forma parte de un sistema inherente a la capacidad de pensamiento que, en el caso de los seres humanos, y a diferencia de cualquier especie del reino animal, tiene como trasfondo el uso de esos arquetipos de pensamientos. Lo que es cierto y que se podría explicar, por ejemplo, con la concepción del relato corto, especialmente el fantástico. A través de la cual podemos observar la fusión de estos arquetipos de pensamientos cuando de crear literatura de este corte se refiere. Es decir, el individuo da riendas sueltas al sentido práctico de la creatividad que yace en su estado mental. Referente que como bien se ha afirmado, puede verse aplicado de manera explícita en las magníficas obras provenientes de la mano de escritores Hispanoamericanos. Algunas de la cuales han sido citadas en forma de fragmentos para visualizar el sentido del acto de creatividad en correspondencia con el uso del razonamiento epistemológico e imaginación subjetiva. So, teniendo en cuenta el conocimiento y dominio de la materia en discusión, y la viabilidad que supone esta hipótesis en el campo educativo, se diseñó la didáctica para la enseñanza de la creatividad lingüística y cultural en el aula de ELE. En este sentido, se han presentado auténticos patrones de enseñanza para el español lengua extranjera (ELE) que incluyen el Borrador del Curso de ELE ilustrado en la tabla 4. Así como La Unidad Didáctica tabla 5. Esta unidad didáctica presenta un desglose en correspondencia con la hipótesis planteada y su aplicación en materia académica.

Por lo tanto, creemos apropiado el uso de estas metodologías en la enseñanza de la creatividad lingüística y cultural, ya que las ideas planteadas en esta son el resultado de un estudio sobre el impacto directo que tienen en la adquisición y desarrollo de la habilidad cognitiva y afectica de la lengua meta. Como todos sabemos, las actividades de aprendizaje cognitivo ayudan a los estudiantes a procesar y analizar críticamente la información proporcionada y contribuyen al fortalecimiento de su conocimiento relacionado con ese ámbito. Mientras los enfoques de aprendizaje afectivo son utilizados por los estudiantes para lidiar con las respuestas emocionales que siguen el proceso de aprendizaje. De ahí que los ejercicios expuestos en el desglose de la unidad didáctica estén dirigidos a propiciar al estudiante la inducción y reflexión sobre el uso del razonamiento epistemológico y la imaginación subjetiva, y como estos pueden ser utilizado como guía para el logro exitoso de la producción literaria. Cabe recordar que la creatividad es una capacidad típica de la cognición humana, y que el acto de esta cualidad tiene como trasfondo, en el caso especial de los seres humanos, el uso de esos arquetipos de pensamientos. So, estamos en presencia de un conocimiento cuyo impacto es de alto valor cognitivo y afectivo, ya que el saber utilizar esos arquetipos de pensamientos que, de hecho, yacen en el estado mental del individuo, ayudaría a los estudiantes a comprender mucho mejor la concepción del acto de creatividad, y la ejecución de este en materia de producción literaria. Lo que favorecería en gran medida la enseñanza de la creatividad lingüística y cultural en al aula de ELE. Objetivo prioritario de este trabajo de investigación, y que fue posible realizar gracias a la metodología utilizada.

Como bien sabemos, se puede iniciar un estudio cualitativo exploratorio, y posteriormente emplear métodos cuantitativos para ir ordenando lo que se va descubriendo. O, a la inversa, iniciar un estudio cuantitativo y a lo largo de su desarrollo precisar las aportaciones cualitativas que permitan una visión más profunda de la realidad objeto de estudio. Ese planteamiento no viene a confirmar que el uso combinado de ambas metodologías es variable para llevar a cabo el proceso de investigación, So, hasta qué punto se pudiera considerar esto favorable, es algo que ha sido mostrado a través de los parámetros [Recopilación y análisis de materiales literarios. Recopilación y análisis de publicaciones académicas y científicas. Rastreo y selectividad de Páginas webs acreditadas. Formulación de enunciados y preguntas bases] que han sido presentados conjuntamente con la oportuna explicación. Todo esto, supone dar una mejor repuesta de credibilidad a las preguntas formuladas y a las que se puedan formular por parte de la comunidad científica, así como validar los resultados obtenidos cuya finalidad busca beneficiar el ámbito académico y la investigación científica respectivamente.

VII. Conclusíon

En conclusión, se podría decir que este manuscrito representa una importante fuente de datos cuyos resultados, además de cumplir con la exigencia académica del curso MÁSTER en Literatura Hispanoamericana y su Aplicación a la Docencia, han de beneficiar el ámbito académico y la investigación científica respectivamente. En este sentido, la subjetividad con la cual se aborda el tema en cuestión en esta investigación se refleja en la hipótesis presentada. Para lo que se ha realizo de manera convincente una valorización y validación de la misma en materia de enseñanza de la creatividad. De ahí que tanto el análisis del tema como los planteamientos que se hacen en términos del tratamiento metodológico se

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correspondan con el objetivo principal de este estudio, siendo así una muestra viable de lo que esto aportaría para la enseñanza de la disciplina español lengua extranjera (ELE). Por lo tanto, este manuscrito es una modesta contribución al campo de la Lingüística y Literatura, y como tal, se pone a disposición de los lectores y de los críticos especializados para su evaluación.

VIII. Recomendaciones

Los resultados de la presente investigación no son más que una muestra representativa de como enseñar la creatividad lingüística y cultural en el aula de ELE. Por supuesto, a partir del concepto científicamente probado de que la creatividad es una habilidad típica de la cognición humana. De esta forma, y luego de un estudio de este tema, se concibe la idea de que la realización del acto creativo tiene como trasfondo el uso del razonamiento epistemológico e imaginación subjetiva, y que la aplicación de estos arquetipos de pensamientos puede ayudar al estudiante a elevar el rendimiento académico. Esto desde luego, no solo supuso el proveer resultados que validasen la viabilidad de esta teoría, sino que además abre las puertas a la realización de nuevos estudios de investigación que tomen como punto de partida este referente, ya que el mismo puede ser aplicado a otras disciplinas educativas.

Agradecimientos

El autor de este trabajo de investigación está verdaderamente agradecido a todo el personal que en cualquier modo que haya contribuido a la realización de este estudio. En este sentido, la presente investigación no presenta conflicto de intereses académico ni científico. Tampoco ha sido financiada por fuente monetaria alguna que, no sea el patrocinio exclusivo e interés profesional de su propio autor.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 23 Issue 5 Version 1.0 Year 2023
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

Harmonizing Minds: Exploring the Interplay of Music and Physics to Enhance Cognitive Processes in Adolescents

By Dr. Héctor Reyes

Abstract- Is music related to physics? Is there any relationship between music and physics in our brain? It is probably not a coincidence that Brian May or Albert Einstein were good at science and music. It is well known music provokes the activation of several cytoarchitectural regions of the brain. Especially when playing an instrument. To learn physics or even thinking about a new experiment in order to prove a scientific hypothesis requires a good base of mathematics and creativity, implying intuition, well structured knowledge and the ability to develop order from chaos. In this article, the creative process (Wallas' stages, preparation, incubation, illumination, evaluation) of composing a new musical score and physics learning (or research) are analyzed from a physiological and psychological point of view. There are several common structures in composing music and physics research, especially the dorsolateral prefrontal cortex as a fundamental area of the executive functions. It is possible to consider music and physics as complementary learning tools to improve more general cognitive processes. And we can find applications in education. These processes contribute to students' cognitive development, critical thinking skills and emotional engagement to music.

GJHSS-A Classification: *UDC: 159.9*

HARMONIZINGMINDSEXPLORINGTHEINTERPLAYOFMUSICANDPHYSICSTOENHANCECOGNITIVEPROCESSESINADOLESCENTS

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Abstract- Is music related to physics? Is there any relationship between music and physics in our brain? It is probably not a coincidence that Brian May or Albert Einstein were good at science and music. It is well known music provokes the activation of several cytoarchitectural regions of the brain. Especially when playing an instrument. To learn physics or even thinking about a new experiment in order to prove a scientific hypothesis requires a good base of mathematics and creativity, implying intuition, well structured knowledge and the ability to develop order from chaos. In this article, the creative process (Wallas' stages, preparation, incubation, illumination, evaluation) of composing a new musical score and physics learning (or research) are analyzed from a physiological and psychological point of view. There are several common structures in composing music and physics research, especially the dorsolateral prefrontal cortex as a fundamental area of the executive functions. It is possible to consider music and physics as complementary learning tools to improve more general cognitive processes. And we can find applications in education. These processes contribute to students' cognitive development, critical thinking skills and emotional engagement to music. This study is based on positive experiences in practical sessions for twenty years with students from 14 to 18 years old, mixing the analysis of physics and music as complementary activities. Adolescents can be open minded people, they can enjoy not only an opening to science from music but also an opening to music from science.

I. Introduction

There is an historic bond between music and physics. Even though not every physicist played an instrument, a lot of them did. Galileo was a very good lute player. Herschel was a very well considered professional musician before becoming an astronomer and discovering Uranus. Planck, Bohr, Heisenberg used to play the piano. Einstein played the violin. Brian Cox is a keyboard player in a band and Tom Scholz (Boston) and Brian May (Queen) are remarkable guitar players. The list of physicists that also played an instrument is very long, but not always as professional musicians. As we all know, science takes a lot of time. There is also another list of scientists that were interested in music in a different way. Pythagoras, Newton, Huygens or Helmholtz wanted to know about the natural phenomena of sound and music and contributed with different aspects of acoustics and music perception.

In this article we are going to explore relationships between music and physics from a neuroscientific perspective to find out that these bonds are probably not a rare casualty between such different worlds. The main thesis of this article is that the main reasoning areas of the brain (specially the left dorsolateral prefrontal cortex) are involved in both activities and the physiological common structures are also related to a special psychological factor, which is creativity. And it will have educational implications in adolescents, such as improvement of reasoning skills, critical thinking or the appreciation of the beauty of music. It is possible to improve the adolescent executive functions and music-physics relation is a way worth exploring.

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II. Brief Physiological Notes

When listening to music, the mechanical waves of sound are turned into electrical signals through the cochlea up to the primary auditory cortex: the malleus, incus, and stapes transfer the vibration to a fluid (following Pascal's principle), which bends the stereocilia. The movement will mechanically open or close potassium channels, activating or deactivating the cell. In the cochlea is analyzed the frequency of the sound (tone). Superior temporal sulcus and superior temporal gyrus let us recognize the different timbres, whether it is noise or music.

Hippocampus, the memory main structure, connects with another limbic structure, the amygdala (emotions main structure) and the frontal lobe (inferior frontal cortex). Through the dorsolateral prefrontal cortex we pitch sequences and rhythms activate the lateral cerebellum and the cerebellar vermis. The signals are back to the limbic system from the frontal lobe and the auditory thalamus integrates sensory and cortical inputs for processing sounds[1].

All these connections are related to emotions (insula and anterior and posterior cingulate)[2], as it is also connected to the nucleus accumbens, full of dopamine (related to rewarding and motivation pathways) when we enjoy the music we are listening to. The brain works in parallel processes, interconnecting the information. And if you are a musician, you are watching and reading the sheet of your favorite song by using your Broca's and Wernicke's areas and the visual cortex in the occipital lobe, you are stubing your feet by connecting the sensory cortex[3]. There is no part of the brain working hard at that moment. To play an instrument is probably one of the most activating actions for the brain.

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It is clear that music provokes emotions: *what I can do is transfer the essence of a feeling or an emotion, express it in music*[4]. As we can see it is much more than a homeostatic balance between human beings and their environment. Somehow, music evokes synchronicity in the brains of the audience in a concert[5]. An example of it is to listen to Keith Jarrett's *Memories of Tomorrow*[6], a piano solo from *The Koln Concert* (1975): after an applause that lasts several minutes, the audience starts to applaud in a perfect synchrony.

But creating, analyzing or improvising music implies the dorsolateral prefrontal cortex, especially from the left lobe, traditionally the analytical one. Why? A musical producer or a songwriter has to make decisions: instruments, structure of the song, effects or tone, introducing familiarity and novelty at the same time. A symphonic composer needs to think about the treatment of a musical cell, using homophony or counterpoint, when to use a brass section or woods or strings or percussion, in order to balance the phrases of the score.

This is the point we want to explore. To make decisions requires the frontal lobe, especially the dorsolateral and prefrontal cortex. And it allows us to link music and science.

What about physics? Solving a physics problem implies the activation of Broca's and Wernicke's areas while reading about the situation described, the anterior cingulate cortex (if we think there is something incoherent or not intuitive for us), cerebellum, prefrontal cortex, left dorsolateral cortex, left posterior parietal cortex, hippocampus and retrosplenial cortex, involving visual motion, central executive and default mode processes[7]. Relying on the physical kind of concepts involved, some differences are shown, especially in the intensity of the activation[8].

As we can see, there are common brain structures involved in playing music and solving physics problems. In terms of executive functions, it is remarkable that prefrontal cortex and dorsolateral cortex (specially in the left lobe) and both actions require running different processes in a parallel way.

It is possible that playing an instrument and solving a physics problem are reinforcing neural tracts in the same structures and producing more connections among neurons. That would be an explanation for versatility in physicists who are musicians too. This point is highly related to creativity.

III. The Creative Process

It is well known Wallas described the creative process[9] in four steps in 1926: *The first in time I shall call Preparation, the stage during which the problem was 'investigated ... in all directions'; the second is the stage during which he was not consciously thinking about the problem, which I shall call Incubation; the third, consisting of the appearance of the 'happy idea' together with the psychological events which immediately preceded and accompanied that appearance, I shall call Illumination. And I shall add a fourth stage, of Verification …*

Even though it is not the latest model, it is simple and all newest models are based on Wallas', basically adding more stages[10]. This model is good enough to discuss the goals of this article.

In the preparation stage, we need time to get deeply involved in the question. It could be a mathematical demonstration of a physics law, designing an experiment or the orchestral arrangement of a melody. This stage would be enhanced by motivations. If you are not just working but you are deeply involved in something. You really feel and find it as a deep personal question or activity.

The incubation stage is a magical one. You are not thinking about the problem consciously, but your brain is working hard on it, establishing relations among different ideas. Once again, the reason for this stage would be the motivations, the need for a personal answer for a specific problem or natural phenomena in physics or the need for expressing an emotional state through music. Any kind of need runs primarily the limbic system and later on the executive functions on the frontal lobe. As a necessity, the brain starts working on how to solve it even in an unconscious state. From an anthropological point of view the limbic system takes control in the first place due the risky situation for the individual or the group and a decision must be taken as soon as possible. Imagine being in front of a dangerous beast. A decision is taken in a fraction of a second, avoiding the threat or being ready to fight. If you are thirsty and water is not close, the limbic system recruits the frontal lobe and control is taken by executive functions, making a decision about where to go to drink or what to do. Currently, it is a common situation for us when we wake up in the middle of the night thinking about something, a difficulty, a son's illness, an important meeting in the morning or a concert performance, for example.

For this stage, two examples are needed, one from music and another from science. Paul McCartney explained that he woke up one day in the morning with a marvelous melody. It just was in his mind. He started to ask the rest of Beatles members if that tune was familiar for them, trying to find the composer. Somehow he came up with that music after a period of unconsciousness about it. He went into the next stage, illumination. Even though McCartney was sleeping and not conscious when the melody came up, he probably had a very deep limbic motivation, need or personal worry that would only be satisfied by music. Let's remember a quote by Beethoven: *music is the mediator*

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between the spiritual and the sensual life[11]. By the way, the song is world wide known as *Yesterday*, one of the most iconic compositions in music history, with remarkable cultural impact and one of the most covered songs ever.

The scientific example is provided by chemist August Kekulé. He was trying to understand the structure of benzene, but he was not able to find the right explanation. It is said that he found out that the structure was a hexagonal ring of six tetravalent carbon atoms due to a dream in which a snake was eating its own tail. That snake was the inspiration for the right explanation[12], leading to the illumination stage.

Verification is the latest stage. Of course in science you have to check whether your proposal is right or wrong, if the mathematical demonstration serves its purpose, if the experiment can explain the phenomena. In music, you have to check if everything is in the right place, in the right section, in a coherent way, with a heartfelt melody, with the right rhythm, dynamics and harmony, until you get the balanced mix in the master. At this point, you really think "it works!".

Divergent thinking is a distinctive sign of creativity. And frequently interdisciplinarity enhances creativity. Flexibility and insight processes are needed in music and science, to change the way you are thinking about something or to change a melody in order to start improvising. Music and physics demand also to be focused on what you are doing, paying attention and keeping your concentration. Curiosity, sensibility, passion, logical thinking and discipline, a lot of discipline. That is why music and physics are that far and that close at the same time. Both use common psychological processes and demand similar things.

IV. Music, Physics and Adolescents

The frontal lobe is not completely myelinated until the almost the end of the first two decades of life. And it has important implications for adolescents. From a psychological point of view, they can make reckless decisions or fall into risky behaviours due to the fact that the executive functions are not completely operative. But we can help as teachers, parents, adults. And one way of helping them is not consuming a song but listening to it carefully. In the lowest stage we can lead adolescents to discover all the things behind a song, not just listening and overlooking it. We can analyze the meaning of the lyrics, the structure, the instruments involved, the counterpoint details, the harmony, the rhythms, the dynamic effects or any kind of resource in the song.

In a medium stage, we can go even further if the song has no lyrics or it is classical music. Beethoven and his seventh symphony, for example. And the highest stage would be to try to play something from the song analyzed. Maybe by using the same harmony or harmonic rhythm, for example.

Going through such activities we are promoting curiosity, keeping our attention in taking care of tiny details, as the description of reality demands through physics. They are ready to learn physics because they develop part of the scientific method inside. And they are able to enjoy music and physics, motivating them to dive deeply into physics.

V. A Brief Example on Bach

We are going to analyze the fugue nº2 (BWV 847) from Bach's *Well tempered clavier* (1722). It is a three part fugue in key of C minor, developed in a contrapuntal technique.

As we can see in Fig 1, the two bars main theme (*subject*) appears absolutely alone, with no other voicing. This theme is exposed in C minor and the response is exposed in a different pitch, G minor, a related key. This is the beginning of the *exposition* section.

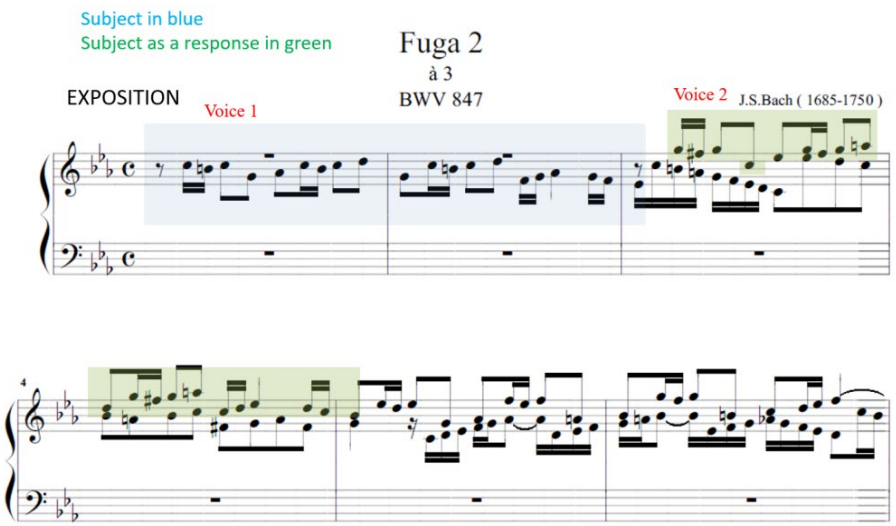


Fig. 1: Bars 1-6

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In bar 7, the theme appears played by the third voice. It is the first time this voice emerges. That is the end of the exposition. From now on, the music will develop previous material that has already been shown. Is the beginning of the *episodes*. There is something new in bar 11: the theme is played in Eb major, another related key of C minor.

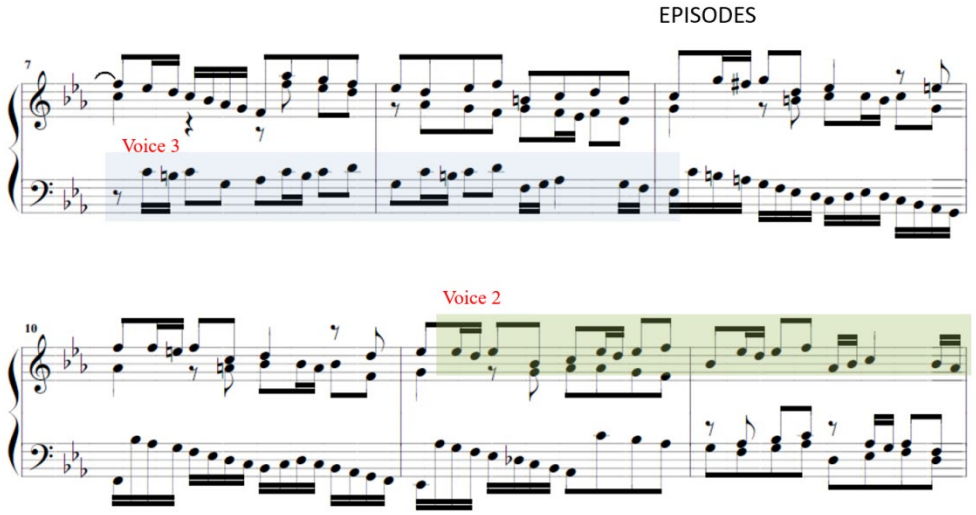


Fig. 2: Bars 7-12.

Along the whole episodes the theme is appearing and disappearing, as we can see in Fig 3.

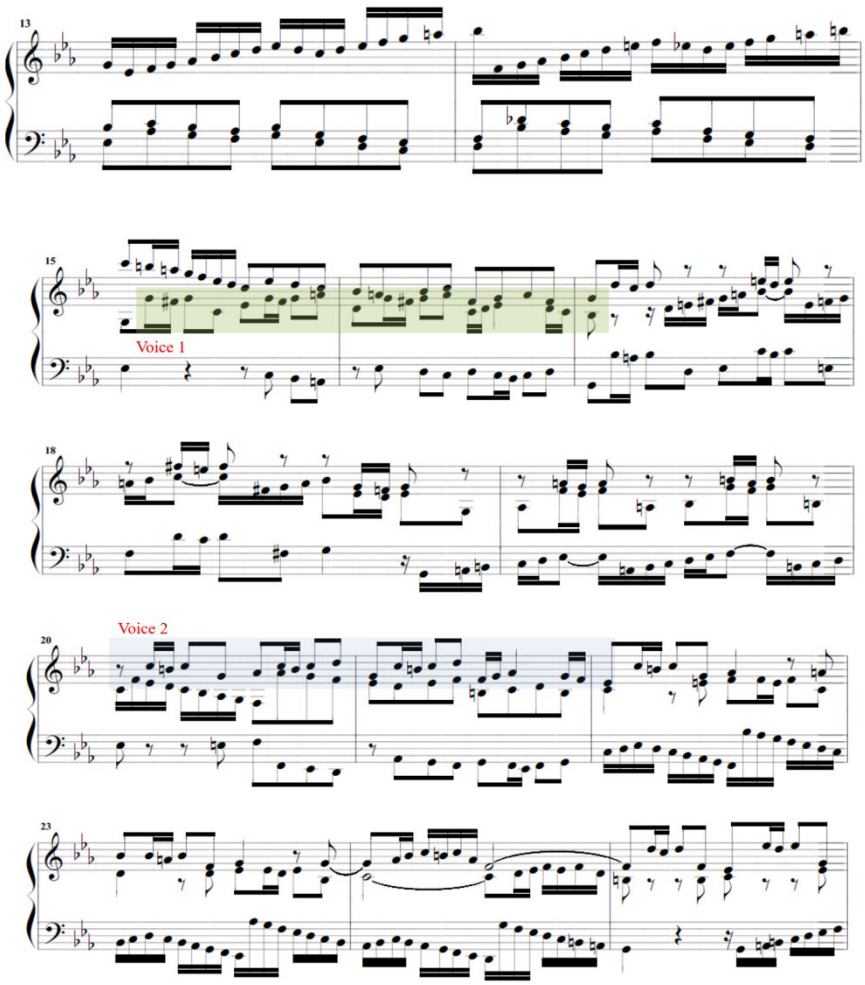


Fig. 3: Bars 13-25.

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Even though the main theme appears in bar 20 in the original key, there are still some episodes going on, until bar 26, which is the last real exposition. The theme at the end of the sheet is not relevant in terms of the structure. In fact is a section that does not contribute anything new, but the end of the score. This is the *coda* section in Fig 4.

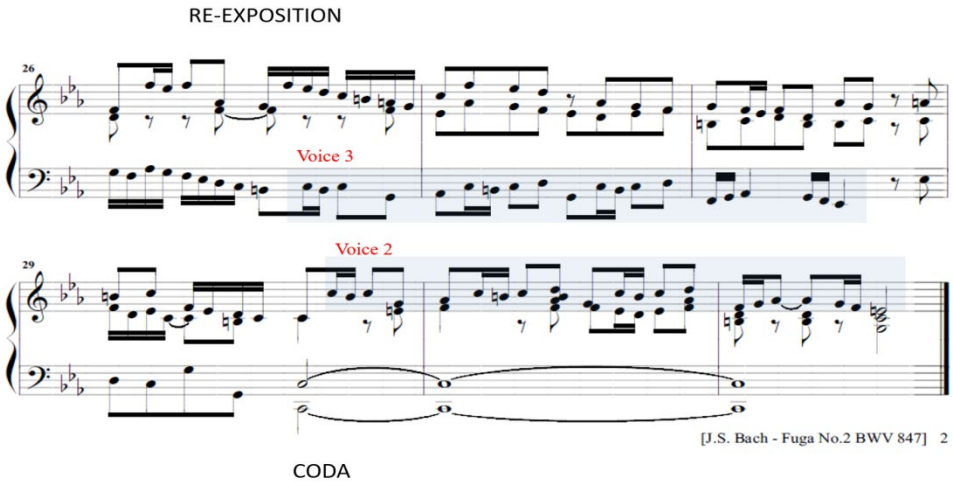


Fig. 4: Bars 26-31.

This is a very brief example. Nothing has been said about the tricks Bach uses in order to build three different melodies working together or the development of the episodes (a micro-view is needed). Observe that we said very little about anything related to the sheet except how to follow the main melody. We briefly named some different sections in a fugue (macro-view). The first time you hear this wonder you probably do not know what is going on and maybe you think it is getting more and more confusing. There is a very analytical view of this score and we could keep on digging.

This is the kind of incantation that is common in the marvelous worlds of physics and music. You can discover not only the beauty of it but also the beauty of its form, the laws, the rules running behind. You can find it in an analytical way and this way of thinking in music is very close to the way of thinking in physics.

VI. Conclusion

In music and physics there are tiny details, beauty, order, a treatment of big and small systems in structured laws. We manage all these things through the executive functions. Playing an instrument and solving physics problems use common brain structures, specially the left dorsolateral prefrontal cortex. If both activities are reinforcing neural tracts in that area and among the frontal lobe (executive functions) and the limbic system (motivations) and producing more connections among neurons, we find a very plausible explanation for the fact that many physicists in the History of Science were good at music and science. Mixing music and physics in their lives they probably found a way to develop their reasoning skills, critical thinking, creativity and love for Science.

The educational implications must be considered as a natural way of involving students into the wonderful world of physics by analyzing the music they like and inviting them to discover the beauty of music they would not have listened to without the role of the adult. They enhance their executive functions, reasoning skills, critical thinking and creativity.

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Global Journal of human-social science: a
Arts & Humanities - Psychology
Volume 23 Issue 5 Version 1.0 Year 2023
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460x & Print ISSN: 0975-587X

The Submerged Scope of the Spanish Flu: Negotiating Representational Challenges in Willa Cather's *One of Ours*

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Abstract- The pandemic of 1918, or more famously the Spanish flu remains a dark and disruptive phenomenon, a scourge in the face of time and history. But what makes it most intriguing is its own oxymoronic entity-its own absent-presence, an experience that was simultaneously ubiquitous and hidden. Such exclusion, when understood as deliberate, remains at the heart of discourses of power and domination. Human civilization is rife with many such practices; be it indiscriminate exploitation of the environment, or the discrimination on grounds of race, caste, colour, gender, sexuality, et al- all based on a systemic delegitimization of "discarded negatives" (Butler). Representation, when empowered with a disruptive force that can push through state sanctioned borders and mainstream interpretive constructs, can emerge as alternative frames that can "see" through the suppressed. Lifting the veil of the archival dust ambient upon long forgotten stories will enable us to excavate narrative possibilities from all that has been silenced, granting them a voice that is long due. This article will be structured into two cluster of materials: the first part will briefly document the extent and spread of the contagion, tracing its evolution from a miasmic atmospheric entity, shifting in waves, towards becoming a horrifying, visible reality.

Keywords: *pandemic, repressed, cultural memory, epidemiology, trauma, representation, narrative.*

GJHSS-A Classification: *UDC: 821*



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The Submerged Scope of the Spanish Flu: Negotiating Representational Challenges in Willa Cather's *One of Ours*

Sharmistha Das

Abstract- The pandemic of 1918, or more famously the Spanish flu remains a dark and disruptive phenomenon, a scourge in the face of time and history. But what makes it most intriguing is its own oxymoronic entity-its own absent-presence, an experience that was simultaneously ubiquitous and hidden. Such exclusion, when understood as deliberate, remains at the heart of discourses of power and domination. Human civilization is rife with many such practices; be it indiscriminate exploitation of the environment, or the discrimination on grounds of race, caste, colour, gender, sexuality, et al- all based on a systemic delegitimization of "discarded negatives" (Butler). Representation, when empowered with a disruptive force that can push through state sanctioned borders and mainstream interpretive constructs, can emerge as alternative frames that can "see" through the suppressed. Lifting the veil of the archival dust ambient upon long forgotten stories will enable us to excavate narrative possibilities from all that has been silenced, granting them a voice that is long due. This article will be structured into two cluster of materials: the first part will briefly document the extent and spread of the contagion, tracing its evolution from a miasmic atmospheric entity, shifting in waves, towards becoming a horrifying, visible reality. And the second part will analyse the text of Willa Cather's, *One of Ours* (1922), which probably best represents the intriguing overlap of the two coeval events, voicing the milieu's collective bias and prejudice, while retaining an authorial objectivity and distinctness of vision.

Keywords: pandemic, repressed, cultural memory, epidemiology, trauma, representation, narrative.

I. Introduction

The 1918-1919 influenza pandemic globally killed between 50 and 100 million people, and the United States suffered more deaths in the pandemic than in World War I, World War II, and the conflicts in Korea, Vietnam, Afghanistan and Iraq- combined. Ireland lost 23,000 people, surpassing the 5000 deaths that happened in the more famous political-civil uprising between 1916 and 1923. In Britain out of 10 million people that caught the flu, at least 2,28000 died, making it "the greatest disease holocaust …the Britain has ever witnessed."[1] But in spite of the millions of flu deaths, the influenza pandemic makes few (or passing) appearances in British, Irish, and American literature of the period, and did not count as part of history in ways the war casualties did. Now when we read into factors (micro and macro) responsible behind such erasure, examining the conspicuous historical and literary silencing of this phenomenon, we must admittedly confess our part in age-long traditions that relegate disease and illness to a disgraceful, even sinful origin, where the consequent deaths are a fatalistic and inevitable outcome. The same tradition that reifies military deaths as valiant and masculine constructs plague and pandemics as feminine and cowardly forms of death. Consequently, the last era's viral catastrophe got omitted and drowned since its arrival, completely submerged under the overwhelming dimension and scope of the world war, which blocked and overshadowed the viral devastation with its domineering, praise-worthy, and visible constructs. Other factors lying at the heart of such erasures may be broadly categorized in two aspects; first, the spectral quality of the viral attack where the microscopic enemy invades the realm of the affective, the atmospheric, and the sensory, whose experiences get infused into memory as traumatic fragments. Some theorists have argued that a traumatic event exists in a different memory centre of the brain, becoming unreported and unrepresentable because not fully recorded; while some have dismissed this characterization as unsupported by scientific evidence.[2] Contemporary psychiatrist, Judith Herman, in her critical study Trauma and Recovery notes: "The knowledge of horrible events periodically intrudes into public awareness but is rarely retained for long…denial, depression, and dissociation operate on a social as well as individual level."[3] The 1918 influenza pandemic was a mammoth historical trauma whose details were amorphous and disturbing for cultural and literary historians to engage with. Second, it is the general difficulty of representing illness that led to the mass suppression of the flu pandemic in the post-war years. Critics like Priscilla Wald and Rita Charon have offered compelling accounts of how illness may be translated into narratives but also how difficult illness maybe to represent.[4] The diffuse quality of illness creates an ineffable horror, as Charon notes, "pain, suffering, worry, anguish, and the sense of something not being right are conditions very difficult, if not impossible, to put into words." It arouses a feeling "that something of value has abandoned the family, that a deep and nameless

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sadness has settled in at home…the jarring, jolting, inarticulate presence of dread."[5] The borders of the body getting violated by an invisible, nameless, microbial threat creates a sense of nameless fear, that is indeed very hard to capture. This representational challenge gets dramatically compounded when an individual instance of illness is also part of a global outbreak.

But however much these factors exerted their respective and collective impact the disappearance of the pandemic from the literary and cultural accounts was more apparent than real. The traces of the pandemic were strewn everywhere in much of the literature that followed. Core literary forms such as novels, poems; documentaries such as memoir, autobiography, diary entry, archives, medical records, government reports contained the pandemic's details in factual and fictional forms. Subterranean echoes of the pandemic's horrors got captured in the symbolic gaps, silences, fragments, atmosphere, and the concrete motifs of corpse, bells, funerals in much modernist literature that came in the immediate aftermath. References to the pandemic became explicit over time and overt, visible representations were produced in the late 1920s and 1930s. As the immediate threat of the pandemic lessened with the passage of time, with the fear of its return receding, the authors could process its meaning better, engaging with explicit imaginative reconstruction of the event, confronting it from the safety of a distance. With the turn of the century, confronting and surviving a similar viral pandemic (SARS/Cov-2), a new interpretive landscape has emerged that has given us fresh insights and new critical paradigms to understand the Spanish Flu's (un)hidden force both in literature and memory/culture. Lifting the veil of cultural amnesia that mystified a large part of the pandemic memory, authors like Willa Cather, Katherine Ann Porter, William Maxwell, and Thomas Wolfe were the pioneers who presented the pandemic's fatal invasion in vivid accounts. The textual frameworks of some of these authors have no doubt kept the war narrative as the dominant one, but nonetheless, the pandemic was incorporated as a lethal twin, at times emerging a more potent threat. This article will be structured into two cluster of materials: the first part will briefly document the extent and spread of the contagion, tracing its evolution from a miasmic atmospheric entity, shifting in waves, towards becoming a horrifying, visible reality. And the second part will analyse the text of Willa Cather, *One of Ours* (1922), which probably best represents the intriguing overlap of the two coeval events, voicing the milieu's collective bias and prejudice, while retaining an authorial objectivity and distinctness of vision.

II. The Spread and Extent of the Contagion

The 1918 influenza came in three waves, attracting little attention initially, with the first wave concentrated between the months of spring and summer of the first year. It was wartime and Spain, having less press censorship, was the first country to report cases of the flu leading to the belief that it originated in Spain, getting the nickname Spanish flu. In the first wave tens of thousands died including 5500 British soldiers but beyond a handful of doctors, few people paid importance to the pandemic in these war years.[6]. In 1918 the Times noted: "The man in the street cheerfully anticipated its arrival here…", reporters confidently wrote it off as "epidemic diseases lose force with each successive visitation."[7]. The second wave, which was most deadly killing millions, came between September and December 1918, producing "the most vicious type of pneumonia that has ever been seen."[8]. In August 1918, outbreaks erupted in three port cities on three continents: Freetown, Sierra Leone; Brest, France; and Boston, Massachusetts.[9] In France the flu "swept through the lives so suddenly and with such ferocity that it startled even doctors who served in Gallipoli and Salonika and (had) witnessed (hospital) wards overflowing with amoebic dysentery and malaria cases."[10] One doctor lamented that watching men "dropping out like flies was worse than "any sight they ever had in France after a battle."[11] The third and final wave, that came between January and May 1919, was not as vicious as the preceding one, caused significant numbers of deaths until it finally disappeared after a few sporadic outbreaks.

Historian John. M. Barry estimated that more than 5% of the world's population died in the terrible twelve weeks of the second wave. It was the deadliest pandemic in history in terms of numbers, though the Bubonic plague killed a higher percentage of the much smaller existing population.[12] Scientists, then were mystified by the anomaly of targets as fatalities were highest among healthy men and women, between 20 and 40 years of age. Research has now shown that a stronger immune response leading to a cytokine storm led to the lethality of the virus among the younger population. The tragedy of this death toll was deepened by the fact that parents of most young children lay in this age group.[13] In his 1920 report on the flu, George Newman, a chief medical officer in Britain noted about the pandemic, "one of the great historic scourges of our time, a pestilence which affected the wellbeing of millions of men and women and destroyed more human lives in a few months than did the European war in five years."[14]

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III. Symptoms, Manifestations and After-Effects

The 1918 virus produced an unusual and memorable constellation of symptoms.[15] Typical flu symptoms like fever, headache and cough misled the doctors initially to take it lightly. The more alarming symptoms gradually emerged with conditions like a deadly form of pneumonia resulting in total lung damage with profuse bleeding from nose, mouth, and ears. A survivor recounted, "Blood would shoot out of orifices as though kept under high pressure and spray till the end of the bed; and this happened for about thirty times a day for about 8-9 days until I thought I could have no blood left."[16] The severity of cough was sufficient to produce a sensation of bone-breaking and a rattling of rib cages, with an accompanying body odour, made the experience haunting for the survivors. In fatal cases patients mostly developed heliotrope cyanosis, a condition where the lungs were filled with fluid, turning the body blue or purple in the last stages of the illness.

The pandemic was strongly associated with sensory markers as aural and visual manifestations in the form of bells and corpses-funerals have overwhelmed the suffering population, intensifying the associated horror and gloom. The American and European survivors have talked about how their loss reverberated through the continuous sounds of tolling bells as they sounded like laments for the dead victims: "The Church bells(the Dead Bells) were almost continuously tolling"; "the bells tolling all the daylong"[17] One American documentary on the pandemic is even titled "We Heard the Bells".[18] The visual manifestations included a constant array of funerals-(coffins and bodies) that the roads and graveyards held up: "There were so many dead that the funeral processions from the hospital mortuary… were like a long Lord Major's show."[19]. One of the many laments of the survivor accounts have been on the scarcity of coffins and the gravediggers' never-ending task. An English witness remembered: "They just could not make coffins quickly enough so the bodies were collected and taken somewhere…and buried in a communal grave."[20] A gravedigger noted that: "at one time we had 500 bodies waiting for burials and no coffins…so we got the Territorials to help us to dig mass graves."[21]

Lingering legacies of the pandemic were many and diverse. The most immediate aftereffect seen in many survivors was a hallucinatory disorientation plunging slowly into permanent madness. Several historical and literary accounts have spoken of a delirium in recovered patients, whose nervous system seemed to be affected by the virus generated neurotoxin resulting eventually in confusion, depression, even schizophrenia. Karl Meninger in a widely cited study published in 1919, examined the dramatic links between psychoses of various kind and the 1918 virus.[22] Research even suggested that the flu, more than the war, was behind the rash of suicides after 1918.[23] Since the virus was airborne, its contagious quality being both miasmic as well as spreading from person to person; doctors, nurses and volunteers who sought to alleviate suffering frequently caught the virus and also brought it home.[24] People in their attempts to care and administer, unknowingly gave it to one another. This produced a widespread and inexplicable sense of guilt that haunted survivors even long after the pandemic was over. The survivors battled against this oppressive sense of guilt, more so, because it was difficult to express it through confession or narration. Hallucination, delirium, fragmented memories served as (in)visible markers of this lingering trauma. Scholars like Dorothy Ann Pettit and Janice Bailie have listed some other physiological aftereffects: "the virus left a train of ailing victims with…cardiac irregularities, vascular problems, pulmonary tuberculosis, and a host of nervous and paralytic afflictions."[25] But the deepest and saddest aftereffect left by the pandemic was the grief and hardships caused by the loss of parents and other family members; "by November 8(1918), it produced millions of orphans;…31,000 children from 7,200 families had lost one or both of their parents."[26] The pandemic, as recollected by a medical officer, "left widows and orphans and dependent old people. It has reduced many of these families to poverty and acute distress. This havoc is widespread, reaching all parts of the United States and all classes of people."[27] Innumerable letters of survivors have contained a constant refrain of their never-forgotten trauma, and how they as (un)lucky survivors were left to lead a life of eternal lament. Despite the larger cultural silence, the pandemic as a trauma was never forgotten and got inscribed in peoples' memories and existences as a permanent scar.

The pandemic may not have had sufficient representation in literature, but historians in the past few decades have offered detailed explanation of the event. Alfred. W. Crosby's classic text *America's Forgotten Pandemic* and Nancy k. Bristow's *American Pandemic* explore the outbreak and its diverse facets with respect to United States. Whereas, Niell Johnson's *Britain and the 1918-1919 Influenza Pandemic* and Honigsbaum's *Living with Enza* offer the British scenario. But it is John. M. Barry's bestseller *The Great Influenza* that takes a more wider and cosmopolitan perspective providing central accounts of the struggle undertaken by the scientists and the doctors as they battled the virus and its overwhelming spread. The journalist Laura Spinney's *Pale Rider* examines the broad historical effects of the pandemic, from its effect on the first and second world wars, to its shaping of the Indian independence.[28] But however much the pandemic might have been a marginal presence in twentieth century Anglophone

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literature, its spectral and pervasive presence cannot be elided or denied. And now, that we have just crossed its centennial, living through, and witnessing its power to repeat itself, re-evaluating its cultural/literary remnants carries a special urgency. And this attempt of bringing the pandemic in the focus of literary scholarship would require a significant reframing of some our critical/ theoretical assumptions about the role of illness and anxiety, death and mourning, corpse and consolation, violence, and visibility. As stated in the structural premise this part of the study will concentrate on one inter-war text, Willa Cather's *One of Ours* (1922), appreciating and understanding its relevance from multiple standpoints. Placed as it is in the thick of the World War I this novel captures the situation caught in the double bind of the war and the pandemic, ambient upon each other in their respective quotients of damage and impact. Both, in literary accounts and within history, the pandemic's sudden arrival disrupted the dominant narrative of the war, which for a substantive part of the first half of the twentieth century remained the major determining and structuring agent. But the pandemic's stealthy yet steady invasion precipitated the crisis, dramatically re-framing its setting, actors, action, and evaluation. Victims and enemies were recast, setting of the battle re-located. The actor's role and significance got drastically re-defined as the male soldiers' heroic participation in the war-front was rendered complicated and usurped by the female warriors (doctors, nurses, caregivers) services in the home-front. It is this moment of transition, when the war in all its grandeur gets overlapped by a second(ary) threat, that this novel encapsulates and this paper seeks to analyse. During analysis, the aim of this paper will be to establish three central facets of the pandemic's representational possibilities. First, the novel incorporates within its narrative arc the two gigantic historical tragedies enabling a complex dynamic between them. Second, the text with its explicit detailing of the damaged and mutilated bodies, the death-bed scenes and corpses, the bodily pain, granted a visibility and legitimization to the pandemic victims, which for larger political reasons were repressed and silenced to make room for the valiant war martyrs whose deaths were deemed as supreme sacrifice carrying a gravity of meaning and purpose. And third, how Cather's text weaves in the intangible registers of pain, fear, guilt, blame within its narrative atmosphere, subtly yet surely evoking an invisible miasmic menace. The narrative resurrection of so much havoc wreaked in by the two coeval events posed an immense representational challenge no doubt; but Cather overcame this by deftly combining her own embedded experience of the pandemic and the war, and her artistic prowess, forging a fruitful melange of history and story.

One of Ours (1922) by Willa Cather is one of the earliest accounts of the interwar period that explores the tangle of the war and the pandemic, whose language and plot iterates and emphasizes the war's overlordship over the viral outbreak. Cather's own experience of both the events inspires her artistic vision and forms the basis of this novel, which she wrote as a tribute to her cousin who died fighting in the frontline. Cather, no doubt, viewed the war as a noble conflict as evidenced in her letter written to the mother of this cousin on the Armistice Day: "…brave boys…who went so far to fight for an ideal…God's soldiers, with a glorious part in whatever the afterlife may be." An aside in the same letter read: "This is not meant to be a letter - I have so many letters to write to friends who have been bereaved by this terrible scourge of influenza- but I must send you a 'greeting' on this great day when old things are passing away forever."[29] Her tone clearly suggests that soldiers have died for higher cause, whereas flu deaths are pitiful, the former deserves greeting, the latter, only consolation. She drew some of her material from a first-hand account written by an army doctor, Dr. Frederic C. Sweeney, who treated Cather when she caught the influenza in 1919, and also lent her his diary describing his grim experiences on a war transport ship during the pandemic."[30] Her other sources include the many interviews that she conducted with soldiers who survived the war and the flu - as she notes in a letter, "the sick ones often talked like men in a dream, softly remembering dead lives."[31]

The novel follows the life and adventures of Claude Wheeler, a young farmer from Nebraska, whose personal life was frustrating, caught up in a sexless marriage. He enlists himself in the army with the belief that it would impart both meaning and purpose to his life. Steeped in a romantic view of war, which was rather common in those days, he dies with his faith intact, fighting in the war. The novel's plot is divided into two main sections; the first part concerning Claude's early life trapped in a loveless marriage, and the second part deals with how he redeems himself from the situation by becoming a combatant in France, earning martyrdom through his final act. It is in between these two sections that the ravage of the pandemic is presented in detail, as the ship, the fictional "Anchises" containing Claude and other soldiers in its journey to the war site, is turned into a floating hospital almost overnight. Such military transport, which took place mainly through ships, provided the most conducive environment for the virus to spread. As "Anchises" is about to set sail Cather ominously notes: "every inch of the deck was covered by a boot. The whole superstructure was coated with brown uniforms; they clung the boat's davits, the winches, the railings, the ventilators, like bees in a swarm." 32 No sooner than the influenza virus struck, that the 2500 soldiers aboard, fell one after another, transforming the ship into an appalling death bed scenario. The able-bodied soldiers reduced into emasculated and pathetic versions of their former

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uniformed selves. One soldier "had such an attack of nose-bleed during the night that the sergeant thought that he might die before they got it stopped." - "There was almost no ventilation, and the air was fetid with sickness and swat and vomit." - "Medical supplies are wholly inadequate, there are no nurses, and of the three doctors on board, one won't see soldiers, one falls ill, and one is run ragged trying to attend to patients he can do little to help."[33] Cather's language is searing in its detail, as she depicts the last stages of one of Claude's flu-afflicted men.[34]

The echo of Wilfred Owen's famous poem "Dulcet Decorum Est" (1920) that depicts the ghastly death of a soldier from a sudden effusion of poisonous gas is evident. Like Tannhauser, Owen's soldier, with "white eyes writhing in his face," is "guttering, choking, drowning," while "the blood/Come(S) gargling from the froth-corrupted lungs."[35] Though one man is killed from a weaponized, human-inflicted gas, and the other from a non-human virus, the sensory details are strikingly similar- and doctors were, in fact, startled by the eerie similarities between the lung damage produced by the virus and by poisonous gas."[36]

One of the many cultural assumptions in that period regarding the virus was that it could be resisted with willpower and martial virtues like courage and bravery. Claude naively articulates such a belief as he says: "Vigorous, clean-blooded young fellows of nineteen and twenty turned over and died because they had lost their courage, because other people were dying, - because death was in the air."[37] And his own unaffected health was an outcome of his will power rather than luck. Susan Sontag has pointed out the dangers of this sort of met- aphorizing, when character traits rather than microbes are thought to control illness.[38] In fact Claude thought that the situation granted him a new purpose as his persistent and patient caregiving could save some of his boys' lives - with constant doses of eggs and orange juices he could defeat the virus' damaging effects. He felt triumphant as he emerged as a heroic figure on board, "…enjoying himself all the while."[39] He ruefully notes on Tannhauser's flu death: "he only wanted to serve" but instead he ended up ill, emasculated, crying for his mother before finally getting wrapped up in a sack and vanishing into "a lead-coloured chasm in the sea. There was not even a splash", as the ship "streamed without him-already forgotten within a few hours."[40] Tannhauser's pathetic and feeble end missed the higher ideal for Claude, falling outside the masculine, martial scope: "they were never to have any life at all, or even a soldiers' death. They were merely waste in a great enterprise." Claude voices the pandemic's cultural denial as he plans to "forget this voyage like a bad dream."[41] Eager to be a part of the grand combat, Claude marches ahead with the troops and reflects: "They were bound for the big show, and on every hand were reassuring signs: long lines of gaunt, dead trees, charred and torn; big holes gashed out in fields and hillsides…;winding depressions in the earth, bodies of wrecked motor-trucks and automobiles lying on the road, and everywhere endless struggling lines of rusty barbed wire." Cather's use of language in this passage depicting a war-ravaged wasteland, through Claude's point of view, masterfully critiques his overtly romanticized views of war, indicts his naïveté at an individual level while implicating a whole generation living with similar ideology. However, Cather herself could not wholly escape from this ideological construct as she once declared that the female writers will be taken seriously only if they wrote; "a story of adventure, a stout Sea tale or a manly battle yarn."[42] As the critic Sharon O'Brien has noted, Cather associated, "maleness with the power and autonomy she wanted for herself… finding in war and combat… the apotheosis of masculinity, a temporary refuge from social definitions of feminine identity, linked in her mind with passivity and victimization."[43] So, not surprisingly, her narrative telos incorporated the sense that a soldiers' death from the flu was a sad travesty of his expected role; so Claude, is accorded a manly death, and his final moments are in striking contrast to Tannhauser's death : "The blood dripped down his coat,…but they were unconquerable."[44] Willa Cather's *One of Ours* is firmly set in the then cultural rubric when the momentum defined "war service as proof of manliness."[45] Yet her vivid and graphic description of the viral spread along with its ghastly manifestations make her novel a valuable part of the early pandemic literature. Her novel's emphasis makes amply clear the period's dominant cultural ethic that constructed the war as a grand narrative, whose sovereign claim to nobility and purpose was tainted and frustrated by the arrival of a miasmic phantom which robbed men of their rightful chance of dying in duty, vindicating an encoded justification of the pandemic's cultural denial and dismissal.

The pandemic of 1918, or more famously the Spanish flu remains a dark and disruptive phenomenon, a scourge in the face of time and history. But what makes it most intriguing is its own oxymoronic entity- its own absent-presence, an experience that was simultaneously ubiquitous and hidden. Such exclusion, when understood as deliberate, remains at the heart of discourses of power and domination. Human civilization is rife with many such practices; be it indiscriminate exploitation of the environment, or the discrimination based on race, caste, colour, gender, sexuality, et al- all based on a systemic delegitimization of "discarded negatives" (Butler). Representation, when empowered with a disruptive force that can push through state sanctioned borders and mainstream interpretive constructs, can emerge as alternative frames that can "see" through the suppressed. Lifting the veil of the archival dust ambient upon long forgotten stories will

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enable us to excavate narrative possibilities from all that has been silenced, granting them a voice that is long due.

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Preferred Author Guidelines

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

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

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

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

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

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2. Authors must accept the privacy policy, terms, and conditions of Global Journals.
3. Ensure corresponding author's email address and postal address are accurate and reachable.
4. Manuscript to be submitted must include keywords, an abstract, a paper title, co-author(s') names and details (email address, name, phone number, and institution), figures and illustrations in vector format including appropriate captions, tables, including titles and footnotes, a conclusion, results, acknowledgments and references.
5. Authors should submit paper in a ZIP archive if any supplementary files are required along with the paper.
6. Proper permissions must be acquired for the use of any copyrighted material.
7. Manuscript submitted *must not have been submitted or published elsewhere* and all authors must be aware of the submission.

Declaration of Conflicts of Interest

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

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- Findings
- Writings
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- Illustrations
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- Printed material
- Graphic representations
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2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

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

Acknowledgments

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

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Preparing your Manuscript

Authors can submit papers and articles in an acceptable file format: MS Word (doc, docx), LaTeX (.tex, .zip or .rar including all of your files), Adobe PDF (.pdf), rich text format (.rtf), simple text document (.txt), Open Document Text (.odt), and Apple Pages (.pages). Our professional layout editors will format the entire paper according to our official guidelines. This is one of the highlights of publishing with Global Journals—authors should not be concerned about the formatting of their paper. Global Journals accepts articles and manuscripts in every major language, be it Spanish, Chinese, Japanese, Portuguese, Russian, French, German, Dutch, Italian, Greek, or any other national language, but the title, subtitle, and abstract should be in English. This will facilitate indexing and the pre-peer review process.

The following is the official style and template developed for publication of a research paper. Authors are not required to follow this style during the submission of the paper. It is just for reference purposes.

Manuscript Style Instruction (Optional)

- Microsoft Word Document Setting Instructions.
- Font type of all text should be Swis721 Lt BT.
- Page size: 8.27" x 11'", left margin: 0.65, right margin: 0.65, bottom margin: 0.75.
- Paper title should be in one column of font size 24.
- Author name in font size of 11 in one column.
- Abstract: font size 9 with the word "Abstract" in bold italics.
- Main text: font size 10 with two justified columns.
- Two columns with equal column width of 3.38 and spacing of 0.2.
- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

The recommended size of an original research paper is under 15,000 words and review papers under 7,000 words. Research articles should be less than 10,000 words. Research papers are usually longer than review papers. Review papers are reports of significant research (typically less than 7,000 words, including tables, figures, and references)

A research paper must include:

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

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

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

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

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

Format Structure

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

All manuscripts submitted to Global Journals should include:

Title

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

Author details

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

Abstract

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

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

Keywords

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

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

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

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

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

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

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

Figures

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

Preparation of Eletronic Figures for Publication

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

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

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Tips for writing a good quality Social Science Research Paper

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Informal Guidelines of Research Paper Writing

Key points to remember:

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

Final points:

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

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

The discussion section:

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

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

General style:

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

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



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Mistakes to avoid:

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

Title page:

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

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

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

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

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

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

Approach:

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

Introduction:

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

The following approach can create a valuable beginning:

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

Approach:

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

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

Procedures (methods and materials):

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

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

Materials:

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

Methods:

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

Approach:

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

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

What to keep away from:

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



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Results:

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

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

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

Content:

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

What to stay away from:

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

Approach:

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

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

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

Figures and tables:

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

Discussion:

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

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

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



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

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

Approach:

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

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

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ISSN 975587

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