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R. K. Narayan's The Financial Expert

Revolution of Qiyun-Atmosphere Aesthetics

Discovering Thoughts, Inventing Future

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Contents of the Issue

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

1. Perceptual Transcendence of Objects: “Borderless” Revolution of Qiyun-Atmosphere Aesthetics in Context of Cultural Economy. *1-15*
2. Toward a Definition of the Matter in Philosophy. *17-21*
3. The Significance of Materialism in Margayya’s Inauthenticity in R.K. Narayan’s *The Financial Expert*. *23-28*
4. Pain and Death in *O Monstro* by Humberto de Campos. *29-36*
5. Energetic, Rigorous and Uneven Style in Metaphysical Poetry. *37-41*
6. “Wherefore” Doesn't Mean “Why,” Either. *43-44*

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

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Perceptual Transcendence of Objects: "Borderless" Revolution of Qiyun-Atmosphere Aesthetics in Context of Cultural Economy

By Yang Dongli
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Abstract- Chinese classical aesthetics attributes the occurrence of aesthetics to human heart's response to foreign objects, and believes that through this response, aesthetic effects such as artistic conception, image and Qiyun can be realized. The current cultural economy has created a new relationship between mind and object under the background of aesthetic capitalism. This relationship between mind and object unties the bondage of objects to human beings, expands the aesthetic boundary, constantly stimulates the creative potential of social individuals, creates aesthetic democracy, and breaks the stereotype that economic growth is the only standard of social development. However, it will also materialize people's feeling structure, liberate sensibility excessively, and hinder the development of real freedom and democracy in society.

Keywords: objects, sensibility, cultural economy, qiyun- atmosphere aesthetics, borderless.

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PERCEPTUALTRANSCENDENCEOFOBJECTSBORDERLESSREVOLUTIONOFQIYUNATMOSPHEREAESTHETICSINCONTEXTOFCULTURALECONOMY

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Perceptual Transcendence of Objects: "Borderless" Revolution of Qiyun-Atmosphere Aesthetics in Context of Cultural Economy

Yang Dongli

Abstract- Chinese classical aesthetics attributes the occurrence of aesthetics to human heart's response to foreign objects, and believes that through this response, aesthetic effects such as artistic conception, image and Qiyun can be realized. The current cultural economy has created a new relationship between mind and object under the background of aesthetic capitalism. This relationship between mind and object unties the bondage of objects to human beings, expands the aesthetic boundary, constantly stimulates the creative potential of social individuals, creates aesthetic democracy, and breaks the stereotype that economic growth is the only standard of social development. However, it will also materialize people's feeling structure, liberate sensibility excessively, and hinder the development of real freedom and democracy in society. Integrating Chinese qiyun aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in context of culture and economy will correct this disadvantage to a certain extent. Through perceptual transcendence, the new aesthetic way reflects the characteristics of daily life, mobility, non-positioning and strong emotional appeal. Therefore, the aesthetic revolution triggered by it can be called "borderless" revolution. Such revolution can help to build a human aesthetic community under the background of cultural economy.

Keywords: objects, sensibility, cultural economy, qiyun-atmosphere aesthetics, borderless.

I. Introduction

Chinese classical aesthetics attributes the occurrence of aesthetics to human heart's response to foreign objects. This kind of cognition is born out of primitive witchcraft and religious belief. It is human emotional consciousness' penetrating into natural representation of objects. The current cultural economy has pulled the relationship between mind and object into the track of aesthetic capitalism, which makes the relationship between mind and object show new changes. On the one hand, this new change has promoted social progress and human development, on the other hand, it has also brought confusing disadvantages. Integrating Chinese classical qiyun aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in the context of cultural economy will correct this disadvantage to a certain extent, breaking through the bottleneck of social life in the era of cultural economy, and making their own answers to the problems of globalization and modernity in the development of social history.

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1. Aesthetic capitalism and new changes in the relationship between "mind and object" in context of cultural economy

As early as in pre-Qin period, Chinese classical aesthetics had produced the idea of literary creation and aesthetic experience on the basis of reflecting on the relationship between mind and object. The most concentrated understanding of the relationship between mind and matter in pre-Qin period is that all things have emotion; heaven and man are united, but this expression presents a complex state, because Confucianism's understanding of the relationship between mind and objects was in contradictory with Taoism at that time. Confucianism emphasizes that mind actively intervenes in society, politics and ethics through feeling objects. For example, Confucius said, "benevolent people enjoy mountains and wise people enjoy water" (Qian Dian, Qing, 62). This appreciation of mountains and water is not brought about by the natural landscape itself, but by the inner mind of benevolent and wise people, which reflects the appreciation of benevolent and wise people for their inner aesthetic mind. Taoism emphasizes that mind regains the nature of human nature through feeling objects. For example, Lao Tzu said: "to reach the empty pole, keep quiet and sincere, and work together with all things, I will see its recovery" (Liu An, Ming, 491). This means that feeling objects can make people maintain natural state of human nature, because only by maintaining the natural state of human nature can we recognize the natural state of objects and obtain the real natural aesthetic experience. Han Dynasty abolished hundred schools of thought and respected Confucianism alone, which made the Confucian understanding of the relationship between mind and object become the mainstream of aesthetic genesis in Han Dynasty. Dong Zhongshu pointed out: "the body of a person is formed by changing the number of days; the blood of a person is formed by changing the will of heaven and benevolence; the virtue of a person is formed by changing the reason of heaven and justice" (Su Yu, Qing, 550). This means that human body, blood and virtue are endowed by God. However, what he said about heaven is not a natural thing without the participation of human mind

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emphasized by Lao Tzu, but a natural object rich in human mental characteristics but higher than human mind. This kind of natural object has life and feelings, being like people, higher than people and even can influence people. It has a certain theological color. Later, many Confucianists in Han Dynasty abandoned the theological color of Dong Zhongshu's theory of feeling objects, taking feeling objects as response of social personnel and human relations and morality, and believed that the aesthetics of literature and art was produced on basis of this response: "the custom of Qin and Chu both felt sadness and joy, and came out because of objects. You can also observe customs and know what's right and what's wrong."(Ban Gu, 19th year of the Republic of China, 1740) According to feeling-objects thought in Wei, Jin, southern and Northern Dynasties, objects gradually got rid of the state of mixing human mind, personnel and human relations in Han Dynasty, and gained a more independent status. The understanding of objects is very broad, from natural objects to personnel ethics, life circumstances, and even human body. However, the purpose of feeling objects with heart is to realize the freedom of human nature and emotion. This freedom is generally achieved through aesthetics. For example, Wei Heng proposed "watching objects leads to thinking."(Fang Xuanling, 19th year of the Republic of China, 1049) Lu Ji proposed that "sad leaves fall in autumn." (Lu Ji 8th year of the Republic of China, 6) Liu Xie proposed that "feeling objects and expressing thought are natural." (Liu Xie, 8th year of the Republic of China, 24) Xiehe put forward the idea of "responding to the pictogram of objects. "(Xie He, 25th year of the Republic of China, 1) Zhong Rong put forward that "objects moves human being."(Zhong Rong, Qing, 1) In study of the relationship between mind and object, aestheticians in Tang Dynasty especially put forward problem of thinking in feeling objects idea, that is, feeling objects is not easy, needing hard thinking. For example, Wang Changling summarized "three patterns" of poetry as "producing thinking", "feeling thinking" and "taking thinking". Among them, "producing thinking" refers to the thought of "putting the mind at ease, looking at the mirror, and leading people to produce" after "long-term use of careful thinking."(Chen Yingxing, Ming, 98) "Feeling thinking" refers to the thinking generated by "pondering the preface and chanting and satirizing the ancient system."(Chen Yingxing, Ming, 99) "Taking thinking" refers to the thinking of "searching for images, entering the environment with the heart, knowing things with the God, and getting from the heart."(Chen Yingxing, Ming, 99) Based on aestheticians of Tang Dynasty, the aestheticians of Song Dynasty further emphasized the significance of physical and mental hardship and suffering to literary and artistic creation and aesthetics. For example, Oyang Xiu said that "the poorer you are, the more you work." (Han Yu, Song, 1206) Bai Juyi put forward "poets always meet difficulties." (Bai Juyi, 8th year of the Republic of China, 432) Han Yu pointed out that "if you can't be calm, you will cry."(Han Yu, Song, 1152) However, Shao Yong has begun to find that feeling objects with heart means generating feelings for objects: "viewing things with me, feeling also."(Shao Yong, Ming, 1031) This point was profunded in the "mind" thought of Ming Dynasty. Wang Yangming took mind as the leading factor of the relationship between mind and object. However, different from understanding of feeling objects in pre-Qin era, Wang Yangming did not advocate the integration of mind and objects, but on the basis of recognizing the independence of objects, he interpreted physics as image of objects in the mind, because only objects are felt by people, which is meaningful to talents. This is like Kant's recognition of objective existence of object itself, but only people's understanding of object is meaningful to people. In Wang Yangming's view, the occurrence of aesthetics completely depended on people's feelings on objects, which had nothing to do with objects themselves. Lu Jiuyuan also held a similar viewpoint: "the universe is my mind, and my mind is the universe."(Yuan Xie, Qing, 37) On the basis of the discussion in Ming Dynasties, the relationship between mind and object in Qing Dynasty directly positioned the understanding of mind to external objects in feelings, further discussing the reaction of feelings to external objects, and reflected on the causes of aesthetics through this reaction. This actually profunded Ming Dynasties' thinking on the relationship between mind and objects. Wang Fuzhi pointed out: "if you can reach with feeling, having a heart when you know the scenery, and get God when you understand, you will have your own clever sentences and participate in the magic of god's creation."(Wang Fuzhi, 16th year of the Republic of China, 16) Only by containing feelings can people have an understanding of scenery, and then obtain the charm of the scenery acting on people's mind. This charm would inspire poet's inspiration and obtain beautiful poems. Poems written in this way would penetrate the mysteries of the universe. To Wang Guowei, the reaction of feeling to foreign things is divided into levels, that is, the realm with me and the realm without me. Among them, the former is the lower level of feeling things. In this realm, artists and things are not integrated; In the latter, the artist and things are integrated. The realm of without-self level is higher than the one of with- self.

To sum up, the traditional Chinese theory of "mind- object" relationship is mainly based on the unity of heaven-man and the unity of objects-me. On the premise of recognizing the independence of mind and object, it interprets the relationship between mind and object as that the mind controls the sense of object

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rationally through the blending of mind and object, so as to surpass the sense of object and stimulate the creativity of the artist and the aesthetic activities of the audience. This understanding of the relationship between mind and object is challenged by aesthetic capitalism in the contemporary cultural and economic context. Aesthetic capitalism is a concept put forward by French scholar Olivier Assouly, German scholar Boehme for the problems in the development of consumer social and cultural industries. It refers to the social development state in which aesthetics has become the main driving force for economic growth. It only appears when the capitalist society develops to the stage of consumer society. "The emergence of aesthetic capitalism, on the one hand, meets people's growing emotional and aesthetic needs after meeting the needs of material life; on the other hand, it provides a driving force for further development of production."(Wang Jie, 2013, 4) The "driving force for further development" in aesthetic capitalist society is aesthetics: "production must maintain interest. As important as economic cycle is the cycle of capitalism with style and influence." (Peter Murphy and Eduardo de la Fuente, 2016, 46) This makes mind not only directly respond to objects, but also directly produce objects through the response, and intervene in the social economic system with the help of the production of objects to create the material foundation of society. In this process, the relationship between mind and object will form a new relationship based on feeling structure, which is different from the tradition.

When aesthetics and feelings intervene in material production and constitute the raw materials and production basis of material products, the relationship between "mind and object" in traditional sense of China has changed. This change is prominently reflected in four aspects: firstly, in aesthetic activities, although the mind and objects still maintain their own independence, the mind no longer surpasses things subjectively through the blending of mind and objects, but makes the aesthetic feelings evolve into an aesthetic feelings that is closer to objects, more sensory and more humanized. "Modern consciousness expressed the spirit of the 18th century in the 20th century, taking pleasure as a product, a product separated from all deified transcendental relations due to the physical attributes of goods. Corresponding to the mysterious experience is the contemporary expression of gentle experience characterized by aesthetic emotion."(Olivier Assouly, 2013, 160) This aesthetic feelings and the subsequent aesthetic taste are spontaneous. It liberates aesthetics from academic formalism, fixed style and traditional rules, leading to the collapse of the traditional aesthetic hierarchy, and embodies "the inclusiveness of taste."(Olivier Assouly, 2013, 133) It obliterates the boundary between aesthetics and sense of things, and then eliminates the transcendence of aesthetics with subjective rationality. The relationship between mind and object changes naturally in this process. After the blending of aesthetics and sense of objects, it no longer dominates and subjectively rationally surpasses object-sense, but can be integrated with the object-sense to a certain extent. This makes aesthetics more sensual and humanized. At this time, the aesthetic is embodied in aesthetic emotion.

Secondly, the relationship between mind and object in aesthetic activities can be controlled by materialized means in the era of cultural economy. We can compile the relationship between production, product and consumption through marketing, and control feelings and feelings of consumption by monitoring aesthetic products. In the traditional relationship between mind and object, object needs to succumb to the psychological framework and pattern of the audience. The realization of works of art is for the audience and also happens to the audience. Aesthetic taste is the adjustment mechanism between individual audience and works, which is dominated by the aesthetic psychology and pattern of the audience. However, in the era of cultural economy, aesthetic taste can be controlled by means of materialization: first, under the packaging of aesthetics, pleasure can be specified, dominated and predicted. At the beginning, producers will identify and evaluate the aesthetic expectations and tastes of the audience, establishing the causal relationship between product charm and consumption behavior in product competition, "limit the nature and average duration of consumers' emotional connection to products." (Olivier Assouly, 2013, 171) This transforms aesthetic taste into a rational economic element. The operation system of commodities is applied to aesthetics, which restricts the aesthetic taste to a certain extent. This will set aside the most extreme and marginalized expression of aesthetic taste. Secondly, monitoring the consumption of aesthetic products can control the moods and feelings of consumption. After aesthetic feeling and aesthetic taste constitute economic elements, the monitoring of aesthetic products can help maintain economic order and even social order. The focus of monitoring is the ability of symbol regeneration and dissemination. This monitoring organization "is a network, implemented in the form of link and resonance, and requires neither coordination nor focus."(Olivier Assouly, 2013, 178) Finally, it can dominate consumers' moods and feelings. Thirdly, in the aesthetic activities in the era of cultural economy, when the mind is observing objects, it no longer focuses on one thing for quiet observation like tradition, but experiences an atmosphere among multiple things. The reason why aesthetics in the era of cultural economy can be controlled by materialized means is that aesthetics, as the concentrated embodiment of the relationship between mind and object, constitutes the basis and resources of material

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production. This objectively requires the aesthetic experience to be as rich and diverse as possible. The strong demand for the richness and diversity of aesthetic experience makes it difficult for consumers to focus on only one cultural product, but to maximize the richness of aesthetic experience through the atmosphere created by many cultural products. The pleasure produced by this aesthetic experience is a kind of atmosphere pleasure, and its participation and popularity are very strong. Without participation and popularity, this sense of pleasure will be greatly reduced and tend to shrink. "Aesthetic pleasure is a pleasure closely related to participation and popularity. Without participation, the pleasure will shrink."(Olivier Assouly, 2013, 168)

The relationship between mind and object in the era of cultural economy can be classified through consumption imagination. "Consumption imagination can be realized by substituting culture and myth into the basic formula, whether it is the conquest of cigarette to the market of western countries, the achievement of sports brands, family value, freedom, travel, purity, etc." (Olivier Assouly, 2013, 177) Consumption imagination is a description of the relationship between mind and object. Different consumption imagination corresponds to different relationship between mind and object, because in the era of cultural economy, mind no longer surpasses the sense of object through the integration of mind and object, but integrates with the sense of object to a certain extent, and its imagination of object will change fundamentally with the difference of object. In the traditional relationship between mind and object, although different audiences' imagination of objects is different due to different life experiences and life experiences, they are all subjective imagination that transcends things, dominated and framed by mind. In fact, they only reflect a relationship between mind and object, that is, the transcendence of mind over things. Therefore, for different objects, if the mood of the aesthete remains the same, the feeling and aesthetic imagination of different things are actually the same.

In short, after entering the era of cultural economy, the relationship between mind and object has changed from traditional aesthetic subjective rationality beyond the sense of object to the integration of aesthetics into the sense of object. This relationship can be controlled by materialized means, can experience the atmosphere among many objects, and can be classified through consumption imagination. To a certain extent, this new relationship between mind and object unties the bondage of a single object on people, expands the aesthetic boundary, constantly stimulates the imagination potential of social individuals, creates pluralism and democracy in the aesthetic sense, and also helps to break the impulse and consequence of taking economic growth as the only standard of social development. However, its disadvantages are also obvious. For example, it may materialize people's feeling structure, excessively liberate sensibility, lose aesthetic autonomy, and then form a new alienation of feeling structure, which will hinder the development of real freedom and democracy in social life to a certain extent. If it is not solved, the self circulation of capital will exacerbate this situation and cause renewal and more serious alienation to social individuals and the organization and structure of social development. Integrating Chinese classical Qiyun aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in the context of culture and economy can correct these disadvantages to a certain extent.

2. Aesthetics of "Qiyun-Atmosphere": synaesthesia and sensus communis being "off- cover"

Qiyun is an important aesthetic category in China. Cao Pi in Wei and Jin Dynasties was the first to be involved in the issue of Qiyun. Cao Pi did not clearly put forward the concept of Qiyun, but Cao Pi took "Qi" running through the article as an important aesthetic category and proposed that "the text is dominated by Qi"(Cao Pi Ming, 290). This contains the meaning of "Qiyun". Xiehe of Southern Dynasty was the first to put forward the concept of Qiyun completely. In his *Ancient Paintings*, he summarized the first method of the six methods of painting as "such is vivid Qiyun". (Xiehe, 25th year of the Republic of China, 1) This clearly puts forward "Qiyun". Since then, "Qiyun" was mainly used to evaluate paintings. Zhang Yanyuan of Tang Dynasty criticized the paintings at that time according to the standard of Qiyun in records of famous paintings of previous dynasties: "today's paintings are similar in shape, but Qiyun is not born."(Zhang Yanyuan, Qing, 34) Guo Ruoxu of Song Dynasty commented on the author's paintings with Qiyun in the annals of pictures and information. He said: "generally speaking, if the charm is high and the strokes are strong, the more you play, the more beautiful you are."(Guo Ruoxu, Qing, 27) Wang Shizhen of Ming Dynasty measured the author's artistic achievements by Qiyun. He said: "there is Qiyun, which transcends all heroes and is the masterpiece of the ancient times."(Wang Shizhen, Ming, 53) Huang Yue in Qing Dynasty took Qiyun as highest level of painting in his *Twenty Four Paintings*. He said: "Qiyun is most difficult of the six methods. The meaning is more important than the technique, and the beauty is outside the painting, such as the sound habitating in string, such as smoke changing into mist."(Huang Yue, 5th year of the Republic of China, 1-2) In addition to evaluating paintings, Qiyun is also used to evaluate poetry. When describing writings of poetry and prose, Xiao Zixian of Southern Liang Dynasty proposed that poetry and prose should be "put on the paper and have a natural Qiyun."(Xiao Zixian, 19th year of the Republic of China, 1835) Wei Qingzhi of Song Dynasty summarized the life meaning contained in poetry with

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Qiyun in *Poet Jade Chip*: "it is not only fresh, but its charm is even deeper and stable."(Wei Qingzhi, Japan Kuanyong 16th year, 370) Chen Shan of Song Dynasty also said in *New Words of Catching Lice*: "the article is mainly based on charm, which is insufficient. Although there are words, it should not be a good work."(Chen Shan, 11th year of the Republic of China, 3) In Qing Dynasty, Wang shouchang directly analyzed and evaluated poetry with Qiyun. In addition, Qiyun is also used to analyze characters and calligraphy. When analyzing beauty Xi Shi, Jiang Keqian of Ming Dynasty said: "Xi Shi's light makeup has its own extraordinary Qiyun. If she painted herself thick, how can it be measured?" (Jiang Keqian, Ming, 812) When analyzing Su Xun's calligraphy, Tao Zongyi of Yuan Dynasty said: "rhythm is not enough, but Qiyun is more than enough."(Tao Zongyi and Zhu Mouyin, Qing, 290) When analyzing Wang Xizhi's calligraphy, Pan Zhicong of Ming Dynasty said: "Youjun's calligraphy is fresh and romantic. Its Qiyun is first-class. You can imagine it." (Pan Zhicong, Qing, 166)

From the simple combing of Qiyun, we can see that Qiyun mainly includes three basic levels: firstly, Qiyun is people's life temperament. Fang Dongshu of Qing Dynasty pointed out that: "to read ancient poems, we need to look at their Qiyun. Qi means smell; Yun means elegant rhyme and attitude."(Fang Dongshu, Qing, 44) Here, Qiyun mainly refers to the author's temperament and life attitude shown in the work. However, in Chinese classical philosophy, "Qi" is mainly a generalization of power of life. Bian Que in Zhou Dynasty attributed the origin of all things to "Qi": sun "rolls with the Qi of heaven and earth."(Bian que and Gu Shou, 12th year of the Republic of China, 32) Guan Zhong of Zhou Dynasty also said, "all things grow when Yang Qi starts in spring, and all things grow when Yang Qi ends in summer."(Guan Zhong, 8th year of the Republic of China, 447) Therefore, Zhang Zai of Northern Song Dynasty said: "if Qi gathers, it will be visible through light, and if Qi does not gather, it will be invisible through light."(Zhang Zai, Qing, 220) The power of human life is represented by human spiritual temperament, which is expressed harmoniously through human body, and then forms rythm in human style, that is, human's Qiyun. Therefore, Qiyun is the meaning of human life or spiritual temperament. Qiyun aesthetics emphasizes the aesthetes' experience of spiritual temperament and life meaning of the works, and creates a space for aesthetes to swim freely.

Secondly, Qiyun is embodied in a vivid way. Xia Wenyan said, "a vivid person has vivid Qiyun." (Xia Wenyan, Ming, 3) This sentence means that the vivid Qiyun of painting is produced because the painted shape conveys the meaning of life and spiritual temperament. Vivid Qiyun has become standard of many painters in history. For example, Gu Kaizhi did not hesitate to change his body and appearance in his paintings in order to show Pei Kai's spiritual temperament, which "benefited by three hairs" on his cheeks. It can be proved that Qiyun is mainly conveyed through God, and form can even be ignored in order to convey God. However, some scholars believe that Qiyun is conveyed in the way of both form and spirit. For example, Wang Daiyu said: "because of the combination of form and spirit, it is supreme."(Wang Daiyu, Qing, 41) This view also has some truth, but the rhyme of the integration of spirit and form actually reflects the rhyme of God. Therefore, this paper still adopts the view that Qi and rhyme is embodied by the expression of form and spirit.

Thirdly, the representation and transmission of Qiyun reflects the rhythm of human life. The representation and transmission of Qi Yun to human life temperament is rhythmic. The Chinese classical view of universe holds that "one Yin and one Yang is Tao", and Qi is the unity of opposites of Yin and Yang, reflecting the harmonious movement of Yin and Yang. Because Qi is divided into Yin and Yang, the universe will have creation and change; It is also because Qi is divided into Yin and Yang that the universe reflects rhythm, rhythm and musical sense in creation and change. Qiyun shows the rhythmic and musical flow of Qi in the process of promoting the creation and change of the universe.

Therefore, Qiyun aesthetics pays attention to the life temperament of objects, and expresses this life temperament in a vivid way, and reflects the rhythm of human life through communication. Aesthetics is a kind of perceptual experience. Qiyun aesthetics emphasizes the life connotation in this perceptual experience, but it does not pay attention to the judgment and taste of this perceptual experience and the dynamic role of this perceptual experience. This is exactly what atmosphere aesthetics is good at.

Atmosphere aesthetics is an aesthetic proposition put forward by German aesthetician Gernot Böhme for the change of the relationship between man and nature under the contemporary ecological crisis. The contemporary ecological crisis makes the relationship between man and nature and between man and objects become tense. The emergence of cultural economy magnifies this tension. In cultural and economic activities, on the one hand, the aesthetic value of objects seems to outweigh the practical value of objects, creating a strong aesthetic atmosphere in social life, and the ability of mind to control objects seems to be stronger than that in ancient times; On the other hand, while the aesthetic value of objects outweighs the practical value of objects, it also eliminates the boundary between aesthetics and materials, so that aesthetics constitutes the practical value of products to a certain extent. This virtually shifts people's psychology of treating material products from the past to the "beauty" of material products. "Beauty"

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and "Aesthetics" are actually materialized. This is quite different from the aesthetic of subjective transcendence of material products in the classical era. From this perspective, the practical value of objects seems to outweigh the aesthetic value of objects at the abstract level. In this sense, aesthetics is still being coerced by objects and the capital representing things. The coexistence of people and objects in the cultural economy actually reflects a kind of competition between people and objects for the space of cultural power, which actually magnifies the tension between people and nature and between people and objects under the background of ecological crisis. This is also what Böhme found that "in an era full of decoration, design and 'show', the aesthetic value greatly exceeds the practical value, and the form and appearance overwhelm the reality, but the freedom and liberation that Kant and Schiller hoped for has not come."(Yang Zhen, 2018, 41) The reason for this. However, Böhme still believes that under the background of contemporary ecological crisis, the aesthetics provided in the era of cultural economy is still trying to fulfill the task of traditional aesthetics, that is, to balance the relationship between man and nature and between man and objects, so as to make the two achieve a harmonious state. However, different from traditional aesthetics, the object of aesthetics in the era of cultural economy is not a specific object, but a group of objects. These objects have specific spatial arrangement, combination and layout. They gather together to create an atmosphere. This atmosphere will give the audience aesthetic stimulation and aesthetic immersion experience, transform people's aesthetic feeling into the demand and desire suitable for the consumer market, and constitute the driving force of capital appreciation. This kind of atmosphere is the aesthetic object in the era of cultural economy. Böhme calls such aesthetics atmosphere aesthetics.

In Böhme's view, atmosphere is first a phenomenon and then a concept: "atmosphere seems to fill the space with an emotional tone and to some extent like a mist."(Gernot Böhme, 2018, 10) First of all, atmosphere is an objective existence. Atmosphere is not a pure thing, but it is not a pure "feeling". It cannot be created by one's subjective will. One can feel it only when he is in the scene. In this regard, it is an objective reality. However, it is not an object, because it cannot exist alone without human's experience. Therefore, "atmosphere is something between subjective and objective. Atmosphere is not a relationship, but the relationship itself."(Gernot Böhme, 2021, 53) Böhme therefore calls atmosphere as "object like" and "subject like": "atmosphere is neither constructed as an objective thing, that is, the attribute of things, but atmosphere is still something similar to things, which belongs to things, so far as things express the field of its presence through its attribute - as obsession."(Gernot Böhme, 2018, 22) "Atmosphere is not a subjective thing, such as the rules of a certain psychological state. But atmosphere is something like the subject, belonging to the subject. As far as the atmosphere is perceived by people in its physical presence, this perception is also the situation feeling of the subject's body in space." (Gernot Böhme, 2018, 22)

Böhme's "atmosphere" is not different from Benjamin's "auro". Benjamin tried to use "auro" to define the atmosphere of distance and awe surrounding the original works of Art: "A strange tissue of space and time: the unique apparition of a distance, however near it may be" (Gernot Böhme, 2017, 18) In Böhme's view, Benjamin's auro "designates atmosphere in general, as it were, the empty characterless envelope of its presence."(Gernot Böhme, 2017, 17) The richness of this shell and the perception of auro need the independent and subjective creation of the audience. Although Benjamin set a certain natural background for the auro, he also set a certain mood in the audience. It can be seen that Benjamin's auro is subjective to a certain extent. As for how the auro enters the audience's body with uncertain feeling quality in objective space and perceives it for the audience, Benjamin did not elaborate. Böhme's "atmosphere" is an objective "object like" and "subject like", which is not transferred by the will of the audience.

Secondly, people perceive the atmosphere through "being in the body". Atmosphere works through the human body, which is the proof of the presence of the body. The body is both subjective and objective. However, the body also needs to be in space before it can have other cognition and action. Being in the body means being physically aware and aware that you are in the space and are present. Atmosphere is proof of physical awareness and awareness of your presence. "perceiving is the mode in which one is bodily present with something or someone or in one's surroundings. The primary object of perception is atmospheres." (Gernot Böhme, 2017, 34-35) Böhme calls this way of consciousness and perception "affective concern": "render a complete account of perception as being affected by atmospheres."(Gernot Böhme, 2017, 21) Therefore, the atmosphere we feel is emotional, which is the emotional tone we feel when we are in a certain space. In this way, the consciousness and awareness of oneself is an emotional awareness, which is the spatial presence of the body in the form of emotional vibration.

Thirdly, the "body" in the atmosphere is realized through synaesthesia. Synaesthesia is a basic perception mode. Traditional epistemology regards synaesthesia as the intersection and collage of five basic senses, such as audio-visual touch. Böhme believes that we do not first see a certain side of something and then synthesize it to obtain synaesthesia, but that the perception and grasp of something as a whole constitutes synaesthesia at the first sight.

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Traditionally, there are two ways to enter synaesthesia: the first is language. Many times, our description of the actual situation of a sensory area actually belongs to another sensory area. For example, we will use high and low, conception of vision to describe sound. The second is associative feeling. For example, when someone hears a sound, they would have a same feeling as the visual sense of color. No matter which way to get synaesthesia, this feeling is not the relationship between feelings, but the overall sense that will affect all feelings. This sense of wholeness works through emotion. In this sense, synaesthesia is "the awareness of the inherent body."(Gernot Böhme, 2021, 102) It does not belong to a specific sensory area, but it will be consumed by the external sensory information, and then return to the way of entry, with the characteristics of the initial perceived object. Sensations in synaesthesia can achieve "mutual substitution".(Gernot Böhme, 2021,107) when they are generated.

Again, the atmosphere can only provide a vague understanding. In fact, atmosphere only has emotional regulation, not conceptual regulation. In fact, it is a sense of space with a certain emotional tone. The strong emotional certainty makes it reflect the fuzziness of cognition: "the experience of emotional touch is eager to be clearly expressed in various ways in the follow-up, which is not so much a confirmation as a kind of expression and response"(Gernot Böhme, 2021,61), Like a "fog" enveloping the physical presence.

Finally, the atmosphere can be created. Because the atmosphere not only depends on people's subjective experience, but also is not the psychological product of the subject's wishful thinking, but also comes from the emotional vibration of the external situation, the manufacturing of the atmosphere is the manufacturing of the conditions for the appearance of the atmosphere to a certain extent. Böhme calls it "stage design" or "layout", that is, we can create the atmosphere through some arrangement and layout, but we can't clearly say what kind of objects and properties of objects make the atmosphere. Therefore, atmosphere aesthetics breaks through the limitations of traditional aesthetics and extends the scope of aesthetics beyond art to natural environment and craft products.

In Böhme's view, atmosphere aesthetics has an important critical function through these characteristics. When the atmosphere is generated, it will bring a kind of understanding. With this understanding, atmosphere aesthetics will gain an important power. This power attacks people's feelings, controls people's emotions and evokes people's strong emotions. Atmosphere aesthetics plays a role and undertakes an important critical mission. It first criticizes the aesthetic way of elitism. This criticism is carried out by legalizing the aesthetics of daily life. "The critical potential of an aesthetics of atmospheres is thus initially positioned against the condemnation of the lower spheres of the aesthetic and shows the legitimacy of an aestheticization of everyday life."(Gernot Böhme, 2017, 31) Secondly, it criticizes the aestheticization of daily life and the external world. This is mainly reflected in the criticism of political aesthetics and economic aesthetics. Political aestheticization is embodied in two points: first, politics itself has embarked on the stage of performance; Second, politics should be aestheticized where human relations should be changed. Benjamin once criticized the Nazi fascists' practice of bewitching the people through the atmosphere and aestheticizing political power. Economic aestheticization is reflected in that in the era of cultural economy, cultural products are ostensibly providing atmosphere, while aesthetic reality is stimulating people's demand to seek the economic benefits of products. The inducement of cultural economy to the consumption of cultural products is reflected in that it will "dress up cultural products as atmosphere products, but abandon the atmosphere."(Gernot Böhme 2017, 34) For example, shopping malls deliberately create friendly and relaxed sound effects and gorgeous visual effects to stimulate the purchase of products. "in so far as use is made of their attractiveness, their aura, their atmosphere." (Gernot Böhme, 2003, 72) "The aestheticization of the commodity leads to a sort of aesthetic commodity couture, worn only in the context of exchange and cast aside in the context of use."(Gernot Böhme, 2003, 75) Böhme believes that the criticism of atmosphere aesthetics on political aesthetics and economic aesthetics is reflected in breaking the inducing force of political and economic power, establishing a free relationship between people and atmosphere, and making the aesthetic atmosphere appear as an infectious and calm and powerful reality. This makes the atmosphere aesthetic will not be reduced to show off and enjoyment, but reflects a power of free against the strong power of atmosphere.

The relationship between people and objects is different in atmosphere aesthetics and Qiyun aesthetics. The aesthetics of Qiyun pays attention to people's life temperament embodied in objects; atmosphere aesthetics emphasizes people's feeling of "overflow" of objects. Qiyun aesthetics does not explain the practical effect of aesthetics, nor does it involve the cognitive problems in aesthetics, and does not pay attention to the judgment and taste of aesthetics. Atmosphere aesthetics pays more attention to these problems. Atmosphere aesthetics emphasizes that people can sense objects, but it is not the objects themselves, but the "overflow" of objects, that is, the state in which objects go out of themselves and appear to the outside world as presence. Object is "coming out of itself" (Gernot Böhme, 2021, 144), "Then it will be felt in the way of presence."(Gernot Böhme, 2021, 144) Böhme called this "face". Facial features are not a sign reflecting the inner secret character, but more a

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generated object. They "make a certain character feel in the phenomenon."(Gernot Böhme, 2021, 119) Therefore, face can also be an "internal expression." (Gernot Böhme, 2021, 120) However, the atmosphere aesthetics does not clearly point out what the "internal expression" of objects is and how it is, and this is where the Qiyun aesthetics focuses.

Therefore, the aesthetics of Qiyun and atmosphere can be integrated to a certain extent to form a new aesthetic way. This new aesthetic way, in short, is to construct the common sense of the group with the individual synaesthesia as the starting point. Atmosphere aesthetics emphasizes that the occurrence of aesthetics originates from people's feeling of "overflow" of objects. According to the interpretation of Qiyun aesthetics, the "overflow" of objects is the life temperament for the creator of objects. If the creator of objects is non-human, then the "overflow" is a kind of anthropomorphic life temperament. This kind of personal or anthropomorphic life temperament is not the essential attribute of objects, but it is not transferred by the audience's personal will. It can be felt only when the audience is in it. The audience uses individual synaesthesia to perceive it. Individuals use the feeling of one field to another in the way of association, and form an overall perception of the aesthetic object as a whole. After perceiving the aesthetic object with synaesthesia, the audience will realize that their body is in the relationship with the aesthetic object. However, because this synaesthesia does not belong to any sensory field, it will eventually be consumed by the external rich and complex sensory information, and then return to the way of entry, with the characteristics of the initial perceived object, forming a complete aesthetic illusion. However, the synaesthesia at this time is no longer the synaesthesia of the individual audience, but what Kant said to describe the common sense of people's hypothetical common aesthetic psychological function. This kind of common sense can not only perceive the "overflo" personal or anthropomorphic life temperament in objects, but also form the psychological basis for the audience to communicate with each other. This aesthetic way is cognitive. It can make aesthetic judgment based on aesthetic freedom and provide aesthetic taste based on it. However, it has strong emotional regulation on the provision of judgment and taste, that is, it affirms aesthetic freedom through emotion rather than conceptual regulation. It provides aesthetic judgment and taste in the form of aesthetic illusion. Aesthetic illusion makes the audience aware of their "personal nature" in aesthetic activities through aesthetic atmosphere, and is separated from the daily materialized living area. In the era of cultural economy, Qiyun-Atmosphere aesthetics can be created through the appearance conditions of creating atmosphere, but it will not be subject to the manufacturer's intention, nor to the objects and attributes constituting the appearance conditions of atmosphere. It brings a kind of power. It uses this power to break the compulsive inducing force contained in the atmosphere by the atmosphere maker in reality, so as to establish a free and playful non utilitarian relationship between people and the atmosphere, regain the true life noumenon of human beings, and return to the natural "unity of nature and man" state of individual existence and the world. This is actually trying to realize what Heidegger calls the "Deconstruction" towards clarity. In this sense, it can also be said that this new aesthetic way has a considerable degree of critical function. The object of its criticism is the integration of political aesthetics and economic aesthetics in the cultural and economic era, trying to implicitly maintain the aesthetic capitalism of the capitalist social system.

3. "Borderless" Revolution: rectification of aesthetic capitalism by Qiyun-Atmosphere Aesthetics

Generally speaking, the criticism of Qiyun-Atmosphere aesthetics on aesthetic capitalism is mainly reflected in three aspects: firstly, it criticizes aesthetic capitalism's materializing human feeling structure. Products in aesthetic capitalist society pay more attention to aesthetics than practicality, which creates a strong aesthetic experience atmosphere for mankind, but it may materialize the feeling structure of the audience to a certain extent. The reason is that it eliminates the boundary between aesthetics and material, so that aesthetics constitutes the practical value of products. People can construct aesthetics in the way of understanding material products in the past, rather than in the way of subjectively surpassing material products. For example, Fromm said: "drink the film". In this sense, aesthetics is still coerced by capital. However, it is worth noting that the aesthetics coerced by capital is not to meet people's basic needs for objects, "Through design and packaging, he proposed, commodities were given qualities which made them highly marketable."(Gernot Böhme, 2017, 33). It is constantly stimulating people's greed for the quality of life. This is not transcending beyond material products, but lowering aesthetics into material desire, so as to strengthen the material desire of material products.

Qiyun-Atmosphere aesthetics emphasizes that individuals grasp life temperament of creator for "overflow" of objects as a whole in the way of synaesthesia. Individual synaesthesia forms a common synaesthesia after communicating with other individuals' synaesthesia. Both individual synaesthesia and group sensus communis take aesthetic freedom as the standard of aesthetic judgment. This aesthetic way will constitute a real aesthetic atmosphere, making audience deeply aware of the trick of capitalism to disguise material desire as an aesthetic atmosphere, and then form a criticism against aesthetic capitalism threatening free aesthetics. It will make the audience

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keenly aware that aesthetic capitalism not only dress up material products as atmosphere, but also abandon atmosphere aesthetics.

Secondly, it criticizes the excessive liberation of human sensibility and the deprivation of human aesthetic autonomy by aesthetic capitalism. Aesthetic capitalism is to promote material products in an aesthetic way to the greatest extent, so it deliberately removes the objective standard of aesthetics. This collusion between aesthetics and capital can promote the perceptual liberation of mankind, but the profit seeking nature of capital itself will make aesthetics unrestrained due to this profit seeking nature. The excessive enrichment of aesthetic factors will lead to the non standardization of aesthetics and the surplus of aesthetic factors. This makes the sensibility liberated unrestrained in aesthetic capitalism. The audience is also easy to get lost in the excessive proliferation of many aesthetic factors, and then lose their aesthetic autonomy. The aesthetics of Qiyun-Atmosphere is different from that of aesthetic capitalism. It has the objective standard of aesthetics. This objective standard is the life temperament of the creator of aesthetic object. The personal or anthropomorphic life temperament is not transferred by the audience's personal will, and the audience can feel it only when they are in the atmosphere. The life temperament of the creator of the aesthetic object sets a boundary for the aesthetics of the audience, so that it will not be subject to the intention of the manufacturer, let alone the objects and attributes of the atmosphere. When aesthetic capitalism attempts to package and stimulate material desires with aesthetics, the life temperament of its creator contained in the aesthetic object can enable the audience to distinguish the pseudo-aesthetics of packaging and stimulating material desires from the true aesthetics derived from the audience's free will to the greatest extent. Therefore, the aesthetics of Qiyun-Atmosphere naturally criticizes the excessive liberation of human sensibility and the loss of aesthetic autonomy under the condition of aesthetic capitalism.

Thirdly, It criticizes the obstruction of aesthetic capitalism to the real freedom of social life and the development of democracy. Aesthetic capitalism is not only an economic concept, but also has political connotation, that is, by recognizing the economic operation mode of aesthetic stimulation from material desire, we can confirm the legitimacy of the operation law of the capitalist system with capital pursuing profit as the core. Therefore, aesthetic capitalism does not refer to an economic aesthetic state, but also a political aesthetic state. In Böhme's view, politics itself is performative: "The self-staging of power is as old as politics itself. The accoutrements of domination were intended to make distinctions from the dominated palpable, to impress them and demand their respect." (Gernot Böhme, 2017, 31) The performance of politics is reflected in two aspects: firstly, politics itself has stepped on the stage of performance; Secondly, politics is aestheticized where human relations should be changed. In aesthetic capitalism, these two points are reflected. Firstly, the capitalist social system implements its own political concepts through aesthetics and mobilizes the audience to consciously follow the laws of the operation of capitalist society. Aesthetic capitalism stimulates the audience to buy and possess things consciously and to the greatest extent through aesthetic packaging and promotion of material products, and consciously agrees with the political concept of capitalist society with "benefit" as the core. This is the manifestation that the capitalist society implements its own political ideas through aesthetics and mobilizes the audience to consciously follow the laws of the operation of the capitalist society. Secondly, the capitalist social system tries to organize the people as a force that can be used, but it does not want to change the property quantity and social status of this class. Therefore, through the way of aesthetic packaging and promoting material products, the audience has the illusion of political autonomy and aesthetic autonomy, and therefore consciously condenses together, to maintain the stability of the capitalist social system. The two political aesthetic ways of aesthetic capitalism are carried out by inciting the enthusiasm and stimulating the desire of the audience. At this time, aesthetic reality has become a tool and means for capital to control people's subjectivity. In this way, the social life of aesthetic capitalism seems to be more democratic on the surface, but it is actually more strictly controlled by capital to some extent. In this sense, aesthetics is no different from the disguise of capital control of social life. Qiyun-Atmosphere aesthetics reveals the life temperament of the creator of the aesthetic object of "overflow" of things, which makes it easier for the audience to recognize the material desire incited by aesthetic capitalism, and also makes it easier for the audience to avoid the illusion of political autonomy and aesthetic autonomy when consuming material products packaged in aesthetic form. To some extent, this reveals the political aesthetic strategy of aesthetic capitalism, which takes aesthetics as a disguise, and criticizes the obstruction of aesthetic capitalism to the real freedom of social life and the development of democracy.

Through the criticism of aesthetic capitalism, Qiyun-Atmosphere aesthetics naturally forms the correction of aesthetic capitalism. Its correction strategies are as follows: firstly, correct the materialization of human emotional structure by aesthetic capitalism through the aesthetic power of synaesthesia and sensus communis. Qiyun-Atmosphere aesthetics enables the audience to transfer the feeling of one field to another in the way of association when they first contact the aesthetic object, and form a perception of the aesthetic object as a whole. When they are aware

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of the life temperament of the creator of the object "overflowed" by the aesthetic object, they are also aware of the life temperament of the aesthete they perceive through "living". This way of perceiving aesthetic objects is synaesthesia. Because synaesthesia lacks the emotional regulation of the feeling in a specific field, it will dissipate in the richer and more complex external sensory information, and then return to the original way of perception of the aesthetic object. However, at this time, synaesthesia is no longer the original synaesthesia, but a sensus communis with common aesthetic psychological function through the exchange of synaesthesia information with others. Sensus communis can make aesthetic judgment on the aesthetic object based on aesthetic freedom, and provide aesthetic taste in line with this aesthetic judgment at the same time. Qiyun-Atmosphere aesthetics can be created by creating atmosphere, but it has the independence of the attribute different from the manufacturer and the object and object as the aesthetic object. It will bring a kind of aesthetic power. This kind of power will break the intention of the maker of atmosphere and objects and the physical attributes of objects themselves, eliminating the inductive power contained therein, helping the audience and the aesthetic object establish a free, playful and non utilitarian aesthetic relationship, and then correct the materialization of human emotional structure.

Secondly, set aesthetic limits with "Qiyun", so as to correct the excessive liberation of human sensibility by aesthetic capitalism and help to restore human aesthetic autonomy. Aesthetic capitalism promotes material products in an aesthetic way. Driven by the concept of pursuing profit, aesthetic capitalism will stimulate people's perceptual desire to the greatest extent, so it will deliberately remove the objective standard of aesthetics. Qiyun-Atmosphere aesthetics, on the one hand, affirms aesthetic freedom through feelings: on the other hand, it will set aesthetic limits. This way of affirmation and limitation is the Qiyun of aesthetic object, that is, the "overflow" human or anthropomorphic life temperament in the aesthetic object. This life temperament is "self expression as a life activity". (Gernot Böhme, 2018, 275) It is the spiritual temperament and life attitude tempered by the creator of the aesthetic object over time, rather than the simple, superficial and instantaneous desire for objects. Qiyun of the aesthetic object is perceived by individual through individual synaesthesia, and then becomes the aesthetic standard and consensus of the audience through sensus communis, which gives birth to the aesthetic atmosphere at the same time.

When Qiyun is expanded into aesthetic atmosphere through synaesthesia, Qiyun sets the aesthetic limit with the power of atmosphere. This aesthetic limit is presented in the form of aesthetic illusion. Aesthetic illusion sets limits for the individual audience in the aesthetic atmosphere, so that their sensibility can not extend to the materialized daily life unscrupulously, which not only corrects the excessive liberation of human sensibility by aesthetic capitalism, but also helps the audience abandon materialized experience and establish aesthetic autonomy.

Thirdly, by restoring people's aesthetic autonomy, we can help people resist the obstruction of aesthetic capitalism to the real freedom of social life and the development of democracy. As mentioned earlier, aesthetic capitalism is not only an economic concept, but also contains the political meaning of maintaining the capitalist system. It stimulates the material desire of the audience through aesthetic packaging and promotion of material products, so as to make the audience agree with the political concept of capitalist society with "benefit" as the core, and consciously maintain the operation of capitalist social system. At the same time, it also makes the audience have the illusion of political autonomy and aesthetic autonomy through aesthetic packaging and promotion of material products, and consciously condenses together to form the supporting force of capitalist society. Qiyun-Atmosphere aesthetics uses Qiyun to make the audience distinguish the material desire incited by aesthetic capitalism from the real free aesthetics, avoiding the trap of pseudo-political autonomy and pseudo-aesthetic autonomy. Then, Qiyun atmosphere aesthetics expands the aesthetic Qiyun into the aesthetic atmosphere through, and then endows the individual audience in the aesthetic atmosphere with independent aesthetic rights and aesthetic freedom that are not restricted by the intention of the manufacturer of the aesthetic object and the material attribute of the aesthetic object. Aesthetic right is generally understood as the pursuit of the full realization of human beings. It is the guarantee that the subject naturally should enjoy and highly depends on the social system. Its subject is completely free and constrained, imaginative and emotional, Different from any other form of rights. (Liu Yao and Wang Jie, 2021, 101) The aesthetic right of the audience ensures the aesthetic autonomy of the audience. When the audience has real aesthetic autonomy, he will naturally recognize the material desire incited by aesthetic capitalism and avoid falling into the illusion trap of political autonomy and aesthetic autonomy. Therefore, the audience with aesthetic rights will also find that the political concept with "benefit" as the core of capitalist society restricts people's natural life and hurts people's comprehensive ideal pursuit, and it is easier to find the irrationality of capitalist social system. Naturally, they will not unite to support the capitalist social system, but will constitute a revolutionary force against the unreasonable capitalist social system.

By endowing synaesthesia and sensus communis with aesthetic power, setting aesthetic limits with "Qiyun" and restoring people's aesthetic autonomy,

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Qiyun-Atmosphere aesthetics has completed the criticism and correction of aesthetic capitalism. This aesthetic way emphasizes surpassing the mediocrity of daily life in a perceptual way, which not only conforms to the operational logic of aesthetic capitalism under the condition of cultural economy, retains the advantages of the new relationship between mind and object under the condition of cultural economy, but also avoids the disadvantages of aesthetic capitalism. Therefore, it has a revolutionary transcendental significance to aesthetic capitalism. However, this kind of aesthetic way is different from the transcendence of traditional concept aesthetics and moral aesthetics. It is the transcendence of things through aesthetic judgment and aesthetic taste generated by the accumulation of aesthetic experience. It is a perceptual and empirical transcendence. This transcendence is not suspended in daily life, not in a static state and not being fixed, but has strong emotional transmission and infectivity. Therefore, it shows the characteristics of space, daily, mobility, non positioning, strong emotional infectivity and so on. Gernot Böhme calls such aesthetic state "borderless". "Atmospheres are always spatially 'unbounded, poured out and placeless, that is, not locatable', they are moving emotional powers, spatial carriers of moods."(Gernot Böhme, 2017, 20) Therefore, we can also call the revolution of Qiyun atmosphere aesthetics against aesthetic capitalism under the condition of cultural economy as "borderless" revolution.

4. "Borderless", perceptual transcendence of objects and the construction of aesthetic community

Although aesthetics of Qiyun-Atmosphere has the characteristics of "no frame" of space, daily, fluidity, non-positioning and strong emotional appeal, it has a distinct essential difference from material desire. Material desire, in short, is the desire for material enjoyment. As a mature term, material desire appeared only in Song and Ming Dynasties in China. Zhu Xi pointed out that "if people want to be blind, evil will come from the bottom of heart." (Zhu Xi, Ming, 2882) However, the understanding of material desire has been concentrated and profound in Xunzi of pre-Qin period. Xunzi believes that material desire mainly presents three characteristics: firstly, material desire is man's natural nature, "Therefore, although all objects are numerous, sometimes they are wanted to be biased, so they are called objects; those who also have objects have a common name." (Xun Kuang, Qing, 506). Secondly, material desires will not be eliminated due to acquired factors. People can change the object of desire and limit their desire through acquired habits, education and etiquette, but the instinct and cognitive needs of seeking advantages and avoiding disadvantages will not be removed. Thirdly, material desire is infinite and will never be satisfied: "although it is the son of heaven, desire cannot be exhausted."(Xun Kuan, Qing, 519)

The spatial, daily and emotional appeal of Qiyun-Atmosphere aesthetics also exist in material desire. When people face with objects, they will also realize that they are in the relationship between body and objects, and the body is in a state of presence. This presence implies the spatial nature of material desire. The communication between people and objects is normal in daily life. Daily nature is the basic nature of the communication between people and objects. Therefore, it is natural for material desire to have daily nature. Material desire will also stimulate people's emotions, and this emotion will also be passed among individuals and infect each other. However, material desire can be located, not flowing. Material desire is positioned by objects, which has a strong goal and utilitarianism. However, because of the infinity of material desire, after reaching the goal, material desire will not be satisfied, but will be stronger. Qiyun- Atmosphere aesthetics is not bound by the aesthetic object, can not be positioned, and is mobile. It has no goal and utility, and it will not flow uncontrollably, because it has a fixed aesthetic standard. This aesthetic standard is the "overflow" personal or anthropomorphic life temperament in the aesthetic object. It is the spiritual temperament and life attitude tempered by the creator of the aesthetic object over time. This spiritual temperament and life attitude is an accumulation of aesthetic experience, not a simple, superficial, instantaneous desire bound by objects.

The aesthetic orientation of the atmosphere and the non fluidity of objects are formed. This is quite different from the traditionally rational transcendence of object aesthetics. The perceptual transcendence of Qiyun-Atmosphere aesthetics over objects has three meanings: firstly, it achieves the transcendence of material desire through the accumulation of perceptual aesthetic experience rather than aesthetic ideas. As mentioned earlier, the occurrence of the aesthetics of Qiyun-Atmosphere starts from the synaesthesia of the aesthetic individual, and originates from people's feeling of the "overflow" of the aesthetic object's personal or anthropomorphic life temperament. This feeling will communicate and be consumed with richer and more complex external sensory information, and then return to the synaesthesia relationship with the aesthetic object with the characteristics of the initial perceptual object. At this time, synaesthesia evolved into common sense because of the accumulation of aesthetic experience. Aesthetic synaesthesia and sensus communis have the nature of cross sensory association, so they will not be bound by the feeling of a single sensory specified by the physical attribute of the aesthetic object. This forms non-positioning and fluidity of Qiyun-Atmosphere aesthetics, and also forms the transcendence of objects. This transcendence is undoubtedly perceptual.

Secondly, it means that it transcends material desire and material sense and forms its own aesthetic subjectivity without being bound by material desire and

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material sense. Böhme said that when "the emotional touch generated by our perception of things."(Gernot Böhme, 2021, 75) When it happens, we realize our personal nature in the relationship with objects. This is the way the perceiver exists in perception. Therefore, Merleau-Ponty regards the physical me as the subject of perception and aesthetics. When the Qiyun-Atmosphere aesthetics feels the human or anthropomorphic life temperament of the "overflow" of the aesthetic object, it detects and realizes the personal nature of the aesthetic subject. In the process of synaesthesia evolving into sensus communis, this perception and consciousness of aesthetic subject's personal nature will become stronger and stronger. In this process, aesthetic individuals establish their own aesthetic subjectivity.

Thirdly, it should be noted that the aesthetic subjectivity formed by Qiyun atmosphere aesthetics is not static, but flowing and developing. It is not only not bound by material desire and material sense, but also can use material desire and material sense to develop its own sensibility. In the view of western post-structuralists, the subject is in continuous construction. It is not an independent existence with self-determination, but the effect of discourse structure, which is manipulated by ideology, language and unconsciousness. In this sense, the subject is not so much an entity as a structure. This structure is open and constantly relies on the interaction between external objects and self-consciousness to construct itself. Zizek explained that the subject relies on the world to define itself from the opposite side, which is the result of the joint operation of the symbolic world, the imaginary world and the real world. Of course, this does not mean that the subject does not have subjective initiative. The subjective purpose of subject construction is to make up for the blank and lack of symbolic order, not the blank and lack of the real world. Therefore, in the process of construction, the subject will not be bound by the realistic purpose of material desire, but will use the space, daily and emotional infectivity connected with material desire to surpass and enhance material desire, and then use material desire to develop their own sensibility and realize their own freedom and liberation.

Qiyun-Atmosphere aesthetics not only confirms the autonomy and subjectivity of aesthetics through the perceptual transcendence of objects different from the traditional aesthetic rational transcendence, but also helps to construct the inter-subjectivity links among individuals and shape an organic social community in an aesthetic way. This social community is an aesthetic community in a sense. Aesthetic community is a concept put forward by French left-wing aesthetic theorist Rancière, which refers to the aesthetic political paradigm with perceptual reconstruction as the core and equality within the community as the essence. The reason why Rancière called for the establishment of aesthetic community is that aesthetics is based on people's ability of feeling and intuitive representation. This foundation can just constitute the basic point for people to obtain equal rights. Therefore, Rancière proposed "sensibility" as the core of building an aesthetic community, because sensibility can presuppose that any subject can be heard and seen. The construction of aesthetic community is to break the original perceptual distribution through the sense of difference, so as to form a new controversial community, and jointly shape a shared surface. Rancière interpreted the sense of difference as "the conflict between sensory presentation and its interpretation, or the conflict between different sensory systems and/or bodies." (Jacques Rancière, 2010, 139) Sense of difference is the rupture of consensus between perception mode and meaning mechanism. The sense of difference brings a suspended state, which suspends the domination of cognitive ability and desire over sensory ability with a neutral attitude, cancels any form of coercion, and contains the possibility of equality. The sense of difference will also lead people into the sensory center which is different from the experience form of daily life, that is, the aesthetic psychological state, and feel the perceptible "free representation" which is separated from the daily rules, that is, beauty. The compulsion brought by the sense of difference will disappear after people enter the aesthetic state, making the sense of difference evolve into an sensus communis. The aesthetic community formed in this way is self-contained and has its own rules of organization and activities independent of the daily reality. It will also disrupt and redistribute the inherent chain relationship of people's way of doing, seeing and existing in social order. It is possible to implement the aesthetic revolution in reality. Therefore, the aesthetic community has been in tension state of cutting and connecting space.

The synaesthesia of Qi Yun-Atmosphere aesthetics across the sensory field is actually the sense of difference pointed out by Rancière. It breaks people's original perceptual distribution of objects, also suspends the domination of cognition and desire over sensory ability, and creates a kind of equality. When the Qiyun people feel through synaesthesia is consumed by the external complex and rich sensory information, the atmosphere is formed due to the characteristics of the initial perceptual object at the same time, and the compulsion brought by synaesthesia and daily segmentation disappears, and the audience forms an aesthetic synaesthesia with each other. Aesthetic synaesthesia constitutes the basis for the audience to form an aesthetic community with each other. This common aesthetic experience brings a revolution against reality, breaks the compulsive inducing force that the manufacturer of aesthetic objects tries to convey in reality, establishes a free and playful non-utilitarian relationship between people and Qiyun and atmosphere, and regains the true life noumenon of

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human beings. This aesthetic community then completed the criticism and transformation of reality.

In context of cultural economy, Qiyun-Atmosphere aesthetics' construction for aesthetic community is mainly carried out in two ways: firstly, communicate the aesthetic synaesthesia among audiences through Internet and digital media, forming aesthetic synaesthesia, and then building aesthetic community. Internet and digital media are accompanied by cultural economy. They are important carriers and transmission channels for cultural economy. Compared with the previous single media, the multimedia technology of Internet and digital media is more conducive to help the audience to give play to cross sensory association and form an aesthetic atmosphere, and then establish synaesthesia and sensus communis for aesthetic objects.

Secondly, guiding the audience to establish an aesthetic common sense through fashion, and then build an aesthetic community among the audience. Fashion represents aesthetic taste. Kant regards aesthetic taste as an important aesthetic synaesthesia. He believes that aesthetic taste is "non conceptual subjective universality" (Jukka Gronow, 2002, 105-106). Aesthetic taste is subjective, but it has a universality, which presupposes the existence of an aesthetic community. Kant's elucidation of taste also implies Kant's intention to establish the aesthetic community on the most authentic and intrinsic preferences of individuals. Tarde regards imitation as bond among people in society. Imitation makes the cohesion among people possible in social life. Tarde believes that the imitation among people in ancient society was reflected in way of custom. In contemporary society, the imitation between people will be reflected in a fashionable way. Simmel takes fashion as a popular personality. It provides a universal rule that turns individual behavior into a model, and can meet the requirements of differentiation, changing personalized requirements: "fashion is the imitation of a given example and meets the needs of social adaptation; it guides individuals to embark on the path that everyone wants to take, and it decorates the overall situation, which interprets each individual's behavior as only one example. At the same time, it also meets the needs of differentiation" (George Simmel, 1957, 543). Fashion is conducive to the formation of atmosphere, and then guide the audience's aesthetic synaesthesia of a single aesthetic object into an aesthetic sensus communis.

II. Conclusion

Under the contemporary cultural and economic background, it is of great significance to build an aesthetic community. Beauty is the representation of culture. In a sense, the construction of aesthetic community is the construction of cultural community. Cultural economy is a development model of social life. It takes culture as the resource of industrial operation, and requires all ethnic groups to find cultural resources with their own national characteristics for development, and then spread in the way of industrialization, communicate and collide with each other in the process of communication, so as to create a new culture in the era of cultural economy. This new culture not only highlights the national cultural characteristics of all ethnic groups, but also reflects the world cultural commonality formed by the exchange and collision of all ethnic cultures. Therefore, constructing the aesthetic community through the aesthetic way of the combination of Chinese and Western Aesthetics of Qiyun and atmosphere is to answer the global cultural questions in the way of local national culture. It can not only strengthen the self-confidence for national culture, but also integrate the local national culture into track of world cultural destiny community on the premise of maintaining the independence of local national culture. This is of great practical significance at present. In addition, to build an aesthetic community in the aesthetic way with Qiyun-Atmosphere aesthetics, as Rancière said, "sensibility" can be taken as the core of building an aesthetic community. In this way, it really breaks the aesthetic hierarchy system with the concept as the highest level of traditional aesthetics, and contributes to the establishment of a democratic aesthetic system and the realization of aesthetic modernity. This is also of great significance to promote the social transformation from the former modern society to the modern society.

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Toward a Definition of the Matter in Philosophy

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Abstract- The definition of the matter, which is still in use today, is based on the method of formation of general notions, proposed in his time by John Locke. In doing so, the matter is regarded not as something sensually existing, but as a distraction from the distinctions of forms of matter already known to us. This gave George Berkeley grounds for arguing that such an abstraction could simply be discarded without anyone even noticing it. In his work "Materialism and Empirio-Criticism", objecting to G. Berkeley, Lenin corrected the definition of the matter by emphasizing that it is not just a philosophical category to denote objective reality, but that the matter is "copied, photographed, displayed by our senses, existing independently of them." In this way, however, V.I. Lenin only confirmed G. Berkeley's view that "to exist is to be perceived", which he himself had previously challenged.

In the opinion of the author of the article, V. I. Lenin's definition of the matter did not fully take into account the lessons of Hegelian dialectics, which proves that the most general concepts are those that appear first.

Keywords: *metaphysics, matter, ideal, being, nothingness.*

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Toward a Definition of the Matter in Philosophy

Alexey V. Antonov

Abstract- The definition of the matter, which is still in use today, is based on the method of formation of general notions, proposed in his time by John Locke. In doing so, the matter is regarded not as something sensually existing, but as a distraction from the distinctions of forms of matter already known to us. This gave George Berkeley grounds for arguing that such an abstraction could simply be discarded without anyone even noticing it. In his work "Materialism and Empirio-Criticism", objecting to G. Berkeley, Lenin corrected the definition of the matter by emphasizing that it is not just a philosophical category to denote objective reality, but that the matter is "copied, photographed, displayed by our senses, existing independently of them." In this way, however, V.I. Lenin only confirmed G. Berkeley's view that "to exist is to be perceived", which he himself had previously challenged.

In the opinion of the author of the article, V. I. Lenin's definition of the matter did not fully take into account the lessons of Hegelian dialectics, which proves that the most general concepts are those that appear first. It turns out that at this point the matter should be understood not as some abstraction from forms already known to us, but as some of its pre-physical form, whatever it may be. But the pre-physical the form of the matter is not given to us in the senses. Yet its objective existence is undeniable. After all, if we reject the pre-physical form of the matter, as G. Berkeley ironically suggested, we will destroy with it the physical basis of the world including ourselves.

However, such an understanding of "the matter" raises the question of the beginning of its development in a new way.

Keywords: metaphysics, matter, ideal, being, nothingness.

I. Formation of General Concepts in Philosophy

Aristotle was the first to consider general concepts in philosophy. In the work "The Categories" he identified ten such concepts, each of which «...signifies either substance or quantity or qualification or a relative or where or when or being-in-a-position or having or doing or being-affected».» (Aristotle, 1995a, p. 27) And since the first entities, such as, for example, "table", "man" and the like were numerous, Aristotle used the category of "being itself" (Aristotle, 1995b, p. 3571) as a common concept for them. And this being itself was already understood in antiquity as both an ideal and a material beginning. However, before John Locke, the mechanism of the formation of general concepts was not considered neither by Aristotle, nor by anyone after him.

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J. Locke is not usually mentioned among the great logical philosophers. But according to his contemporary colleague Kenneth Winkler: «Like most philosophers who taxonomize the sciences, Locke fails to say where his own book falls, but the subjects of Book III ('Of Words'), Book II ('Of Ideas'), and Book I ('Of Innate Notions') indicate that a great deal of it belongs to logic» (Winkler, 1989, p. 1). It was J. Locke who showed the world how general concepts are formed. According to Locke, «...wherein does his idea of man differ from that of Peter and Paul, or his idea of horse from that of Bucephalus, but in the leaving out something that is peculiar to each individual, and retaining so much of those particular complex ideas of several particular existences as they are found to agree in?» (Locke, 1999, p. 397)

Thus, J. Locke concludes that the general ideas «...are the workmanship of the understanding, but have their foundation in the similitude of things...» (Locke, 1999, p. 400) While being mental constructions, they do not reflect something that really exists. Their true reality is a thought. J. Locke also believed that, having identified the mechanism by which general concepts are formed, he finally brought clarity to the dispute about what "the matter" is. After all, «...the taking matter to be the name of something really existing <…> has no doubt produced those obscure and unintelligible discourses and disputes, which have filled the heads and books of philosophers concerning materia prima...» (Locke, 1999, p. 488)

However, J. Locke did not take into account one circumstance: whether the matter as a construction of reason can be a substance, i. e. to be the cause of itself? Of course, no. That is why, George Berkeley wrote: «That the things I see with my eyes and touch with my hands do exist, really exist, I make not the least question. The only thing whose existence we deny is that which *philosophers* (emphasis by G. Berkeley — A.A.) call Matter or corporeal substance. And in doing of this there is no damage done to the rest of mankind, who, I dare say, will never miss it» (Berkeley, 1901, p. 371). It is clear that speaking about "philosophers" G. Berkeley meant first of all exactly J. Locke, whose main work he criticized. At the same time, G. Berkeley is not talking about ontological, but only about the logical "absence" of the matter. From his point of view, "the matter" is only a erroneously formed concept having no correspondence to the nature. As G. Berkeley writes: «...You may, if so it shall seem good, use the word matter in the same sense as other men use nothing, and

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so make those terms convertible in your style» (Berkeley, 1901, p. 400).

And the "absence" of the matter was not noticed by those who should have noticed it in the first place, i. e. the materialists themselves. For example, here is Friedrich Engels's definition of the matter in his "Dialectics of Nature": «Matter as such is a pure creation of thought and an abstraction. We leave out of account the qualitative differences of things in lumping them together as corporeally existing things under the concept matter. Hence matter as such, as distinct from definite existing kinds of matter, is not anything sensuously existing» (Engels, 2010, p. 533). After such statements, it is not clear how ".... Engels himself managed to formulate "die Grundfrage der Philosophie" (the so-called "basic question of philosophy" about the relation between the matter and consciousness — A.A.) while inquiring if abstraction can really be primary in relation to consciousness?" (Smorodinov, 2009, p. 19)

As we see, criticizing the Lockean concept of "the matter", G. Berkeley inadvertently touched the philosophical position of Marxism. However, we would in vain reproach V.I. Lenin that in his work "Materialism and Empirio-criticism" he did not take into account this criticism. After all, "Dialectics of Nature" was published in Russian in 1925 already after the death of V.I. Lenin. That is why, V.I. Lenin had to solve himself the question of the logical definition of the matter.

II. The Logical Definition of the Matter as the Main Question in the Discussion between V. I. Lenin and Empiriocritics

V. I. Lenin defined the matter in the following way: «What is meant by giving a “definition”? It means essentially to bring a given concept within a more comprehensive concept. For example, when I give the definition “an ass is an animal”, I am bringing the concept “ass” within a more comprehensive concept. The question then is, are there more comprehensive concepts with which the theory of knowledge could operate than those of being and thinking, matter and sensation, physical and mental? No» (Lenin, 2010, p. 146).

The soviet philosophers took this idea for granted. But is the consciousness really the same ultimate category as the matter? Is the psychology, for example, less ideal than the consciousness? After all, they are different forms of reflection. And the "ideal" category is common for both of them and therefore, it is indeed the ultimate category. Thus, it should oppose the matter within the framework of the "basic question of philosophy". In fact, all philosophers do so when they have to distinguish between materialism and idealism.

Now only few people remember what reason forced V.I. Lenin polemize with empiriocritics. And it consisted in combining two points of view on the matter that existed in Marxist philosophy at the beginning of the twentieth century.

For K. Marx and F. Engels, there existed only material things, and the so-called "the matter" or "thing-in-itself" was nothing more than a collective name for them. The empiriocritic V.M. Chernov described the matter in the same way: "... the 'thing-in-itself' is not a special reality among the other realities - it is nothing more than a limiting concept serving to round out our worldview. The justification for a philosopher operating with this concept is exactly the same as for a mathematician operating with irrational quantities, as for a geometer operating with 'infinity' as a finite quantity." (Chernov, 1907, p. 43) In short, in this point the positions of Marxists and empiriocritics did not differ from each other. The only difference was that while identifying science with philosophy, the empiriocritics considered the notion of "the matter" to be supefluous. Whereas Marxists pointed out to them that science is also filled with "empty" and not found in nature useful abstractions, such as "absolutely black body".

At the same time, Marxism had another point of view on the matter, that of G.V. Plekhanov and L.I. Axelrod (Orthodox), which was in fact a "hieroglyphic" version of Kantianism, as many philosophers in the early twentieth century have considered. And the reason for such judgments was given by G. V. Plekhanov himself, according to whom, "In contrast to "the spirit" we call "the matter" such a phenomenon which acts on our sense organs and causes our sensations. What does exactly act on our senses? I answer this question together with Kant: things-in-itself. It follows that the matter is nothing but a collection of things-in-itself, since these things are the source of our sensations." (Plekhanov, 1956, p. 446)

However, Kantian "things-in-itself" are not real things given to us in sensations, but intelligible entities. This is why the position of G.V. Plekhanov caused such a violent rejection within Marxism. The conclusion that "it is possible to oppose Plekhanov's 'materialism' to mysticism only by misunderstanding" (Bazarov, 1910a, p. 14) was shared by many philosophers at that time. And the logic of consistent materialism forced Marxists to be more sympathetic to E. Mach and R. Avenarius with their reliance on real facts than to the "patented" materialist G. V. Plekhanov.

In the book "Materialism and Empirio-criticism" V. I. Lenin tried to reconcile these two lines of philosophical Marxism. But did he really manage to do it? In any case, in their responses to Lenin's criticism, his opponents noted that V. I. Lenin could not cope with his task. V. A. Bazarov noted that "... putting forward against his opponents, often imaginary ones, either a transcendent or realistic understanding of the matter, the author helplessly wanders between these two pines for 400 pages of his exorbitantly swollen pamphlet." (Bazarov, 1910b, p. XXII)

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A. A. Bogdanov, on the other hand, found in V. I. Lenin's works not only a "transcendental" and "realistic", but also a third understanding of the matter. "For Plekhanov, things-in-itself have by no means a sensual character, which is peculiar only to their "phenomena", and therefore differ fundamentally from these latter. For Ilyin (the pseudonym under which V.I. Lenin published the work "Materialism and Empirio-criticism" - A.A.), as he repeatedly emphasizes, "there is no other being but the sensual", and things-in-itself are fundamentally homogeneous with phenomena; this is not a metaphysical, as by Plekhanov, but an empirical theory of reflections. It is clear that it does not agree with both of Ilyin's views on the "thing-in-itself", which we noted previously, that we face now a third conception" (Bogdanov, 2010, p. 170).

For A.A. Bogdanov himself, this is nothing more than eclecticism and confusion, since we cannot have any concepts about the "thing-in-itself", with which G. V. Plekhanov agrees, much less a priori attribute empirical existence to them. However, like I. Kant, V. I. Lenin always wrote about the things he assumed to be in reality, not caring at all whether it corresponded to generally accepted theories. His idea of the empirical character of "things-in-itself" actually developed the materialist potencies of I. Kant.

The point is that Marxism, which had dialectics as its source, regarded development as Hegelian "aufheben," that is negation with the retention of everything positive. For this reason, G. W. F. Hegel, for example, appeared in Marxism as the summit of all idealist philosophy, L. Feuerbach as the summit of all materialist philosophy, and K. Marx himself, according to this logic, represented the summit of the summits of all previous philosophy. In this case, I. Kant involuntarily turned into an under-Hegel, while outstanding and small philosophers of the past, in their turn, became under-Marxes. And it was so not only in Soviet philosophy. It is easy to see that even Marxists of the early twentieth century considered the philosophy of I. Kant from the point of view of Hegel.

For G. W. F. Hegel, «the so called thing-in-itself» is «...the thought product of pure abstraction» (Hegel, 2010, p. 16). And here already the realist F. Engels regards the thing-in-itself as an abstraction. Empiriocritic V. M. Chernov also considers the thing-in-itself to be a product of logical generalizations: "This is the remainder of a sequential infinite subtraction, it is something like a mathematical point that has no dimensions and remains of a real "thing" after everything is sequentially taken away from it... except the name, except the bare name, sound, empty, meaningless, having only a negative, "limit" value" (Chernov, 1907, p. 43-44). A. A. Bogdanov considered the "thing-in-itself" exactly in the Hegelian way: "When the concept of "thing-in-itself" was brought by Kant to the highest degree of philosophical purity, then the collapse of this concept became inevitable because its logical emptiness and, with its real meaninglessness could no longer hide from the knife of criticism behind the sheath of formal obscurity. It turned out that this concept expresses nothing but reality plucked to such an extent that nothing remained of it. While using this concept there is nothing to think about. This is its main drawback..." (Bogdanov, 2003, p. 108).

In this form, it was dialectically reflected only by G. V. F. Hegel. I. Kant himself defined the thing-in-itself not as a concept, but as a "noumenon". And this is not the same thing. As Kant writes, «If by a noumenon we understand a thing insofar as it is not an object of our sensible intuition, because we abstract from the manner of our intuition of it, then this is a noumenon in the negative sense. But if we understand by that an object of a non-sensible intuition, then we assume a special kind of intuition, namely intellectual intuition, which, however, is not our own, and the possibility of which we cannot understand, and this would be the noumenon in a positive sense» (Kant, 1998, p. 360-361).

This vaguely formulated though profound thought of I. Kant can be expressed much more simply: if we had an opportunity to contemplate the noumenon intellectually, we would be convinced that it exists in reality. Of course, the author of the "Critique of the Power of Judgment" understood that even if we had the possibility of intellectual contemplation, we would not be able to see "the beautiful as such", but only beautiful things. But we would be able to observe the "aesthetic ideal" directly, since, for all its abstractness, it is a "beautiful man" with all his empirical features. Needless to add that things-in-itself as noumens were thought by I. Kant according to the scheme of "aesthetic ideal", but not of the "beautiful". That is why, in his polemic with J. Fichte I. Kant asserted their real existence, but not their mere presence in the consciousness of the contemplating "I".

I. Kant wrote that he introduced noumens in order to limit sensuality, because «...for one cannot assert of sensibility that it is the only possible kind of intuition» (Kant, 1998, p. 362). However, we see that first of all Kant should have distinguished noumens "as a possible mode of contemplation" from the abstract-logical reading of them.

The Lenin's merit lies in the fact that he explicitly returned the "things-in-itself" to their empirical character implicit by Kant, and thus raised materialism to a higher level than the "realists" K. Marx and F. Engels. However, his materialistically "corrected" "transcendental" Plekhanov's point of view on the matter remained in contradiction with the Marxist "realist" approach to it. After all, F. Engels' concept of "the matter" is formed precisely with the help of abstract-logical generalizations. That is why, we have to admit that, contrary to the glorification of the Soviet era, it was not possible to combine two Marxist points of view on

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the matter in V. I. Lenin's book "Materialism and Empirio-Criticism".

III. Philosophical Matter Considered as its Pre-Physical Form

But this was not the main drawback of Lenin's definition of the matter. In spite of the fact that Lenin knew well the works of G.W.F. Hegel and highly appreciated them, nevertheless, he did not take into account all the lessons of Hegelian dialectics. After all, from the point of view of G.V.F. Hegel, the more general concepts are those that are born first. And if we consider the matter as a substance, i. e. literally as "something lying below everything", then the "first matter" or "thing-in-itself" should be not some abstraction from the forms of the matter already known to us, but a historically preceding form. And since today the limit of scientific cognition of the matter is its physical form, we must consider philosophical matter as its pre-physical form, whatever it may be. At the same time, the very idea of the existence of a pre-physical form of the matter is not something new in philosophy. F. Engels also wrote about the infinity of forms of the matter. For example, V. V. Orlov called it "subphysical level of the matter", (Orlov, 2010, p. 38) and A. P. Fedjaev defined it as "extraphysical reality" (Fedjaev, 2014).

However, today science does not know any pre-physical form of the matter. And therefore, it is also possible to speak about it only as about a kind of abstraction. In this case, in what way this abstraction of the "pre-physical" form of the matter is better than the one proposed by F. Engels? It is very easy to check it. If G. Berkeley ironized about abstract-logical matter that it can be simply thrown away and no one will even notice it, but it will not be possible to do so with the pre-physical form of the matter. After all, by destroying it, we will destroy the physical basis of the world, including ourselves.

But if dialectics requires to recognize as "the matter" its pre-physical form, which is not yet known to us, then what characteristics of this "the matter" will remain? Only one characteristic is "to be an objective reality". Can we agree with such a hypothesis? If the matter is not given to us in sensations, how can we even know whether it exists or not? Won't we just have to believe that the matter exists?

It is not surprising that V.I. Lenin hesitates in defining what the matter is. On the one hand, "...the *sole* "property" of matter with whose recognition philosophical materialism is bound up is the property of *being an objective reality...*" (emphasis by V.I. Lenin — A.A.) (Lenin, 2010, p. 260-261). On the other hand, in order to avoid fideism it is necessary to introduce sensations into the definition. As a result, Lenin's definition is known to everyone: "...matter is that which, acting upon our sense-organs, produces sensation; matter is the objective reality given to us in sensation, and so forth" (Lenin, 2010, p. 146). At the same time, V.I. Lenin does not even notice that such a definition of matter actually reconciles him with the formula of G. Berkeley: "...to exist means to be perceived", which he hotly disputed.

IV. The Obvious Conclusion

But if the noumenon of the "pre-physical" form of the matter is not given to us in sensations, why on earth do we endow it with the status of existence? It seems that there are no grounds for this. Meanwhile, the objectivity of the existence of anything is not necessarily proved by the fact that it must necessarily be given to us in sensations. In particular, the English philosopher Roy Bhaskar, who initiated the so-called ontological turn in philosophy at the end of the twentieth century, gave no less importance to the principle of causality. R. Bhaskar concluded that «...science employs two criteria for the ascription of reality to a posited object: a perceptual criterion and a causal one. The causal criterion turns on the capacity of the entity whose existence is in doubt to bring about changes in material things. Notice that a magnetic or gravitational field satisfies this criterion, but not a criterion of perceivability. On this criterion, to be is not to be perceived, but rather (in the last instance) just to be able to do» (Bhaskar, 2005, p. 13). In other words, if the invisible causally affects us - be it a magnetic field or gravity - its reality is proved by their action. After all, falling upward has never yet succeeded for anyone.

But this means that in philosophy the definition of the matter does not need the criterion of sensation at all. "*The matter is simply objective reality*", without any admixture of sensations into the definition. It is naive to believe that the galaxies discerned by the Hubble's telescope, for example, began to exist only at the moment of their discovery. The attempt to squeeze the matter into the forms that are given to us in sensations is not adequate to reality itself. If philosophy as a form of thinking does not go beyond sensations to become literally meta-physics, it will simply be unnecessary. That is why at a new stage of development of cognition we should definitely say: "*Metaphysics, beware of physics!*"

Even now the pre-physical form of the matter reveals itself in the anomalies of its physical form, just as once in the phenomena of "chemical affinity" the action of physical atoms not yet discovered at that time was manifested. In particular, with the help of the Wilson camera, everyone can see how from vacuum, i. e. from "nothingness" from the physical (but not material!) point of view, charged particle pairs suddenly fly out. And night vision devices give us a vivid example of how yesterday's noumens today become ordinary things.

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The Significance of Materialism in Margayya's Inauthenticity in R.K. Narayan's *The Financial Expert*

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Abstract- This article explores the significance of materialism in depicting the theme of inauthenticity in R.K. Narayan's novel, *The Financial Expert.* Focusing on the character of Margayya, a financial expert driven by the pursuit of wealth, the article delves into the consequences of materialistic tendencies on personal identity, relationships, and authenticity. Through a detailed analysis of Margayya's journey, this article sheds light on the complex interplay between materialism and inauthenticity, offering valuable insights into the human condition and societal values.

Keywords: materialism, inauthenticity, the financial expert, personal identity, relationships.

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The Significance of Materialism in Margayya's Inauthenticity in R.K. Narayan's *The Financial Expert*

Mostak Hossain

Abstract- This article explores the significance of materialism in depicting the theme of inauthenticity in R.K. Narayan's novel, *The Financial Expert.* Focusing on the character of Margayya, a financial expert driven by the pursuit of wealth, the article delves into the consequences of materialistic tendencies on personal identity, relationships, and authenticity. Through a detailed analysis of Margayya's journey, this article sheds light on the complex interplay between materialism and inauthenticity, offering valuable insights into the human condition and societal values.

Keywords: materialism, inauthenticity, the financial expert, personal identity, relationships.

I. Introduction

The Financial Expert was initially published in 1952 in England. It is widely recognized as one of R.K. Narayan's notable achievements in Indo-Anglian Fiction. The narrative revolves around the ascent and downfall of Margayya, an esteemed moneylender in the fictional town of Malgudi. Margayya, a multi-faceted and captivating character, has a talent for perplexing money-related dealings that are necessary to Indian society. His insatiable desire to accumulate wealth consumes him, rendering his other commitments insincere. The novel is structured into five sections.

Margayya lacks a surname or initials. This name was bestowed upon him by his admirers due to his ability to guide those in financial distress, earning him the title of "Path Finder." At the outset of the novel, Margayya advises the people of Malgudi on obtaining loans from the Co-operative Bank. However, his career as a financier is abruptly curtailed when he clashes with the Bank Secretary and when his son Balu carelessly discards his account book into a drain. Nevertheless, through fun events, Margayya amasses wealth and returns to his role as a financial wizard. However, his ignorance of the potential harm and his accumulated wealth can bring exposes him to risks. Ultimately, his pursuit of Money proves inauthentic, and he finds himself back where he started.

Within the story, Margayya's familial connections prove to be lacking in authenticity. Similarly, his business and social engagements also lack genuine depth. However, the most profound absence of authenticity lies in Margayya's relentless pursuit and obsession with amassing more incredible wealth. While he gains success as a financial expert in the middle of the novel, ultimately, he finds himself back in the same position at the end of the novel. *The Financial Expert* is a compelling work that delves into the theme of materialism and its profound impact on the protagonist, Margayya. The text offers an extensive exploration of the consequences of relentlessly pursuing personal identity, relationships, and the quest for true fulfillment. This article seeks to delve into the meaning of materialism by depicting Margayya's inauthenticity and analyzing the far-reaching effects it has on his life.

Narayan presents Margayya as a complex character driven by an insatiable desire for wealth and financial success. He is a man who dedicates his life to the pursuit of material gain, embodying the relentless ambition and single-minded focus often associated with the materialistic mindset. Margayya's journey becomes a microcosm of the broader societal emphasis on material wealth and its consequences for personal authenticity.

By closely examining Margayya's relentless pursuit of wealth, we can uncover the deeper layers of meaning within the narrative. His preoccupation with financial gain leads him to inauthenticity, as he becomes disconnected from his true self and succumbs to the allure of material possessions.

Furthermore, the consequences of Margayya's materialistic pursuits extend beyond his identity and seep into his relationships. His financial ambitions trump his relationships with others. His pursuit of wealth precedes meaningful human interactions, leading to strained relationships with his family and a sense of isolation. The novel presents a cautionary tale about the potential erosion of genuine human connection in the face of materialism, emphasizing the importance of authentic relationships over material possessions.

II. Discussion

In R.K. Narayan's novel, *The Financial Expert*, the character of Margayya is propelled by an unwavering pursuit of material wealth. His relentless ambition and desire for financial success become the driving forces behind his decisions and actions. By examining Margayya's motivations, we can uncover the significance of materialism in his life and its impact on his character development. His search for wealth is motivated by his desire for power and prestige, which indicates that materialism plays an important role in

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developing his motives and aspirations. It exemplifies his single-minded determination to accumulate wealth, often at the expense of other aspects of his life. In today's India, we come across many Margayya-like individuals who are constantly in search of wealth. R.K. Narayan's fictional art gains an essence of Indianness by including tales from Hindu mythology, teachings from The Bhagavadgita, and the incorporation of austere religious practices and beliefs. Margayya, like others, approaches the priest to make a request. "I want to acquire wealth. Can you show me a way? I will do anything you suggest" (Narayan 29). The novelist highlights Margayya's unwavering focus on material wealth and the associated symbols of success.

Novel's outset, Margayya's obsession with wealth is evident. He views money as the ultimate measure of success and believes that it holds the key to his happiness and social acceptance. His financial aspirations are fueled by a deep-rooted desire to escape poverty and gain a position of power and influence. Margayya sees wealth as the means to secure a better life for himself and his family, and he is determined to rise above his humble beginnings.

Margayya's pursuit of wealth is driven by practical considerations and a desire for recognition and validation. He craves the admiration and respect that come with financial success, and he sees material possessions as a means of elevating his social status. This needs for external validation leads to relentless wealth accumulation, often at the expense of relationships and personal well-being.

Throughout the novel, Margayya employs various strategies to achieve his financial goals. He becomes a cunning and intelligent moneylender, exploiting the vulnerabilities of others for his gain. He uses his knowledge of human psychology and economic manipulation to get the most out of his customers. Margayya's determination to accumulate wealth blinds him to the ethical implications of his actions and their negative consequences for those around him. It demonstrates his willingness to prioritize material gain over ethical considerations, further emphasizing the significance of materialism in his character. Margayya's actions reflect a lack of authenticity and a disregard for genuine human connections, as he sees individuals primarily as tools to further his financial ambitions.

However, Margayya's pursuit of wealth is not without its consequences. As he becomes increasingly consumed by his ambition, he begins to lose touch with his humanity. The accumulation of material possessions comes at the expense of his relationships and his sense of authenticity. He becomes detached from his family, neglecting their emotional needs in favor of financial gain. His preoccupation with wealth creates a void within him, leading to a sense of hollowness and a lack of fulfillment.

Narayan skillfully portrays the consequences of Margayya's materialistic pursuits through vivid and poignant scenes. For instance, Margayya's grand mansion, filled with opulent furnishings and great possessions, symbolizes his emptiness and isolation. Despite his financial success, he experiences a sense of inner emptiness and dissatisfaction. It suggests that material wealth alone is insufficient to provide true fulfillment and suggests the inauthenticity that arises from an excessive focus on worldly desires. Margayya's inability to find genuine satisfaction in his wealth accumulation underscores the detrimental consequences of his materialistic mindset.

Margayya's interaction with Arul Doss, the Co-operative Bank's peon, is characterized by difficulties and lacks authenticity. Arul Doss relays the message that the Bank Secretary wishes to meet with Margayya. However, Margayya is displeased with being summoned through a peon and asserts that he is not subordinate to anyone. The author remarks on the situation: "Tell your Secretary that if he is a Secretary, I am really the proprietor of a bank and that he can come here and meet me if he has any business---" (Narayan 12).

Margayya shows impolite behavior towards Arul Doss, which has a negative impact on his relationship with the Bank's secretary. The Secretary arrives and forcefully takes application forms from Margayya's box. Margayya protests, asserting that the Secretary cannot interfere with his belongings. In response to Arul Doss's warning of potential police involvement, Margayya mutters angrily under his breath: "Stop your nonsense, you earth-worm! Things have come to this, have they, when every earth-worm worm pretends that it is a cobra and tries to sway its ... I will nip off your head as well as your tail, if you start any of your tricks with me. Take care. Get out of my way" (Narayan 15).

The Secretary informs Margayya that since he is not a shareholder, he cannot possess application forms. Margayya, asserting his significance, claims to have a role beyond that of a mere shareholder. In response, the Secretary issues a warning to Margayya: "Nonsense. Don't make false statements. You will get into trouble. Reports have come to me of your activities. Here is my warning. If you are seen here again, you will find yourself in prison. Go--" (Narayan 15). This event brings to mind Margayya that money is very important in life. He ties his insult by the secretary to his impoverished condition and develops a grid for money after that. As a result, his subsequent endeavors are influenced and driven by this insatiable craving for money.

Margayya's journey toward materialism begins with the belief that financial success equates to personal worth and validation. As a result, his identity becomes closely intertwined with his wealth accumulation. He adopts a materialistic worldview that prioritizes external markers of success, such as extravagant possessions, social status, and power. Margayya's self-worth

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becomes contingent upon attaining these symbols of wealth, and he measures his value based on his material achievements rather than on his intrinsic qualities or relationships.

The pursuit of material possessions exerts a profound influence on Margayya's choices and behaviors. He becomes consumed by the desire for financial prosperity, often resorting to evil means to achieve his goals. His obsession with wealth closes his eyes to the ethical implications of his actions, causing him to exploit others and compromise his integrity. In his quest for material gain, Margayya loses sight of his authentic self, becoming a mere reflection of societal expectations and worldly aspirations.

As Margayya's materialistic desires intensify, his identity becomes increasingly fragmented and inauthentic. He adopts a facade of success and prosperity to mask his inner emptiness, projecting an image of wealth and influence to gain societal acceptance. However, this false persona disconnects Margayya's true self and the external image he presents to the world. He becomes trapped in a cycle of inauthenticity, perpetuating a charade to maintain the illusion of material success.

Furthermore, constantly pursuing material possessions leaves little room for self-reflection and introspection. Margayya becomes so preoccupied with accumulating wealth that he neglects to explore his past values and aspirations. His identity becomes defined by his materialist pursuits rather than by his inherent qualities and personal growth. This lack of self-discovery and self-awareness hinders Margayya's ability to lead a fulfilling and meaningful life. His relentless focus on accumulating wealth has led him to disconnect from his authentic self, prioritizing external markers of success over his inner values and passions. It signifies the erosion of personal identity that can occur when material possessions and financial gain become the sole measures of self-worth.

The consequences of Margayya's materialistic mentality are obvious in his relations as well. His obsession with wealth strains his connections with his family, as he prioritizes financial gain over emotional support and nurturing. Margayya's pursuit of material success isolates him from genuine human relationships, further distancing him from his authentic self. Moreover, the relentless pursuit of material possessions perpetuates a cycle of insatiability and dissatisfaction.

Margayya's insatiable desire for more wealth leaves him perpetually discontented, constantly yearning for the subsequent acquisition. He becomes trapped in a never-ending quest for material gratification, oblivious to the diminishing returns of his materialistic pursuits. This cycle fuels his inauthenticity and hampers his ability to find true fulfillment and happiness. His relentless pursuit of wealth has come at the expense of his dreams and aspirations, leaving him feeling unfulfilled and inauthentic. It highlights the detrimental effects of materialism on personal identity, as it can lead individuals to compromise their true passions and aspirations of financial gain. This author emphasizes the trade-off that Margayya makes between materialism and personal fulfillment. In pursuing material riches, Margayya vanquished his dreams and ambitions, exchanging them for an empty search of financial prosperity.

His self-worth and sense of identity have become closely tied to his possessions, indicating the influence of materialism on how he perceives himself. It suggests that material wealth has overshadowed other aspects of his identity, leading to an inauthentic and shallow sense of self. This novelist speaks to the intertwining of materialism and personal individualism in Margayya's life: "He saw himself being entangled with these folk for the rest of his life: that seemed to suit his wife, but he liked to be more independent" (Narayan 131).

The significance of materialism in depicting Margayya's inauthenticity extends beyond his identity and permeates his interactions with family, friends, and the community. This article explores the consequences of materialism on Margayya's relationships, shedding light on the detrimental effects of prioritizing material gain over genuine human connection.

The Financial Expert tells the tale of Margayya, a moneylender who, true to his name, 'shows the way' for illiterate, impoverished farmers to obtain loans both from banks and amongst themselves. To Margayya, "Money alone is important in this world. Everything else will come to us naturally if we have money in our purse" (Narayan 18). Margayya frequently contemplated the influence wielded by money: "People did anything for money. Money was man's greatest need like air or food. People went to horrifying lengths for its sake, like collecting rent on a dead body…it left him admiring the power and dynamism of money, its capacity to make people do strange deeds"(Narayan 23). Consumed by an obsession with money, Margayya succumbs to the overwhelming sway it holds over him. "He could go to America and obtain degrees, and then marry perhaps a judge's daughter" (Narayan 24).

Driven by his insatiable desire for wealth, Margayya is compelled to abandon his role of aiding others under the banyan tree. Entrusting the tin box to his wife, he intends to pursue more honorable endeavors. Addressing his wife, he says: "That secretary will have to call me 'Mister' and stand up when I enter. No more torn mats and dirty, greasy sarees for you. Our boy will have a cycle, have a suit, and go to a convent in a car. And those people" (he indicated the next house) "will have to wonder and burst their hearts with envy. He will have to come to me on his knees and wait for advice. I have finished with those villagers" (Narayan 18).

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In the third section of the book, while Margayya's business is flourishing, he assumes a position of authority over his customers. However, conflicts and differences of opinion occasionally arise in his interactions with them. A particular incident occurs when a client approaches Margayya to retrieve his deed, and Margayya responds to him in an impolite manner: "And yet you have not the grace to trust me with your title. Do you think I am going to make a broth of it and drink it?" (Narayan 124). Therefore, Margayya's commitment to his customers lacks authenticity because money is his highest priority. His behavior alters by his self-centeredness, and his involvement is solely driven by financial motives.

Margayya's insatiable desire for wealth and financial success strains his relationship with his family, particularly his wife, and son. As he becomes consumed by his worldly pursuits, he neglects their emotional needs and fails to provide the support and care they require. His preoccupation with accumulating wealth leaves little room for nurturing and building strong familial bonds. Pursuing material gain becomes his primary focus, eroding the foundation of trust, love, and understanding within his family. His relentless pursuit of wealth creates a rift between him and his wife as their priorities and values diverge. It demonstrates how materialism can strain interpersonal connections and lead to a breakdown in intimacy and understanding. The author highlights the impact of materialism on Margayya's relationships. Margayya"s insatiable greed for wealth leaves him with little time to spend with his son, Balu, destroying Balu's academic life. Despite holding the position of school management secretary, Balu fails the Matriculation exam twice and eventually runs away from home. Margayya's wife is deeply disturbed by this turn of events, but Margayya himself manages to adapt to the situation. He endures the separation from his son by immersing himself in his financial business and his relentless pursuit of money. Even when Margayya travels to Madras searching for Balu, his thoughts remain fixated on his financial affairs. His desire for Money is entirely inauthentic as he cares for money more than his only son. William Walsh comments: "Money becomes his goddess, devotion to it his religion. Margayya moves from rags to riches, but Margayya in the lace dhoti is the same Margayya as the one in the cotton dhoti-just as the one substance of money appears both in petty huckstering outside the Co-operative Land Mortgage Bank and the immense movements of cash at the end. He insists a modulation of living covers the fundamental oneness of existence" (Walsh 77).

The possibility of suffering significant losses in his absence preoccupies his mind. This shows the total lack of authenticity of his involvement and his insatiable desire for money, whereas he favors wealth over his son. As his wealth increases, his interactions with his children focus on financial transactions rather than genuine emotional bonding. It illustrates how materialism can distort the dynamics of familial relationships, replacing love and connection with economic dependency and superficial exchanges. The novelist emphasizes the transformation of Margayya's relationships with his children due to materialism.

Driven by his wealth, Margayya purchases a new house in a prestigious neighborhood and presents it to Balu and his wife. However, Margayya's wife opposes his decision to separate Balu from them. Margayya regularly provides Balu with a monthly allowance to cover all expenses, ultimately leading Balu to associate with Dr. Pal, who leads him astray. If Margayya hadn't been consumed by his pursuit of money, he could have guided Balu toward a suitable business or occupation. Margayya's preoccupation with cash prevents him from experiencing hunger and neglects his health. Furthermore, his single-minded focus on wealth leaves little room for caring for his wife or anyone else. The novelist offers the following observation:

> She never knew when he went to bed, she still saw him bent over his registers. She saw him with a drawn look and felt moved to say: "Shouldn't you mind your health "What's wrong with me? I'm all right. If you feel you need anything, go ahead and buy it and do what you like. Take any money you want. Only leave me alone. (Narayan 163)

Driven by the prevailing materialistic ideals of the Western world, Financial Expert exhausts every effort to achieve financial stability and elevate their social standing, all through the pursuit of wealth. They become deeply absorbed and fascinated with the relentless pursuit of money to the extent that they transform into emotionless and mechanical beings, lacking love and compassion. Their personal life is overlooked, ignoring their sexual desires and not acknowledging the possibility that their spouse could have such desires as well. The obsession with money overshadows their ability to engage in regular family matters. The absence of their son made Margayya's wife perceive their house as dreary and desolate when Balu left home without noticing the parents. It evoked memories when he had left without informing anyone, yet Margayya remained oblivious to any change, as his mind was preoccupied with devising a new scheme that promised to propel him to unprecedented levels of financial achievement.

Moreover, Margayya's materialistic mindset seeps into his interactions with others, creating a sense of transactional relationships. He views people as a means to an end, valuing them based on their ability to contribute to his financial success. This instrumentalization of relationships undermines their authenticity and depth, reducing human connections to mere exchanges of utility and self-interest. Genuine emotional bonds are overshadowed by the pursuit of financial gain, leaving relationships hollow and

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superficial. Margayya's materialistic goals also lead to strained relationships within his community. As he climbs the ladder of success, he becomes detached from the everyday struggles and needs of those around him. His wealth and status create a gap between him and his community, making it difficult for him to relate to their experiences and preoccupations. Margayya's preoccupation with material gain distances him from the genuine connections that stem from shared values, empathy, and community support. His emphasis on the accumulation of wealth leads him to neglect the support of true friendships, instead of prioritizing business relations that serve his financial interests. It demonstrates how materialism can compromise the quality of interpersonal relationships, replacing authentic connections with instrumental and utilitarian associations. This novelist highlights the impact of materialism on Margayya's friendships. Margayya's relentless pursuit of material wealth led him to overlook his friendships, placing greater importance on business associations rather than nurturing genuine companionship.

Margayya becomes increasingly disconnected from his own emotions and the emotional needs of others. The pursuit of wealth becomes a solitary endeavor driven by individualistic ambitions rather than a collective sense of community and shared experiences. Margayya's materialistic goals isolate him from the meaningful connections that come from genuine human interaction and empathy.

One of the critical consequences of materialism is the erosion of personal values and moral principles. As Margayya becomes consumed by pursuing material gain, he becomes willing to compromise his integrity and engage in questionable practices. The desire for wealth closes his eyes to ethical considerations, leading him to exploit others and behave deceitfully. Margayya's search for financial success loses sight of his authenticity and the values that once defined him.

Despite accumulating wealth, he experiences a profound sense of emptiness, suggesting that material possessions alone cannot bring true fulfillment and happiness. It underscores the hollowness arising from a single-minded focus on material gain. The author highlights the consequence of materialism on Margayya's inner state. Margayya's relentless quest for riches resulted in a feeling of hollowness and discontentment deep within him.

His pursuit of wealth leads him to compromise his values and principles, indicating that the desire for material gain can corrupt one's integrity and sense of self. Margayya's preoccupation with wealth alienates him from the community once a source of support and belonging. It suggests that an excessive focus on material gain can lead to social isolation and a loss of meaningful connections with others. The writer emphasizes the social consequences of materialism. Margayya's embrace of materialism created a divide between him and the community, causing him to feel disconnected from the support and sense of belonging he had once treasured.

The pursuit of materialism also affects Margayya's overall well-being and happiness. While he may amass wealth and possessions, he finds himself trapped in a cycle of insatiability, constantly yearning for more. The relentless pursuit of material gain becomes a never-ending endeavor that leaves him perpetually dissatisfied. Margayya's fixation on wealth becomes a source of anxiety, stress, and disillusionment, ultimately undermining his personal happiness and contentment.

Moreover, Margayya's singular focus on accumulating wealth distances him from genuine human connections and emotional intimacy. His relationships become transactional, devoid of true emotional depth and connection. Margayya's materialistic pursuits create a barrier between himself and those around him, leaving him feeling isolated and lonely in spite of his financial success. Pursuing material gain often comes at the expense of nurturing and sustaining meaningful relationships.

Margayya's mind is constantly consumed with thoughts of money, leaving little room for egocentrism or consideration for his wife. He is too engrossed in his business affairs, which primarily revolve around amassing wealth that he neglects to visit Balu's home for an extended period. Brinda, Balu's wife, expresses her displeasure at the situation when Margayya finally visits them. However, when Margayya faces bankruptcy, his family reunites. Margayya expresses his desire to play with Balu's young son, and Balu himself realizes the mistake he made by falling into Dr. Pal's influence.

Furthermore, the cultural and historical context of the novel adds another layer of interpretation. Established in post-colonial India, *The Financial Expert* reflects the evolution of the social and economic landscape of the day. Some variations argue that Margayya's materialistic pursuits symbolize the clash between traditional values and the influence of Western capitalism. The novel can be seen as a commentary on the impact of modernization and the erosion of traditional moral and social structures.

Considering these varying interpretations, it is essential to recognize that R.K. Narayan presents materialism and its consequences with a degree of complexity. The novel does not offer a simplistic condemnation or endorsement of worldly desires instead it explores the multi-faceted nature of human desires and their effects on personal identity and relationships.

III. Conclusion

The Financial Expert by R.K. Narayan offers an exciting exploration of materialism and its significance in depicting Margayya's inauthenticity. By analyzing the

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consequences of materialistic tendencies on personal identity and relationships, the novel raises important questions about societal values and the pursuit of wealth. This article serves as a valuable contribution to the understanding of materialism in literature and its relevance in contemporary society. By analyzing the consequences of materialistic trends on identity and personal relations, the novel raises important questions about societal values and the search for wealth. This article makes a valuable contribution to the comprehension of materialism in literature and its importance in contemporary society.

Recognizing the complexity of materialism and its impact on individual lives, this article brings to light the cautionary tale enshrined in Narayan's story. The exploration of Margayya's inauthenticity serves as a reminder of the potential pitfalls of prioritizing material wealth over genuine human connection and personal fulfillment ultimately the significance of materialism in *The Financial Expert*.

The Financial Expert portrays a complex network of human relationships, particularly Margayya's interactions with various individuals in society. The author presents a vivid depiction of Indian social life, highlighting how Margayya's intense involvement and obsession with accumulating wealth lead to an inauthentic existence. Despite attaining riches and success as a businessman, Margayya cannot find true happiness and contentment. The novel offers a captivating glimpse into the diverse social involvements that form the fabric of life, both in general and specifically within the Indian context. It serves as a remarkable exploration of an ordinary life shaped by extraordinary connections, interactions, relationships, and involvements, many of which lack authenticity in one way or another.

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Pain and Death in *O Monstro* by Humberto de Campos

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Abstract- This article aims to investigate the construction of Pain and Death in *O Monstro* by Humberto de Campos. In the narrative, there are three dominant characters: Pain, Death and Man. Death is present in literature since ancient civilization, as can be seen in Gilgamesh, written in Mesopotamia, probably around the years 2150 - 1400 BCE, to the present days, as a driving force of narratives. Therefore, we will look for authors who dealt with the relationship between death, pain and man in the literary universe. As a theoretical support we will build on the literary scholarship of Edgar Morin (1997) and Philippe Ariès (2012), Hoggard (2022) and Sonja Loidl (2010).

Keywords: *death; pain; humberto de campos; the monster.*

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Pain and Death in *O Monstro* by Humberto de Campos

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Abstract- This article aims to investigate the construction of Pain and Death in *O Monstro* by Humberto de Campos. In the narrative, there are three dominant characters: Pain, Death and Man. Death is present in literature since ancient civilization, as can be seen in Gilgamesh, written in Mesopotamia, probably around the years 2150 - 1400 BCE, to the present days, as a driving force of narratives. Therefore, we will look for authors who dealt with the relationship between death, pain and man in the literary universe. As a theoretical support we will build on the literary scholarship of Edgar Morin (1997) and Philippe Ariès (2012), Hoggard (2022) and Sonja Loidl (2010).

Keywords: death; pain; humberto de campos; the monster.

I. Introduction

Death is a wildly discussed phenomenon in all spheres of knowledge (Loidl, 2010; Hoggard, 2022). Nevertheless, such an event is a matter of concern for all human beings, since in the face of such a situation we present a myriad of behaviors. We can say the same of pain. We are born from pain: childbirth represents to the mother the sacrifice, defined by Genesis, the first book of the Christian Bible, as a punishment for the sin committed in the Garden of Eden. And, for the child, the awareness of the life outside of the womb, that is, the arrival in a new world. Although for different reasons, the mother and child feel pain.

The awareness of pain and death always provoked incredibly diverse representations and practices, since these are events features in the life of every living creature since prehistoric times. In addition to the certainty that every individual has that they will not escape death, there is also the conviction that the human being is a living being conscious of their death, even though they not always accept this fact easily.

In Literature, pain and death at no time stopped being discussed, constantly this existential thematic is discussed and presented in its many aspects and there are innumerous literary works that portray these events. The many interpretations of death and pain in the literary context pass through the angst and the fear that surround the man in the face of death, from childhood to old age. In this perspective, this study aims to analyze the presence of these two "enemies of life" in the most famous tale of Humberto de Campos: *O Monstro* (The Monster).

II. Pain and Death in Literature

Literature is a social living institution that can be understood as a historical, political, and philosophical process, that is also semiotic and linguistic, in addition to being individual and social, and related to one single period in time. Thus, its reality surpasses the text to assume the discourse, which thoroughly counts on the dimensions of the utterer, utterance, and interpreter.

Thereby, it is a fact that literature is quite often fictional, and does not portray characters who existed, but there is no doubt that it is, above all, an artistic product, whose role is to touch and please the reader. However, in the same way, there is no tree without roots and that we cannot imagine the quality of its fruits without taking into account the conditions of its soil, of the climate and the environmental conditions, literature is a product of the period in which the work was produced and it is a reflection of the sociocultural conditions of the environment of the authors. About this,

> The fine-tuning of an epoch, providing a reading of the gift of writing, can be found in the works of Balzac or Machado, without worrying about whether Capitu, Uncle Goriot, or Eugène de Rastignac existed or not. They existed as possibilities, as profiles that retrace sensibilities. They were real in the "truth of the symbolic" that they express, not in the reality of life. (PESAVENTO, 2006, p. 3).

Therefore, even if a fiction book portrays characters that existed, what is often observed are books that bring situations that were very common at the time the events of the book take place or even characters based on one or more people who existed. But it is necessary to understand that literary texts are not static, and in this interim, Literature itself is not only in the text, or in the author, or the reader. The author Roger Chartier reiterates this question stating that,

> The works – even the big ones, especially, the big ones – do not a static, universal, and fixed meaning. They are invested with plural and movable meanings, which are built in the encounter of a proposition with a reception. The meanings attributed to their forms and their motives depend on the competences and expectations of different audiences who appropriate them. Certainly, the creators, the powers that be, and the experts always want to fix meaning. (CHARTIER, 2009, p. 9).

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Thus, Literature is one of the most powerful tools to explain and represent death, and has, since always, death as one of its favorite themes – even when it is not related to the theme of love. Considering that death is a phenomenon that immediately provokes an interpretative effort to be susceptible to being assimilated by human beings.

Nowadays, death has become something unmentionable, "everything happens as if neither I nor the people who are precious to me were mortals. Technically, we admit that we can die, but, deep down, we feel as if we are immortal" (Ariès, 2012; Hoggard, 2022). However, it is interesting to think that the life experienced by me, that is, my life, it is not possible to be conscious of the events of my birth and death. We live, mainly, at the pace of dreams and our upcoming projects, ignoring when, after all, we will perish. Mikhail Bakhtin links to the scope of people's lives and deaths, the meaning, and relevance of life, "my life is the existence that encompasses the existence of others in time" (BAKHTIN, 2006, p. 96).

Taking into account that this event is revealed as a problem in relation to how it is inscribed deeply into our lives, as a result, the study of death is of great relevance and the frequency of these studies has been happening at different levels, particularly the literary one. According to Philippe Ariès, "literature has never stopped talking about death, even though ordinary men behave as if it does not exist" (ARIÈS, 2012, p. 212). Therefore, literature is one of the means of great relevance of representation, or even of explanation of this phenomenon that always had room in its narratives.

Death is an eminently verbal phenomenon, a being of language, whose use manifests itself more vigorously and insightfully, to the extent that in literary fiction it occurs more symbolically. Emphasizing the intimate relationship between death and literature, Edgar Morin points out:

> The ghost of death harass literature. Death, until then surrounded by the magical themes that exorcise it, or recollected in the aesthetic participation, or camouflaged under the veil of decency, appears naked. […] Entire Works such as the ones from Barris, Loti, Maeterlinck, Mallarmé, and Rilke are tainted by the obsession of death (MORIN, 1997, 265-266).

Death can, likewise, be conceived as an impossibility, as in the works of literary criticism, but also in the fiction of Maurice Blanchot, whose fictional characters seem to hover, uncertainly, over death and life or admit a spectral existence after death.

In the literary sphere, several examples of death appear over time: natural death, death in combat, immolation, homicide, suicide, anthropophagy, among others. Death is a subject that afflicts the human being from the ancient times to the present day, hence the use of funeral rituals and the intense need to represent death and "the afterlife" in literature, in painting, or any other form of expression, with the aim of alleviating fear, pain, and thus, granting a new impetus to this issue. Therefore, the extermination of some human beings by others becomes the norm, which modifies the perception of life and death itself.

Thereby, Death is present in literature from Greek Culture (In the epics, tragedies, etc) to the present days, as a driving force of narratives, of lyric poetry and theater. The character of the lyrical self (in the case of poetry) appear to build themselves departing from the idea of death. The end of life outlines its path.

The tragedy related to the human condition in *Oedipus Rex*, written by Sophocles, tells the fatality of a man who, persecuted by the Gods, murders his father and marries his mother. Oedipus was initially outraged that Creon, his brother-in-law, accused him of murdering his wife's first husband. Jocasta intervenes referring to the prophecy that led Laius to abandon his newborn son, who was destined to kill his father. The description of this death – in Phonics, where the road of Delphi intersects with the road of Dahlia – disturbs Oedipus, and makes him remember the man he killed at that crossroad, and asks Jocasta to summon the only witness still alive, a shepherd, who can answer all the questions and ease his conscience.

After the information provided by the shepherd, Oedipus understands his entire past and feels he was cursed at birth, at marriage, and at the act of unintentionally shedding the blood of his father. With the revelation of his unfortunate destiny as an incestuous parricide and before the sight of the corpse of his wife/mother – who had committed suicide – his despair is so overwhelming that he plucks his eyes out with Jocasta's gold pins, leaving his face impregnated with blood.

> MESSENGER – […] He rips off her brooches, the long gold pins holding her robes—and lifting them high, looking straight up into the points, he digs them down the sockets of his eyes, […] (SOPHOCLES, 2020, 237)

In the literature of the Middle Ages, the acceptance of the idea of eternal life preached by the Christian church transformed death into a lesser fear when compared with the condemnation to eternal damnation in Hell, as a consequence for the sins committed during earthly existence. In the Middle Ages, the concept of Purgatory also emerges. According to the scholar Jacques Le Goff,

> The Church creates for this new society a Christian humanism that rescue humble folks like Job, by reference to the image of God, transforms devotion thanks to the development of the Marian devotion and the humanization of the Christological model, alters the geography of the afterlife introducing the Purgatory between Heaven and Hell, thereby favoring death and individual judgment. (LE GOFF, 2016, p.11).

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Whereas William Shakespeare (1564-1616) was and has been admired, innumerable times, for having written for different historical epochs and connecting European cultures. In his extensive body of work, deaths often happen in many ways, notably in the form of murders. However, among his tragedies, we will distinguish the occurrence of this theme in *Romeo and Juliet* and *Hamlet*. In the first one, we are faced with Italian nature and its passionate vehemence.

The contrast between this and other Shakespearean works is surprising when it comes to language, customs, personalities, and passions. In the majority of the tragedies of Shakespeare the nature of the characters is gradually discovered, since their feelings are previously hidden, repressed and are – usually – just revealed against their will, under the form of hallucinations and visions. In *Romeo and Juliet*, there is no effort to disguise the externalization of passions, since the two main characters are two juveniles whose actions and feelings reveal a great intensity and courage. Before the paternal imposition that obligates Juliet to marry Paris, she confesses to Friar Lawrence that she would rather put an end to her life.

> ROMEO – O my love, my wife, Death, that hath sucked the honey of thy breath, Hath had no power yet upon thy beauty. […] Shall I believe That unsubstantial death is amorous. And that the lean abhorred monster keeps Thee here in dark to be his paramour? For fear of that I still will stay with thee […] Here's to my love. Drinking. O, true apothecary. Thy drugs are quick. Thus with a kiss, I die (He dies) (SHAKESPEARE, 2011, p. 227).

Of all the tragedies of Shakespeare, Hamlet is the most melancholic, the one in which the action takes place at a slower pace, and in which the analysis prevail, while still being intensely dramatic. The protagonist lives tormented by countless competing feelings: the respect and the protection that he owns to his mother, the concern for the future destinies of his country. In addition to that, he also feels persecuted by the ghost of his father, who begs for revenge, as he was the victim of an atrocious betrayal:

> GHOST – Revenge his foul and most unnatural murder
>
> HAMLET – Murder!
>
> GHOST – Murder most foul […] Thus was I, sleeping, by a brother's hand, of life, of crown, of queen, at once dispatched: Cut off even in the blossoms of my sin, Unhouseled, disappointed, unaneled (SHAKESPEARE, 2012, p. 57-61).

For the romantics, love and death become an almost inseparable pair: it is only true love the one that stands out in death. It is possible to mention as an example, the couple Tristan and Isolde whose death free them from a life that forbid the realization of the feeling that unites them and also free them from the torments imposed by their separation, and determined by the will of the human beings and by the laws of the Christian God, but justifies their self-love, accomplishing the union that was denied to them in life. In the novel *For Whom the Bell Tolls*, Ernest Hemingway describes a similar feeling of the victory of love over death.

Therefore, death has also manifested itself and still appears in Brazilian Literature time and again revealing itself as an event of great relevance and influence to Brazilian authors. Death has been represented since the times of colonization, the Jesuits were the ones to start it through reenactments of José de Anchieta and many literary works published throughout the XIX century up to the current date.

In Brazilian Romantic Literature, Álvares de Azevedo (1831-1852) disseminate, in a singular way, the human being who has given up on life, is a work in which the morbid pessimism, related to a total indifference to existence and a continuous exaltation of death. In *Macário*, his dramatic work, there is a permanent obsession with death and we can observe that it – death, that is – does not establish the end of everything, but reaches the value of life and self-affirmation, when in the face of existential despair.

The public opinion exerts upon the characters of Machado de Assis (1839-1908) a sharp strength and one of the mechanisms that he resorts to criticize, vigorously, the principles that conduct the structure of the society that he portrays is to seek in death the permission to make explicit the aspects that remained hidden. That way, death works as an excellent and final strategy of the unveiling, through which it is permissible to proceed to the creation.

The use of this strategy is clear in the novel *The Posthumous Memoirs of Brás Cubas* (1891), in which Machado de Assis removes death from its usual stillness and puts the protagonist, who is dead, to narrate his adventures and misadventures, as well as some dishonesties that sustain human actions. By belonging to the community of the dead, Brás Cubas benefits from the excellent opportunity to convert himself in a mere spectator of the staging led by those who are still alive, hence he can exert the power of an informer over the world of the living, along with his detachment to announce to us, through his memories, everything that was concealed by the appearances and to proceed to the unveiling of, once, inaccessible truths. Thus, he becomes a privileged observer who is immune to criticism and who can also disassociate – and distance himself – from the aspects he narrates.

From the 20th century onwards, a new type of literature and philosophical thought emerges in Europe. Together, they try to embellish the meaning of existence and the overcoming of the feeling of absurd, all this in the face of the crisis of values caused by the war and by the constant presence of death. In the 60s and 70s, dictatorial regimes started to erupt in Latin America, using terror and death as instruments of social control.

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In all his works, what we can observe is that Death never seems to come alone. It always comes followed by another force: Pain. Oedipus chooses punishment and to be submitted to pain and suffering instead of death. It is the penalty of sacrifice for the redemption of the crime or sin – in the context of the Christian tradition. Romeo, to relieve his pain, chooses death. In the place of suffering, the rupture with life. In Hamlet, the prince lives with the pain of losing his father. In his quest for revenge, he kills his uncle – and even though he does this because of his desire for revenge, he also does it because of the immense pain he was feeling.

Therefore, the conviviality of Pain and Death becomes one single force, capable of building and molding the character of a person and – since we are talking about fiction -of characters.

III. Stories about Pain and Death

Humberto de Campos was born in the small district of Miritiba – which was later renamed Humbert de Campos, in his honor – in 1886, and exceedingly early discovered his propensity for writing. He initiated his writing process in the city of Parnaíba, where he went to, with his mother and sister, after the death of his father. He started with verses and then wrote journalistic pieces until he started to write tales, memoirs, diaries, etc.

His infancy and adult life were full of mishaps. But the way he faced certain situations of sadness may surprise some because this distinguished author brings in his memories meticulous details filled with spiritedness.

> One night, already in Miritiba, we played my sister and I, over a mat, in the sleeping room. She was cutting and sewing small pieces of cloth to make a new dress for her doll. I, don't remember what I was doing. Next to us, over the mat, a kerosene lamp glowed and fumed, stretching out the red and restless flame, as if it was the Devil's tongue inviting to sin. (CAMPOS, 2009, p.59).

At the age of seventeen, he started his journalistic career in the State of Pará – located in the north of Brazil. He dedicated years of his life to his profession and with extreme excellency, worked for many newspapers – the bulk of them were from Rio de Janeiro. In addition to him being a great journalist, he was also a great writer and wrote throughout his life several works, among them, novels, tales, chronicles, memoirs, and poetry. He also had an intense political career. He was a Federal Deputy of the state of Maranhão for a long time due to his visibility in the political and literary scenarios.

He published his first book of verses in 1911, entitled *Poeira* – which can be translated literally to *Dust* – at the age of 24. In 1919, he entered the Brazilian Academy of Letters, succeeding Emílio de Menezes and occupying the chair no. 8. He was welcomed to take his place at the Academy by the scholar Luís Murat on May 8, 1920.

Humberto de Campos wrote pieces for several newspapers, including the following ones from Rio de Janeiro: *O jornal, Gazeta de Notícias, O Imparcial* and *Correio da Manhã*. In São Paulo, he worked at *São Paulo Jornal, Correio Paulistano* and *A Gazeta*; In the state of Bahia, in the newspaper *Tarde*; In the city of Recife at the *Jornal do Recife;* and, in the city of Porto Alegre, at the *Diário de Notícias*. In the volume I of his book *Diário Secreto* (Secret Diary), he even states that he used to write everyday:

> An article, every day, signed, to the newspaper *O Jornal*; another, anonymously written, also daily, about communism, to the same paper; and yet another one, daily, to the newspaper *Diário da Noite*; three pages a week for the small humor newspaper *Não pode*!; commercial advertisements for the *A Capital*; and, every night, 400 words for the Academy's Orthographic Vocabulary (CAMPOS, 2010, p. 162).

In the middle of a political turmoil, in 1917, Campos wrote the second volume of his poetry book entitled *Poeira* (Dust). After, in 1918, he launched *Da seara do Booz* (From the cornfield of Booz), his book of chronicles, and, in 1919, *Vale de Josaphat* (Josaphat's Valley), a collection of humorous tales. Not satisfied with his promising career as a journalist and writer, in 1920, he was elected a federal deputy for the state of Maranhão and, in this period, wrote the book of humorous tales *Tonel de Diógenes* (Diógenes' Barrel). In the same period, he also released *Mealheiro de Agripa (*Agrippa's vault), work with political and literary commentaries. In 1921, under the pen name "Conselheiro XX", he wrote one of his most famous works, *A serpente de bronze (*The bronze serpent*),* a collection of chronicles and tales in which he talks about everyday situations using his acid sense of humor, like in the following excerpt from the chronicle *O Troco* (The Change), present in the compilation "- It was a disgrace, chief! Imagine it yourself, that I was coming here with the money on my hand, a 20 thousand réis bill and the dog attacked me and ate it!" (Campos, 1921, p. 16).

Conselheiro XX – literally Counselor XX- was a famous pen name Campos used to have. The writer used the pseudonym to expose his strong criticism of the society of Rio de Janeiro. The traditional families of the period even tended to forbid their daughters from reading the author (SCHEIBE, 2008, p. 54).

But the professional success as a chronicler would still give him many honors in the 1920s, a time in which he no longer hid his given name and signed his works with it. Thus, even though he had a short life span, Campos wrote many books.

> In 1923, while he was writing the review *Carvalhos e roseiras* (Oaks and Rose Bushes), the author replaced Múcio Leão in the review column of the newspaper Correio da Manhã. Before the 1930's revolution, Campos wrote the book of

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short stories *A bacia de Pilatos* (Pilate's basin), still in 1923. In the following year, he wrote *A funda de Davi* (David's Sling), which contained humorous tales; and, in 1925 *Pombos de Maomé* (Mohammed's Pigeons) and *Grãos de mostarda* (Mustard Seeds), books composed of comic tales. In 1926 he published the Anthology of Gallant Humorists and *O arco de Esopo* (The Bow of Aesop), two short storybooks. In 1927, he launched *Alcova e salão* (Alcove and Saloon), a book of tales; and in 1928, the book of anecdotes *O Brasil anedótico* (Anecdotal Brazil). (SCHEIBE, 2008, p.38).

Already in a debilitated state of health, Humberto de Campos published *Memórias* (1886-1900) – Memories (1886-1900) – in 1933, in which he describes his memories from his infancy and youth. The work attained immediate success with the critics and the public, getting numerous editions in the following decades. The author was writing a second part of the work but died during the process. This second part was later published posthumously with the title of *Memórias Inacabadas* (Unfinished Memories).

In 1934, he wrote his last 4 books: *Sombra das tamareiras (Shadow of the date palms)*, a tales collection; and *Sombras que sofrem (Shadows that suffer)*, a volume of chronicles. Thereby, the talent of Campos was rushed by the hypertrophy of the pituitary gland, a degenerative disease diagnosed in 1928, that would eventually kill him. With the worsening of his pain, after many years of disease – which caused him to lose his sight almost completely and severe problems in his urinary system – Campos dies in Rio de Janeiro, on December 5, 1934, at the age of 48.

> Forty-eight years today! I try not to look back, but I cannot. The path I came from is, in such a way, so obstructed that I do not see, even a trace of my journey. I only know that got here battered, almost blind, and so tired that I cannot, almost, go on. Who gives a cane to a sick pilgrim, and only that? (CAMPOS, 2010, p. 544)

In *O Monstro e outros Contos (The Monster and other Tales),* 19 narratives address the relationship that humankind has with Pain and Death, in such a way that these two elements are the backbone of the whole book. In *O Furto* (*The Theft*), for example, the narrator introduces us to the tough life of Seferino, who has a sick child – in a hammock, close to breathing his last breath – and does not have any money, food and, above all, kerosene to light up the small lamp in his dark house. The son will certainly die without a spark that can "illuminate his soul", something painful for that simple man with a rude soul in that jungle almost empty of human feelings. At night, with the certainty that he was not committing a crime, he goes to the street and looks at a public lamppost, climbs it with his lamp and, when taking a little kerosene from the street lamp to put in his lamp, he is caught by a guard and taken to jail. He stays in jail until the next day and late in the afternoon is released by the delegate. He runs to his house but when he arrives, he encounters a tragic scene "Through the handle of the hammock, entering his mouth, nose, ears, the first ants descended in a row, in long seething rosaries…" (CAMPOS, 1983, 94). Seferino is guided by these two forces: Pain and Death. These two shape the narrative and determine the actions of the individual.

In *O Caldo* (The Broth), revenge is the inner core of the narrative. The son of Maria Rosa – who was, at 15 years old, raped by Antônio Solano, a wealthy farmer, and owner of the land where the teenager girl lived with her sick mother – kills his father, as thirst as he was for revenge, because the old farmer, in addition to violating his mother back in the day, denied him broth:

> (…) And the colonel had his mouth full of the fourth spoonful, when a big hand pushed, violently, his face in the plate, at the same time that a blade cut his head off completely with one single blow.
>
> When his servant came back with the stew, he dropped it on the floor, frightened: the dish with the broth was full of blood, which had spread to the towels, table and the grimy floor; and in the plate, immersed in the bloody broth, was the face of his master. (ID. IBID. p. 107)

As we can notice, the narrator describes, with dark details, the head inside the broth, the one he denied to the son of Maria Rosa when the child was still small, without the milk of his mother to nourish him. The metaphor of the broth, now red with the blood of the head inside the plate. Death, in this case, seems to suffocate an endless pain. The thirst for revenge is quenched by the death of his father.

IV. Pain and Death in *O Monstro*

Humans are, nowadays, inclined to find pleasure and run away from pain, and is through the criterion of pleasure that we evaluate all other things. Therefore, human beings are always finding a way to escape or not face pain and, consequently, death. But in the tale *O Monstro*, from Humberto de Campos, these two – pain and death – are of utmost importance and possess central roles.

Thus, *O Monstro*, not by chance, is a tale that initiates the anthology *O Monstro e outros contos* (The Monster and other tales) from Humberto de Campos. A story a little intriguing, since the two main characters, Death and Pain, are elements that are part of human history since the first steps of mankind. In *O Monstro*, Pain and Death, appear before the Creation of humankind, because the two of them created our species.

Therefore, in the tale, there is a desire to capture nature at the moment that follows the Creation. Revealing a narrative that refers to the first book of the Bible, Genesis, its language is related to a particularity of the fantasy of myths. In this case, the author reveals to the reader a pessimistic myth, in which Pain and Death are the creators of humankind. The somber tone is emphasized in much of the narration.

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> Death and Pain walked on the sacred shores of the Euphrates, which flowed without any waves or foam, in the wonderful infancy of Earth. They were two long and vague ghosts, without a clear form, whose feet did not leave any trace on the sand. Where they came from, they did not even know themselves. They kept silent and marched soundlessly looking at the newly created things. (CAMPOS, 1983, p. 9).

Although there is a reference to the book of Genesis, from the point of Creation, we cannot compare both materials, because the biblical book, which comes from the Latin "nascimento", portrays the beginning of everything. In this way, throughout the chapters, we can understand the history and events in the creation of the world, that is, how everything was created. God, after creating the skies and the Earth, creates man in His image. In contrast, in *O Monstro*, Death and Pain create humans. And as the story goes on, this creation starts to be seen with a certain fear by the other creatures, its appearance is more similar to that of a monster than that of a human being.

Then, this allusion to man being a monstrous creation is the author criticizing humanity, a creation that – we could say – is full of flaws and that, according to the author, is a failure. Campos has a very pessimistic view, especially when it comes to himself. And as if asserting his thoughts, we have the ending of the tale, that ends with the annihilation of humankind.

Like that, the two characters, Death and Pain, walk side by side in the same attunement, so we can consider them sisters, where one depends on the other to have its full completeness and both provoke feelings of fear in the other creatures of the Creation. They are considered enemies of life, the villains. Because their crossings agonize, terrorize and sadden the whole scenario of Heaven, the same happens with the presence of their son, the creatures feel the same reactions when they see him.

In some moments, Pain lets her companion gets close to her in a more intimate and friendly way, to the point that they extend their arms cordially as if giving each other a fraternal embrace – "Suddenly, as if holding her in an invisible hug, Pain staked out, letting her companion get close" (CAMPOS, 1983, p. 11). With their sad countenances, they warn their arrival with goosebumps and shivers, and even the wind seems to blow a little faster and wail a little louder with their slow presence.

> In a sad pace, Pain and Death walk, watching, without interest, the wonders of the Creation. They rarely march side by side. Pain always walks in front of Death, sometimes more quickly; the other, always at the same pace, does not rush or be late. Guessing, from afar, the march of the two goblins, all things shiver, taken by an agonizing terror (CAMPOS, 1983, p. 11).

However, the two partners could not see the appeal or feel any interest in the wonders of the Creation. So, they have the idea to create, with their own hands, a being shaped by them, without the interference of anyone else. And Pain, as if she was the most responsible one, plans everything and Death only goes with it. Furthermore, they close a deal, in which is established that when Pain gets tired of the creature, Death is allowed to take responsibility for it. With a reached agreement, they start their creation:

> - What if we made, with our own hands, a creature that was, on Earth, the loving object of our care? Modeled by ourselves, our son would certainly be different from wild bulls, bears, mastodons, runaway birds from the sky, and large sea whales (CAMPOS, 1983, p. 12).

Pain contributes with water and Death contributes with clay for their creation, but this clay comes from a putrid mud, which reveals to us immediately that the creature is a copy of the divine creation, and therefore, a dark and macabre being. And they worked for hours and hours before finishing their horrifying work.

> Hours later, Creation ended up with an unknown animal. A copy of the Divine Work, the new inhabitant of Earth did not look like the others, although, in his particularities, he is reminiscent of all of them. His mane was that of a lion; his teeth, those of the wolf; his eyes, those of the hyena; he walked on two feet, like birds, and climbed, fast, like howler monkeys (CAMPOS, 1983, p. 13-14).

The creature – that is, the son of Pain and Death – has their facial features, that is, their semblance. Albeit the creature has a reminiscence of all beings, it did not look like the others, this new inhabitant of the Earth. "What unknown animal was that?" The other inhabitants started to ask themselves, who was capable of causing the same reactions of his creators, generated sometimes by his air of superiority and by his physiognomy, of a non-seen before uniqueness, and other times by his freedom and by his mysterious and enigmatic gaze.

With an appearance completely different from any creature ever seen before, he is described as a monster, with the characteristics and abilities of an animal, although he is a being that exhibits superiority. The creature of the two sisters, Pain and Death, is rejected by the other creatures, or, we could say, by the other animals.

Rejected by the other beings, Man marched along the riverbank, under the custody of Pain and Death. In his insecure spirit, disturbing questions would sometimes arise. Certainly, if those beings were intimidated when he approached them, it was because they unanimously recognized his superior condition (CAMPOS, 1983, p. 14).

The harmony that characterizes the relationship of the inseparable sisters is destroyed by an enigmatic ending, in which the man, at the center of a complicated and possessive dispute, transforms himself into a pile of

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mud and is carried on the shoulders of Death. In a frantic dispute for the priority in the creation made them challenge themselves, leading to a never-ending discussion and since there was no one to make the reconciliation, they yelled at each other and the two of them decided to remove the part that each one has contributed to the creation of their son. Thus, the story ends with the same sobriety that it began with.

> Opening her arms, Pain threw herself against the monster, squeezing him violently with the tongs of her hands. The water, which the body contained, suddenly rose in the eyes of the Man and began to fall, drop by drop ... When there was no more water to squeeze, Pain was gone. Then Death approached the pile of mud, took it on her shoulders, and left ... (CAMPOS, 1983, p. 15).

The man, child of Pain and Death, let the tears drop from his eyes, tears that represent Pain. And then, all the pain vanishes, and Death takes him and carries him away. This is what Death and Pain are to us, one anticipates the other and we always fear them, because they represent our most profound and existential fears.

The creation of the man through Death and Pain, these two sisters, will be a metaphor that will last in the other tales of the author's anthology, since these two are intertwined and are revealed in all the narratives frighteningly, surprising the reader with the most harrowing situations. In spite of this first tale having a very somber beginning and ending, in the other stories, extraordinaire circumstances are presented, some that even seem inconceivable to us.

V. Final Considerations

In this paper, we analyzed how pain and death are the legacies of man while a creature of the universe, at the same time that humans are the enemy of all other animals since they see in them the two biggest enemies of life. Without humans on Earth, according to the tale, harmony would prevail. Everything was perfect without humans and everything played its part. With the creation of Abanstema, this natural harmony on Earth is ruined. Humans themselves seem to, little by little, discover that they carry within themselves their creators. Thereby, they can scare away even the lions, which, for sure, have an idea of what is the presence of both pain and death. They run away, not because they have a creature in front of themselves, but because the two strongest forces in the universe are closer to humans than to any other animal.

We know that Literature cannot change the social and political reality of the country, but it can play a role in the creation of discourses that provoke discussions. Therefore, it is our responsibility to reflect upon the possibilities of Literature in the face of social issues, whichever they are. Thus, by reading the tale *O Monstro*, from Humberto de Campos, although we cannot change the cycle of humans relationships, we can at least get a better look at this great machinery and understand the power of the man in the face of Pain and Death.

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Energetic, Rigorous and Uneven Style in Metaphysical Poetry

By Milan Jana

Abstract- Metaphysical poetry is a genre of poetry that deals with deep and profound subjects like spirituality, religion, etc. It's a really heady kind of poetry that shows the world in a new light. There are many unanswered questions raised. The best examples of metaphysical poetry force the reader to question the very nature of reality itself. Its imagery, humour, and absurdity transport the reader to a fantastical realm where new insights might be gained. The final point is that metaphysical poetry requires a precise and rigorous approach to language due to the usage of sophisticated philosophical concepts and religious topics. The poet has to be able to express these high-level concepts eloquently and precisely, using language and grammar that leaves no room for misunderstanding. Overall, the ability to explain complicated concepts clearly and coherently through a rigorous style is crucial for successful metaphysical poetry.

Keywords: *metaphysical, poem, poetry, style.*

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Energetic, Rigorous and Uneven Style in Metaphysical Poetry

Milan Jana

Abstract- Metaphysical poetry is a genre of poetry that deals with deep and profound subjects like spirituality, religion, etc. It's a really heady kind of poetry that shows the world in a new light. There are many unanswered questions raised. The best examples of metaphysical poetry force the reader to question the very nature of reality itself. Its imagery, humour, and absurdity transport the reader to a fantastical realm where new insights might be gained. The final point is that metaphysical poetry requires a precise and rigorous approach to language due to the usage of sophisticated philosophical concepts and religious topics. The poet has to be able to express these high-level concepts eloquently and precisely, using language and grammar that leaves no room for misunderstanding. Overall, the ability to explain complicated concepts clearly and coherently through a rigorous style is crucial for successful metaphysical poetry.

Keywords: metaphysical, poem, poetry, style.

I. Introduction

The term “metaphysical poets” was first used by Samuel Johnson (1744). The metaphysical conceit, relying on intellectual wit, educated and sensual imagery, and delicate logic, is a trademark of their poetry. Despite the fact that this technique had been employed before, the men who adopted it gave English poetry a new lease on life. John Donne, George Herbert, Henry Vaughan, Thomas Traherne, Andrew Marvell, and a few others from the 17th century are typically included in modern discussions of the term Scholastic poets.

In metaphysical poetry, the relationship between reason and intuition or mysticism is explored, with the latter typically expressed in sensual detail. The aggressive, uneven, and demanding style of the metaphysical poets was a reaction against the purposefully soft and beautiful tones of most 16th-century poem. T. S. Eliot claimed in his seminal essay The Metaphysical Poets (1921) that the poets' work exemplifies a unity of thinking and emotion that was later fragmented into a dissociation of sensibility.

Metaphors, puns, and paradoxes are all commonplace in metaphysical poetry. There is a heavy reliance on scientific and legal jargon. Poems often take the shape of an argument when presented to the reader. Renaissance Neo-Platonist concepts, such as the soul's independence from the body and the union of the souls of lovers, are frequently referenced by metaphysical poets writing about love. When addressing feelings, the poetry frequently strive for a degree of psychological reality.

Poets who are considered "metaphysical" explore ideas that lie outside of scientific explanation. That's why paradoxes, puns, and conceits blended with plain speech are such striking aspects of metaphysical poetry. The metaphysical poets' verse vividly captures the fanciful and quickness of thinking, as well as the use of legal and scientific jargon. The metaphysical poets of the Renaissance Neo-Platonic school used love poetry to prove the connection between soul and body and the consensus of lovers' souls. They made an effort at psychological realism to convey the strain in their relationship.

Metaphysical questions, which seek to understand the world via logical debate of its phenomenal rather than through intuition or mysticism, are a recurring theme in their poetry. Dryden used it for the first time in a critique of Donne in 1693. Dryden has criticized Donne's use of grandiose conceits and hyperbolic language in his poetry. Johnson bolstered the case by noting in "The Lives of Poets" that a group of authors who may be called metaphysical poets emerged at the start of the seventeenth century.

In contrast to the lyrical, gentle tones of 16th-century poetry, the metaphysical writers introduced a new, more severe and inconsistent style. According to Johnson, the Metaphysical poets' works contain a variety of styles. The 'poetry of powerful lines' is a term that has been used to describe this type of writing. It is impossible to overstate the importance of metaphysical poetries to the development of English literature as a whole. Dr. Johnson claims that the metaphysical poets' work is distinguished by a unique kind of humor. This wit manifests itself as a mosaic of disparate elements. Johnson claims that these poets' works are characterized by learning and subtlety, and that they yoke seemingly disparate themes together through the use of violence. They also rummage through nature and art in search of examples and analogies to use in their writing. Helen Gardner claims that the epigrammatic style, focus or conciseness, and use of conceits that draw us by their authenticity even when they impact us by their aptness are the defining characteristics of metaphysical poetry. According to this critic, conceits are only tools of metaphysical poetry's logical reasoning. A metaphysical poetry is based on an event or circumstance that leads the poet to a point where they

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no longer feel the need to explain or persuade. Another telltale sign of a metaphysical poem is an introspective first line.

II. Literature Review

a) Contribution of Henry Vaughan(17 April 1621 – 23 April 1695)

Vaughan being a metaphysical poet reportedly started penning verse about the same time. Half of the poems in his 1646 collection Poems were translations of the tenth satire of Juvenal. Like the first volume, which consists of secular poetry and translations and displays no creativity, he penned the prologue to a second collection the next year, Olor Iscanus (The Swan of Usk), which did not appear until 1651. It appears that he had a religious conversion around 1648, maybe in response to the loss of a sibling.

Vaughan's primary body of devotional poetry, Silex scintillans (Sparkling Flint), was released in two sections between 1650 and 1655. Among the collection's finest poetry are "The Morning Watch", "The Retreat", "Childhood", "The Dawning", and "Peace". Later in life, he published some religious poems and prose, as well as a few translations, but nothing he wrote after the big volumes of the 1650s is remembered today. On April 23, 1695, he passed away in Wales.

It is not hard to see the work of other poets in Vaughan's work, especially John Donne's humour and the subtle dramatic style of George Herbert, to whom Vaughan attributed his religious conversion. Vaughan's worst verse is too obviously plagiarised, and many poems are nevertheless appreciated today for little more than a single stanza or word. But at his best—a best that produced some of the most exquisite lines in English poetry—his voice is very introspective, and his capacity to sustain a poem's emotional tension is remarkable. Much of his strength comes from a mystical Christian Neoplatonism that he does not share with his poetic masters, and which manifests itself in images of dazzling light, in cosmological visions, and in a fusion of Platonic concepts like man's fall from the "sea of light" of his childhood into an alienated adulthood, expressed in biblical motifs, images, and language. In the opening lines of "The World", he masterfully conveys a mystical vision in the strongest tone of understatement: "I saw eternity the other night/Like a great ring of pure and endless light, / All calm as it was bright".

b) Contribution of George Herbert (1593-1633)

George Herbert is a member of the school of writers known as the metaphysical poets. Many of the aforementioned metaphysical characteristics may be seen in Herbert's poetry. But first, we must acknowledge that Herbert's poetry is inherently metaphysical due to the nature of its subject matter. The poetry of George Herbert is primarily social and intellectual. The majority of his poetry is centered on Christian themes and ideals. Many of Herbert's poems focus on Christian themes including the crucifixion, redemption, the resurrection, and the sacrament of the Eucharist. For example, The Agomc depicts Christ's agony on the Mount of Olives and alludes to his crucifixion. The last lines of the poem Redemption allude to the Crucifixion, which is central to the Christian idea that Christ died to redeem humanity. The theme of the Resurrection is explored in Easter-Wings. The sacrifice and resignation of Christ are mentioned in the poem Dialogue. The biblical Aaron's holiness is discussed in the poem Aaron, as is the poet's personal holiness, which comes from his faith in Christ. The sanctification of death through Christ's crucifixion is revisited in the poem Death. This sanctification is what makes death appealing to humans. In spite of their ingratitude, God loves all of His creation infinitely, as depicted in the poem Love. There are hints of heaven and Emily the Eurcharist in this poem. The poet of "The Collar" has an inner dialogue with himself in which he ultimately overcomes his resistance to God. All of these poems have a mystical or otherworldly theme, making them metaphysical. There is a transcendental element to these poetries. After all, just the use of the phrase "metaphysics" makes us think about the presence of the spirit and the connection between the mind and the senses. In this sense, Herbert is the very definition of a metaphysical poet.

c) Marvell's contribution (1621-1678)

As a leading proponent of speculative narratives and outlandish depictions, Andrew Marvel deserves special recognition. He adhered to puritan ideals but avoided extreme dogmatism. He had a high moral ground and was a patriot with a sense of humor. His poems have been hailed as a shining example of secular metaphysical poetry at its finest. Metaphysical poetry permeates his writings. His writing combines the nuance of humor with the ferocity of argument. Marvel!'s poetry displays several of the hallmarks of metaphysical poetry. First of all, many of Marvell's poems deal with metaphysical themes like the soul's connection to the physical body, the material world, and the afterlife. Several of his poems exhibit the unique quality of metaphysical poetry: the merging of rationality and emotion. Finally, his poems are rife with philosophical conceits. Much of his poetry also features the type of sophisticated imagery that is characteristic of metaphysical poetry: vividness and concreteness. Then, there is the dramatic nature and the sudden beginnings of several of his poetry. Finally, a conspicuous trait of the work of metaphysical poets, such as Marvell, is a terseness of language.

An Exchange Between the Resolved Soul and Manufactured Joy, A Conversation Between Spirit and Matter, Both "On a Drop of Dew" and "The Coronet" are very philosophical poetry. In this sense, "metaphysical" refers to an interest in questions about the ultimate

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meaning of life and the cosmos. The poet explores the human spirit and its place in this world and the next in the poems we've discussed so far. In the first poem, Soul and Pleasure (representing the attractions of the world) argue about which path to choose. The battle between the Soul and Pleasure is clearly won by the former in this case. Despite being offered a banquet of fruits and (lowers, a plush bed, sweet perfumes, a mirror in which to see one's own reflection, charming notes of music, a woman who (combines in herself all the conceivable beauties, a vast treasure of gold, the power to rule the world, and knowledge of the nature of this universe and what will happen in the future, the Soul rejects all of these things. The Soul maintains that Heaven is its true home. The Body makes a compelling argument in the dispute between the Soul and the Body, but the Soul confidently defends its status as superior and more elevated. In the poem "On a Drop of Dew", the author reaffirms the indisputable greatness of the Soul. The poet in "The Coronet laments" the old serpent that pollutes his worship of Christ and begs Christ to destroy it, even if doing so means the destruction of the poet's own Offering of garlands to the Savior. These poems all have a spiritual element and a mystical, ethereal tone.

i. *The Fusion of Thought and Feeling*

Metaphysical poetry displays an unusual synthesis of feeling and reflection. Marvell's lyrics often convey deep feelings while also being intellectually engaging. There is an argumentative tone to these poems, and the argument develops rather well. The sonnet To His Coy Mistress is a perfect illustration of this. Here, the poet's powerful display of emotion occurs at the end of a poem that otherwise rests on a carefully reasoned argument. In truth, the if-but-then reasoning in this poem is syllogistic. As so, the poem exemplifies the kind of intense thought that has been discussed.

In the poem Young Love, the poet expresses his undying affection for a young lady and tries to win her heart by presenting a compelling argument for why she should love him in response. Even while the poem The Unfortunate Lover shows us the depth of the lover's feeling, it also follows a logical progression of thinking. The prelude, which follows the unhappy lover from the tune of his birth to the climax where the tyrant love has thrown all of his winged artillery at him, describes the man's life as he finds himself caught between fires and waves. The moral of the story is that broken hearts are forever remembered. Another poem where the poet expresses strong feelings of love, but with an adversarial tone is The Fair Singer. If the beloved had been singly fair, the poet might have been able to disentangle himself from the trammels of her hair, but now that she had the advantage of gorgeous eyes and a wonderful voice, all his fight against her is futile. Even though the poems may have been inspired by tremendous emotion, they all share a similar argumentative aspect that reveals the poet's mind at work.

d) Donne's contribution (1572-1631)

"Metaphysical poetry, in the full sense of the term, is a poetry which has been inspired by a philosophic conception of the universe and the role assigned to human spirit in the great drama of existence," writes J. C. Grierson. Metaphysical poetry is characterized by its outstanding components, including but not limited to intelligence and wit. The hallmark of a well-crafted metaphysical poetry is the way in which it weaves together intellectual depth with emotional impact, compelling the reader to acknowledge the poet's immense skill.

Donne is the quintessential poet of this school. He was the type of man whose instincts drove him to incorporate his entire life into his poetry and to select the style of expression that seemed most at home in his brilliant and well-read head. He uses vocabulary from the court, the camp, the jargon of the law, the study, and the market all in the same short poem, and he is at once colloquial, elevated, slangy, rhetorical, scholarly, and familiar. It's fascinating to notice that the strange mix of characteristics can be seen in both his early love poetry and his later, impassioned religious lyrics.

Therefore, the mix of emotion and reason that marks Donne's work is what most of us think of when we refer to him as a metaphysical poet. His use of clever and strange conceits is inextricably linked to this trait. His contradictions and hyperboles will blow your mind. In a way that baffles us, he combines reality and fiction. His poetry is full with erudite references, many of which are difficult to decipher. In addition, several of his poems are philosophically and reflectively metaphysical in nature, since they address issues of the soul or spirit.

It's true that the concept of the "metaphysical" is very recent in the canon of English literature. Donne is often regarded as the forefather of metaphysical poetry for his use of lofty concepts, vivid imagery, passionate love, hyperbolic thinking, and philosophical ides. Donne, the pioneer of metaphysical poetry, deviates from the standard method of poetry composition. In an act of defiance and change, he takes the literacy stage. His poetry combines philosophical depth with sophistication of logic, levity with gravity, passion with intelligence, imagination with realism, all of which naturally add new dimensions of depth and richness.

John Donne wrote satire, elegies, odes to the dead, and religious poetry, among other forms. His sonnets, love ballads, and other forms of romantic poetry are deeply introspective. A lover's emotions are vividly described here. The Good Morrow, The Sun Rising, The Flea, Canonization, The Relic, The Ecstasy, Twicknum Garden, Air and Angel, A Valediction of Weeping, A Valediction Forbidding, Morning Song, Go and Catch a Falling Star, etc. are some of his most well-

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known poetry and songs. Donne's poetry stands out from the rest of the metaphysical poets for its ability to convey a feeling of individuality while also appealing to a wide audience. His passionate poetry describes unattainable love encounters between him and his lover.

III. Objectives

1. To define the uniqueness of the metaphysical poetry.
2. To analyze whether the criticisms on metaphysical writers are congruous or not.
3. To confirm what phenomena metaphysical poetries have brought.
4. It is to find out what necessity there lies in English literature about the presence of differentiation through Metaphysical poetry.
5. To discover new form of style and thought of poetry.
6. How Metaphysical poetries made them indispensable in English literature in terms of taste and in the outlook of modern poets.

IV. Methodology

The study entitled energetic, rigorous and uneven style in metaphysical poetry. The present paper is a micro-level and descriptive in nature. This study aims to fill key gaps and update and triangulate some of the findings. The method of this present study is qualitative and analytic. Discussions with experts from part of the research work. A review of related literature and content analysis is applied to collect data. Required information is collected from different secondary sources like various national & international journals, several official websites of Governmental agencies and organizations, books, individuals, published records, scientific data, reports & articles. The documentary analysis technique is used to analyze data. As these secondary sources have obvious limitations in sampling and dimensional studies.

V. Area of the Study

The purpose of this study is to analyse the uneven style of the metaphysical poets. Metaphysical poetry has its own identity. Deviating from the conventional ways of writing, metaphysical poets have brought a novel ways of writing. This paper is also finding out the various thinking and styles of the poets. A very conspicuous, contagious style of writing used by the metaphysical poets has become a trend for the afterwards poets.

VI. Data Collection and Analyzed

The present study is purely theoretical and descriptive in nature. The analysis have been actualized thoroughly to get every aspect related to the given topic. This is such an essential topic about which we get a lot of dimensions in the field of poetry writing. Empirical analysis materials have been collected from the websites, journals, research & article papers, books, articles.

VII. Findings of the Study

The research's results will shed insight on the challenges faced by emerging voices in English poetry. One of its most defining features is the prevalence of humour in metaphysical poetry. In fact, the poets were careful to maintain a lighthearted tone even while considering weighty issues like God's presence and the human capacity for perceptual experience. The goal of most metaphysical poetry was to make the reader question the obvious and shake them out of their complacency. The poetry frequently employed paradoxes and puns in the context of everyday language. Some of the comparisons used were outlandish, such likening souls to drops of dew or equating lovers to a compass. Conceits were used to describe such outlandish analogies. There were some recurring topics in metaphysical poetry as well. All of them were deeply religious. Additionally, numerous poems probed the humanity of life and explored the topic of carpe diem (seize the day).Consider how the poems deal with ideas and emotions as a means of analysing metaphysical poetry. It would be impossible to compose a poem addressing the topic of God's existence without experiencing strong feelings about it. The goal of metaphysical poetry is to explore the connection between reason and "mysticism" via introspection. The great level of intelligence and expertise required to write metaphysical poetry lends it a reputation for obscurity. According to the results, this is a pressing contemporary topic that will provide future researchers with a fresh platform on which to build their investigations.

VIII. Future Scopes

(1) It is to bring a new outlook about poetry to the scholars of future.
(2) The style, the thinking of the Metaphysical poets discussed in this project can bring a drastic change in the thinking of future scholars.
(3) By following the traits of metaphysical poetries discussed in this project, upcoming scholars can put a different taste in their thesis.
(4) Scholars can analyse the Metaphysical poetries from different angles.
(5) The quality of uniqueness in Metaphysical writing is discussed in an acute way and the scholars can treat the topic more consciously in future.
(6) The upcoming scholars can suss more obviously that opposition, argument and criticism are the concomitant challenges for every new form of writing style and they can discover these challenges to some more great extent.

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IX. Research Gaps

(1) Intellectual aspects of some poems of Metaphysical poets are left uncriticised.
(2) Use of conceit can be discovered in a distinctive way in some unfamiliar metaphysical poems.
(3) Paradigm is a special feature of Metaphysical poetry and how it can bring a different taste in poetry can be unraveled in some inventive way.
(4) Blending of wit and emotion draws a unique style in Metaphysical poetries and in what ways they are unique can be discovered more religiously.
(5) Divinity spills over metaphysical poetries and various religious aspects can be unfolded.
(6) Metaphysical poetries are the boxes of the idea i.e., snatching the day and numerous citations regarding this can be presented.

X. Conclusion

There has been a tremendous shift in poetry's aesthetic because of metaphysical poetry. To say that Donne, Herbert, Crashaw, Vaughan, Marvell, Ben Jonson, Carew, Cowley, and the Jacobean verse dramatists all belong to the same lineage and that wit is the unifying force between them. Despite being mocked and despised for years, metaphysical poets have emerged as some of the most original thinkers and authors in contemporary literature. Faith and eternity, new scientific words and discoveries, colloquial, speech-based rhythms, and original poem patterns: all of these have entered the minds of modern poets. Metaphysical ideas, conceits, paradoxes, the carpe diem notion, the merging of reason and humor, and intellectual complexity may be found in the poetry of many contemporary poets.

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"Wherefore" Doesn't Mean "Why," Either

By Antony Mastroniani
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In "Romeo and Juliet," Juliet says "O Romeo, Romeo, wherefore art thou Romeo?" This has been translated as meaning why are you Romeo. A different interpretation comes from "wherefore" itself and should be used instead.

"Fore"

"Fore" is at the end of "wherefore" and it means "before," as shown by words like "forearm" and "forewarned." At a wedding, a priest might say "do you swear before all your family and friends..." And it should be noted that given that Shakespeare wrote "Romeo and Juliet" hundreds of years ago,[1] English was closer to German that it is now and that the German word for "with what" is "womit," which literally translates into "where with." There is also a line in "Romeo and Juliet" that ends with "for thou hast need." (Shakespeare, *Rome and Julie*, 1597, Act 4, Scene 3)[2].

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“Wherefore” Doesn't Mean “Why,” Either

Antony Mastroniani

In “Romeo and Juliet,” Juliet says “O Romeo, Romeo, wherefore art thou Romeo?” This has been translated as meaning why are you Romeo. A different interpretation comes from “wherefore” itself and should be used instead.

“Fore”

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That Passage in Romeo and Juliet

In the rest of that soliloquy, Juliet says that she wants Romeo to deny his father and doff his name, essentially saying that she wants him to engage in some sort of reverse oath, fitting the imagery of someone swearing something before God. (Shakespeare, Act 2, Scene 2) And those two things have *nothing* to do with “why.” And the rest of the soliloquy is about Romeo not needing to have that name, that he's not bound to it. That's shown by “it is nor hand nor foot.” (*same*) Given this and the already mentioned translation of wherefore, it becomes clear that Juliet was actually saying “before where art thou Romeo?” to Romeo.

O Romeo, Romeo, wherefore art thou Romeo?
Deny thy father and refuse thy name.
Or if thou wilt not, be but sworn my love
And I’ll no longer be a Capulet.
‘Tis but thy name that is my enemy:
Thou art thyself, though not a Montague.
What’s Montague? It is nor hand nor foot
Nor arm nor face nor any other part
Belonging to a man. O be some other name.
What’s in a name? That which we call a rose
By any other name would smell as sweet;
So Romeo would, were he not Romeo call’d,
Retain that dear perfection which he owes
Without that title. Romeo, doff thy name,
And [in return] for that name, which is no part of thee,
Take all myself. (*same*)

“Whereafter” and Revisiting “Fore”

Defining “wherefore” as “before where” explains why we have words like “whereafter.” And “fore” existed in Old English, with one definition of it being “before” (Bosworth Toller's Anglo-Saxon Dictionary online, https://bosworthtoller.com/search?q=fore).

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[1] Britannica, https://www.britannica.com/topic/Romeo-and-Juliet
[2] Folger Shakespeare Library, https://www.folger.edu/explore/shake speares-works/romeo-and-juliet/read/, full text

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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.

Policy on Plagiarism

Plagiarism is not acceptable in Global Journals submissions at all.

Plagiarized content will not be considered for publication. We reserve the right to inform authors' institutions about plagiarism detected either before or after publication. If plagiarism is identified, we will follow COPE guidelines:

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

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

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

Authorship Policies

Global Journals follows the definition of authorship set up by the Open Association of Research Society, USA. According to its guidelines, authorship criteria must be based on:

1. Substantial contributions to the conception and acquisition of data, analysis, and interpretation of findings.
2. Drafting the paper and revising it critically regarding important academic content.
3. Final approval of the version of the paper to be published.

Changes in Authorship

The corresponding author should mention the name and complete details of all co-authors during submission and in manuscript. We support addition, rearrangement, manipulation, and deletions in authors list till the early view publication of the journal. We expect that corresponding author will notify all co-authors of submission. We follow COPE guidelines for changes in authorship.

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Appealing Decisions

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

Acknowledgments

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

Declaration of funding sources

Global Journals is in partnership with various universities, laboratories, and other institutions worldwide in the research domain. Authors are requested to disclose their source of funding during every stage of their research, such as making analysis, performing laboratory operations, computing data, and using institutional resources, from writing an article to its submission. This will also help authors to get reimbursements by requesting an open access publication letter from Global Journals and submitting to the respective funding source.

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.

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

Tips for writing a good quality Social Science Research Paper

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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Informal Guidelines of Research Paper Writing

Key points to remember:

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

Final points:

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

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

The discussion section:

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

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

General style:

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

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



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Mistakes to avoid:

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

Title page:

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

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

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

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

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

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

Approach:

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

Introduction:

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

The following approach can create a valuable beginning:

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

Approach:

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

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

Procedures (methods and materials):

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

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

Materials:

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

Methods:

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

Approach:

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

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

What to keep away from:

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



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Results:

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

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

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

Content:

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

What to stay away from:

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

Approach:

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

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

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

Figures and tables:

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

Discussion:

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

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

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



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

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

Approach:

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

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

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

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

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

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

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

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

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

INDEX

A

Abandon · 7, 9, 23
Abruptly · 21
Absurdity · 9
Affirmation · 10, 3
Assimilated · 2

B

Benevolent · 1

C

Camouflaged · 2
Charade · 23
Condemnation · 7, 26, 2
Conducive · 13
Conspicuous · 10, 12
Contemplation · 18
Contradictory · 1
Corporeal · 16
Crucifixion · 10
Cunning · 22

D

Deprivation · 9
Disguise · 9, 3
Dissemination · 3
Dissociation · 9

E

Embodied · 3, 5, 7
Erudite · 11
Exorbitantly · 18

I

Immersion · 6
Impoverished · 22, 23
Inextricably · 11
Innumerable · 3
Insatiable · 21, 22
Integrity · 23, 25

M

Macabre · 6
Myriad · 1

O

Obliterates · 3
Opponents · 17

P

Patriot · 10
Peculiar · 16, 18
Penetrating · 1
Permissible · 3
Persuade · 10
Pessimistic · 6
Pondering · 2
Prehistoric · 1
Preoccupies · 24
Primitive · 1
Propelled · 21

R

Resonance · 3
Rhythmic · 5

S

Slangy · 11
Sobriety · 7

V

Vigorously · 2, 3



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