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Discovering Thoughts, Inventing Future

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# The Critic, Octavio Paz

By María del Rocío González Serrano

*Ciudad Universitaria*

*Introduction-* En este trabajo me centraré en analizar el ejercicio crítico de Octavio Paz, en particular, en dos poemas: Las palabras y Las palabras dichas así como en la primera parte de *El arco y la lira*.

Octavio Paz es uno de los intelectuales más destacados del siglo veinte y una de las voces poéticas más singulares de la lengua española. Su vasta cultura y curiosidad intelectual lo llevaron a sondear todas las expresiones del saber. Vislumbró y estableció no solo una relación directa y dialógica entre su literatura y las literaturas extranjeras (además de otras disciplinas como la historia, la pintura, el cine, la historia intelectual de México, el cine, la filosofía hindú y otras disciplinas) sino que expandió ese elemento dialógico a su obra, ligando expresiones distintas como la poesía y el ensayo. Esta universalidad puede verse expresada en estos dos niveles complementarios: en la esfera creativa: su poesía, en la esfera crítica su ensayo. Estos quehaceres de naturalezas distintas pero enlazadas entre sí por la reflexión, conforman el universo del mexicano.

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# The Critic, Octavio Paz

## Octavio Paz, El Crítico

María del Rocío González Serrano

*Toda lectura es posible*

Miecke Ball.[1]

## Introduction

En este trabajo me centraré en analizar el ejercicio crítico de Octavio Paz, en particular, en dos poemas: Las palabras y Las palabras dichas así como en la primera parte de *El arco y la lira*.

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Así, Paz parte en la creación y el ensayo desde un elemento decisivo: la búsqueda. Y esta búsqueda constante de respuestas se manifestará a través de metáforas o argumentos, y se sostendrá por medio de la observación y el análisis. Estos tres elementos se conjugaran a lo largo de todos sus escritos. Al respecto, Cándido Pérez Gallardo expone:

> Encerrarse en su propia experiencia…-lectora-…
> para allí encontrar los necesarios emblemas de
> un presente perpetuo, …-en el que sus ideas permanecen-…
> un arte que se afianza en una cultura prodigiosa,
> una manera de leer nueva y faustosa. Una escritura
> que todo lo conmueve, que da un …-matiz- especial-, [2]

Precisamente, es así como se puede definir su experiencia lectora como Pérez Gallardo argumenta, cada vez que Paz relee sus textos y los vuelve a razonar, sus nuevas reflexiones lo llevarán, sin lugar a dudas, a exhibir su amplia cultura pero, además, a establecer su escepticismo a lo que ya ha objetivado para continuar ofreciendo nuevos matices a sus escritos sean poéticos o ensayísticos. Cuando busca, observa y analiza; estos tres elementos fundamentales, conformarán, indudablemente, su trayecto lector, crítico y escritural.

Paz estableció una relación directa entre la creación y la crítica; ya que, para él conforman un mismo elemento. El pensamiento auténtico va ligado al análisis. La experiencia lectora significará la base de la cual partirá para encontrar repuestas a sus cuestionamientos, siempre apoyada en un procedimiento que lo llevará a demostraciones sólidas y coherentes, como podemos constatar en *El arco y la lira*: las ideas que reflexiona el poeta, lo lleva a determinadas deducciones, lo que lo conducirán a las primeras conclusiones hasta alcanzar puntualizaciones definitivas.

Claro que, toda indagación del poeta, explícita, coherente y concisa, lo transfiere a determinados indicios, que al examinarlos, bordearlos, escudriñarlos en sus diferentes aristas, convierte su ejercicio intelectual, se torna en una tarea epistemológica. Además, expande sus escritos a un espacio lúdico para continuar con su labor interpretativa.

Esta tarea, implica no solo la contemplación del objeto, la conciencia reflexiva con respecto a éste, sino también el uso concreto de la herramienta de acercamiento; el lenguaje. Elemento clave para el entendimiento de Paz. Prueba de ello, es el poema "Las palabras", escrito donde muestra búsqueda, análisis y hallazgo, componentes que conforman su método analítico y desarrolla una fenomenología de la lectura, al

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[1] Mieke Ball, *Conceptos viajeros*, ed. cit.

[2] Cándido Pérez Gallego, "El método crítico de Octavio Paz", p. 1.



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mismo tiempo, ya que, desglosa las palabras como un rompecabezas para de nuevo unirlas y evidenciar nuevas señales de experimentación y de estudio cuando expresa:

Dales la vuelta,
cógelas del rabo (chillen, putas),
azótalas,
dales azúcar en la boca a las rejegas,
ínflalas, globos, pínchalas,
sórbeles sangre y tuétanos,
sécalas,
cápalas,
písalas, gallo galante,
tuérceles el gaznate, cocinero,
desplúmalas,
destrípalas, toro,
buey, arrástralas,
hazlas, poeta,
haz que se traguen todas sus palabras.

En este poema, Paz emplea un lenguaje coloquial y un lenguaje culto incluyente, hecho que nos permite saber que el autor es generoso porque comparte su obra a los lectores. Es decir, no escoge a sus lectores, su obra está dirigida a cualquier lector, sea a un lector ávido y riguroso o a un lector simplemente. Esto me recuerda a Wolfgang Iser cuando afirma que el autor es el que escribe la obra dejando huecos que el lector tiene que llenar con sus ávidas lecturas, el escritor estaba de acuerdo con el teórico, al compartir autor y lector labores distintas pero que se conjuntan y se complementan en una totalidad. Pues la obra que no es leída, no existe, afirma también Iser.

En la idea de esta búsqueda del significado o significados de las palabras, está presente esta naturaleza escéptica del autor, que orilla a éste a deshacer cada término para encontrar los múltiples significados de palabras y relacionarlos, asirlos, separarlos para distinguirlos en su origen, en su verdadero significado pero también si el término es de naturaleza polisémica.

En este sentido, Paz otorga al lenguaje la función de vía para el análisis y en algunos casos el fin último. Mantiene una actitud analítica ante el lenguaje, y no solo aventura su crítica con primeras impresiones, o hacia el exterior: los fenómenos culturales, la condición humana o las manifestaciones artísticas, sino al interior, ante su propia escritura, con lo que la obra de Paz se convierte en un eje expansivo y crítico diferenciador: la poesía y el ensayo son crítica y análisis del lenguaje y los alcances de éste. Como lo demuestra en una de tantas creaciones, “La palabra dicha”:

La palabra se levanta
de la página escrita.
La palabra,
labrada estalactita,
grabada columna,
una a una letra a letra.
El eco se congela
en la página pétrea

Ánima,
blanca como la página,
se levanta la palabra.
Anda
sobre un hilo tendido
del silencio al grito,
sobre el filo
del decir estricto.
El oído: nido
o laberinto del sonido.

Lo que dice no dice
lo que dice: ¿cómo se dice
lo que no dice?
Di
tal vez es bestial la vestal.

Un grito
en un cráter extinto:
en otra galaxia
¿cómo se dice ataraxia?
Lo que se dice se dice
al derecho y al revés.
Lamenta la mente
de menta demente:
cementerio es sementero,
simiente no miente.
Laberinto del oído,

lo que dices se desdice
del silencio al grito
desoído.

Inocencia y no ciencia:
para hablar aprende a callar.

Si Paz mantiene una actitud crítica ante el lenguaje; también debemos admitir que el autor nos remite necesariamente a los senderos de la filosofía del lenguaje. La que estudia la naturaleza del significado, la praxis del lenguaje, su entendimiento, su interpretación, su traducción y los límites de éste. Labor teórica que desarrolla, el escritor y la proyecta cuando expresa que es para él poesía y poema. En este poema despliega, con ejercicios de revisión y de reconsideración, el origen del significado y su naturaleza en cada palabra y estudia cómo utilizarlas tanto en el ámbito coloquial o como lengua culta, para llegar a entenderlas e interpretarlas.

Paz no se contenta solo con revelar el significado de las palabras sino en entenderlas en su naturaleza y en su relación con el mundo. Por ello, él se presenta como una guía, como un maestro de la palabra. No sólo indaga en los posibles significados de la palabra sino que, además, concientiza en el eficaz entendimiento de sus lectores. Evita usar palabras que



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dirijan a un lugar común, o que se han convertido en palabras o frases gastadas y pierden todo significado real. Por ello, es tan puntilloso en poemas como "La palabra" y "La palabra dicha". O como cuando rastrea los significados de poesía y poema cuando admite:

La poesía es conocimiento, salvación, poder, abandono. Operación capaz de cambiar al mundo, la actividad poética es revolucionaria por naturaleza; ejercicio espiritual, es un método de liberación interior. La poesía revela este mundo; crea otro. Pan de los elegidos; alimento maldito. Aísla; une. Invitación al viaje; regreso a la tierra natal. Inspiración, respiración, ejercicio muscular. Plegaria al vacío, diálogo con la ausencia; el tedio, la angustia y la desesperación la alimentan. Oración, letanía, epifanía, presencia. Exorcismo, conjuro, magia. Sublimación, compensación, condenación del inconsciente. Expresión histórica de razas, naciones, clases. Niega a la historia: en su seno se resuelven todos los conflictos, objetivos y el hombre adquiere al fin conciencia de ser algo más que un tránsito. Experiencia, sentimiento, emoción, intuición, pensamiento no dirigido. Hija del azar, fruto del cálculo. Arte de hablar en una forma superior; lenguaje primitivo. Obediencia a las reglas, creación de otras. Imitación de los antiguos, copia de lo real, copia de una copia de la Idea. Locura, éxtasis, logos. Regreso a la infancia, coito, nostalgia del paraíso, del infierno, del limbo. Juego, trabajo, actividad ascética. Confesión. Experiencia innata. Visión, música, símbolo. Analogía: el poema es un caracol en donde resuena la música del mundo y metros y rimas no son sino correspondencias, ecos, de la armonía universal. Enseñanza, moral, ejemplo, revelación, danza, diálogo, monólogo. Voz del pueblo, lengua de los escogidos, palabra del solitario. Pura e impura, sagrada y maldita, popular y minoritaria, colectiva y personal, desnuda y vestida, hablada, pintada, escrita, ostenta todos los rostros pero hay quien afirma que no posee ninguno: el poema es una careta que oculta el vacío, ¡prueba hermosa de la superflua grandeza de toda obra humana.

Un dato interesante que tiene mucha relación con el método crítico y creativo de Paz es lo Maurice Blanchot, explica de la creación poética:

> no le está dada al poeta como una verdad y una certidumbre de la cual él podría aproximarse. El poeta no sabe si es poeta, pero tampoco sabe lo que es la poesía, ni siquiera si ella es. La poesía depende de él y de su búsqueda; dependencia que, sin embargo, no lo convierte en dueño de lo que busca; lo que lo vuelve es incierto de sí mismo y como inexistente. Cada obra, cada momento de la obra, pone todo en entredicho, y aquel que solo deba atenerse a ello, no se atendrá, pues, a nada".[3]

Ciertamente en las reflexiones, Octavio Paz deduce, busca, encuentra, apunta y desarrolla la filosofía del lenguaje: indaga en cada uno de estos términos poesía y palabra, intenta contextualizarlos para un mejor entendimiento, traza cada uno de los significados de poesía y palabra. Concientiza las múltiples formas en que cada uno de ellos funciona a partir de otro concepto que lo acompañe; o bien, como pueden ser empleados por el lector y como se pueden interpretar y comprender desde su contexto subyacente. Así, desde un razonamiento amplio otorga a sus escritos esa calidad total y completa hasta llegar al fin último de cada palabra. Con lo que, deliberadamente sus trabajos de comprensión, interpretación, análisis y de conjuntar premisas le permite entender los diferentes significados de poesía y poema; además de que somete a un estudio riguroso cada palabra. Ya que, él mismo afirmó que la palabra "es el hombre mismo. Estamos hechos de palabras. Ellas son nuestra única realidad o, al menos el único testimonio de nuestra realidad"…[4]

Por otro lado, en este ejemplo de cómo define poesía y poema vemos que de una manera natural y espontánea, pero partiendo de su experiencia como filólogo; establece en cada escrito su crítica literaria plenamente. Pues comprende la obra literaria en toda su amplitud como ya mencionó Antonio Alatorre de la crítica de Dámaso Alonso. Por ello, tanto Octavio Paz como Dámaso Alonso comprenden y transmiten una obra literaria en toda su dimensión. Ya que, toda tarea de un crítico literario debe demostrar una sensibilidad extrema ante una obra literaria; tener mayores conocimientos de teoría literaria y haber ejecutado lecturas mucho más amplias que le permitan tener más experiencia al comentar un libro; el crítico debe ser honrado y comprometerse con la tarea de ejecutar las labores de un excelente crítico, honesto que cabalmente opina sobre el texto literario. Y, además, tener la voluntad de ofrecer juicios objetivos para reconocer al autor de una obra. Estas peculiaridades del crítico literario las posee y practica plenamente Octavio Paz.

En estos alcances universales, en su creación poética y en sus ensayos, la hermenéutica y la filosofía del lenguaje están unidas por el estudio de la palabra y del lenguaje, no podemos ignorarlas. Ya que, Paz admite: A partir de la fusión entre poesía y crítica, el elemento que lo lleva a múltiples conclusiones es su escepticismo. A partir de las dudas que él mismo se plantea, a partir de su escepticismo visto desde el plano del creador, logra despejar sus dudas, mediante un ejercicio hermenéutico.

Para el autor, tanto el ensayo como la poesía están íntimamente relacionados con el equilibrio de los elementos que lo constituyen, las palabras. Éstas son profundas, completas, expresando lo que hay que decir, pero teniendo la naturaleza de totalidad, de

[3] Maurice Blanchot, *El espacio literario*, p. 75.

[4] Octavio Paz, *El arco y la lira*, p. 30.



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conjuntar y de completar sus ideas. Al fin y al cabo la última palabra contiene a la primera. Pero no llevando éstas al término de un texto cerrado. El equilibrio consciente de sus ideas, poseen características de ligereza, brevedad, profundidad y apasionamiento. Particularidades que dan al arte de convencer y argumentar su armonía.

En Paz, ensayo y poesía se funden, forman un conjunto crítico y construyen una discursividad mediante la reflexión y la exégesis. Tanto el ensayo como la poesía significan un trabajo de exploración, para él suponen una labor primeramente espiritual- entendió lo que Ramón Xirau manifestó que no hay poesía que no recorra las aristas de lo sagrado; la poesía de Paz, al fin y al cabo, son epifanías: revelaciones.

Retomando la idea anterior, la poesía y el ensayo son una labor de exploración, primeramente espiritual y, después un ejercicio intelectual y epistémico. Esto supone una tarea dúctil, en el sentido de que cada tema y aproximación requieren no solo una manera de nombrarse y observarse, una manera de analizarse, sino también una manera de escribirse, creativa o críticamente. En este sentido, su práctica poética-crítica, supone una permanente renovación, sometiendo su labor a una investigación constante y a una renovación de sus propias ideas, labor que él mismo se impone. Por ello, concuerdo con las ideas de Gadamer cuando enfatiza que "las intenciones del autor nunca agotan el significado de una obra literaria. A medida que la obra pasa de contexto en contexto, cultural o histórico, se puede extraer de ella nuevos significados, quizás nunca previstos ni por el autor ni por el lector de su época"[5]

Por ello, en cada lectura que hace Octavio Paz, deshilvana los términos y vuelve a ejecutar una rigurosa tarea de exploración, de examen y de pesquisas, que implica el estudio de la filosofía del lenguaje y de la hermenéutica para asimilar e interpretar en su contexto los temas o asuntos de su interés; así deduce y emplea la pragmática del lenguaje. Por tanto, él puede ordenar, reclasificar y reinterpretar toda idea.

Toda esta tarea no sería establecida sin tres elementos: la curiosidad intelectual, la lectura ávida y la escritura; el primer elemento supone el motor: la curiosidad; el segundo la herramienta: la lectura y el tercero, la ejecución: la escritura y la creación. Con lo que, podemos observar en este último elemento escritura-creación, el poeta crea una simbiosis entre el ensayo y la poesía en todas sus especificidades y concreciones. Se puede observar que en la poesía y la crítica de Paz existe la confluencia de varios elementos, como señalé líneas arriba: el diálogo, el analítico, el expansivo, el dúctil, el de exploración y el de renovación. Todos estos elementos conjuntan y significan rasgos no solo definitorios de su escritura; sino los ejes que permiten visualizar en su justa dimensión su aportación a la literatura. Y que, tras observarlos es posible comprender la complejidad del ejercicio escritural del autor. Pues no sólo desarrolla crítica literaria, sus ensayos y sus poemas son prueba de que como crítico, Paz asimiló las teorías de la recepción, de la fenomenología del lenguaje, con lo que sus estudios filológicos forman un constructo epistemológico sin lugar a dudas.

En él, la crítica se vuelve en sí misma un elemento estético, dado sus matices y sus confluencias con la poesía y otras artes. Y del mismo modo, la poesía revela sus matices críticos y analíticos entre versos y metáforas. Así, *Libertad bajo palabra* es un claro ejemplo de lo anterior; o bien, su libro de ensayos, *Cuadrivio*.

La amplitud que manifiesta Octavio Paz en esta relación que desarrolla: crítica-creación lo convierte en un escritor completo, que logra dialogar con las literaturas ajenas y también con las propias, alcanzando plenamente dimensiones estéticas universales. Así, en *El arco y la lira*, en cuya obra se plantea preguntas como: ¿Qué dicen los poemas? ¿Cómo se comunican los poemas? Paz logra lo que Baudelaire expresó en una ocasión: "El poema es el doble universo. Escribir un poema es descifrar el universo solo para cifrarlo de nuevo". El poeta mexicano logra mediante una práctica hermenéutica construir su labor como crítico. Ya lo mencionaría Antonio Alatorre, cuando afirma en, *Ensayos sobre crítica literaria*, la tarea del crítico literario cuando asiente:

> …el crítico nos comunica su experiencia del poema … parte, creadoramente, de su impresión de la obra literaria. Si todo lector refleja, como un espejo, la experiencia artística transmitida por el poema, el crítico, lector privilegiado, dotado no sólo de mayor receptividad y de mayor sagacidad literaria, sino también de la capacidad de comunicación, es un espejo mucho más fiel y sensible, de más pronta respuesta. Y, además, un espejo mucho más amplio, mucho más capaz de reflejar en toda su complejidad la esencia de la obra. (..sus) impresiones se dan organizadas, coherentes y luminosas en el crítico.[6]

Y continúa Alatorre diciendo: "el crítico genial es el que puede captar y comunicar el mayor número posible de las infinitas dimensiones que hay en toda gran obra literaria".[7] Es así, como convierte Paz mediante la destreza su trabajo ensayístico y poético. Indudablemente, Paz posee estas cualidades que expone en sus obras. Pero sin dejar a un lado, la tarea

[5] Terry Eagleton, *Una introducción a la teoría literaria*, p. 91.

[6] Antonio Alatorre, *Ensayos sobre crítica literaria*, p.19.
[7] *Ibidem*.



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del poeta, quién además en cada reflexión despliega su quehacer hermenéutico.

No es casual, la publicación de sus *Obras Completas*, publicadas por el FCE; los dos tomos que conforman su obra poética, Paz les dio una nueva disposición. Con lo que propone el propio autor, una nueva lectura de sus textos poéticos. Con esto nos demuestra que toda obra literaria así como toda crítica no terminan ni finalizan como algo cerrado. Para él, obra literaria y crítica están siempre en un plano de apertura a nuevas interpretaciones y reinterpretaciones; como lo concibió Humberto Eco en su libro, *Obra abierta*.

Confirmo lo que Emir Rodríguez Monegal advirtió del pensamiento crítico del autor:

> Octavio Paz es no sólo uno de los grandes poetas de la lengua, uno de sus críticos practicantes más activos, sino una conciencia literaria que lee, examina, estudia, anota y discute, en un interminable diálogo con el otro, su lector.[8]

Efectivamente, lo realmente significativo es que como crítico siempre continuó con ese permanente diálogo con los lectores, lo que lo convierte en un poeta y ensayista universal, cuyas reflexiones siguen trascendiendo y en cuya obra logró establecer una crítica rigurosa, en ocasiones mordaz[9] pero sin dejar de ser elocuente, contundente y espontánea con un sólido compromiso como creador.

De lo anterior, puedo afirmar que por todo lo que admite Rodríguez Monegal, la obra de Paz ha trascendido en todo los confines de la literatura. Pues no se conformó con ser un lector ávido sino que fue un crítico ideal, de grandes alturas porque logró comprender y transmitir, de manera oral en sus conferencias y de manera escrita, en la totalidad de cualquier obra literaria.

No obstante, siempre en ese afán abarcador, totalitario como escritor y crítico supo dimensionar, también, sus apreciaciones de la obra literaria ajena y la propia. Hizo del arte de la creación poética y la ensayística una doctrina que lo plasmó en *El arco y la lira*, texto fundamental para entender este binomio: poesía y ensayo como crítica literaria.

Leyendo la obra de Paz, las lecturas de sus textos no proporciona su amplia cultura como uno de los intelectuales de las letras iberoamericanas; sino que además, nos permite hallar procesos de lectura, actividad exegética y conocimiento amplio de diversas disciplinas: pintura, historia, sociología, política interna de México, la naturaleza del mexicano y, su vasto entendimiento de la obra de los poetas mexicanos del siglo veinte. Acucioso investigador, que compartió sus diversos saberes y amplio entendimiento de temas e ideas que acunó su pensamiento, que lo convierte en una de las figuras emblemáticas del siglo veinte.

Y al mismo tiempo, nos permite y permitirá entender y comprender su profundo bagaje cultural.

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[8] Emir Rodríguez Monegal, "Octavio Paz: crítica y poesía", p. 62.
[9] Recordemos el ensayo que escribió sobre Rubén Salazar Mallén o la polémica con Elías Trabulse cuando Paz lo señala de plagiario.



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# Changing Pattern and Gratification of Consuming News from Social Media: Understanding Bangladeshi Audience Behavior Regarding COVID-19 Related News during Pandemic

By Samiya Asadi & Dr. Hasan Mahmood
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*Abstract-* The enhancement of new media has reshaped and evolved the structure of a message and the audience. Though traditional or mainstream media are treated as more credible to the masses but the linear structure of audience feedback creates a significant difference between the two media. Audience control, and interactivity by using digital platforms empowered Audience. Moreover, the Third screen (mobile media) with its 'Everything, Everywhere' nature increases information accessibility. As a result, gratifications of consuming information are in a state of change. Furthermore, the World Health Organization (WHO) declared COVID-19 as a pandemic on Jan 30, 2020. This created a public concern and forced the general people to seek information in the most accessible ways. For most people, it's the digital media. In these contexts, the study will help to determine contemporary trends and readership gratification or satisfaction. Specifically, the readers who regularly read, share, and engage themselves in COVID-related news from social media rather than traditional ones.

*Keywords:* *new media, interactive utility, audience control, digital conversational currency, covid-19, device convergence, user-generated content.*

*GJHSS-A Classification:* *LCC: P87-96*

CHANGINGPATTERNANDGRATIFICATIONOFCONSUMINGNEWSFROMSOCIALMEDIAUNDERSTANDINGBANGLADESHIAUDIENCEBEHAVIORREGARDINGCOVID19RELATEDNEWSDURINGPANDEMIC

*Strictly as per the compliance and regulations of:*

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# Changing Pattern and Gratification of Consuming News from Social Media: Understanding Bangladeshi Audience Behavior Regarding COVID-19 Related News during Pandemic

Samiya Asadi [α] & Dr. Hasan Mahmood [σ]

*Abstract-* The enhancement of new media has reshaped and evolved the structure of a message and the audience. Though traditional or mainstream media are treated as more credible to the masses but the linear structure of audience feedback creates a significant difference between the two media. Audience control, and interactivity by using digital platforms empowered Audience. Moreover, the Third screen (mobile media) with its 'Everything, Everywhere' nature increases information accessibility. As a result, gratifications of consuming information are in a state of change. Furthermore, the World Health Organization (WHO) declared COVID-19 as a pandemic on Jan 30, 2020. This created a public concern and forced the general people to seek information in the most accessible ways. For most people, it's the digital media. In these contexts, the study will help to determine contemporary trends and readership gratification or satisfaction. Specifically, the readers who regularly read, share, and engage themselves in COVID-related news from social media rather than traditional ones. The Study proposes a conceptual framework based on the blending of traditional and modern use and media gratification theory. The study used convenience sampling (204 respondents) and data were collected through the survey method and Datasets were analyzed through statistical tools using Microsoft Excel and SPSS version 26 (IBM Corp).

*Keywords: new media, interactive utility, audience control, digital conversational currency, covid-19, device convergence, user-generated content.*

## I. Introduction

Media Thinker Marshall McLuhan said, "The medium is the mass-age." Here mass-age means firstly, the primary channel (oral, written or electronic) of communication that we use to perceive the world differently and secondly, the leading medium of any age ultimately controls the audience (2000: 317). The evolving revolution in communication technology specially the combination of the internet and social media wrenched us into an interactive age. For that reason, nowadays audiences perceive the media message differently and also find them as a prosumer who are simultaneously able to produce and consume messages by using social media platforms. Beyond all geographical and time barriers empowered audiences able to consume social media content at their convenience.

The COVID-19 pandemic has impacted virtually all aspects of our lives. Constant Lockdown and social distance made a radical change in our day-to-day life. As a work-from-home employee, we not only continued our office virtually but also depended on media to get updated news regarding COVID. Social media users were able to gather different news of COVID from different platforms and able to share and create their own thoughts simultaneously by using the same platform. This study aims to explore the changing pattern of media consumption and the gratifications that digital audiences obtain by using social media. This study also sheds light on how these changing communication patterns make a change in media gratifications.

According to BTRC (Bangladesh Tele-communication Regulatory Commission) Report (2023), Bangladesh has over 126.1 million internet users. Of them, more than 114 million are mobile internet subscribers. In Bangladesh, not all social media platforms are popular. For example, most of the social media users use Facebook (86.69%), while very few use Twitter (3.75%) and YouTube (7.18%) (StatCounter, 2022 Aug- 2023 Aug). Of the total Facebook users, 41.4% are frequent users, making this platform a great source of information and impact (Raisa, 2018). In the context of Bangladesh, Facebook users (86.69%) are major social media users. A study on Effectiveness of using social media to raise public awareness during the COVID-19 pandemic in Bangladesh reveals that Facebook (78.3%) has been the most used social media platform during the pandemic in Bangladesh (Paul et al., 2022). For that reason, the study basically emphasized on Facebook.

## II. Literature Review

Audience gratification has been transformed from traditional to modern media. The COVID-19 pandemic made the transformation flawless and changed our mindset.

Barr Mattew & Stewart's (2021) study found that playing video games with a peer group during the COVID-19 pandemic has had a positive impact on players' perceived well-being. This study revealed that the positive effects of playing video games during the

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pandemic were much more prominent than negative effects. Through a rigorous survey, Researchers found that playing games during the pandemic was treated as an enjoyable means of maintaining social contact with peers, a strong weapon of stress relief. Moreover, an unconditional mental stimulation to escape from the effect of lockdown.

Another study investigated that during COVID-19 information-seeking and information-sharing behaviors about depression and anxiety on social media not only generate relevant information but also often provide several coping strategies for depression and anxiety. The study also sheds the light that YouTube, Facebook, and Instagram are used for information seeking and Facebook, Instagram, and Twitter are used most for information sharing. Akhter and Sopory (2021)

An interesting study was conducted by Keib et al. (2021) regarding user's evaluation of social media news posts on smartphones. Through smartphone eye-tracking data & and self-reports the study revealed that the audience spent more time viewing social media news posts on desktops rather than on smartphones. Moreover, levels of pleasure and response are also higher on desktops than on smartphones. Scholars of the study also identify that there are no salience differences between devices on the internet to click to read the story and intent to share the post.

Marwick (2012) coined a term named 'social surveillance'. The individuals who are highly connected on social media are much more strategic about their posts as well as others. As they maintain reciprocal communication on social media they reveal, disclose, and conceal personal information to maintain their social connection and ties. On the other hand, they simultaneously oversee other's posts to understand what is normal, accepted, or unaccepted in the community to maintain the status quo.

A study on Effectiveness of using social media to raise public awareness during the COVID-19 pandemic in Bangladesh postulated that social media plays a vital role in raising awareness about COVID among the majority of the citizens. Research result shows that citizens became highly aware of wearing masks, maintaining social distancing, washing hands, and learning about vaccination from social media. In spite of the high chances of spreading misinformation and disinformation, the study emphasized on effective utilization of social media for raising public awareness during this global crisis(Paul et al., 2022) .

Al-Zaman (2021) revealed a significant study on COVID-19 information poverty and information overload (COVIP & COVIO) and the consequences of COVID and COVIO on health issues during the pandemic. Researcher claimed that many people (specially rural) in Bangladesh had suffered from COVID-19 information poverty due to limited access to reliable information sources led to the digital divide. On the other hand, urban people were privileged to consume excessive information from different platforms by using mostly the internet which led them to COVIO which means COVID information overload. The interesting fact is that both COVIP & COVIO have triggered the same health issues such as vaccine indecision, healthcare rejection, anti-prevention sentiment, and health misinformation in Bangladesh.

## III. Theoretical Framework

The findings are discussed with 'Use & Gratification Theory'. This study uses both traditional and digital media gratifications. We can identify the study as a blending of traditional and mediated media gratification. Our field of study is to identify and analyze the behavior of COVID-19 news readers on Facebook. However, our result finds the combination of traditional and mediated media gratifications.

Earlier studies of UGT were based on traditional Mass media. Though Use and Gratification was introduced in 1940, it observed development from 1970 to 1980. Katz, Blumler & Gurevitch (1974) point out the basic concepts of use and gratification model. They found that the audience plays a vital role in mass communication consumption. Basically, the audience is the deciding factor in what, how, and when to gather content from media. Audience has a specific purpose in media. To fulfill this purpose, they get into media with their convenience. Ultimately audience is able to identify, and evaluate the significance of Mass communication culture.

According to Dominick, "The Use and Gratifications model posits that audience members have certain needs or drives that are satisfied by using both nonmedia and media sources. The actual needs satisfied by the media are called media gratifications." (Dominick 2009: p37) Dominick also mentioned that several Researchers categorized media gratification into a four-category. The 4 basic categories of audience gratifications are:

1. Cognition,
2. Diversion,
3. Social Utility
4. Withdrawal.

On the other hand, Arthur Asa Berger in his book Media Analysis Techniques (1982: p 98-107), discusses about twenty-four gratifications that are obtained from media by the audience. Besides information gathering, satisfying curiosity, and being amused, Berger identified a few different gratifications like- to affirm moral, spiritual, and cultural values, to experience the ugly, to see other make mistakes, to see order imposed on the world etc.

Digital transformation of media revealed more contemporary and diversified variables in audience gratifications. Recent studies on UGT added audience



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interactivity/ engagement, audience control, empowerment, and convenience utility. "Use and Gratification Theory in the 21st Century" by Thomas E. Ruggiero basically discusses the transformation of media gratification by using computer-mediated communication. Ruggiero finds three unique attributes of Internet use that are not associated with traditional media. These attributes are: Interactivity, demassification and asynchroneity (2000).

*Interactivity:* Interactivity defined as the degree to which both source and receiver in the communication process take a simultaneous and intentional role of interaction and control (Williams and Others, 1988: 10).

*Demassification:* In one hand, demassification is the control of the participants over the media, On the other hand, media users have a choice to select from a wider menu (Williams and Others, 1988: 12).

*Asynchroneity:* It refers to by using mediated communication participants able to send, receive, save or recover messages at their convenience (Chamberlain, 1994).

Mehrad and Tazer (2016) tried to make a connection between use and gratification theory with knowledge and information science in both traditional and modern contexts. Researchers proposed a conceptual model of use and gratifications consisting of vast types of information needs, society, end users 'features, information gratification sought, information gratification obtained, relevance gratification, library and information centers, and interactive information retrieval system uses.

A study on Uses and gratifications approach: influence of COVID-19 media exposure on the millennial generation of Makassar city in Indonesia identified that during COVID days millennials have a high level of interactivity and media exposure by using conventional and new media. To reduce anxiety and uncertainty during the pandemic the need for information and media dependence become higher. The study findings support the uses and gratification theory which provides positive recommendations for the government and the COVID-19 Task Force in Indonesia, health practitioners (Bahfirati & Arianto 2022).

## IV. Objectives

1. To identify audience gratification (satisfaction) regarding COVID-related news by using Facebook.
2. To observe levels of interactivity and engagement by using Facebook.
3. To compare Audience self-dependency on COVID-related content by private searching and UGC (user-generated content) from others provided by Facebook.
4. To observe the changing pattern of communication behavior and media gratifications as well as by exploring social media.

## V. Questions

1. Why do Audiences use social media specially Facebook for COVID news?
2. What are the characteristics of the high level of interactivity that make a high level of gratification?
3. Why do digital audiences share COVID-related news and information with their acquainted?
4. What are the differences between traditional and digital media gratifications?
5. How do digital audiences get psychological motivation and maintain social ties by sharing COVID-related content on digital platforms?

## VI. Research Methodology

Primarily this study is a quantitative initiative. To collect and process the data it adopts the descriptive survey method.

The survey Method is a research method where the researcher formats a series of questions to gather information about specific groups of people representative of some larger group of interest (Berger, 2016: p 290).

Descriptive survey that describes the population being studied. These surveys reveal the demographic (age, gender, income, occupation, race, etc.) data that are very relevant to the opinions, beliefs, values, and behaviors of some groups of people. The contemporary trend of descriptive surveys is behavior (Berger, 2016: p 291). The present study is about to reveal the different behavioral patterns of COVID-related news consumption on social media specially Facebook. For that reason, Researchers find the descriptive Survey method is more appropriate for this study.

*a) Sampling*

The study is based on convenience sample. Our field of study was a Bangladeshi middle-class educated audience. The audience who are used to using Facebook specially for COVID-19 news. So we take the major participants (56% within 20-30 years old & and 48% graduate) as a sample that has the experience of seeking & and understanding COVID news on Facebook. A total of 204 respondents completed the survey. Though our targeted response was 200 we got 204 responses.

*b) Time Frame*

We conducted an online survey comprised of basic demographic questions and close-ended questions related to audience gratification, engagement, control, and user-generated content.



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- The survey URL was distributed via the first author's& 2nd author's Social Networks. (Facebook and Viber)
- The survey ran for 7 days from 2 March to 9 March 2022.

c) *Ethics*

Ethics Before the questionnaire filled up, the respondent's consent was acquired, and they maintained their anonymity. All participants were informed of the precise goal of the study before beginning to complete the questionnaire. Any participant could stop the survey at any time, and they could only finish it once. The data were treated with confidentiality and secret.

*Table 1*: Percentage distribution of Respondents' Demographic Characteristics

| Variables | Characteristics | Frequency | Percent (%) |
|---|---|---|---|
| Gender | Male | 106 | 52 |
| | Female | 98 | 48 |
| Age Group | 20-30 | 114 | 55.9 |
| | 30-40 | 38 | 18.6 |
| | 40-50 | 40 | 19.6 |
| | 50+ | 12 | 5.9 |
| Education | graduated or equivalent | 98 | 48.1 |
| | Post graduated | 76 | 37.3 |
| | higher secondary | 22 | 10.8 |
| | secondary | 8 | 3.8 |
| Occupation | students | 96 | 46.9 |
| | employed | 57 | 28.1 |
| | professional | 16 | 8.0 |
| | Homemakers, retired, entrepreneurs, and others | 35 | 17.0 |

All Respondents were aged 20 years or older. 55.9% of respondents fall into the 20-30 age range. 40-50 years olds accounted for 19.6% of responses. 30-40 years old for 18.6%

d) *Education*

The highest level of educational qualification was attained by most of the respondents. 48.1% were graduated or equivalent. 37.3% Post graduated. 10.8% was in higher secondary

e) *Occupation*

46.9% of respondents were students. 28.1% were employed. 8% professional. The rest of the 17% of respondents were homemakers, retired, entrepreneurs, and others.

f) *Gender*

Among 204 respondents, 106 respondents were male and 98 respondents were female.

## VII. Results & Discussions

*In the question of why do Audiences use Facebook or social media for COVID-19 news*

Table 2 shows that Respondents read COVID-19 infection, mortality, prevention, caution closure of educational institutions, and vaccine-related news. From different COVID-related news 20% of readership traffic goes to infection and mortality-related news, 14.9% to prevention and caution and other 14.7% to vaccine-related, and 10.3% to news reading regarding lockdowns and closure of the educational institutes. The rest of the 40% is for all of the above news. Table 3 shows that 36.8% of respondents seek COVID news from Social media specially Facebook and YouTube. On the other hand, Besides social media 25.2% of respondents watch TV, 23.9% go to online news portals and 14.1% gather COVID news from newspapers.

We see in Table 4, that 20.6% of respondents chose Facebook for COVID-related updated news, and 3.1% chose opinion giving regarding COVID-19, 10.6 evaluate other's opinions.

According to Dominick (1994: pp 37-38), Researchers have noted two types of cognitive gratifications from media. One is to keep up with the current event and the other one is by using media audiences who want to meet their general curiosity. The study finds two types of *information seeking* here. No one is to keep up the audience with current events like infection rates, lockdowns, and closure of educational institutions, in a word, day-to-day news which increases the level of cognition. No two is to meet general curiosity like sharing, seeking, and evaluating the opinions of others regarding COVID-19 news.

On the other hand, In Table 4 and 5 we observe that respondents are very comfortable and feel convenient to read COVID-related news from social media by using Mobile.



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Table 4 shows that respondents chose causes behind reading COVID news from Facebook are Convenience 23.8%, Easy access to others 8.3%, easy to find 23.6%.

That means, for reading COVID news through Facebook, there are no time restraints or bound. Audiences are able to read the news when they want, they can find news easily, can able to read it again, and share it with others. So we see *'convenience utility'* or *Asynchroneity* here. Convenient utility means anything suitable and accessible anytime and anywhere. Whiting & Williams (2013). Ansynchroneity refers that once messages are digitized individuals have much more control than traditional means (Chamberlain, 1994). If the readers get COVID news from traditional media like newspapers, TV, radio etc. They are never able to consume it at their convenience time. They need to follow the time and schedule that the traditional media has been provided. There is no chance of easy access or renewed access here. Specially those audiences who watch TV news or listen to radio news are not able to rewind or forward the news anymore.

Moreover, digital audiences are more powerful. The study finds that 23.6% audience likes to use social media because it seems easy to find COVID-related news specially on Facebook. Here we find demassification. Chamberlin(1994) stated that audiences have entered an era of demassification where by using newer technologies they are able to pick from a large selection of media. Moreover, through selection characteristics, they are able to pick the information that is much more relevant to them. The audiences who find COVID news on Facebook, they not only able to control their reading time but are also able to find various COVID news from different media easily and get easy selection options on which one is he/she going to read and share. In a word, *Audience control* also plays a vital role here.

On the other hand, Mobile media with its "everything everywhere" characteristics accelerates audience convenience utility. In Table 5, we see, that reasons for mobile use are 47.7% for easy to use, 32.3% for easy to carry, and 9.5% for easy to search. 89.5% of mobile use depends on these three causes. Due to device convergence, we observe huge mobile dependency among mobile users. *Device convergence* is combining the functions of two or three devices into one mechanism (Dominick: p 21). We find mobile here as a device convergence. Earlier mobile was only used for interaction. In recent days mobile has multipurpose functions that mean one device but several applications. Besides phone calls, by using the internet we take photos and upload these on social media, listen music, watch movies, check our mail etc through mobile. As a result, mobile as a device convergence and shifting power from source to receiver means audience control increases convenience gratification.

*In the question of What are the characteristics of the high level of interactivity that make a high level of gratification*

Table 6 shows that besides news from notified media audiences use multiple sources to gather covid news. 53.2% audience gets COVID-related news from their Facebook news feed from notified media, on the other hand, 36.8% of news is gathered from COVID-related Facebook pages, groups, and status and information shared by friends.

The important observation comes from Table 7. It shows that audiences not only get COVID-related news from multiple sources, but sometimes they play *interactive* roles here. Ha & James (1998) mentioned reciprocal communication as an important dimension of interactivity. They basically identified two types of users on internet media. One is task-oriented users who surf the web only to fulfill their information needs. Another one is expressive users who initiate communication with others of common online interest. Ha & James assessed information collection and reciprocal communication as high level of interactivity.

We see, that 31% of the audience is *web surfers or task-oriented users* who only read or go through the COVID news, at the same time around 69% of the audience is involved in reciprocal communication. That means they show more or less interaction by giving reactions, making comments, sharing COVID news, etc. They are treated as *expressive audiences.*

Among expressive audiences, we see 10% use different reactions, and the rest of the 59% are involved in making comments, sharing news, and reading others' comments. That means they are involved in a high level of interactivity. A high level of involvement and engagement in word *interactivity* makes a high level of gratification. Here we should mention the transformation of media gratifications. When audiences use only conventional media like newspapers, TV, radio, etc. for information then they only consume the media and meet their information-seeking gratifications. However, the evolution of digital media adds a robust component to media gratifications. Besides information-seeking audiences are now able to give instant feedback to the source or creator of the media content by giving reactions, commenting on the post, or sharing it with their nearest and dearest one. Besides, information seeking, this sort of *interactivity utility* creates a new dimension as well as media gratification for digital audiences.

*Table 8 & 9 try to find the two answers No 1, Why do digital audiences share COVID-related news and information with their acquainted? No 2, What are the differences between traditional and digital media gratifications?*

We find In Table 8, 46% of the respondents shared COVID news in the messenger group, 36% shared it on their timeline, and 18% on different



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Facebook groups, In Table 9, 50% of respondents feel that they shared the news to different platforms of Facebook cause these news seems important to them. At the same time 30.6% of respondents share news to exchange their perceptions, ideology, and opinions regarding COVID news with their friends 11.4% share to keep these in their collection. Here we find another gratification named *conversational currency.* Dominick (2009: p40) stated, "The media provide a common ground for social conversation, and many people use things that they have read, seen or heard as topics for discussion with others".

Both Researchers observe that through interacting with COVID-related topics by using Facebook respondents get a common ground for interaction. A sort of interaction that makes them feel updated, and relate to one another as well as social, by using the digital platform.

Thus Facebook provides *digital conversational currency* which means they gather and interact with COVID-related topics by using a digital interactional platform. The gratification audiences obtain through conversational currency is known as a conversational or social utility by using digital platforms. We find Conversational currency by using traditional media earlier we can name it *traditional conversational currency.* With traditional conversational currency, we discuss different content of media with our peer groups through in-person communication but digital audiences not only consume media content through the Internet they also discuss the content and make conversational currency by using digital platforms which is known as *digital conversational currency.* During the COVID situation when in-person communication was totally prohibited (due to maintaining social distance) audiences chose digital platforms for interaction regarding COVID-related news and thus they gratified themselves. In digital conversational currency individuals are not able to see the expressions of other individuals which is most common in traditional conversational currency. But digital conversational currency can proceed beyond all geographical and time restraints. A person can discuss anything with his/her peer group anytime from anywhere in a more convenient way which makes the digital conversational currency more empowered than the traditional one.

*In the question of how digital audiences get psychological motivation and maintain social ties by sharing COVID-related content?*

Besides news from notified media, respondents depend on other sources also. In Table 10, we see 49.5% of Respondents get COVID-related information from different Facebook pages, groups, and from status/articles written by friends. Here we see the presence of User-generated content. Dominick stated (2009: p23) that due to user-friendly technology UGC has gained huge popularity. Video-picture-sharing sites such as YouTube, and Flickr become easy options for audience to upload their content. Nowadays audience create their own content on Facebook or MySpace pages easily which are known as User-generated content. Respondents' friends are basically Facebook users but sometimes play the role of source by generating COVID information on Facebook pages, groups, or their timelines. Respondents grab information from UGT and get gratified also.

Table 11 shows that from UGT 46.4% of respondents get new information, and around 35% audience feel empathy, sympathy, and unity in a common matter means obtaining *psychological motivation* which also triggers gratification.

Significant findings we observed in Table 10 where 50.5% of respondents searched Google for information. We find that Respondents are more dependent and used to search engine activity rather than UGC. That means; besides psychological motivation, respondents are more gratified with private searching. That means gratifications do not always underly in communication with others. Communication with the self also creates gratification. Through *private searching,* individuals understand and enlighten themselves about COVID-related content which plays a vital role in their personal well-being and gratification as well. In Table 11, we see 46.4% of respondents depend on other media (specially private search) for seeking updated information regarding COVID, 13% for sharing empathy-sympathy to others, 8% for time pass, and 6% for reducing loneliness, 18.6% for all of the above. Here the important finding is from the early stage of this pandemic situation people were in information darkness because it was totally an unknown and unpredictable disease people have ever met. For that reason, one always tries to get new information about COVID from various sources. For that reason seeking updated information regarding COVID became the most important variable and gratification as well.

## VIII. Conclusion

The pattern of news consumption of COVID from social media is bending, merging, and blending forms of different communication like mass, interpersonal, and group communication. Digital audiences have much more freedom to select content from various options. They can consume these contents at their suitable time with a portable device (mobile) which gratifies their information-seeking and convenience utility as well. Also able to share, store, and interact these contents with their peer groups by using digital platforms which may be named as digital conversational currency. Not only that, sometimes audiences also take the role of prosumer (producer and consumer). The study finds audiences as consumers

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and creators of COVID content as well. Audiences are so empowered that they do always not depend on various contents of social media or information from user-generated content. They go for private searches with the help of search engines and try to gather and select authentic news and information regarding COVID-19. These private searches not only enlighten them but also give them more psychological motivation rather than social media content. They are able to gather and cross-check the social media news and content through private searches which are treated as significant gratification to them. However, the study finds the blending of traditional and digital media gratifications here. But we need to mention that by using mediated communication we observe new patterns of communication like device convergence, audience control, interactivity, and UGC. These contemporary patterns of communication add contemporary media gratifications like convenience utility, interactive utility, digital conversational currency, and psychological motivation. Last but not least, regarding authentic content of COVID, The study finds that most of the audiences go for traditional media (content from newspapers, TV, radio, etc.). 58% of respondents trust traditional media for authentic information while only 16% trust social media and the rest of the 26% are undecided.

## IX. Study Limitations

This study has several limitations. The study used an online survey method to collect data, and 204 respondents from different ages and occupations. However, more than 46% of respondents were students which dominates the data and analysis as well. Moreover, the data is gathered through online survey methods, respondents risk the chance of filling out the forms according to their perception, potentially underestimating the quality of the research. There were also no face-to-face interviews or focus group discussions in the study. The field of study would be strengthened even further if qualitative research could be conducted through face-to-face interviews or focus group discussions. Despite the current study's limitations, since we try to observe the changing pattern of communication and media gratifications of digital audiences data collected from 204 respondents can be considered pretty standard for a population of social media users.

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## Annex

*Table 2:* COVID-related news search by the respondents

| COVID-related news | Frequency | Percent (%) |
|---|---|---|
| Infection and mortality | 41 | 20.0 |
| Prevention & Caution | 30 | 14.9 |
| Lockdown, Educational Institute Closures | 21 | 10.3 |
| Vaccines | 30 | 14.7 |
| All | 82 | 40.1 |
| Total | 204 | 100.0 |

*Table 3:* Preferable media for gathering COVID news

| Preferable media | Frequency | Percent |
|---|---|---|
| Newspapers | 29 | 14.1 |
| online news portal | 49 | 23.9 |
| Social Media(Facebook, YouTube) | 75 | 36.8 |
| TV | 51 | 25.2 |
| Radio | 0 | 0 |
| Total | 204 | 100.0 |

*Table 4:* Reasons for consuming COVID news from Facebook

| Reasons for consuming COVID news | Frequency | Percent |
|---|---|---|
| Updated news | 42 | 20.6 |
| Convenience | 49 | 23.8 |
| Opinion giving | 6 | 3.1 |
| Evaluate other's opinion | 22 | 10.6 |
| Easy access to others | 17 | 8.3 |
| Easy to find | 48 | 23.6 |
| All | 20 | 10.0 |
| Total | 204 | 100.0 |

*Table 5:* Reasons for using mobile

| Reasons | Frequency | Percent |
|---|---|---|
| Easy to carry | 66 | 32.3 |
| Easy to use | 96 | 47.7 |
| Easy to search | 20 | 9.5 |
| All | 22 | 10.5 |
| Total | 204 | 100.0 |



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*Table 6:* Sources of News reading from Facebook regarding COVID news

| Sources of News reading | | Frequency | Percent |
|---|---|---|---|
| | Facebook groups and pages | 42 | 20.4 |
| | News and videos coming to Newsfeed | 109 | 53.2 |
| | Share with friends | 33 | 16.4 |
| | Others | 20 | 10.0 |
| | Total | 204 | 100.0 |

*Table 7:* Responses regarding COVID news

| Responses | | Frequency | Percent |
|---|---|---|---|
| | read the reader's comments | 33 | 16.0 |
| | Commented | 16 | 8.0 |
| | I gave reactions | 20 | 10.0 |
| | just read | 63 | 31.0 |
| | shared | 31 | 15.0 |
| | All | 41 | 20.0 |
| | Total | 204 | 100.0 |

*Table 8:* Preferred choice of sharing

| Choice | | Frequency | Percent |
|---|---|---|---|
| | In Facebook group | 37 | 18.0 |
| | Messenger group | 94 | 46.0 |
| | In Timeline | 73 | 36.0 |
| | Total | 204 | 100.0 |

*Table 9:* Reasons for Sharing

| Reasons | | Frequency | Percent |
|---|---|---|---|
| | Letting friends know | 44 | 21.6 |
| | Presenting point of view | 16 | 8.0 |
| | To keep on collection | 24 | 11.4 |
| | Seems important | 102 | 50.0 |
| | Others | 18 | 9.0 |
| | Total | 204 | 100.0 |

*Table 10:* Other sources of gathering information on COVID content

| Other sources | | Frequency | Percent |
|---|---|---|---|
| | Googling | 103 | 50.5 |
| | Facebook group | 37 | 18.2 |
| | Status/article from friends | 52 | 25.3 |
| | Others | 12 | 6.0 |
| | Total | 204 | 100.0 |



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*Table 11:* Reasons behind gathering COVID-related news from other sources

| Other Sources | | Frequency | Percent |
|---|---|---|---|
| | New information | 95 | 46.4 |
| | Eliminate loneliness | 12 | 6.0 |
| | Sharing, sympathy and empathy | 27 | 13.0 |
| | Feeling socially united | 16 | 8.0 |
| | Time pass | 16 | 8.0 |
| | All | 38 | 18.6 |
| | Total | 204 | 100.0 |



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# The Vital Transgression of Claudio Rodríguez Fer

By Prof. Dr. Saturnino Valladares

*Abstract-* The main aim of this article is to analyze how gender relations, power and violence are manifested in the literature of Galician writer Claudio Rodríguez Fer, through some significant texts in prose and verse: the short story "A muller loba", from the book Contos e descontos, and some poems with erotic and social themes. In 2011, the author titled a collection of his poetic work Amores e clamores (Loves and cries), because these are the two great themes that run through his literature and his life. On the one hand, erotic passion, and on the other, cries against injustice, oppression, dictatorships, and his vital and poetic solidarity with the victims of all kinds of repression and with the integral freedom of all beings.

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# The Vital Transgression of Claudio Rodríguez Fer

## A Transgressão Vital de Claudio Rodríguez Fer

Prof. Dr. Saturnino Valladares

*Abstract-* The main aim of this article is to analyze how gender relations, power and violence are manifested in the literature of Galician writer Claudio Rodríguez Fer, through some significant texts in prose and verse: the short story "A muller loba", from the book Contos e descontos, and some poems with erotic and social themes. In 2011, the author titled a collection of his poetic work Amores e clamores (Loves and cries), because these are the two great themes that run through his literature and his life. On the one hand, erotic passion, and on the other, cries against injustice, oppression, dictatorships, and his vital and poetic solidarity with the victims of all kinds of repression and with the integral freedom of all beings.

*Resumo-* O principal objetivo deste artigo é analisar como se manifestam as relações de gênero, poder e violência na literatura do escritor galego Claudio Rodríguez Fer, através de alguns textos significativos em prosa e em verso: o conto "A muller loba", do livro *Contos e descontos*, e alguns poemas de temática erótica e social. Em 2011, o autor titulou a reunião de sua obra poética como *Amores e clamores*, pois estes são os dois grandes temas que vertebram sua literatura e sua vida. Por um lado, a paixão erótica, e, por outro, os clamores contra as injustiças, as opressões, as ditaduras, e sua solidariedade vital e poética com as vítimas de todo tipo de repressão e com a liberdade integral de todos os seres.

### Introduction

Há alguns anos me pediram para participar em um evento sobre gênero, transgressão e violência na literatura, na Universidade Federal do Amazonas. O principal objetivo do simpósio era:

> trazer à comunidade acadêmica e aos egressos uma discussão a partir do texto literário no processo de despertar dos saberes viabilizadores de discussões a respeito da sociedade, com temas como a opressão de gênero, os variados tipos de violência a que grupos não hegemônicos são submetidos e como esse discurso literário pode ser transgressor.

Sobre estas diretrizes, revisei a obra de Claudio Rodríguez Fer, um dos autores que mais me interessam e que, certamente, mostra uma preocupação constante por vários dos temas abordados nos Grupos de Trabalho daquele simpósio: Relações de gênero na literatura; Corporeidade e transgressão; Memória e trauma na literatura do século XX; e poder e resistência na literatura.

### O Autor

Como assinalei na apresentação de *Uma temporada no paraíso* (Valer, 2019), Claudio Rodríguez Fer (Lugo, 1956) é um poeta, narrador, dramaturgo e ensaísta de Galícia, autor de uma extensa obra poética e narrativa em língua galega, assim como de mais de trinta livros de estudo literário em galego e espanhol. Foi professor em universidades de Nova York, Bretanha e Paris e é professor na Universidade de Santiago de Compostela, onde dirige a Cátedra José Ángel Valente de Poesía e Estética e a revista filológica *Moenia – Revista Lucense de Linguística & Literatura*. Sua obra poética está traduzida ao espanhol, catalão, francês, italiano, romeno, inglês, alemão, bretão, russo, grego e árabe. Em português, a editora Valer publicou seu livro *Uma temporada no paraíso* e, em 2024, sairá à luz a tradução de seu último poemário, *DNA do infinito*.

Tem dedicado vários livros ao erotismo, desde os cinco primeiros de poemas – *Poemas de amor sen morte, Tigres de ternura, História dá lúa, A boca violeta* e *Cebra* –, reunidos posteriormente em *Vulva*, seguindo por *A unha muller desconhecida*, *Viaxes a ti*, *Unha tempada no paraíso*, *A muller sinfonía* e *ADN do infinito*. Convém assinalar que esta paixão pelo erótico e vital do poeta tem estado íntima e radicalmente unida a um compromisso integrador pela liberdade, a justiça e a paz no mundo, como constata sua trilogia poética consagrada à memória histórica de Galícia: *Lugo blues, A loita continúa* e *Ámote vermella.*

Os objetos deste estudo são o conto "A muller loba", do livro *Contos e descontos*, e alguns poemas do livro *Amores e clamores*, a obra poética completa de Claudio Rodríguez Fer até 2011, e *A muller sinfonía. (Cancioneiro vital)* (2018). Em 2021, publicou *ADN do infinito*.

O principal objetivo deste trabalho é analisar como se manifestam as relações de gênero, poder e violência na literatura de Claudio Rodríguez Fer através de alguns textos significativos em prosa e em verso. Em 2011, como foi falado, o autor titulou a reunião de sua obra poética verbal como *Amores e clamores*. Efetivamente, estes são os dois grandes temas que vertebram a literatura e a vida de Claudio Rodríguez Fer. Por um lado, a paixão erótica, e, por outro, os clamores contra as injustiças, as opressões, as ditaduras, e sua solidariedade vital e poética com as vítimas de todo tipo de ditadura e com a liberdade integral de todos os seres, como ele mesmo afirmou em uma entrevista realizada pela televisão de Galícia em abril de 2018.

Convém lembrar que a poesia galega tem uma raiz linguística e literária comum com a literatura em

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língua portuguesa: as cantigas galego-portuguesas medievais que, por outra parte, em diversos momentos Rodríguez Fer homenageia em sua obra. Pela proximidade linguística, as palavras em língua galega não serão traduzidas ao português neste artigo.

## I. Análise

*a) Conto*

Ainda que haja muitos contos que podem considerar-se desde esta perspectiva, a lógica limitação do espaço e meu gosto pessoal me inclinam a tomar como exemplo paradigmático "A muller loba". Este conto foi incluído em um livro de sugestivo título, *Os paraísos eróticos*, e publicado em 2010. Não tenho a ambição de me aprofundar na análise deste texto, senão unicamente assinalar os posicionamentos literários relacionados com o gênero, a transgressão e a violência.

"A muller loba" começa como uma típica lenda tradicional galega:

> Todos sabemos que en Galicia houbo sempre lendas sobre lobos, lobishomes e alobados, pero tamén as houbo sobre mulleres lobas. A mim mesmo, por exemplo, contáronme a historia dunha da que, maldicida no momento de nacer por motivos de envexa, se dicía que andara de moza libre cunha grea de lobos polo monte e que, nas noites de lúa chea, se volvía loba e se apareaba con aqueles. Chegou a ter sete fillos, dos que só a sobreviviron dous, pero nunca casou nin viviu con ningún home (RODRÍGUEZ FER, 2011: 199).

Neste primeiro parágrafo já se abordam dois jogos de poder: a independência vinculada ao género – a mulher vital e sexualmente livre que nunca quis casar nem viver com nenhum homem – e a transgressão que supõe a metamorfose sobrenatural do corpo: mulher durante o dia e loba que se emparelhava com os lobos nas noites de lua cheia.

A protagonista do conto e a personagem que experimenta o terceiro jogo de poder, a violência, é Ruth, a neta da mulher loba. Ao ficar viúva, sua mãe casa com um alcoólatra que em diferentes ocasiões tenta abusar da menina, até que um dia, ante uma nova tentativa de estupro, morde com fereza o pescoço do padrasto e foge para sempre da casa familiar, com a maldição ainda no ar: "–Loba te volvas, loba te volvas, fera furiosa! Loba te volvas coma túa avoa, loba te volvas" (RODRÍGUEZ FER, 2011: 200).

Durante três dias e três noites recebe as atenções de sua avó, quem posteriormente a leva a uma cova coberta por peles de lobo, onde a menina compreende as suas origens e seu fado: "Fóra da cova, no alto das silveiras, podía escoitarse o ouveo longo e antigo, telúrico e feraz, como se viñera do mesmo centro da terra. E todo o monte ficou cuberto por unha negrura loba" (RODRÍGUEZ FER, 2011: 201).

A aceitação da transgresão do corpo se produz, portanto, por um processo de subjetivação advindo de fatores internos (a aceitação e assimilação da herança familiar) e externos (a violência sexual que sofre por parte de um membro do grupo hegemônico que a empurra a se defender como pode: como uma loba). Portanto, a enunciação dos três jogos de poder mencionados – gênero, transgressão e violência – são as colunas sobre as que se erige a apresentação do relato.

Superado o trauma que provoca a metamorfose, Ruth decide viajar a Nova York, onde mora um dos seus tios, e trabalhar com ele limpando os cristais dos arranha-céus. A altura de Manhatthan lhe provoca tal euforia "que volveu ouvear cunha forza sobrecolledora, tras encher de ar o seu peito e abrir os brazos liberada" (RODRÍGUEZ FER, 2011: 202). A existência sobrenatural de Ruth nas alturas de Nova York simboliza um sonho de poder, que não é outro que o da liberdade de ser em uma dimensão ampla e fundamental.

Neste espaço urbano, a protagonista conhece um galego que sacia sua ansiedade carnívora recém-descoberta:

> Fose polos seus gustos gastronómicos ou fose pola súa relación con aquel mozo, a voracidade carnívora da rapaza incrementouse desmesuradamente durantes as longas esperas, nas que consumía, prato tras prato, toda clase de carnes á grella: chuletóns con chimichurri, moegas con chinchulines, matambre, chourizos crioulos, leitóns ou cabritos. Apenas comía nada polo día agardando aquel momento, que gozaba con gruñidos de satisfacción e acenos de ferocidade (RODRÍGUEZ FER, 2011: 202-203).

Segundo Fred Botting (1996), o excesso é também uma forma de transgressão dos limites da realidade e da possibilidade. Descoberto o prazer, a vontade de ingerir carne irá aumentando gradualmente até que Ruth decide se alimentar só de cadáveres, inclusive de um animal cru, como se lerá nas últimas páginas do conto.

Passeando pelos montes de Catskills, o apaixonado galego propõe a Ruth que case com ele. Isto é, que adequem seu relacionamento à lei estabelecida socialmente: a construção de uma estrutura familiar. Decidida a preservar sua independência, a menina se nega, o que, além da dor justificada, provocará o assédio agoniante do homem:

> Esquiva como un esquío agora resultáballe agobiante a insistencia daquele mozo que recorría a todo subterfuxio para presionala, dende convencer ao tío para que mediase entre eles a, finalmente, ameazala con toda clase de violencias (RODRÍGUEZ FER, 2011: 203).

Em circunstâncias estranhas e nunca esclarecidas, o perseguidor morre. O narrador do relato expressa o sentimento de liberação e de independência da menina que esta morte lhe provoca com um gesto significativo: "As noites de lúa chea saía a pasear polos Altos de Brooklyn, abrindo os brazos ao bris e, cando non había xente preto, ouveando orgullosamente cara



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ás vidrieiras traslúcidas dos rañaceos de Manhattan, limpadas coas súas propias mans" (RODRÍGUEZ FER, 2011: 204).

Seu seguinte relacionamento foi com o proprietário de um açougue: um homem casado e com filhos que lhe proporcionou um cartão de residência no país e que a alimentou durante messes quando ela ficou sem trabalho: "–Máis carne para miña loba" (RODRÍGUEZ FER, 2011: 204). A tranquilidade de Ruth terminou quando o açougueiro pretende deixar a família para morar com ela, o que ela interpreta como uma armadilha na que não quer cair:

> cando ao día seguinte da súa proposición compareceu na casa cun cabrito como quen leva un cebo, disposto a cebar a presa antes de engulila, ela relambeu o seu carnoso fociño, chasqueou coa lingua dende o máis escuro da boca e, arregañando os beizos, amosou a súa dentamia incisiva e enorme. Entón lanzouse literalmente sobre a carne crúa, despedazándoa coas mans ao tempo que devoraba as súas entrañas. O carniceiro fuxiu arrepiado escaleiras abaixo, sentindo sobre a caluga unha tensión imantada aos sanguinolentos cairos de loba que parecían perseguilo de preto (RODRÍGUEZ FER, 2011: 205).

Apavorado, o homem sai a rua e é atropelado por uma motocicleta que passava a grande velocidade. Depois desta morte, Ruth decide não ter mais relações amorosas, pois entende que, chegado um ponto, "praticamente ningún home acepta a independencia dunha femia" (RODRÍGUEZ FER, 2011: 205). Provavelmente, esta frase é a que melhor sintetiza o posicionamento crítico do autor em relação à questão de género e identidade. Em definitiva, este conto apresenta uma dupla interdição: a transgressão da lei do casamento e a transgressão da monogamia, ambos vinculados ao tabu do sexo e das relações pretendidamente tradicionais no mundo judeu-cristã.

*b) Poesia erótica*

Uma das grandes incorporações de Claudio Rodríguez Fer a literatura em língua galega é a temática erótica, que tanto me interessa e sobre a que escrevi em diversas ocasiões. Assim mesmo, a presença de Galiza, como motivo poético ou como lugar de aparecimento da palavra, é uma constante em sua produção literária[1], como no poema "A cabeleira", um texto dum surpreendente sucesso internacional, pois está traduzido a mais de oitenta línguas:

A CABELEIRA (FRAGMENTOS)

Eu nacín nun país verde fisterra que vagou errante tras manadas de vacas.
Incerto fillo son das tribos móbiles que só se detiveron cando se lles acabou o mundo.
Non teño outras raíces que as da espora nin outra patria habito que a do vento.
Síntome da estirpe daqueles pobos nómades que nunca se constituíron en estado.
O noso espírito coñeceu o abismo e o sentido telúrico do contorno natural.
A nosa historia é a dun pobo que perdeu o norte e se confundiu cos bois.
Pero eu recuperei o norte no medio do naufraxio fluíndo sensualmente da cabeleira da lúa.
E a inmensa cabeleira é labirinto no que soamente falo a quen eu amo.

Em relação com o estilo, o poeta serve-se de recursos próprios da tradição poética culta e popular como paralelismos, símiles, metáforas, antíteses, sinestesias, aliterações etecetera. Sirva como mínima mostra do dito a aliteração sublime de "O labirinto das vulvas", onde o mesmo ritmo dos versos acaricia com nossa própria língua o paladar que devesse ser vulva:

*Útero labirinto das vulvas,*
*labarada de lábiles labios*
*en limiares de limiares sen límites.*

Convém não passar por alto o emprego dos neologismos antitéticos que penetram na matéria erótica, no corpo da mulher, liberada ao fim da violência de uma sociedade e de uma cultura patriarcais e machistas, como em "A bomba con pétalas de rosa":

Déixame docemente desviolarte,
reparar a túa rosa maltratada
cunha chuvia de bicos
ou de nada.
Quixérate vestir de desvestidos,
quixérate calzar de desandalias,
herba ou brisa por toda indumentaria,
e así amorosamente deslinguarte,
desocupar o idioma da intenrura
e desdicir
dicindo
a verba núa.
Desexo desferirte e infrustrarte,
proclamar o amor a mar aberta
porque ti me ensinaches tristemente
que tamén pode nevar en primavera.
Desorballando bálsamo en ti dentro
ser nube quixera na túa boca
e así desactivar a húmida bomba
que ocultas con pétalos de rosa.
Eu teño o corazón conectado a unha bomba.
e daría a poesía por que estoupase en rosa.

Em *A muller sinfonía (Cancioneiro vital)* pode se ler o genesíaco e amoroso poema "Nós somos dous", cuja temática dialoga perfeitamente com o assunto deste artigo, pois canta as uniões livres e o amor louco

[1] Se o leitor tivesse interesse em aprofundar neste assunto, sugiro a leitura do artigo "La Galicia erótica de Claudio Rodríguez Fer" (2021), onde realizo uma análise aproximativa sobre a poesia de temática erótico-galaica do autor e reflito sobre as manifestações mais habituais da mesma.



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de Breton, e as mulheres livres e libertárias, germens da paz, da justiça e da liberdade no mundo:

En primeiro lugar
todo foi Caos,
e del xurdiron Noite
e Escuridade en tebras.
Mais Eros primordial
brotou da sombra
e resultamos dous
xa no comezo.

Nós fomos dous,
e fomos tres,
e fomos múltiplos de tres:
unión libre de máis
en máis aló de nós.

Amando a quen ama e a quen soña,
soñando por quen soña e por quen ama:
ti amas dicindo "amo, mais non teño amo"
e eu nunca fun máis eu que cando amei.

Mulleres que escriben
coas libres linguas de Lilith
sobre os lindes de Gaia,
integrais estranxeiras cal cantares,
eróticas sempre heréticas e sempre heteroxéneas,
amores dos amores, xermolos
de máis paz, xustiza e liberdade,
lugares de todos os tempos sen lugares,
exilios nos exilios, creacións ceibes,
meus amores celtas, teus amores lobos,
mariña, noso amor máis tolo...

E diverxentes converxemos con Heráclito
na harmonía exponencial do iris infinito
tensando arcos apaixonadamente ácratas
en liras docemente libertarias.

Por tanto, o poeta parte da tradição temática e estilística europeia, mas transcende quanto toca na escritura apaixonada de um Eros libertário que canta as uniões livres com voz vital de sonho e compromisso moral.

*c) Poesia social*

O último grupo de textos dos que vou falar são os de temática social. Em relação com seu compromisso cívico, penso que é importante saber que Claudio Rodríguez Fer exerce a Presidência de Honra da Associação Memória do Exílio dos Republicanos Espanhóis em Brest e recebeu o Prêmio Galiza Mártir da Fundação Alexandre Bóveda.

Devido à certeza de que "O lugar do amor é sempre o lugar da paz", a poesia claudiana se esforça para restabelecer a dignidade e a memória histórica das vítimas do fascismo, como em *Lugo blues, A loita continúa* ou *Ámote vermella*. Este último livro consta de três partes: "No corazón da besta", "Na besta do corazón" e "Memoria contra a morte". Os poemas da primeira seção são, provavelmente, os que encaixam melhor no assunto deste estudo, pois homenageiam a memória de muitas das mulheres vítimas da guerra civil espanhola de 1936: algumas eram esposas de figuras políticas, como Juana Capdevielle, casada com o governador republicano de A Corunha Francisco Pérez Carballo; outras eram professoras – um dos grémios que mais padeceu durante a guerra civil e a pós-guerra –, como María Vázquez Suárez, Mercedes Romero Abella ou Erundina Álvarez Pérez; também se recupera o rosto e a história de mulheres libertárias, como Josefa Barreiro González ou Dolores Blanco Montes, e seres anônimos como as trabalhadoras das indústrias de conservas do Morrazo. Todas foram assassinadas.

Um dos poemas mais comovedores é o primeiro do livro, titulado "Ámote, anarquista", pois recupera a memória pessoal e as circunstâncias que propiciaram o terrível fuzilamento de algumas destas pessoas. Uma solidária epígrafe indica que foi escrito como homenagem "às mulheres libertárias assassinadas em Galícia desde julho de 1936":

Con abraio crían ás veces
que chegaría a existir
a utopía libertaria
e ás veces crían que non,
aínda con máis abraio...

Era entón a Galicia anarquista
unhas cantas vivendas obreiras
como mapoulas moi abertas
nos barrios proletarios das Atochas,
unha casoupa clandestina en Cea
sobre as raíces do fento dentabrún,
unhas humildes moradas campesiñas
con liques de Badiña ou de Marselle,
onde non había moito que comer,
mais tampouco poder.

Era a Galicia corsaria sen estado,
nin deus nin amo de dentro nin de fóra
[...]
Ocultáronnos ás mulleres máis libres
e, non obstante, fórano ata a fin.
Din que algunhas morreron por amor
aos anarquistas que agachaban,
o que é morrer tamén muller e ácrata.

Borráronas da historia e malia todo
setenta anos despois hai quen as ama.
Sardiñas para elas e unha libra de cereixas
vermellas como a súa primavera libertaria
e para sempre ámote anarquista ou nada.

O elegíaco "Amada Amada" recupera a memória e o trauma da comunista Amada García, encarcerada durante sua gravidez e fuzilada em 1938, depois de se despedir de seu pai, seu esposo e seu filho recém-nascido. Este cruel episódio é ainda mais indignante se sabemos que Amada foi vítima da vingança de um homem ao que ela não quis. Poder e resistência na vida de Amada García e na literatura de Claudio Rodríguez Fer:



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Pecharon a amada Amada
de costas á libre ría.
Baluartes de hornabeque
aprisionaron á cría.

Escoitaron os disparos
os tres que tanto a querían.
Filliño, marido e pai
no barco que a despedía.

Mataron a filla de un
e a nai do que entón nacía.
Mataron a compañeira
de nome Amada García.

Foi vítima da vinganza
de quen para si a quería.
O prezo da súa beleza
encheu de sal a baía.

Ata o polbo de Mugardos
ergue os seus brazos na ría.
Para todos será praza
da vila mortal un día.

Loitou por social xustiza
co puño que o pobre erguía.
Cría na fraternidade
e na igualdade ela cría.

Lembramos os compañeiros
que con ela alí morrían.
Mataron a amada Amada,
mais vive Amada García.

Desejo terminar esta breve aproximação à transgressão vital de Claudio Rodríguez Fer com um poema da terceira parte do libro, "Memoria contra a morte". "Pai meu (amém, camarada)" é a emocionada homenagem que o poeta faz ao seu próprio pai, Claudio Rodríguez Rubio, encarcerado durante a ditadura franquista e que sofreu represálias na pós-guerra, e, por extensão, a todos os seres reprimidos e que sofreram a falta de liberdade e o terror de qualquer tipo de ditadura. Contra o esquecimento e o silêncio ilícito, o poeta escreve sua particular versão do "Pai nosso" cristã:

Pai meu que estiveches na Terra:
solidario sexa o teu nume,
veña a nós o teu reino sen reis
e fágase a túa xenerosa vontade
aquí na Terra, e nos astros do ceo
a dos cosmonautas rusos
nos que ti criches contra todo deus.
Que o pan noso de cada día
o poidamos gañar
coma ti honradamente
e perdoa que aínda non teñamos feita
a revolución da conciencia
que traia paz, xustiza e liberdade
a este mundo dominado por quen as destrúe.
O teu exemplo non nos deixará caer na tentación
do esquecemento ou da indiferenza
para librarnos do mal por nós mesmos.
Amén, camarada.

Com este artigo pretendi aproximar aos leitores de língua portuguesa à obra e o compromisso – a transgressão vital – de um dos intelectuais mais transcendentes do panorama artístico-literário espanhol, que, como um de seus traços mais caracterizadores, desenvolve sua obra literária em língua galega e que, com a irrupção de sua poesia de signo erótico, renovou a estética da literatura galega dos anos 80.

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# Optimizing Strength Training for Brazilian Jiu Jitsu Athletes: A Comprehensive Approach

By Fateev Ivan

*Abstract-* This article presents a review of the major fitness components associated with success in Brazilian Jiu-Jitsu (BJJ) athletes, with a particular focus on the importance of power training, isometric, and endurance strength training. The review examines the current literature on BJJ and highlights the significance of these fitness components for BJJ athletes to perform at a competitive level. The article summarizes the findings from previous research, which suggest that power training, isometric, and endurance strength may be key factors contributing to sporting success in this field[1]. This article aims to explore the optimal methods for improving power training, isometric, and endurance strength in Brazilian Jiu-Jitsu (BJJ) athletes. Through a thorough review of the literature, this article discusses the most effective training techniques and programs for enhancing these key fitness components.

*Keywords: brazilian jiu-jitsu, strength training, power training, isometric strength, endurance strength, training programs.*

*GJHSS-A Classification: LCC: GV557*




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# Optimizing Strength Training for Brazilian Jiu Jitsu Athletes: A Comprehensive Approach

Fateev Ivan

*Abstract-* This article presents a review of the major fitness components associated with success in Brazilian Jiu-Jitsu (BJJ) athletes, with a particular focus on the importance of power training, isometric, and endurance strength training. The review examines the current literature on BJJ and highlights the significance of these fitness components for BJJ athletes to perform at a competitive level. The article summarizes the findings from previous research, which suggest that power training, isometric, and endurance strength may be key factors contributing to sporting success in this field[1]. This article aims to explore the optimal methods for improving power training, isometric, and endurance strength in Brazilian Jiu-Jitsu (BJJ) athletes. Through a thorough review of the literature, this article discusses the most effective training techniques and programs for enhancing these key fitness components. The review synthesizes previous research findings and highlights the practical implications for BJJ athletes looking to improve their performance. The information provided in this article can help coaches and athletes design more effective training programs and optimize their performance in BJJ competitions.

Power training involves explosive movements that can increase the practitioner's ability to generate force quickly, which can be helpful in executing takedowns and submissions[2]. Isometric strength refers to the ability to hold a static position, which can be useful in maintaining control over an opponent[3]. Strength endurance, both alactic and lactic, refers to the ability to sustain physical effort over time, which can be essential in grappling matches that can last several minutes.

In conclusion, power, isometric, and endurance training are essential components of a BJJ athlete's training program. Incorporating these training methods into a periodized program can lead to improved athletic performance in BJJ athletes. The review provides evidence-based recommendations for the effective incorporation of these training methods in a BJJ athlete's training program.

*Keywords: brazilian jiu-jitsu, strength training, power training, isometric strength, endurance strength, training programs.*

## I. The Main Body

### a) Introduction

Brazilian Jiu-Jitsu (BJJ) has rapidly grown in popularity in recent years, with more athletes competing at a high level than ever before. As with any sport, success in BJJ requires a combination of technical skill, tactical acumen, and physical fitness. While technical and tactical training receive significant attention, the importance of strength and conditioning training should not be underestimated[4].

Strength training is a crucial component of any athlete's training program, but it is especially important for BJJ athletes due to the physical demands of the sport. BJJ involves grappling, takedowns, and submissions, all of which require significant physical strength and endurance [5]. In this context, power training, isometric, and endurance strength training have emerged as critical components of a BJJ athlete's training program.

In this article, we provide a comprehensive review of the literature on the importance of power training, isometric, and endurance strength training for BJJ athletes. We discuss the physiological and biomechanical underpinnings of each training component and highlight the practical implications of incorporating these methods into a BJJ athlete's training program. We also provide evidence-based recommendations for optimizing the effectiveness of these training methods in improving BJJ athletes' performance.

By providing a thorough review of the current literature on strength training for BJJ athletes, this article aims to support coaches and athletes in designing more effective training programs that can optimize their performance in BJJ competitions. We hope that this review will provide a valuable resource for BJJ athletes and coaches seeking to enhance their strength and conditioning training and achieve greater success in the sport.

## II. Main Body

### a) Power Training

Power training is an important component of a jiu-jitsu athlete's training program, as it can help to improve explosiveness, speed, and power in movements specific to jiu-jitsu. Power training involves working with heavy weights or resistance for a low number of repetitions, typically no more than 5 reps per set. This type of training is designed to increase neural drive and recruit a greater number of muscle fibers, resulting in improved explosive power and strength[6].

When designing a power training program for jiu-jitsu, it is important to focus on exercises that mimic the movements and positions used in jiu-jitsu. These exercises should be performed explosively, with an emphasis on speed and power[7]. Examples of the

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power exercises and plyometric exercises that are commonly used in power training for jiu-jitsu athletes:

*Power clean:* The power clean is a compound exercise that involves explosively lifting a barbell from the floor to the shoulders. This exercise works multiple muscle groups, including the legs, back, and shoulders, and is particularly useful for developing explosive power in movements such as takedowns and throws.

*Snatch:* The snatch is another compound exercise that involves explosively lifting a barbell from the floor to overhead in one fluid motion. This exercise works multiple muscle groups, including the legs, back, and shoulders, and is particularly useful for developing explosive power in movements such as lifting opponents off the ground.

*Jerk:* The jerk is a compound exercise that involves explosively lifting a barbell from the shoulders to overhead in one fluid motion. This exercise works multiple muscle groups, including the legs, back, and shoulders, and is particularly useful for developing explosive power in movements such as lifting opponents off the ground.

*Box jumps:* Box jumps are a plyometric exercise that involves jumping onto a box or platform from a standing position. This exercise is particularly useful for developing explosive power in movements such as jumping guard or taking down an opponent.

*Medicine ball throws:* Medicine ball throws are another plyometric exercise that involve explosively throwing a medicine ball. This exercise is particularly useful for developing explosive power in movements such as throws and takedowns.

Additionally, proper warm-up and cooldown protocols should be followed, and athletes should always use proper form and technique to avoid injury. Power training can be incorporated into a periodized training program, with specific phases devoted to developing strength, power, and endurance in a systematic and progressive manner[8].

Overall, incorporating these power exercises and plyometric exercises into a jiu-jitsu athlete's training program can help to improve explosiveness, speed, and power in movements specific to jiu-jitsu, ultimately leading to improved performance on the mat.

It is important to note that power training should only be attempted by experienced athletes who have already developed a solid foundation of strength and technique[9].

*b) Isometric Training*

Isometric strength is a crucial aspect of grappling strength and conditioning training, but it is often overlooked by many jiu-jitsu practitioners. Isometric strength refers to the ability to hold a position or resist a force without movement. It is heavily used in BJJ, especially in maintaining positions and executing submissions. Isometric strength is developed by holding a muscle under tension without movement. It recruits more muscle fibers than dynamic training and is useful for developing specific muscular endurance for BJJ. Isometric training also improves maximal static strength and strength endurance[10]. However, isometric training is angle-specific. Working on a particular angle will only make your body strong in that position, and strength benefits will only extend to about 30-degree angles in both directions. Therefore, it is essential to do isometric exercises at different angles to develop strength at various positions. Incorporating isometric exercises into a grappling strength and conditioning program can improve a practitioner's ability to hold on tighter for more extended periods, making them more effective in BJJ.

Isometric training involves performing exercises where the muscles are contracted without any significant movement of the joints. This type of training has been shown to be effective in improving strength, muscle endurance, and hypertrophy[11]. In the context of grappling, specific isometric exercises can be used to target the muscles used in various chokes and submission holds. For example, using a foam roller or grappling dummy, individuals can perform isometric chokeholds such as the Rear Naked Choke, guillotine, or D'arce, to improve the strength and endurance of the muscles involved in those particular submissions. Similarly, stability balls can be used to target the inner thigh muscles, which can help improve one's closed guard game. Incorporating specific isometric training exercises into a grappling training program may enhance overall grappling performance by targeting the muscles involved in specific techniques. To optimize the benefits of isometric training for grappling, it is important to follow appropriate programming guidelines. Isometric chokeholds and other specific exercises should be held for no more than 10 seconds per repetition to avoid muscle damage and fatigue. The recommended programming for isometric training is 3-5 repetitions of 3-5 sets per day, performed during 3 weekly training sessions. Following these guidelines can help improve isometric power of the targeted muscles without overloading or overtraining them.

*c) Strength Endurance*

Strength endurance is an essential component of Brazilian Jiu-Jitsu training, and it can be divided into two main categories: lactic and alactic training.

Alactic training involves exercises performed at high-intensity levels without the presence of lactic acid. This type of training is characterized by short, high-intensity bursts of exercises that simulate the direction, duration, and velocity of movements performed during a match, such as shooting for a takedown or scrambling[12]. To successfully perform these exercises, athletes must first develop power and explosiveness.



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The aim of alactic training is to enable athletes to repeatedly sustain high-level bursts of energy. Alactic capacity circuits typically involve a combination of pushing, pulling, jumping, and twisting movements, such as kettlebell squat jumps, clapping push-ups, rope rows, and Russian twists. Each exercise is performed for 3-6 seconds of all-out effort, followed by 10-20 seconds of rest before moving on to the next exercise. Rest periods of 1-2 minutes are recommended before performing the next circuit.

The scientific principles behind alactic training involve the utilization of the body's immediate energy sources, such as ATP and creatine phosphate, to perform explosive movements[13]. The intensity of the exercises also stimulates the body's nervous system, improving neuromuscular efficiency and increasing power output. Incorporating alactic training into a comprehensive training program can help improve an athlete's ability to sustain high-intensity bursts of energy, ultimately leading to improved performance during matches.

Lactic capacity refers to an athlete's ability to sustain high-level effort for an extended duration, which is crucial in sports such as Brazilian Jiu-Jitsu where matches may involve long scrambles[14]. This type of training involves performing exercises for 30-50 seconds of continuous high-level effort, followed by a 30-second rest period after each exercise. The exercises performed in lactic capacity training are similar to those in alactic capacity training and are designed to enable athletes to work continuously[15].

An example circuit for lactic capacity training may include exercises such as box jumps, medicine ball push-ups, inverted rows, barbell twists, and rowing machine intervals. This circuit is performed for 6-10 minutes, depending on the duration of the athlete's matches.

The scientific principles behind lactic capacity training involve the utilization of the body's anaerobic energy systems, which produce energy without oxygen. During high-intensity exercise, the body produces lactate as a byproduct, which can lead to fatigue and decreased performance if not managed effectively. Lactic capacity training aims to improve an athlete's ability to buffer lactate and delay the onset of fatigue, ultimately leading to improved endurance during matches[16]. Incorporating lactic capacity training into a comprehensive training program can help Brazilian Jiu-Jitsu athletes develop the stamina necessary to compete at a high level.

Incorporating both lactic and alactic training into a comprehensive training program can help Brazilian Jiu-Jitsu athletes develop the strength endurance necessary to compete at a high level. By understanding the scientific principles behind these training methods and tailoring them to an athlete's individual needs, trainers and athletes can maximize their training efforts and improve their performance on the mat.

## III. Conclusion

The review highlights the critical importance of power training, isometric, and endurance strength training for BJJ athletes to perform at a competitive level. These fitness components provide the foundation for the physical demands of BJJ, including grappling, takedowns, and submissions. Incorporating these training methods into a periodized program can lead to improved athletic performance in BJJ athletes. The article provides evidence-based recommendations for the effective incorporation of these training methods in a BJJ athlete's training program. Coaches and athletes can use this information to design more effective training programs and optimize their performance in BJJ competitions. The article emphasizes the need to focus on exercises that mimic the movements and positions used in BJJ and the importance of proper warm-up and cooldown protocols to avoid injury. By enhancing their strength and conditioning training, BJJ athletes can achieve greater success in the sport.

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# Pinter's Enigmatic World: Portrayal of Trapped Souls in his Selected Plays

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*Abstract-* The world of Harold Pinter is a world of menace, confusion, uncertainty, and mystery. He has examined complex human relationships, communication breakdowns and post war frustrations as a playwright of 20th century. In his plays *The Room*, *The Dumb Waiter*, and *The Caretaker* he has explored the concept of trapped souls. These plays reflect the existential crisis of the characters, who are imprisoned in different types of physical, social, and psychological conditions. The character Rose is portrayed as a dedicated wife in the play *The Room*. Her life signifies her confinement as a partner of Bert in that shabby place. She is trapped in her existential condition. She treats the outside world as a threat and is satisfied in her situation. But finally, the room becomes a violent, brutal place for her. *The Dumb Waiter* delves into the psychological captivity of its protagonists, Ben and Gus, who operate as hit-men in a basement. In addition to being physically imprisoned, they are also existentially constrained as they struggle with the ridiculousness of their assignments and the enigmatic messages that the dumbwaiter delivers.

*Keywords:* *uncertainty, trapped, existential crisis, violence, dilemma.*

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# Pinter's Enigmatic World: Portrayal of Trapped Souls in his Selected Plays

Zeenat Sharmin

*Abstract-* The world of Harold Pinter is a world of menace, confusion, uncertainty, and mystery. He has examined complex human relationships, communication breakdowns and post war frustrations as a playwright of 20th century. In his plays *The Room*, *The Dumb Waiter*, and *The Caretaker* he has explored the concept of trapped souls. These plays reflect the existential crisis of the characters, who are imprisoned in different types of physical, social, and psychological conditions. The character Rose is portrayed as a dedicated wife in the play *The Room*. Her life signifies her confinement as a partner of Bert in that shabby place. She is trapped in her existential condition. She treats the outside world as a threat and is satisfied with her situation. But finally, the room becomes a violent, brutal place for her. *The Dumb Waiter* delves into the psychological captivity of its protagonists, Ben and Gus, who operate as hit-men in a basement. In addition to being physically imprisoned, they are also existentially constrained as they struggle with the ridiculousness of their assignments and the enigmatic messages that the dumbwaiter delivers. The play, *The Dumb Waiter* examines how powerless they feel and how they are trapped in an unending cycle of violence. The concept of confinement is deeply felt in the relationships among the characters in *The Caretaker*. In their shabby home, Mick, Aston, and Davies' interactions show the emotional isolation, manipulation, and power conflicts that dictate their lives. The idea of home as a place of both safety and captivity is explored in *The Caretaker*. Pinter has shown the real picture of human dilemma through his works and how this can captivate our lives. The characters of these plays are forced by their existence to face the situations.

*Keywords: uncertainty, trapped, existential crisis, violence, dilemma.*

## Introduction

Harold Pinter, one of the most mysterious and significant playwrights of the 20th century, is recognised for his brilliant exploration of the human condition, frequently within the constraints of apparently regular and everyday settings. His plays examine the complex human relationships and disturbing situations of individuals who are trapped in the labyrinths of their own existence. This paper discusses the mystery of trapped souls presented in his plays: *The Room*, *The Dumb Waiter* and *The Caretaker*. The characters of these plays are caught in their own situations and fight with the oppressive systems. Their psychological pressure, existential crisis, search for identities, power struggles, and alienation are the subject matters of these plays. The characters are, in one way or another, imprisoned within the boundaries of their own minds, their surroundings, or even by the mysterious forces that surround them, as Pinter skilfully creates an atmosphere of existential dread and solitude. This paper will analyse these outstanding pieces and see how Pinter subtly and impressively captures the depths of human alienation and the frightening feeling of being "trapped" inside one's own reality. It explores the causes of their predicaments. Why are they confined? What are the reasons of their sufferings? Are they trapped only physically or metaphorically? Do post-war situations make their conditions worse? The answers of these questions will be discussed in this article. This paper also discusses Pinter's frightening and cramped environments, allowing readers to descend into the psychological abyss that characterizes his distinct and alluring theatrical universe.

Post-war issues are very common in Pinter's plays. His characters suffer from traumatic experiences of world wars, especially the Second World War. They find themselves in a place where their words are incapable of expressing their hearts' intentions. So, silence is celebrated by Pinter's characters. Through the use of language and silence Pinter has shown how the communication is shattered in post-war world. The characters fight with their existence, and they find the existence absurd. Pinter is influenced by the concept of "theatre of absurd". We see the plays explore the uncertainty and meaninglessness of human existence through the lens of "theatre of absurd". Human relationships are fragmented in post-war society, and family values are lost. People want to execute power, so there is always a presence of threat and distrust. This struggle for power makes people separate from each other. As a result, they become the victims of alienation and depression. The selected plays explore these issues. The setting of these plays is "room". This "room" is a dominating concept in Pinter's plays. The characters of these plays live in a "room" and the claustrophobic situation gives them the sense of confinement. They are trapped in their situations and cannot go beyond these boundaries. Pinter's use of language patterns in his plays is also a determining factor for the characters to feel the confinement. The physical confinement, the presence of threat, power struggle, psychological trauma, circular and repetitive pattern of language all these factors define the trapped situation of Pinter's characters. This paper will analyse these issues in detail.

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Harold Pinter's first play, *The Room*, depicts the wretched circumstances of trapped souls. In this play, Rose and Bert are seen in the opening living together as couple. Rose who is sixty years old is devoted to Bert, and Bert is a strong fifty-year-old man. The play opens in a scene that immediately makes us feel like we are in a family. However, we observe that Bert is reticent to speak with Rose. Bert quietly listens while Rose speaks. Bert's quietness adds to the atmosphere of mystery. We pose the queries to ourselves about their relationship. Rose is quite devoted to him so she wants to feed him and speaks to him in a loving and caring manner. However, Bert just lets her be treated fairly by him while reading the newspaper and being silent. The concept of Room is chosen here by Pinter as a setting like his most of the plays.

Rose says, "the room keeps warm." (Pinter, *Harold Pinter: Plays1* 85) So we see Rose does not feel trapped physically in this room, rather she feels safe and comfortable. She also says that the basement is not good for living and the outside world is cold. The use of these words 'warm' and 'cold' signify the psychology of Rose. The warm condition of the room suggests the 'warmth' of relationships between Rose and Bert. But if we think deeply, we never find the warmth in their conversation. We see a partner who wants to maintain silence. Though he is not harsh to his wife but we also do not see the love in his attitude. Rose is a dedicated partner, who is trapped in the frame of her womanhood. As a woman, she thinks she has to cook for her husband so she cooks and feeds Bert. She has learnt the concept of true feminine nature. She cares for Bert, she is worried about the weather that is why she tells him to wear warm clothes. Rose is imprisoned in this relationship, but she does not understand that. She says, "It's very cold out, I can tell you. It's murder."(Pinter, *Harold Pinter: Plays1* 85) She believes her room is safe and feels safe in this place. The outer world seems dangerous to her. Her constant praise of the cosy space and her concern that she might not get to stay here are reflections of her worry. Rose acknowledges that she is lucky to live in this place given the harsh outside environment. Rose's insecurity is evidence of her fear, confusion, and frustration. The outside world terrifies her. Martin Esslin has noted in his book *Pinter: The Playwright* that Pinter, in his interview with a critic, has said, "Obviously, they are scared of what is outside the room. Outside the room there is a world bearing upon them, which is frightening." (27) The room acts as an image of an area which provides her the hope and gives her the sense of comfort. She is confined, but she is satisfied. Martin Esslin in this book *The Theatre of Absurd* has also shown that in his interview with Hallam Tennyson in 1960 Pinter has said, "Two people in a room-I am dealing a great deal of the time with this image of two people in a room. The curtain goes up on the stage, and I see it as a very potent question: What is going to happen to these two people in the room? Is someone going to open the door and come in?"(235) So there is always a sense of uncertainty and mystery.

Rose seems to be in desperate need of deep connections with Bert. She makes an effort to talk to him, but her attempts are frequently greeted with rejection or apathy, which exacerbates her feelings of uncertainty and loneliness. A prevailing sense of tension and anxiety is reinforced by the use of silence. While the audience is frequently kept waiting for him to talk or for the next dramatic development, it fosters a sense of unease and expectation. One of the main characteristics of Pinter's "Theatre of the Absurd" is this tension. Pinter has said in his speech to the Seventh National Student Drama Festival in Bristol in 1962 that most of the time we are inexpressive and so a language arises. "A language …where , under what is said , another thing is being said."(Esslin, *Pinter: The Playwright* 36) Pinter's characters frequently express their innermost feelings and thoughts through silence. Just as much meaning can be conveyed by silence as by speech. The nonverbal clues and gestures used by the characters in *The Room* frequently help the audience decipher the implied subtext. Bert's silence suggests his reluctance to communicate with Rose. The readers are left with a doubt about their relationship. Does Rose find it difficult to keep the relationship going? We see Bert's enthusiastic behaviour when he talks about the van. We can see that he enjoys his voyage with "her" and treats the vehicle as a member of the feminine gender. Bert wants to talk to his wife Rose only about his van. Rose is trapped in this relationship, ignores the negligence shown by Bert. Bert's obsession with the van and his wish to take a ride in it serve as a reminder of his dreams and goals for a better life. His dreams and a means of escaping the drab and dreary life inside the room are symbolised by the vehicle.

Rose's fear of losing the room is the source of her ongoing anxiety. Two strangers show up after Bert drives off in the van. Rose feels frightened upon seeing two unfamiliar people in front of her. They have informed her that they are looking for a room, and a man living in the basement has told them that Rose's room will be vacant. The sense of mystery runs in the play. Rose becomes restless and she denies that this room will be vacant. This information creates tension and uncertainty. Although we are unaware of the couple's past, we can understand Rose's obsession with this space. She is imprisoned by the idea that the cruelty of the outer world does not exist in this chamber. Nobody can take this away from her; she lives here. Her repeated allusions to this room's cosiness indicate her total reliance on it. Her response to this room underscores how alienated she feels.

Mr. Kidd comes with the information that a man, who is staying for few days in the basement wants to

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meet with Rose alone. That man's presence evokes a sense of bewilderment and menace. His presence is causing Rose some concern. Rose is known to that man, Mr. Kid says. Rose rejects acknowledging this. The playwright's use of suspense is apparent to the readers. The man's name is Riley, and he has come with the message from Rose's father. Rose does not behave properly with him. But when the man utters his name, Rose accuses him of telling lies. Rose's reaction makes it clear to the audience that she knows him. She says, "We're settled down here, cosy, quiet, and our landlord thinks the world of us, we're his favourite tenants, and you come in and drive him up the wall, and drag my name into it!"(Pinter, *Harold Pinter: Plays1* 107) Rose's rage towards this man implies a strange aspect of her background. Riley says that her father wants to see her. He says, "Come home now, Sal."(Pinter, *Harold Pinter: Plays1* 107) Rose becomes emotional after hearing this from the man. The concept of 'room' and 'home' is highlighted here. Readers are left with open- ended interpretations. May be Rose is not free here , she is imprisoned. She can be free only at her real home. Bert comes at this moment, and realizing the presence of that man heats him brutally until he remains motionless. The play ends with Rose's line "I can't see. I can't see" (Pinter, *Harold Pinter: Plays1* 110) May be her blindness suggests her metaphorical insight. She has understood that this room is not safe. She considers the outside world violent, but this room can also bring traces of violence in her life. She is confined in her situation.

*The Dumb Waiter* is Harold Pinter's one –act play written in 1657. Ben and Gus are two hit- men here, who have to stay in a basement room for the next assignment. The play reflects their growing anxiety through their conversations. The characters are imprisoned in this tiny, windowless basement chamber with just one door, a dumbwaiter—a little elevator that brings food to a restaurant above. Ruby Cohn says about Pinter's use of 'rooms' in his plays, "At the opening curtain, these rooms look naturalistic, meaning no more than the eye can contain. But by the end of each play, they become sealed containers, virtual coffins. (Scott 26) We see Gus says in the play, "I would not like to live in this dump. I wouldn't mind if you had a window, you could see what it looked outside." (Pinter, *Harold Pinter: Plays1* 117) His desire to free himself from this confinement is highlighted here. He is also a hired killer like Ben, but he thinks in a different way. The confinement creates a sense of frustration in him.

The characters are seen engaged in their respective pursuits in the first scene. Gus is occupied in tying his shoelaces. In absurdist theatre, reference to shoes is a common tactic. In Samuel Beckett's *Waiting for Godot*, we witness Estragon being troubled by his shoes, and in Pinter's *The Dumb Waiter*, Gus is seen busy with shoes. This prop shoe highlights the ridiculousness of life on Earth. The characters believe that their existential issues will be resolved if their shoe-related issues are resolved. However, the plays demonstrate how the people are stuck in their circumstances and that nothing in this harsh reality can change the situation for them. Ben is seen reading the newspaper. The elderly man's death beneath the truck and the news of the cat's murder suggest a harsh outside world. Gus claims that the old man's demise is entirely his own fault. We witness Ben and Gus's indifferent reaction to the old man's passing. The responses point to the post-war generation's mindset. This generation perpetually feels threatened, frustrated, and confused. Here, Ben and Gus are hardly an exception. They have no empathy left for anyone; they are just hired killers.

A defining characteristic of Pinter's work is the use of silence, which heightens the drama and mood of the play. As Martin Esslin has noted in his book *Pinter: The Playwright* that Pinter has said in his interview, "Given characters, who possess a momentum of their own, my job is not to impose on them, not to subject them to a false articulation, by which I mean forcing a character to speak where he could not speak, making him speak in a way he could not speak, making him speak of what he could never speak."(37) Ben's hesitation to speak with Gus is evident. Gus seems to be more intelligent between the two hit-men. He asks questions, but Ben remains silent most of the time. There are extended, awkward silences between them throughout the play. These pauses include implicit tension and suspense rather than being just empty silences in the conversation. We understand the characters are unable to communicate openly. They are confined in their articulation. Instead of using words, Ben and Gus frequently use nonverbal clues and gestures. They react to the enigmatic messages they receive, make tea, and operate the dumbwaiter as ways of communicating. The characters' incapacity to communicate their feelings of imprisonment is heightened by these nonverbal interactions. The drama makes use of silence to highlight ambiguity and mystery. The actors' silence in the face of these perplexing communications amplifies the suspense, and the mysterious words that come from the dumbwaiter increase this mood of uncertainty.

We also see these two characters are always in conflict with each other. There is always a tension between them. They don't have faith in each other. There is always a power struggle between them. That can be felt in their difficulties of communication. We see them argue about phrases like 'light the gas' and 'light a kettle'. We see here the language politics. Martin Esslin has expressed in his book *Pinter: The Playwright* that this difference in opinions suggest the "dispute about authority, a fight for dominance" (65). They follow the order from Wilson whom they do not know. Gus claims that Wilson doesn't care about their comfort these days.



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Gus also feels guilty aboutf doing his job. He feels a growing sense of guilt after killing the girl on their last mission. He wants to discuss about the nature of their job with Ben, but Ben is the blind follower of this system. Ben is trapped in his own beliefs. He thinks they should not ask any questions, and they should just follow the orders. Like the machine, the dumbwaiter, they are the dumbwaiters, who have to carry out the orders. But Gus is experiencing his insecurities, and he feels trapped physically and mentally. The boredom of this job creates a sense of alienation in him. His inquiries highlight the unfairness of the social structure, which deprives people of their rights. They are nothing more than puppets in the hands of superior power. They are given instructions, which they must obey without question. Deep unhappiness is caused by this. Finally, violence is the inevitable outcome.

The concept of 'room' and 'door' discloses the theme of menace. Ben and Gus wait in that basement, and they try to deliver the orders given by the outside force through the dumbwaiter. They are instructed to kill the person who will enter into this room. So they always look at the door. In the play, *The Room*, Rose views the door as a link to the harsh outside world. But Ben and Gus believe that anyone who comes through it will be killed by them and they will be released from their duties. The play exhibits the traces of distrust, confusion, and suspense. Gus asks so many questions to Ben and Ben's silence and fragmented answers to those questions, build up tension. Finally we see, Gus has left to drink a glass of water and the Ben gets instruction through the speaking tube. Gus enters, they look at each other, and the readers can understand that Gus is the victim. The play ends without a conclusion. The hostility, ambiguity can be felt by the readers. The killers are trapped in that situation with questions: Will Ben kill Gus? What are the reasons for choosing Gus as a victim? The answers are not given.

In *The Caretaker*, Harold Pinter has shown that characters are imprisoned in ways that go beyond their physical limitations and into the depths of psychological complexity. The three characters battling for their positions in this cruel environment are Aston, Mick, and Davies. The play's location is a London flat. Aston and Mick live here. As the play opens, we see Aston brings a stranger with him. This man is Davies. He is rescued by Aston. Davies has been given a shelter here. The play progresses with a power struggle among these three characters. The flat is a miniature version of the decaying society and relationships shown in the play. The depressing mood of post-war society is created by the claustrophobic environment. This setting explores the protagonists' sense of entrapment and confinement. The room has a leaking ceiling, old furniture, a statue of Buddha and other junks. The characters' own emotional and psychological deterioration is visually represented by these components. The room's fragmented condition highlights the protagonists' sense of isolation and loneliness as they attempt to live their lives within the restrictive parameters of this space.

Aston brings Davies in his dwelling, and he takes care of him. Aston speaks in a cool manner and frequently declines to engage in pointless discussion. His quiet manner discloses his mysterious nature. He is always seen to be engaged in repairing a tool. He has a dream to build a shed. But as Nigel Alexander says in his article, "There is no future for the characters created by Harold Pinter. In play after play the curtain comes down on a terrible stasis in which the only possible development for the individuals concerned is, at best, continued stagnation, at worst, putrefaction." (Scott 39) As a result, Aston never finishes building his shed. He purchases items but is unable to construct the plan, so he stays in the room with it. Even though the play's protagonists hope for a miracle to improve their lot in life, it never happens The peculiarities of life limit them. In his speech, Aston tells Davies about his background. We are shocked to hear him giving such a lengthy speech as readers. He has said. "But they always used to listen. I thought …they understood what I said. I mean I used to talk to them. (Pinter, *The Caretaker* 89) So we understand the lack of communication prevailing in the society. The society is ready to accept the conventional characters but if a character is different from others he is treated as abnormal. Aston's mother has signed the form of permission to give him the electric shock. So we see a family is also acting like a society. This suggests the destiny of an individual at the hands of his family. Aston tries to make the room organized but fails. His struggle to occupy a suitable place in this harsh world is presented here, but finally as a person he fails. He is confined psychologically in this place. He gives Davies shelter and also the offer of a caretaker. But Davies is the opportunist, who abuses the humanity of Aston. He is betrayed by Davies.

Mick is known for his dominance and aggressiveness. As Aston's younger brother, he exercises power in the room. The play's power dynamics are greatly influenced by his assertive nature. He has understood the abusive nature of Davies. Though we do not see the brotherly affection visible between these two brothers, but we can understand the hidden feelings. When Mick discloses his plan about this flat, Davies says, "Who would live there?" (Pinter, The Caretaker 97) Mick answers that he and his brother. So they do not communicate verbally with one another, but they have emotional attachment. It reflects Pinter's opinion stated by Martin Esslin in his book *Pinter: The Playwright*, "I think, that we communicate only too well, in our silence." (39) Mick examines Davies but never gives him the option of living with them. Davies is just the intruder for Mick. Mick's future plan is also not executed. Pinter's characters are confined in their harsh present situations.



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Davis is the old man in this play. He is socially abused. The situation makes him the exploiter also. He never feels content with other people. He does seem to grumble a lot and takes advantage of Aston's simplicity. His goal is to persuade the owner to allow him to live in that flat. He has been given the shelter by Aston, but he does not consider him as a friend. He also says to Mick that Aston does not have feelings. Aston tries to provide him all the necessary materials, but Davies plans to expel Aston from his own flat. Davies is the victim, who suffers from post-war identity crisis. He hides his true identity. He always says that he has some reference papers in Sidcup. But he never goes there. His character explores the existential confinement of an old person presented by the playwright. The words from him in the play, " Listen …if I…got down…if I was to …get my papers…would you…would you let…would you…if I got down…and got my…"(Pinter, The Caretaker 125) suggest his utter helplessness. Aston remains silent to this words, and that create a pensive atmosphere in the play.

In summary, Harold Pinter examines the concept of imprisoned souls in three of his plays: *The Room*, *The Dumb Waiter*, and *The Caretaker*. He uses great effort to create settings, language, and power dynamics in his plays that represent the complexity of human existence. His plays feature emotionally and physically constrained individuals. The characters explore the common theme of human fragility as they struggle with their fears, and insecurities within the constraints of their circumstances. Pinter's skill lies in his ability to turn comparatively ordinary situations into provocative examinations of the human sufferings, forcing audiences to challenge the realities of internal and external limitations that are a part of everyday existence.

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# Stage Music and Paul Claudel's Dramatic Strategy for 'The Tidings Brought to Mary'. 1929–1932 Mystery Play Project

By Valentina Vladimirovna Azarova

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The methodology used in this research is relevant for interdisciplinary studies in humanities. Aspects of Art History, Cultural Studies, philology and Dramatic Art combined shape new knowledge about Paul Claudel's theater and drama strategies in terms of scenic speech, as well as the functions of stage music in the XX$^{th}$ century mystery play.

*Keywords: claudel, milhaud, mystery play, theater.*

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*Summary-* What has been uncovered in this article is an evolution of Paul Claudel's ideas pertaining to theater and drama put into perspective against the background of French symbolism that developed in the 1900s. The inclusion of Catholic doctrine in '*The tidings brought to Mary*' and the other plays Claudel wrote during the period under review has also been noted in this article.

The author identifies and explains the main aspects of Claudel's stage speech theory and examines the interacting elements of scenic speech and stage music.

In 'The tidings brought to Mary', the strategies Claudel used are as follows: 'parallel music', 'incipient music', and 'opéra de parole'.

The following conclusions were drawn:

Claudel systemized new forms of scenic speech based on differentiating between rhythm and intonation parameters, rhythm and timbre, and drama and vocals, regarding expression of emotion in music and theater.

Some elements of Far Eastern Theater performances had a significant impact on theatrical quality of Claudel's plays.

With help from Darius Milhaud, Claudel's theoretical exploration of the problem of stage music and the experience of its practical implementation in the project under consideration represent a significant creative contribution by Claudel in the history of theatrical and dramatic art.

*Keywords: claudel, milhaud, mystery play, theater*.

## Premiere of 'The Tidings Brought to Mary' Never Happens at the Pigalle Theater

Between 1929 and 1932, a new version of the mystery drama 'The tidings brought to Mary' by Paul Claudel was the playwright's attempt to implement his vision of interaction between drama and music. Claudel was delighted with Darius Milhaud's stage music, (which the composer later had recorded, consolidating the music's success). The score was published by Parisian Éditions Salabert in 1932.

The project seemed to cause no dissention among the cast and crew. Gabriel Astruc, artistic director of the Pigalle Theater, met with Claudel to discuss the future premiere of the mystery play. In his turn, the playwright explained some features of his concept to the stage directors and to the main performers. Claudel also kept correspondence with Milhaud about the stage music.

Despite the agreement Claudel reached with the composer and theater management, the premiere, in preparation for four years, did not take place. The production was cancelled for several reasons: emerging uncertainty about the directors (Gaston Baty, Louis Jouvet, Georges Fouilloux, Jacques Copeau), postponements and cancellations of rehearsals, the Rothschild brother's refusal to manage the theater, the ensuing financial crisis and, finally, the closure of the Pigalle Theater in 1932.

Alain Beretta, professor at the University of Franche-Comté, mentioned Claudel's plan to attend the rehearsals of '*The tidings brought to Mary*' upon his return to Paris from a diplomatic mission in Washington, which meant his deep involvement in preparation activities. Alain Beretta also outlined that the failed premiere was followed by a successful performance at the Théâtre de la Comédie des Champs-Élysées on 7 May 1932, directed by F. Jemieux (Beretta 2000, 992).

### *'The tidings brought to Mary' mystery play and Claudel's perspective on theater and drama between 1912 and 1932. 'Drama and music' concept formation*

Claudel's views on stage music as being secondary in a dramatic play, to which he adhered in the 1890s and 1900s, underwent a major change between 1912 and 1932 in regards to his research into the problems of stage speech, stage music, and their interaction. Claudel was deeply engaged in finding solution to these problems while producing, in France and abroad, *The tidings brought to Mary*, the drama trilogy *The Humiliated Father*, as well as the plays *The Golden Head*, *The Satin Slipper*, *The City*, *The Exchange,* and *The Book of Christopher Columbus*.

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Jules Combarieu, who described the mystery as "a drama in which there is music", defined the music part as an essential genre attribute of the mystery. In 1912, Abbé Brun from the Schola Cantorum in Paris composed the stage music for the first version of The tidings brought to Mary at Claudel's request. Then, in 1932 and 1942, Darius Milhaud created two scores for the mystery (the second one was lost). Claudel and Milhaud met in 1912 shortly before the premiere of The tidings brought to Mary. Joint creative work and communication between the playwright and the composer lasted more than forty years. Researcher E. M. Kokoreva noted: "Obviously, this communication was beneficial to both of them. Claudel concluded about the need for music in his plays, and Milhaud got valuable texts at his disposal" (Kokoreva, 2022).

In 1937, at the request of director Charles Dullin, who was preparing *The tidings brought to Mary* for production at the Comédie Française, Claudel altered the text of the mystery; the second version of the work was created in 1938. The third "final stage version" appeared in 1948. A new score of the stage music for *The tidings brought to Mary* was composed and published by the daughter of Claudel, Rosalie Szibor-Rylska (a singer), and composer Louise Wetsch (who performed under the pseudonym "Maria Szibor").

In *The Improvised Memoirs*, Claudel characterized the structure of *The tidings brought to Mary* in its final form: "When I look at it with a builder's eye, I find that it is one of my plays that is better constructed and better able to impress the audience than others. It does, however, have some length to it. I think the lyrical part is still too extended, especially in the prologue and in the first act (*Amrouche* 2001, 259). The remark about the "lyrical part" might refer to the fragments of stage music integrated into the mystery. Claudel studied the problem of stage music for several decades. Abbé Brun, Darius Milhaud, and Maria Scibor translated Claudel's ideas about the dramaturgical interaction of the mystery's aspects in various ways; in 1931, for example, Claudel and Milhaud discussed the possibility of creating an "entirely musical drama" from *The tidings brought to Mary* (*Claudel* 1961, 173). However, the composer ended up by creating an individual artistic conception of stage music for the Mystery.

*Claudel's literary debuts in the cultural space of French Symbolism in the 1900s. Claudel's Catholicism*

In the early 1900s, while working on the first draft of The tidings brought to Mary, Claudel was influenced by Richard Wagner's art which had attracted widespread attention in France. A pleiad of French artists, writers, musicians, and theatrical figures recognized in Wagner's musical drama an actual artistic form capable of grasping the psyche of modern man. Claudel, whose literary debuts coincided with a new stage in the evolution of French Symbolism, was also quite interested in Wagner's ideas. Wagner's idea of the synthesis of arts seemed to his contemporaries the most suitable for "revealing a certain quintessence, the essence of art" (French symbolism. Dramaturgy and theater 2000). Through the prism of religious and philosophical ideas of Wagner's Parsifal (1882), Claudel approached the problem of developing interactions between elements of mystery drama and stage music.

In the late 1920s Claudel drastically changed his attitude towards Wagner's art. In the article titled "R. Wagner. Dreams of a French Poet" (1926), Claudel mentioned how he once came across a score of Wagner's *Tristan und Isolde*, "entirely covered with Berlioz's critical notes" in the French National Library (Claudel 1965, 869). Pointing out the difference in the dramatic aspirations of Wagner and the author of *The Trojans*, Claudel clearly preferred Berlioz's ideas. He called Berlioz's dilogy "a masterpiece of French art illuminated by the light of Grace" (Claudel 1965, 869). Claudel found Berlioz's oratorio trilogy *The Childhood of Christ* awesome. Pascal Lécroart, an eminent researcher of Claudel's work, argues quite convincingly for spiritual commonality between Berlioz and Claudel as great innovators of French art. He claims: "Berlioz's lyrical drama represented for Claudel a reverse mirror of dramatic and musical aspirations" (Lécroart 2004, 32). In his book titled "I am a composer", Arthur Honegger noted "Claudel's tender attachment to Berlioz's art and unwavering dislike for Wagner" (Onegger 1979, 172). Among Wagner's works, Claudel singled out the opera *Tannhäuser*, which is conceptually dominated by "the great and mighty Christian" (Claudel 1965, 871).

The fundamentals of Christianity, in particular the doctrine of Catholicism, were central to Claudel's life and work. In a lecture entitled "Religion and Poetry" given in English to members of the Catholic associations in Baltimore in November 1927, Claudel argued for the universal significance of the Catholic poet's spiritually charged work. In this lecture, Claudel interpreted the drama of life. Claudel believes that religion provides the artist with a profound understanding of drama: "Only thanks to the Christian revelation, thanks to the tremendous, grandiose ideas of Heaven and the Underworld <...> are a man's deeds and destiny invested with the greatest meaning" (Claudel 1965, 65). In his poetic work, in the Mystery of *The tidings brought to Mary*, and in his plays, Claudel realized the idea of the synthesis of time and eternity, an idea peculiar to Christianity.

In his article "Drama and Music" (1930), written on the materials of the above-mentioned lecture, Claudel asks the question: what possibilities does music have for the development of the stage action? According to Claudel, he first thought about the function of stage music in a mystery drama in 1921 during one of

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the rehearsals of *The tidings brought to Mary* when the director Firmin Gemier advised using music in the development of Act I scene 3.

In 1909, Claudel manifested his attention to the problem of stage music when he told the composer Florent Schmitt: "... I will write a new version of La jeune fille Violaine, which will probably contain some stage music" (Claudel 2007, 15). In the letter to F. Schmitt quoted above, Claudel outlined the sonic dominance of stage speech in drama: "When I listen to my drama, I hear the human voice, but not singing at all (Claudel 2007, 16). Through 1913 – 1929, Claudel's multidimensional system of theatrical and dramaturgical strategies took shape, the author noting the role of music as follows: "No pantomime or silent scene is possible without musical support" (Claudel 2007, 147).

A new understanding of the problem of the interaction between elements of drama and music was formed during Claudel's stay as a major statesman on a diplomatic mission to Japan (1921–1927): "The long hours I spent at the Imperial Theater <...> became for me a professional school for the skill of a dramatist" (Claudel 1965, 148). Claudel analyzed the functions of stage music in traditional Chinese theater and found out that, in Chinese drama, music conveyed the passage of and duration of time. This discovery presumably prompted Claudel to approach the problem of stage music in *The tidings brought to Mary* within the framework of a specific dramaturgical strategy.

In his article entitled 'Drama and Music', Claudel provides a number of concepts that form the basic system of interaction between the elements of stage speech and stage music; Claudel's wording, "totality of sensations", is quite significant in this respect: "Why not open the door to that floating world in which an idea is born from a feeling, or where the ghost of the future merges with the shadow of the past? Why not use memory and thought <...> movement, durations <...> combinations of forms and visions which ceaselessly dissolve and reconnect? (Claudel 1965, 155). Claudel's reflections on the problem of stage music in the mystery drama are inseparable from his teachings on the rhythm-intonation and timbre-rhythmic foundation of such types of stage speech as recitation and prosody, and also from the author's interpretation of the sound nature of poetic language and the dynamic parameters of sound (the drama of sound).

The result of translating his own theoretical development into artistic creation was vividly conveyed by Claudel in the text of his essay "On Music" (1942) (dedicated to Arthur Honegger). As Claudel explained, 'the sounding breath' is a means of expressing both poetic and musical phrase: "Supported by the necessity <...> to develop this phrase to its fullest at any cost, we fly on the wings of rhythm, clinging to the mane of the distraught soul, as if separated from the body and attracted by its purpose; now rising and now falling, eager, free, in chains, now slow, now frisky, now suddenly freezing in place, without any support except hearing and the sense of time, it explores in all dimensions the universe it has discovered" (Klodel 2006, 290-291).

*Evolution of Claudel's ideas during the second project of The Tidings brought to Mary with music by Milhaud*

Between 1912 and 1929, Claudel worked further on integrating drama and stage music, and he staged his mystery play in France and abroad (Germany, Belgium, Holland, Luxembourg, and Russia). In Russia *The Tidings brought to Mary* was staged in an abridged form (the first three acts) by Alexander Taïrov's Chamber Theater in Moscow on November 16, 1920 (the role of Violaine was performed by Alice Koonen).

As one might assume, the idea of a 1929–1932 "musical" project of *The Tidings brought to Mary* arose from the vocal-dramatic culmination of the Mystery created by Claudel in 1912. Claudel's methods of updating the sound space as well as the dramaturgical functions of the liturgical choirs in the first version of *The Tidings* are discussed separately in our article (2022) (Azarova 2022 ).

Pasal Lécroart, a researcher of Claudel's work, drew attention to the remark that the author of The Tidings made to stage director Jean Variot in 1912: at the rehearsal, two folk songs included by Claudel in the text of the mystery (Père Loriot and Marguerite de Paris) were not sung. Claudel insisted on the songs being necessary to "maintain or intensify the drama of the situations" (Lécroart 2012, 45–62). In accordance with the dramatist's plan, a strategy of gradual transition from poetic language to musical one should have been applied at the key points of the mystery's action.

Claudel's teaching on the types and techniques of stage speech includes a strategy of speech modulations related to the rhythm of breathing, during which the phonetic elements perform the main function by determining the structure of this or that phrase. The famous writer André Maurois described Claudel's prosody as follows: "A French phrase consists of a sequence of phonetics, with the voice intensifying on the last syllable <...> There are natural rhythms of language, they are the rhythm of the heartbeat and of breathing, and it is natural if the rhythm of verse is tuned to breathing, instead of following the strict rules of prosody (Morua 2021, 427).

As a musical parameter of expression, the timbre of the performer's (actor's) voice dominated Claudel's system of theatrical and dramaturgical strategies. Claudel was interested in the distributing the main roles among the performers of *The Tidings*, and he focused on the timbre of each actor's voice. In the 1929–1932 production of *The Tidings brought to Mary*, Claudel used this method of voice. Claudel also used the



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methods of Symbolist theater, which consisted in replacing scenery with words and words with a pause.

Martin Kučera, author of the study "Performances of Paul Claudel's Plays in France and abroad, 1912–2012", summed up information about the stage life of T*he Tidings*. Kučera did not seem to care about Claudel's solution to the problem of the interaction between stage speech and stage music during the many theatrical productions of the mystery, but he gathered valuable reviews of the modern press on the productions of the play. The central section of his book contains repertoires of European theaters, on the basis of which the author drew conclusions about "the main performances of Paul Claudel's works" (Kučera 2013, 16).

In her monograph 'Darius Milhaud. Life and Creation" (1985), E. M. Kokoreva makes a remarkable judgment of Milhaud which echoes some Claudel's ideas: "There is nothing falser than the intrusion of musical phrases when actors continue pronouncing the text; the text cannot be heard, because spoken phrases and music are mixed on two incompatible levels. It was necessary to translate the words into singing to emphasize the sublime lyricism of individual dialogues" (Kokoreva 1985, 308). As early as 1912, during a tour of the Œuvre Theater company in Hellerau, Germany, Claudel pointed out that the sudden appearance of musical fragments in unfolding dramatic action of *The Tidings* violates the unity of the work as it reveals a discrepancy between poetic language and vocal-poetic forms.

For many years, Claudel was immersed in the world of ancient images and the archaic vocal and speech forms of Aeschylus' tragedies. So, when it comes to the musical nature of his lyricism, the musicologist Paul Collaer noted some special techniques of speech intonation common in archaic cultures that Claudel was well aware of as a translator of Aeschylus. For instance, an imperceptible transition from speech to singing was usually accompanied by a change in tempo. Paul Collaer interpreted the above phenomenon of dramaturgical crescendo as "a universal psychological necessity of using different kinds of speech which create a colorful and image-rich form of expression" (Lécroart, 1976, 2). The principle of combining the rhythm and intonation elements of verse speech and dynamic amplification (crescendo - forte) explored by Claudel thus revealed a new kind of interaction between the elements of stage speech and music related to the dramaturgy of sound. Paul Collaer noted that Claudel's translation of The Oresteia conveys the spirit and atmosphere of the original. Above all, Claudel preserved the rhythm of the text, which was of paramount importance" (Collaer 1988, 106).

The writer André Maurois characterized the nature of Claudelian verse associated with symbolism, which "is a much more difficult convention than a regular verse, but extremely convenient for the voice and breathing when read" (Morua 2021, 428). In the linguistic section of his theory of the fundamental iambus, Claudel considered a characteristic pulsation of the stage metre associated with ancient Greek and Latin versification which is based on the combination of short and long feet. In order to emphasize the sound of syllables containing consonant sounds or to reveal the expression of vowels, Claudel used the technique of shifting the stress in words to initial syllables in stage speech. Poems with an alternation of short and long feet, in which the violation of the iambic "course" occurs in the last foot, were called "limping iambes" (choliambs) in Late Antiquity. As a connoisseur of antique rhythmic melodic poetry (melopoeia), Claudel thought the orientation of the translated text toward stage speech to be crucial. The concept of spatial-sound/musical development of the drama was creatively implemented in the project of staging The Tidings brought to Mary with stage music by Darius Milhaud. It is noteworthy that the composer distinguished in Claudel's prosody "a firmly measured pulsation of language" (Miĭo 2016, 110). Regarding versification techniques, Claudel's use of new rhythm and intonation formulas probably had a direct impact on the formation of his idea about different types of stage music depending on their rhythm and intonation, and timbre and rhythmic expression.

Modulations of the chorus were the subject of Claudel's particular attention during the drafting of *The Tidings brought to Mary* (1929–1932). By systematizing the principles of speech technique during the performance of the choral parts in the libretto of the Oresteia, which was based on translations from Aeschylus' trilogy, Claudel noted in a letter to Milhaud dated November 10, 1927: "The music of choirs is a world yet to be conquered" (*Claudel* 1961, 84). The function of discovering spiritual meaning in Claudel's mystery is performed by the declamatory and recitative part of the liturgical choir that sings in Latin. Instead of a chorus, Milhaud included in the 1932 score a cast of performers as a vocal ensemble (soprano, alto, tenor, and bass).

As for the development of the dramaturgy in the libretto and the dramaturgy of the music and theater work, a distinctly new interpretation of the choral part was created during Claudel and Milhaud's collaboration on the opera 'Le Livre de Christophe Colomb' (1927–1929).

Claude's ultimate understanding of the theoretical substantiation of stage speech techniques and at the pinnacle of the evolution of sound (poetic) language gave Claudel a system of dramaturgical strategies that employed in the period 1929–1932. In addition to the general plans of stage speech and stage music, this system included the musical (sound) aspect



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of rhythm-intonation and timbre-rhythmic expression, as well as the aspect of dynamics as a means of sound language. The named parameters of expression took part in the formation of new types of Claudel's system of dramaturgical strategies.

*"Parallel Music" as a variant of Claudel's dramaturgical strategy and its realization in the 1929–1932 Project of the Mystery "The Tidings brought to Mary"*

Claudel's creative reinterpretation of dramatic productions in the traditional theater of China and Japan led to the formation of the author's form of theatricality, defined as "parallel music". Stage music, which precedes words in performances of traditional Oriental theater, does not fulfill the functions of supporting or emphasizing a verbal sequence: "The word evokes feelings in us, draws a phrase, leaving us to take care of completing this phrase <...> Thus music fulfills its tasks, acting in parallel with us" (Claudel 1965, 150). Claudel's work in prose called "The Bunraku Theater" contains a poetic description of a performance with music of the traditional Osaka puppet theater, which became the basis of the modern kabuki drama. Claudel interpreted the meaning of the interacting elements of music and the conventional language of acting with puppets: "What happens here is something that breaks away from the book and appropriates its language <...> The second chorister holds a Japanese guitar with a long neck, a samisen, covered in white leather, from which he occasionally extracts with an ivory pick a few sounds, doubtless similar to those of an antique lyre. But all the more completely he alone performs the function of the whole closed-mouth choir" (Claudel 1965, 1182). Claudel's wide range of ideas about the possibilities of sound language was creatively implemented in the system of interacting elements of stage speech and sound, defined by the playwright as "parallel music".

Claudel implemented the dramaturgical strategy of "parallel music" in his 1929–1932 production of the mystery The Tidings brought to Mary by including a children's song sung off stage in the episode of Anne Vercors' farewell to his household (a monologue from scene 4 of Act I): "The oriole sings, / pecking cherries, / And gives us the seeds!" (Klodel′ 2006, 88). Claudel's use of "parallel music" has a dramaturgical justification: the introduction of the vocal fragment has no influence on the pace of the action. Claudel has rethought the dramaturgical function of the musical episode: the content of the children's song has no direct relation to the on-stage event of Anne Vercors' departure for a journey. The chorus does not comment on the character's words. The interaction of the rhythm and intonation elements of Anne Vercors' speech and the vocal intonations (of the children's chorus) takes place in the field of "parallel music"; the dramaturgical function of the musical fragment is to discover the overall meaning of the mystery. At the same time, the "parallel music" from Act I scene 4 forms the atmosphere of lyricism in the mystery and semantic unity with the episode of the tragic and luminous death of the main character Violaine (the finale of the mystery).

In Act I Scene 4, Ann Vercors' line ("The oriole whistles - golden on the rose tree!") and the children's chorus part ("O Violaine, cruel Violaine, desirable to my soul, you have betrayed me!") form a semantic counterpoint. The seemingly "extraneous" vocal speech of the chorus refers to the sorrowful remarks of Jacques Hury (the main character's former fiancé) from the final scene of the mystery (Klodel′ 2006, 88, 478).

In *The Tidings brought to Mary*, Claudel shows the development of a Christian idea of time and eternity synthesized. The space-time continuum, which is created in the mystery by the presence of music, underscores the importance of connection between the present and the past. "Parallel music" conveys the meaning of temporal duration the duration of the action in the mystery. The authors of the mystery expressed the meaning of time and eternity synthesized through the interaction of elements of verbal and musical language.

*"Music in the Incipient State" and its fulfillment in the 1929–1932 production project of "The Tidings brought to Mary" Mystery*

Claudel applied the definition of "music in an incipient state" to the compositional sections of instrumental stage music included in the 1929–1932 draft of "*The Tidings brought to Mary*". As a dramaturgical strategy, "music in an incipient state" takes part in scene 1 of Act III of "*The Tidings brought to Mary*". The events of said scene take place in the winter woods on Christmas Eve. Minor characters take part in the mass scene: the workers paving the way in the woods for the passage of the royal cortege to Reims, the apprentice, the clergyman, the women, the mayor, the old woman. Voices, laughter, shouts, and the sound of a wooden ratchet alternate with the priest's recitation of Latin Scripture. Sound imitations, noise elements, and trumpet, horn, and bell voices from the outlying villages constitute a multivoiced soundscape.

An instrument for discovering the meaning of what is happening is the author's commentary accompanying the action: "On either side of the stage there are two huge figures made of bundles of twigs, wearing robes of harsh canvas with red crosses painted on their chests; their heads are replaced by barrels with teeth cut on top, representing crowns; their faces are roughly painted in red paint; a long pipe is inserted into the hole of each barrel, which is supported in the manner of a pole arm" (Klodel′ 2006, 146). The attributes of the stage design of the action reflect similar details in the masks and symbolic images of traditional Japanese Bunraku puppet theater, where the puppet is "a radiant star, inaccessible to any contact" (6, 1181).



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The silent figures of the giants in the forest in Act III scene 1 of The Tidings brought to Mary are "superb and most dignified individuals" (Klodel′ 2006, 148). By creating allegorical images (of Gog and Magog or "the great emperor of Abyssinia and his consort Bellona"), the giant figures, as Claudel suggested, perform the role of the "chorus". This role is fundamentally significant for the application of Claudel's dramaturgical strategy of "music in an incipient state". While the "chorus" visually represents elements of reality from the Hundred Years' War (the arrival of Charles VII accompanied by Joan of Arc for his coronation in Reims), the fragment of "pure music" (without words) reveals the meaning of what is happening. The musical fragment thus represents the plan for the inner workings of the mystery.

*"Verbal music" as a strategy for moving into the realm of Claudel's sound language. Discovering the principles of the dramaturgy of sound*

Attention to the dramaturgy of sound characterizes the evolution of Claudel's sound language *par excellence*. On the borders of the transition from spoken speech to declamation, and from declamation to prosody with elements of intonation, and from this to singing or an instrumental fragment of stage music, in the area of combining elements of stage speech and music, "verbal music" ("opéra de parole") takes part in the dramatic development of the mystery as a strategy of transition into the area of Claudel's sound language and the discovery of principles of sound dramaturgy. Given the theatrical and dramatic strategy of Claudel's "verbal music," Milhaud expressed the music rhythm-intonation and theatrical imagery: the above features of the composer's musical language are vividly characterized in a fragment of the score "Part III-1. "*Giants*" (Milhaud 1932, 28). In the Giants section, as in the overall fragmentary composition of stage music for *The Tidings brought to Mary*, Milhaud took into account the subtleties of Claudel's dramaturgical strategies.

G. T. Filenko, the author of a multi-faceted study on Milhaud, which is included in her book "French Music of the First Half of the 20th Century", described the professional responsibility of Milhaud in fulfilling the creative tasks that arose during the cooperation between the composer and the author of the literary text: "Milhaud always very flexibly and precisely meets the conditions (or order) that generated this or that composition, relating his ideas to the recipient, which does not reduce the artistic and professional level of his solutions at all" (Filenko 1983, 122). The above statement fully applies to the principles of musical interpretation of the ideas of Claudel's Mystery "The Tidings brought to Mary" presented in Milhaud's score of stage music.

In letters addressed to Milhaud in 1931, Claudel noted that stage speech was not the leading component of the performance as a whole, but that music "proceeding from the text" was the main carrier of the spiritual meaning of "*The Tidings brought to Mary*". Claudel expounded on the logic of "opéra de parole" as the art of the organic interaction between elements of stage speech and stage music as follows: "Music, which comes from the text rather than accompanies it, passes imperceptibly from the realm of the senses into the realm of sound." (*Claudel* 1961, 191). It is essentially a technique of gradual modulations that leads to a new quality of interaction between speech expression, as a principle of the dramaturgy of Claudel's sound language, and the intoned meaning of Milhaud's music.

The study of the complex interacting elements of stage music, stage speech, and the dramaturgy of sound led Claudel to attempt to solve the problem of creating a performance dominated by musical dramaturgy. The strategy of "verbal music" derived from the practice-proven principle of the probable coincidence of the rhythm-intonation and timbre elements of spoken speech (declamation, prosody), and the parameters of musical language. The intonational and rhythmic elements of "verbal music," as Claudel believed, were intended to be a tool of transition from stage speech to stage music.

In interaction with the principle of Claudel's sound drama detection strategy, the structures of Milhaud's musical syntax form areas of juxtaposition and divergence. The sound dramaturgy detection strategy proved to be a new step in the evolution of Claudel's sound language. The playwright developed the idea that, while an actor needs a perfect mastery of the technique of transitions from one type of stage speech to another, it is no less important for a musician to master the art of dramatic play. Thus, in the process of the evolution of Claudel's sound language, a strategy was formed and established which revealed the dramaturgy of sound - "verbal music" ("opéra de parole") or "sound speech". Claudel believed that this strategy was a means of dynamizing the action of the mystery.

The dramaturgy of Claudel's musical language is clearly detectable in the sections of the Mystery containing the author's poetic commentary on the action. In giving symbolic meaning to this or that acoustic phenomenon or external noise, Claudel provided the composer in letters with explanations for each of the comments included in the text of "*The Tidings brought to Mary*".

The lyrical intonation of the author's voice gives the action of the mystery drama expressive shades of meaning. According to Claudel's conception, *The Tidings brought to Mary*, played on the evening before Christmas, communicates to the audience a joyful experience of the miracle which is the birth of the infant Jesus.

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Noteworthy is the technique of replacing the real sound of sound signals (trumpet, horn, ringing of bells) with the remarks of one of the characters in "*The Tidings brought to Mary*", noted by Claudel in the productions of the traditional Japanese drama theater Noh and applied in the play. According to Claudel's thought, the replacement of a fragment of stage music with a verbal replica of one or another character is based on the strategy of "verbal music". This is about imperceptible transitions (from stage speech to recitation; from recitation to prosody with elements of intonation; from prosody to singing or performing a fragment of stage music). Claudel's focus on the problem of the sound language of the mystery drama was not unreasonably viewed by his contemporaries as "the temptation of opera".

Claudel's creative practice, which remained within the Christian tradition (Catholicism), was in the cultural space of the intellectual dialogue of the French Symbolist theater of the 1890s and 1900s.

Claudel's development of the problem of stage music in his 1929–1932 production of *Good News of Mary* led to the emergence of certain dramaturgical strategies, which Claudel later employed in certain productions of his own plays, such as *The Story of Tobias and Sarah* (1938).

By interpreting aspects of sound language and the principles of the dramaturgy of sound, Claudel, who deeply understood the nature of music as an immanent art of intoned meaning, approached the problem of the interaction between the rhythm-intonation elements of the verbal series and the syntax of melodic phrases of stage music.

The premiere at the Pigalle Theater of a new version of the mystery drama "*The Tidings brought to Mary*", with stage music by Milhaud, which never took place, is a unique example of Claudel's creative practice, which has developed a new concept of the interaction between music and drama.

Recognizing the role of music as the leading one in the 1929–1932 Mystery production project, Claudel developed a doctrine of stage speech and went the way of the evolution of sound language, comprehending the principles of the dramaturgy of sound.

The 1929–1932 project "*The Tidings brought to Mary*" contained a set of dramaturgical strategies by Claudel related to the compositional features of stage music. The playwright differentiated new forms of musical and theatrical expression, defining them as "parallel music," "music in an incipient state," and "verbal music" (opéra de parole).

Claudel's theoretical studies are an integral part of the creative project under consideration, especially the correspondence between the playwright and the composer D. Milhaud, as well as "Works in Prose" and "Improvised Memoirs". These materials represent a valuable contribution by Claudel to the history of research on twentieth-century culture.

The novelty and originality of the idea of staging the Mystery "*The Tidings brought to Mary*" in the period 1929–1932 allow us to consider this project a bright culmination on the way of the evolution of Claudel's theatrical and dramatic system, which made a significant creative contribution to the theatrical and dramatic art of the twentieth century.

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# Memberships

## Fellows/Associates of Social Science Research Council

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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)

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g) Suitable statistical data should also be given.
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Numerical methods used should be transparent and, where appropriate, supported by references.

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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.

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***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*.

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

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