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

# Global Journal

## of Human Social Sciences: A

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Rawlss Egalitarian Principles

Oscar Wilde's "An Ideal Husband"

Highlights

Aestheticism and Hermeneutics

Critical Review of the Film Psychosis

**Discovering Thoughts, Inventing Future**

VOLUME 25 ISSUE 1 VERSION 1.0

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Volume 25 Issue 2 was originally issued as A1

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

Volume 25 Issue 2
Originally issued as A1

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

Volume 25 Issue 1 (Ver. 1.0)

Open Association of Research Society

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*USA Toll Free Fax: +001-888-839-7392*

### *Offset Typesetting*

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Global Journal of Human-Social Science: A
Arts & Humanities - Psychology
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

# Aestheticism and Hermeneutics: Exploring Essence in Oscar Wilde's *An Ideal Husband*

By Dahlia Kashmiry
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*Introduction-* An Ideal Husband is a four-act play by Oscar Wilde written in 1895. The play revolves around political corruption, power and ambition, perceptions of honour, success, and love, and the dilemma of morality. The play proved to be an immediate success. As the 19th-century society was obsessed with the mania for morality, a communal trend emerged for everyone to pose as a paragon of virtue, purity, and incorruptibility. The image of idealism is promoted with no tolerance for human frailties. Such a trend opposes human nature and the purpose for which God has created this world. The play depicts corrupt politics and social life, a moral society where illicit love affairs flourish in secret, "Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man – now they crush him" (*An Ideal Husband,* 28). Though the play is classified as a comedy, it deals with serious issues.

The description of the Octagon room at Sir Robert Chiltern's house in Grosvenor Square refers to a powerful and wealthy society. The artistic decoration reflects an appreciative sense of art, but a predominant ambiance of appearances, as much as the houses are luxuriously decorated so are elaborate women's dresses, while men wear plain clothes.

*GJHSS-A Classification:* *LCC: PR5818*

AESTHETICISMANDHERMENEUTICSEXPLORINGESSENCEINOSCARWILDESANIDEALHUSBAND

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# Aesthetic and Hermeneutics: Exploring Essence in Oscar Wilde's *An Ideal Husband*

Dahlia Kashmiry

## Introduction

An Ideal Husband is a four-act play by Oscar Wilde written in 1895. The play revolves around political corruption, power and ambition, perceptions of honour, success, and love, and the dilemma of morality. The play proved to be an immediate success. As the 19th-century society was obsessed with the mania for morality, a communal trend emerged for everyone to pose as a paragon of virtue, purity, and incorruptibility. The image of idealism is promoted with no tolerance for human frailties. Such a trend opposes human nature and the purpose for which God has created this world. The play depicts corrupt politics and social life, a moral society where illicit love affairs flourish in secret, "Not a year passes in England without somebody disappearing. Scandals used to lend charm, or at least interest, to a man – now they crush him" (*An Ideal Husband,* 28). Though the play is classified as a comedy, it deals with serious issues.

The description of the Octagon room at Sir Robert Chiltern's house in Grosvenor Square refers to a powerful and wealthy society. The artistic decoration reflects an appreciative sense of art, but a predominant ambiance of appearances, as much as the houses are luxuriously decorated so are elaborate women's dresses, while men wear plain clothes. Wilde adroitly crafted the room's description at the beginning of Act I Scene I to portray aestheticism and the dandy society and present the allegedly love-based marriage between Sir Robert Chiltern and his wife, Lady Chiltern. The room is brilliantly lighted and is full of guests. There is a great chandelier with wax lights illuminating a French tapestry and just close to it stands Lady Chiltern with her glowing Greek beauty receiving guests. Wilde skillfully ties the decoration's beauty and grandeur with that of Lady Chiltern. 18th-century tapestry carries The Triumph of Love, in Renaissance art it is a popular theme representing the triumphal procession of the goddess of love. It was painted by Francois Boucher, 1740. It allegorizes the triumph of love over power. It foreshadows the theme of the play. Love is triumphant at the end. Venus stands in victory pointing to Vulcan's conquered heart.

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The painting carries multiple paintings and is used in different places in the play with different significances. Yet, for our purpose, we focus on its symbolism with regard to the conjugal relationship between Sir Robert Chiltern and his wife. The painting is ironically employed in this scene. It denotes the failure of the presumed love of Lady Chiltern to her husband. The couple conceives that their love is genuine, however, it has been a love of the perceived idealism in both. The presumed love has collapsed at the first critical crisis encountered by the couple while their idealistic image has been disfigured. With the unfolding events, natural human frailties are unveiled and the apparently idealistic wife refuses her husband whom she has once dignified for his expressed idealism. It is an idealistic love that has not yet experienced a hard test. True love is based on the acceptance of imperfections and weaknesses. Strong love is only triumphant and remains perpetual when it safely overcomes raging waves storming both lovers. Chiltern as a perceptible unmistakable idealistic wife that is, paradoxically, the actual defect in her personality. Wilde depicts Mrs. Cheveley as a foil to Lady Chiltern. Mrs. Cheveley is an explicit example of malice, opportunism, and lack of honour, however, Lady Chiltern in her full idealism fails to prove her sincere love to her husband at the first dilemma between them. As the play deals with the impossibility of the "ideal", it is equally impossible to be idealistic and to sense true love while one cannot comprehend true love as acceptance of one partner's frailties from an idealistic perspective. Thus, through Mrs. Cheveley, the imperfect, Lady Chiltern learns how to sense love. As they have decided to accept one another truly, the concept of illusionary love subsides, and true love supersedes. They have become the sphere and make possible a livable life; a life of compromises.

Oscar Wilde disapproves of the utilitarian values of his age. As he embraced aestheticism, he subverted the societal norms and the superficial appearances of the Victorian era. In his essay "The Artist as Critic" he labours on his view of aestheticism versus morality:

> The artistic critic, like the mystic, is an antinomian always. To be good, according to the vulgar standards of goodness, is obviously quite easy. It merely requires a certain amount of sordid terror, a certain lack of imaginative thought, and a certain low passion for middleclass respectability. Aesthetics are higher than ethics. They belong to a more spiritual sphere. To discern the beauty of a thing is the finest point to which we can arrive. Even a colour-sense is more



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> important, in the development of the individual, than a sense of right and wrong. Aesthetics, in fact, are to Ethics in the sphere of conscious civilization, what, in the sphere of external world, sexual is to natural selection. Ethics, like natural selection, make existence possible. Aesthetics, like sexual selection, make life lovely and wonderful,. ... And when we reach the true culture that is our aim, we attain to that perfection of which the saints have dreamed, the perfection of those to whom sin is impossible, not because they make the renunciations of the ascetic, but because they can do everything they wish without hurt to the soul, and can wish for nothing that can do the soul harm, the soul being an entity so divine that it is able to transform into elements of richer experience…. (406)

Aestheticism was central to dandyism who is the embodiment of the subversion of such shallow values and morals. Aestheticism is one stream of dandyism that used to be regarded as a performance expressing and acting aristocracy. In the 19th century, the main principle of the aesthetic movement was "art for art's sake" void of any purposeful message. Biebie Guan in her article, "Oscar Wilde's Aestheticism", argued that "A dandy's only mission was to be himself, and to develop an extraordinary and elegant self-image" (25).

An eye cannot miss a dandy who pays obsessive attention to his/her appearance. In a further definition of a dandy, in his book *Selected Writings on Art and Literature,* Charles Baudelaire says that "- [t]he dandy…stands on an isolated pedestal of self… The dandy has neither obligations nor attachments…no occupation, and no obvious source of support…The dandy's achievement is simply to be himself" (16). A dandy is supposed to have no purpose in life. Throughout the play, there is a mocking humor about the purpose of education which "puts one almost on a level with the commercial classes" (*An Ideal Husband,* 5), Guan further expatiates on this point:

> During the reign of Victoria, in the United Kingdom, the word morality was frequently discussed. Everything was judged by a moral standard. Morals were used to defend social norms. However, if art was judged by this standard too, it loses its independence and power of attraction, going against the principle that all art is freedom. Thus Pater and Ruskin launched the aesthetic movement to defend the independence of arts. Wilde thought that society was the origin and foundation of morals, but the sphere of art and ethics were distinct and separate. He emphasized that morals are used to confine society, and art does not belong to society. This kind of thought goes beyond Victorian traditional morals which are hypocritical, stubborn and full of strict ethical codes. (26)

Art is amoral and has its own independent value, which is what is firmly held by Wilde. He elucidated that "Artists should not have ethical sympathies because – aesthetics are higher than ethics. They belong to a moral spiritual sphere. To discern the beauty of a thing is the finest point to which we can arrive" (*The Works of Oscar Wilde,* 997).

Wilde defended his work of art when criticized that his works contained evil qualities and are antimoral by arguing that the spheres of art and ethics are totally different, so it would be inappropriate if a moral standard judges art. Literature creates its own sense of beauty away from the social norms. In his view morality fails to ennoble men's hearts, instead it teaches them hypocrisy. Therefore, morality is useful "only to hypocritical high society, but no value to literature". Art's role is to transcend morals, underpinning the dandy's attitude to the relationship between art and morality (Guan, 27).

In *An Ideal Husband,* there are no definite boundaries between vice and virtue; the image is further blurred. The division between good and evil is fuzzy. Sir Robert Chiltern committed an immoral act when he divulged a national secret. Such an abhorrent act made him an important politician, an influential figure in the state, and a prestigious one. Wilde is critical of social morality and disapproves of traditional bourgeois morality. Mrs. Cheveley was his means of criticism though, the only true person in this society who explicitly expresses her perverse morals, unscrupulously uses loathsome ways of threatening Sir Robert Chiltern. She tells him, "Remember to what a point your Puritanism in England has brought you. Nowadays, with our modern mania for morality, everyone has to pose a paragon of purity, incorruptibility, and all the other seven deadly virtues – and what is the result? You go all over like ninepins – One after other" (*An Ideal Husband,* 28). Wilde's main focus, in such works, was to expose the irrationality of established moralities and celebrate those who want to atone for their crimes. It was unreasonable to absorb the amount of severance and cruelty produced by these traditional and social moralities.

Wilde held that artists are creators of beauty whose primary purpose is to pursue beauty and not morals. For him, there is neither a moral nor immoral book. Books are either good or bad, wellwritten or poorly written. Wilde expounded that "Art is not dependent on morals of existence. It has its own independent life and value. However, we need to be clear that in this sentence, - immoral means amoral, which means that art does not contain morals. So artists can and should express everything, whether vice or virtue" (*The Works of Oscar Wilde,* 997).

Dandy's aesthetic use was intended to explore and explain immoral, wrongful acts, wickedness, corruption, slander, crime, and vices to find humanity in evil. Lord Goring is the first to recognize the malicious aims of Mrs. Cheveley. At that time, such an approach was shocking and appalling, for it subverted all customary aesthetic norms the society used to pursue and the image of selfrighteousness and idealism. For Wilde, evil may come out of kindness, and good comes out of evil, "a kind of rebellion and a subversion of the moral values of bourgeoisie" (Guan, 27). In such a

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notorious society, barely a year could pass without a scandal.

Sir Robert Chiltern, though a sinner, understands more his wife's position and never questions her fidelity because he truly loves her. He tells her "Gertrude, Gertrude, you are to me the white image of all good things, and sin can never touch you" (*An Ideal Husband,* 121). His giving and understanding soul is shaped by a sin he has committed in the past and has elicited some humane traits that would have never existed in an immaculate person. Experience can create more compassion only in persons who have a kind nature and slip into sins unintentionally "I am of clay like other men" said Sir Robert Chiltern (84). Lady Chiltern, in contrast, is unable to forgive her husband and understand his situation, at first she rejects him for his sole mistake; "A horrible painted mask!... You put yourself up to sale to the highest bidder!" (69), until she is trapped and faces disgrace. By then, she begins to learn true love, how to love, forgive, and live in compromise with what life has offered her:

> A man's life is of more value than a woman's. It has larger issues, wider scope, greater ambitions. Our lives revolve in curves of emotions. It is upon lines of intellect that a man's life progresses. I have just learnt this, and much else with it, from Lord Goring. And I will not spoil your life for you, nor see you spoil it as a sacrifice to me, a useless sacrifice!. (118)

This discernment has allowed her to understand the hermeneutics of love and the transition from subjectivity to objectivity, however their reciprocal love becomes subjective when they are both united as one whole.

Lady Chiltern is a young lady who is intensely conscious of her beauty "who proclaims that the world is really a glorious world for women who can see its glory and men who can act its romance!" (British Drama, 26). These are all taken at face value. "By creating identification" the spectators' romantic imagination is contested "in revealing the pretentious unreality of the characters' ideals" (26). Lady Chiltern is a woman of "the very highest principles . . . has a very ennobling effect on life" (*An Ideal Husband,* 30), nonetheless principles are not sufficient, feelings should come in to form humanism and shape both the sense of subjectivity and objectivity of a soul.

Here are the hermeneutics of situations. Morals that are not didactically imposed but instead discerned and perceived. It is the aesthetics of art, as Wilde advocated. Beibei Guan illustrated this idea in her paper, saying:

> Art is a system in itself and for itself. He [Wilde] does not agree that art is heteronymous, that is, correlated with other things. In his eyes, art is hostile to the age, which contains two connotations: on the one hand, art reflects itself rather than the age; on the other hand, what art shows is quite the opposite of the spirit of the age. Regarding art history, sometimes art has to return to the past, and at other times it has to go ahead before the age. (29)

Wilde focused his literary work on the reality of the inner world as Guan argued (28). His aim was to reveal the human self. The dandy's view of the world is equally similar to Wilde's. Meanwhile, Wilde maintained that human beings should enjoy their lives and youth. They have to love and feel beauty because life is short and things are limited.

Lord Goring is a dandy, philosopher, mild-mannered social critic, and an idle bachelor who seeks pleasure and enjoys doing nothing, though he is fond of exploring the truth of human relationships and holds to morals. However, described as "good-for nothing" by his father, Lord Caversham, he is the determinate character in the play who decides the end and causes a paramount shift in the attitudes of both the hero and the heroine. He is perfectly described by Wilde in the stage directions as:

> Thirty four but always says he is younger. A well-bred expressionless face. He is clever but would not like to be thought so. A flawless dandy, he would be annoyed if he were considered romantic. He plays with life, and is on perfectly good terms with the world. He is fond of being misunderstood. It gives him a post of vantage. (*An Ideal Husband,* XXIV)

Lord Goring, as a dandy, his main activities are riding in the Row at ten o'clock in the morning, goes to the Opera three times a week, changes his clothes at least five times a day, and dines out every night of the season. However, he is "clever, but would not like to be thought so. A flawless dandy,. ... He plays with life, and is on perfectly good terms with the world. He is fond of being misunderstood. It gives him a post of vantage" (*An Ideal Husband,* 14-15).

*An Ideal Husband* is an intellectual play mocking the seriousness of English society. The party held at Chiltern's house depicts the "Anglomania" of the English lifestyle in the 19th century Victorian age. London society is sarcastically described as "has immensely improved. It is entirely composed now of beautiful idiots and brilliant lunatics. Just what Society should be" (*An Ideal Husband,* 7). Lord Goring carries the trademark of a dandy that is love of idleness and enjoys doing nothing, "I love talking about nothing, father. It is the only thing I know anything about"(18).

Lord Goring displays the qualities and activities of a dandy that shall be used to influence the reformation of the two main characters in the play. Though Lord Goring is an exemplification of a dandy, he is an objective man whose wisdom harmonized the fraught between Sir Robert Chiltern and his wife Lady Chiltern and neutralized the wickedness of Mrs. Cheveley such an "unnatural woman" who has a "horrid combination" of being genius in the daytime and a beauty at night. Graham Price described Wilde's dandy



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in his book, *Oscar Wilde and Contemporary Irish Drama,* saying; "They live by the anarchic rules of comedy and refuse to allow their worlds to atrophy because of seriousness and earnestness" (161).

Wilde was firmly against the hypocrisy and sanctimoniousness characterizing the 19th-century upper class in England, "decorating itself with morality and elegance but immoral in mind" (Guan, 29). He alludes as well to the rising rate of crime and over-crowdedness in city slums as he speaks of "a proper scheme of assisted emigration" (*An Ideal Husband,* 61). He equally hints at the rise of businessmen and the past and ill-reputation of Mrs. Cheveley when he criticizes a dreadfully mixed society and children's ingratitude to their parents.

Lord Goring "uses language and artistry to mould the world around him according to his individual perceptions and desires. [He] refuse[s] to take the so-called serious things of life seriously and use mockery to undermine any of the sacred cows in their worlds" (Graham, 161). This is the typical form of resistance to typology and social conventions by a dandy. He "use[s] it consistently to puncture the dictatorial earnestness of those around [him]"(161).

Wilde uses witty epigrams very fondly in this play. He also makes a perfect utilization of paradoxes. The genuine interpretation of the play is inferred from Wilde's genius use of paradox, description, cynicism, and indeed his dandy.

The use of paradox by a dandy as Kohl notes "that their style of epigrammatic compression gives striking form to their ostentatious dismissal of established current views of reality, and by this means they demonstrate their intellectual superiority, conceal their own opinions, and leave themselves latitude to escape all commitment" (228). In addition, "The dandy's work has his unique charm demonstrated in his distinguished conversations: the dandy is adept at combining epigrams with paradoxes. He gives the reader a fresh and new feeling. This new comic form, emphasizing dramatic language, reflected Wilde's creativity" (Guan, 29).

As to hermeneutics, a text is independent and alienated from its timeline context. It is not to be understood as an expression of life at a specific time but as what it communicates and says. So, understanding a text does not mean reflecting on the past but understanding it in the present. Understanding is a sharing between a reader and an author, present and past.

Hans-Georg Gadamer, in his article "Language as Determination of the Hermeneutic Object", drew a picture of this sense when he mentioned that "All writing is as we have said, a kind of alienated speech, and its signs need to be transformed back into speech and meaning. Because the meaning has undergone a kind of self-alienation through being written down, this transformation back is the real hermeneutical task. The meaning of what has been said is to be stated anew, simply on the basis of the words passed on by means of the written signs" (107). In this connection, Wilde's presents humanistic themes viable and substantial for mankind. His main concern was social reform, "nowadays people marry as often as they can", refers to the question of divorce and the reform of relevant laws. "There is nothing like race" (8) is a mock of the belief of descending from good families. For Wilde, the sense of bragging about families is not as important as being a genuine intellectual person because at that time dukes have inherited feeblemindedness. "It is not the Prime Minister's day for seeing the unemployed" (104) was a serious issue in the 1880's as much as it is today. "Women are not meant to judge us, but to forgive us when we need forgiveness", Lord Goring is the spokesperson for Wilde's views and ideas in this play. Here, Wilde addresses his own wife as he relays a message to all wives. "scourge him with rods" (143), echoes the scourging of Christ before his crucification.

The sentiments Wilde demonstrated in *An Ideal Husband* are universal and valid for all times and places. The meaning is transcendental and is not confined to an age therefore, it is felt and interpreted by people everywhere and across ages. Aesthetics and morals are both needed for humankind's continuity. An artist's job is not to lecture the audience but to relay a vivid experience they can learn from. Such an experience is realistic, touching their hearts, emotions, and daily life situations. Feelings of love, forgiveness, disgrace, shame, greed, contentment, etc., are all exemplified and incarnated in every reader's soul. The dilemma of ethics and beauty is eternal. Nonetheless, Wilde deliberately left it unresolved and ambiguous triggering an endless intellectual argument and vocation for human pursuit.

The intention is to judge and ridicule 19th-century convention and moral generalization so as to present to the audience new-dressed perceptions, i.e. "old facts in a new light" (*Innes,* 25). The moral clichés of the century are challenged.

Gadamer, nonetheless added that in contrast to the spoken word, one can find no helpful tool for interpreting the written word. Thus, the "art of writing" in this sense, is the clue, because the spoken word can be interpreted by the way of speaking, the tone of voice, the tempo, etc. and by the circumstances in which they were spoken. He continued arguing that:

> All writing claims that it can be awakened into spoken language, and this claim to autonomy of meaning goes so far that even an authentic reading, e.g. the reading of a poem by the poet, becomes questionable if the direction of our listening takes us away from what our understanding should really be concerned with…What is stated in the text must be detached from all contingent factors and grasped in its full identity, in which alone it has validity. Thus, precisely because it entirely detaches the sense of what is said from the person saying it, the written word makes the

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> reader, in his understanding of it, the arbiter of its claim to truth. The reader experiences in all its validity what is addressed to him and what he understands. What he understands is always more than an alien meaning it is always possible truth. This is what emerges from the detachment of what is spoken from the speaker and from the permanence that writing bestows. This is the deeper hermeneutical reason for the fact…that it does not occur to people who are not used to reading that what is written down could be wrong, since anything written seems to them like a document that is self-authenticating. (107)

But Wilde's play's specific historical and cultural context does not limit its universality. The play raises undying themes such as devotion, loyalty, integrity, forgiveness, sacrifice, etc. These human traits make the text eternal, though there are some specificities of the age and the English society and culture, the main theme lasts across age and is debatable.

It is ethical, and the meaning of a text must be interpreted into its original meaning as well as its anachronistic meaning. Language and cultures do evolve, and the text would remain static and dead if it was not reborn in its origin and new shape. "The counterproductive multiplication of the revenge ethic, the limits of controlling society through force, or the need for realism in a ruler are universal truths" (Innes, 24-25).

An interpreter of a text interprets its determinate meaning. Significance is also a meaning if related to something else. "Thus, while meaning is a principle of stability in an interpretation, significance embraces a principle of change" E.D. Hirsch, Jr. argued in his article "Three Dimensions of Hermeneutics" (Hirsch, 111).

The principle of historicity, according to him, poses that "Adherents to Heidegger's metaphysics take the view that all attempts accurately to reconstruct past meanings are doomed to failure since not just our texts but also our understandings are historical.... Interpreters make the best of our historicity not by reconstructing an alien world from our texts but by interpreting them within our own world and making them speak to us . . ." (111).

In this sense, interpretation is determined by the ideas of a particular time and does not express universal truth. "It also implies that from a historical perspective, the views of the past have been superseded" (Innes, 23).

In his view, this principle holds that the process of understanding is necessarily circular because a whole cannot be known unless some of its constituent parts are known and identified, and the same thing applies to the parts, we cannot know the parts without knowing the whole that determines their functions. It is further added that our world is a pre-given experience. Therefore, our historical world is but constitutive of our textual interpretation.

The horizon for understanding a text is neither restricted to the original meaning the writer had in mind nor to the addressees the writer originally intended. A text is immortal and valid to all ages, yet its original meaning must be invoked for a better understanding of the present. It is argued that:

> We saw that literature is defined by the will to hand on. But a person who copies and passes on is doing it for his own contemporaries. Thus the reference to the original reader, like that to the meaning of the author, seems to offer only a very crude historics–hermeneutical criterion which cannot really limit the horizon of a text's meaning. What is fixed in writing has detached itself from the contingency of its origin and its author and made itself free for new relationships. Normative concepts such as the author's meaning or the original reader's understanding represent in fact only an empty space that is filled from time to time in understanding" (Gadamer, 108).

For this reason ". . ., we need a norm precisely because the nature of a text is to have no meaning except that which an interpreter wills into existence" (109). It is we who are the makers of the meaning and not the texts, that is how we bring the text again into being through our understanding; "a text being only an occasion for meaning, in itself an ambitious form devoid of the consciousness where meaning abides" (Hirsch, 109).

However, some dramaturgs as Brecht use staging devices that remove the illusion of reality from the performance and alienate the audience from being immersed in emotions. In doing so, he incorporates multiple narrative devices such as songs or direct addresses to the audience, i.e. audience engagement. In Wilde's play, it is the dandy who directs characters and comments on the dramatic development of the events without being submerged in intense emotions. Wilde's technique to maintain emotional detachment from his dandy is meant not to affect his ability to think and act rationally and to give objective views to the audience. The audience who are partially engaged, as they receive didacticism and are morally instructed through the dandy, start to reconsider their morals and social values and embark on a process of self-criticism. Hence, they move from objectivity to subjectivity. So, Wilde's message is transcendental from the general to the particular, from time-bound to time-free, from targeted society to universal ones, and is interpreted in the variant context it is transmitted to.

In her article, "An Ideal Husband, or An Ideal Wife? That is the Question", Masha Zayani & Farideh Pourgiv explained that "According to Mill, suppressing an idea was a gross mistake since that idea may represent the truth and to simply deny this is to fall into an even bigger error of amusing 'our own infallibility'" (32).

Only by a collision of adverse beliefs, truth has been presented. If the social scene is controlled by determinate prejudice rules, no truth shall ever be expected to be witnessed in a society nor any real



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transition from social dogma or heartfelt conviction to reason and affection and personal experience shall ever be sensed. No real growth of affectations and collective empathy can be nurtured without thoughtful consideration and acceptance of human weaknesses.

The social status quo at the end is the same as it has been at the beginning. The social order is restored. It is the raisoneur's job to put all characters in order. How Goring diffuses it. Wilde is writing a very reactionary piece of theatre. The marriage is restored and is threatened by an outsider is put back together again in *An Ideal Husband.* It is not a classical play in the traditional sense, but rather a realistic fictional play with Greek undertones.

Anne Varty, in her video on "A Well-made Play", elucidated that the progressive reading of the play – would be that although the external realities are all reconfirmed, the terms on which all these relationships are developed and continued are changed. Lady Chiltern has moved from her Puritan position of fixed morality to understand that an evil be more complex than she has initially believed to be.

A woman with a past was a prevailing theme in 19th-century theatre. It is related to the woman's question. Through Mrs. Cheveley the social position of women can be explored. She acts as a foil to the virtuous Puritan lady Chiltern and to the dandy, she is morally unconventional and threatens other characters with their past.

In the video "A Woman with A Past", Varty further expounded Wilde is pushing back against the doctrines of naturalism (the idea that only natural laws and forces operate in the universe as opposed to supernatural ones) and determinism (views that all events in the universe like human decisions, actions, and fates are casually inevitable). Naturalism is based on the whole trinity of the burden of the past, the burden of the environment, and the burden of the pressure of the present. That completely determines an individual's life and which robes them of moral agency, the possibility to choose to be good or evil. How can one resist this overwhelming power of the past and when it is appropriate or inappropriate to do it?

Mrs. Cheveley chooses to be evil; she has no choice. The way in which Wilde perceives to counter the past or brings an alternative philosophical position into the worldview to resist naturalism and determinism and lack of moral agency is through the figure of the dandy and the gospel of love, which Goring as a dandy is charged to deliver in this play. That is the way the past is defeated by increased knowledge and a greater sense of compassion and empathy.

The dandy comes from France, an outsider, an observer, somebody who moves through the crowd in the city observing it, and is seeking to understand modernity, urban life in its speed and haste and being immersed in the moment of sensation. A dandy could be the means through which Wilde can comment on the social values, the social morals of the play without being absorbed by them. He uses articulate figures with an epigram in order to satirize, provoke, and re-observe the society they are moving through. At a certain point, a dandy becomes embroiled in the plot; then they lose their outsider status and their pertinence as a social commentator. Goring maintains this status until the very end.

He resists utilitarianism. He is an intellectual spirit offering an ideal masculinity that does not depend on wealth, productivity or any kind of naturalism. For Wilde, he reaches a higher state of spiritual identity. Being was a higher state than doing. His interest in clothes and wit are complementary as a form of aestheticism.

Much of what Goring preaches to Lady Chiltern is based on ideas that were to be explored in socialism in which he had created the Christ figure as being an artist, an outsider, as a dandy, somebody who rejected property. A property-based materialistic society. Goring preaches the doctrine of love as preached by Christ in the gospel. Robert Chiltern is more of pragmatic. Goring is willing to forgive that. He is not a very conventional dandy and can be aligned as a religious philosopher as illustrated in a comment by Anne Varty on the play, "An Ideal Husband and 'The Dandy' video (Royal Holloway University of London).

Oscar Wilde reverses stereotypes. According to Werner G. Jeanrond, Wilde introduces sentimental values beneath the aesthetic surface and creates a counter-current of a realistic dandy to a "man of wisdom who inverses idealism into emotional forgiveness. Mechanical idealism and pragmatic reason are compromised for humanistic affection to save a marriage based on true love articulated Jeanrond in his article "Revelation and Hermeneutics of Love".

Comic emphasis is made for the characters' articulation of "humanization, emotional depth added to clinical intellect" as a counterpoise to Lady Chiltern's transformation. Her new understanding and forgiving nature add to her culture, her physical warmth" (Innes, 32). She reappears in a new form where romantic values are affirmed and reveals the artificiality of class distinction and false idealism, (Jeanrond).

The stupefying preservation of appearances is repressed and pretensions are defeated and aborted for originality of character and human emotions. There is a persistent contrast between social appearances and personal integrity. The gulf that separates classes is not materialistic as much as humanistic. Honour and integrity are not related to social class. The real transformation made is internally accompanied by self-realization of the superiority of love, spiritual being and tender relations (Jeanrond).



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Jeanrond explains this view further, stating:

> . . . all human love is embodied; it expresses a desire to be in close relationship with other persons/subjects, it participates in a long history of human efforts to come to terms with otherness; it is always socially and linguistically embedded; it is gendered; it is intimately linked to human efforts to understand the process of becoming a self; it ultimately transcends mere attitude and emotion by entering into larger networks of relationality. Love refers, then, to complex and dynamic human developments which all in one way or another concern human encounters and relations with otherness.

Self-recognition is defined by love and explored through love. Through the process of selfrecognition and self-exploration, a subjective mental and spiritual process, the lover, in turn, the lover is grabbed into the exploration of his/her other (partner), hence their true love is sensed and attained. As this process is completed and the state of subjectivity evolves into objectivity, both accept one another. Jeanrond expresses his viewpoint saying that, "The centre of love is the recognition of relational subjectivity and its potential for enabling experiences of transcendence and revelation. Every communal concern for adequate interpretation of texts, traditions, and selfunderstandings must struggle with the recognition of the respective other (cf., Saarinen 2016). Such recognition is the business of love. . ."

Love signifies a sort of unity with the other without minimization, neglection, or negation of their differences. Love is to accept the other as other and to build a constructive relationship given such differences. By this, love is nurtured and grows on the fertile ground of acceptance.

The seven heavenly virtues, also known as remedial values, are; humility, charity, chastity, gratitude, temperance, patience, and diligence. They are the opposite of the seven deadly sins: sins, pride, greed, wrath, envy, lust, gluttony, and sloth. Both are cited in the play in juxtaposition. The *Old Testament Book of Wisdom* states that wisdom "teaches moderation and prudence, righteousness and fortitude, and nothing in life is more useful than these" (Bible Gateway, https://www.biblegateway.com/verse/en/Wisdom%208%3A7.).

Roman writers such as Horace extolled virtues, and they listed and warned against vices. Horace's first epistles states that "to flee vice is the beginning of virtue and to have got rid of folly is the beginning of wisdom" (Epistles I.I).

Lord Goring teaches Lady Chiltern a lesson while he inherently refers to the seven virtues and the seven sins combined. He utterly echoes the scourging of Christ before his crucifixion as he refers to women who install themselves as judges and arbiters to their husbands:

> What sort of existence will he have if you rob him of the fruits of his ambition, if you take him from the splendor of a great political career, if you close the doors of public life against him, if you condemn him to sterile failure, he who was made for triumph and success? Women are not meant to judge us, but to forgive us when we need forgiveness. Pardon, not punishment is their mission. Why should you scourge him with rods for a sin done in his youth, before he knew you, before he knew himself? (*An Ideal Husband*, 117)

Sir Robert Chiltern is a pattern husband (ideal); he believes in Higher Education for women, dines with his wife at home, and is neither dull nor usually violent as the general rule. His main preoccupation is not to be exposed and placed in the pillory and hounded from public life. Appearances overwhelm his thinking more than his conscience does. Belittling the act in defense of his fame and position, and finding justifications for his misconduct overshadow the feeling of shame felt then by Oscar Wilde, for he was soon expected to face the scandal of his trial and conviction for homosexual practices.

But he is an ideal husband because he opposes the dominant pattern of men in this age who never appreciate their women. "Our husbands never appreciate anything in us" (*An Ideal Husband,* 19). However, for Lord Goring, "it was husbands who were punished" (20) because it is a corrupt society plagued by a modern mania for morality and incorruptibility. He holds that human relations are complicated like wheels within wheels; they imply invisible intricate motives, inner and outer influences as well as social circumstances.

During that age, politics was a combination of "a noble career", "a clever game", and "a great nuisance". Sir Robert "bought success at a great price" (*An Ideal Husband,* 43) which requires audacity and dead conscience rather being regarded as weakness. His wife is over-self-confident and intolerant. As Sir Robert put it, it is her fault, she has made an idol of him. Women do place their husbands on monstrous pedestals, cannot accept their imperfections, nor can they forgive their faults, weaknesses, and follies. So what is love, if the hands of the beloved should not come to cure the wounds of their lovers. On the contrary, when men fall in love, they love women, knowing all their defects and imperfections because it is the imperfect, not the perfect, who is in need of love. "A man's love is like that. It is wider, larger, more human than a woman's". But women make false idols of their husbands. She, who believes he cannot touch her because he would soil her forever, is the very reason for his ruin, not his savior as she claims impeccability. "Let women make no ideals of men! Let them not put them on altars and bow before them, or they may ruin other lives as completely as you – you whom I have so wildly loved have ruined mine" (*An Ideal Husband,* 71).

He holds genuine love for her because his image in her eyes matters so much to him. He fears to lose her, on the one hand. Her love for him is a "painted mask", though she accuses him of this mask, it falls as



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soon as the image of this idol is stained in her eyes, on the other hand.

The moment Sir Robert closes the door by the end of Act II reminds us of Nora slamming the door in *A Doll's House.* The play is a parody of Ibsen's play. Both, Robert and Nora, are sick of appearances. Both have sacrificed for the appeasement of their surroundings and their partners. Both have exerted their utmost and gave their all for the comfort and satisfaction of their partners. In *A Doll's House* the door slamming is the end, but in Wildean *An Ideal husband,* it occurs in Act II to later give room for forgiveness and reconciliation forging a happy ending of the play and teaching people how to forgive, accept, and coexist.

As the mason put out the light and darkness covers the place, the only light there comes from the chandelier that hangs over the staircase illuminating the tapestry of the Triumph of Love. Their love will triumph at the end. It has a double ironical effect, Sir Robert Chiltern is saved from disgrace and is about to lose his political career and his new tolerant loving wife has persuaded him to maintain and to accept the cabinet position. These are the complicated circumstances and relations, wheels within wheels, triumphs and sacrifices. To gain one, you have to concede the other, hence objectivity is realized.

Ironically, positions are reversed, and a few hours later, Lady Chiltern faces the same position. She too cannot face her husband with truth, though she is guiltless. For both, the fate of their relationship is associated with a letter, even though different. Mrs. Cheveley "untruthful, dishonest, an evil influence on everyone whose trust or friendship she could win. . . . She stole things, she was a thief, she was sent away for being a thief" (*An Ideal Husband,* 35), her part "is merely a slightly decolte one" but "She has survived all her creditors" (50) as Lord Goring exemplary modifies. She acts as a dominant threat to both. She controls their reciprocal relationship from both sides, puts poison in their hearts, kills their love, throws bitterness in their lives, and breaks the idol image held by each to other. She blackmails Sir Robert Chiltern to secure her financial investments while destroying his marital life and reducing it to mercenary transactions. In her youth, she devices an engagement with Lord Goring to swindle him. And now, she presses him to exchange Sir Robert's letter for marrying her. Despite her vile and malicious intentions, she is a Wildean tool for teaching forgiveness, acceptance, reconciliation, and reunification. All her attempts are thwarted and reversed to their interest. Now, being exposed before one another, they are able to live in harmony and unite in one, which is subjectivity.

The Ephesians 5:22-25 reads "Wives, submit to your husbands, as to the Lord. For the husband in the head of the wife even as Christ is the head of the Church, his body, and is himself its savior. Now as the Church submits to Christ, so also wives should submit in everything to their husbands. Husbands, love your wives, as Christ loved the Church and gave himself up for her". This concept is also emphasized in *An Ideal Husband* in the words of Lady Chiltern towards the end of the play "A man's life is of more value than a woman's. It has larger issues, wider scope, greater ambitions. Our lives revolve in curves of emotions. It is upon lines of intellect that a man's life progresses. . . And I will not spoil your life for you, nor see you spoil it as a sacrifice to me, a useless sacrifice" (118). "It is love, Robert. Love, and only Love" (123).

Vices and inequalities are buried under superficial piety, meanwhile blackmailing is concealed under the veil of a Utopian woman who comes to strip off entire community members, and nonetheless, corruptness, immorality, and villainy are all combined in her ever-wrong-doing self, even transgressing the seven deadly sins.

As husband and wife are united by marriage, they become two in one whole. So mutual understanding inevitably leads them to establish a communication process disclosing their inner thoughts and emotions. Hence, the constituent parts are united in one whole, similar to the Christian trinity. Here, love becomes subjective in their praxis for truth. Finally, through love, they reach truth as manifested in divine revelation and realize that truth is God's love. A self-critical understanding of human experience spawns a tolerant self-cloaked with the seven virtues. This is the interpretation inferred from this play. Wilde intentionally breaks and challenges the portrayal of rigid moral ideals of his time. Lady Chiltern, in the end of Act II, depicts herself as a martyred wife to her husband's sin; a stereotype image of the age. But Wilde saps this image with Lady Chiltern's development of character and her realization of her husband's unconditioned love to her and of her flaw as an unforgiving wife.

It is evident that Wilde has triumphed for masculinity by proving Sir Robert Chiltern to be *An Ideal Husband* and Lord Goring as the wise dandy who is very deep. Superficiality or appearances imply layers of depth underneath. Wilde departs from the stereotypical image of perfection, virtue, and chastity as feminine and has shown men as more understanding and compassionate than women. In this play, he demonstrates that balance in life is stricken by a pearl of male wisdom.

In her book, *Gender Trouble,* Judith Butler demonstrates that "The book, hence, is a lot congenial to the experience of those who have understood 'what it is to live in the social world as what is impossible', illegible; unrealizable, unreal, and illegitimate'" (1999: VIII) (Zayani & Pourgiv, 34).

Zayani & Pourgiv quoted Murrenus' opinion of Wilde, "'[r]arely have we 'read' such outre and flamboyant style, whether in fashion or in letters, as that



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of the irrepressible Oscar Wilde, as subversion, rebellion against 'normalcy', and as an indictment against intolerance'" (33). For Wilde, Art is a supreme end in itself.

Under every single irony, paradox, epigram, and expression lies other shades of interpretations related to several personal and societal illnesses of that age. Wilde wrote this play hoping to be pardoned, it is but an interlude for the big event of his trial, so people would have learnt to forgive. He wrote it as an apology for himself. The results are public honour and triumph of love, affectation, empathy, and compassion, and a defeat of superficial appearances. Triumph of genuity and loss of falsehood.

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Global Journal of Human-Social Science: A
Arts & Humanities - Psychology
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

# The Game of Emotions

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*Summary-* In this paper I deal with one of the most famous philosophical discussions in the history of the West, the link between the concepts of reason or rationality and emotion. The importance of this old discussion has to do with the way in which we still construct today the image of ourselves, this is the question of how we should understand ourselves. There is no doubt that this has repercussions for our lives, for the way in which we educate ourselves and deal with other members of our community.

The task I undertake here does not claim originality, but it represents one more effort in the reflective work, in which it is proposed not only not to question our emotional dimension but to pay more care and attention to the ways in which we deal with the construction of our identity as persons.

*GJHSS-A Classification:* *LCC: BF531*




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# The Game of Emotions

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*Summary-* In this paper I deal with one of the most famous philosophical discussions in the history of the West, the link between the concepts of reason or rationality and emotion. The importance of this old discussion has to do with the way in which we still construct today the image of ourselves, this is the question of how we should understand ourselves. There is no doubt that this has repercussions for our lives, for the way in which we educate ourselves and deal with other members of our community.

The task I undertake here does not claim originality, but it represents one more effort in the reflective work, in which it is proposed not only not to question our emotional dimension but to pay more care and attention to the ways in which we deal with the construction of our identity as persons.

> *Our party is over. The actors, as I have already told you, were spirits and have dissolved into air, into light air, and, like the foundationless work of this fantasy, the towers with their clouds, the regal palaces, the solemn temples, the immense world and all those who inherit it, all will dissipate and just as my ethereal function has vanished, not even dust will remain. We are of the same substance as dreams, and our brief life culminates in a sleep.*
>
> William Shakespeare
> *(The Tempest* - Act IV, Scene 1)

## I. Overture

Our lives take place in conceptual universes, universes in which we find and at the same time create what there is and what we are. Our experiences as well as our actions have a conceptual nature, which implies, among other things, that for us something of what happens as well as something of what we do makes sense. As conceptual beings, our survival in these mysterious and inexhaustible environments was possible by virtue of having developed a powerful and very complex ability that is part of our cognitive competencies, which we call *understanding*.

> The result of understanding is meaning, the meaning that we ourselves originate in the process of our life, as we try to reconcile ourselves with what we do and suffer.[1]

By speaking of the conceptual nature of experience and action we are not saying that we have resources to label what we perceive or experience, but that we can normatively link the elements of our experiences on the basis of their semantic content, that is, by virtue of the meaning we assign to them. This cognitive resource, if that is what it is called, is not the result of an individual achievement or of a biological development of our species, although these are its premises, it is above all a social product and constitutes an incredible transformation of the conditions in which we humans come to life. In this conceptual space we make reality and we become people; of course, this construction is not free of obstacles, unforeseen events, weaknesses and fears, which on many occasions frustrate our objectives, and even when the path seems to be clear, the achievement of our goals is not assured, we are always exposed to the betrayal of our false beliefs and our emotional configurations.

On the other hand, as members of a community we need to interpret, understand and anticipate the behavior of others in order to coordinate and decide our own. Not many will dare to argue that these conditions create more than uncertainty about the control we have, not only over our own destiny or about our future, but over our present, about the conditions in which we make decisions every day. Nevertheless, and this being our natural condition as rational beings by virtue of inhabiting normative environments, we need to answer (or excuse) ourselves before others for our failures and mistakes.

In fact, the excuse of emotional outburst has not ceased to be, at least since the time of Homer and in those communities that share our way of life, a frequently used resource in order to discharge responsibility for the most reprehensible acts. To illustrate what I am talking about, I take a piece of information presented by the Colombian anthropologist Myriam Jimeno Santoyo in her ethnography on the so-called crime of passion, highlighting the place given to this story in the femicide narrative,

> Crime of passion is a cultural construction that seeks to naturalize itself through a set of discursive devices that give meaning to personal and institutional actions in the face of it. These discursive devices are found in both accounts of personal experience and normative interpretation and their core is the reiteration of the opposition between emotion and reason.[2]

It is precisely on this issue that I want to deal with next, and the proposal is to insist on a concept of rationality that does not reject the emotional dimension but incorporates it and understands it so that we can no longer see, in our current self-imposed self-imposed sense, these concepts as disputed territories or giving in to the idea that the border between them coincides with

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[1] Arendt, H., (1995), p.30.

[2] Jimeno S., Myriam (2004), p.16.



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the boundaries between rational and irrational. This work does not pretend to be original in its task but it represents an effort in the reflective task of self-understanding, a task whose primary objective is educational, in the sense that it can allow us to guide our decisions and actions as a community and also as individuals.

## II. A

I begin this section with a brief but necessary methodological digression. ¿ Can we investigate or say something about reason and emotions from a strictly conceptual study or should these approaches be left to empirical sciences such as brain sciences, neurosciences, biology or psychology? What can a conceptual study of this issue provide?

When dealing with concepts such as rationality, belief, desire or emotion, that is, talking about what we think and feel, we are not talking about brains, nervous systems or something in our body; nor do we talk in this way as a provisional resource since we still do not know how things really are and what really happens with the mechanisms that the evolutionary history of our species has been able to select. Psychological concepts such as belief, desire and emotion are not only part of our everyday vocabulary, but shape the authentic understanding we have of ourselves, rational beings.

Of course, there is nothing objectionable in the investigation of the processes and functioning of our nervous systems, and in particular of those that contribute to unveiling the mechanisms that regulate our behavior, however, a person is happy, surprised or enraged by virtue of the assessment he makes of what he believes has happened, is happening or will happen and not because of some blind mechanism that is triggered by receiving some kind of stimulation. A person is not a body, even if he/she has one; he/she is a socially constituted being.

Precisely, our interest is centered on concepts such as belief, desire, perception and action, concepts that define the normative space of rationality; concepts irreducible to more basic terms, as Donald Davidson puts it,

> (...) concepts such as meaning and belief are fundamentally non-reducible to physical, neurological, or even behavioral concepts. However, this irreducibility is not due to the indeterminacy of meaning or translation, (...) It is rather the methods we must invoke in constructing theories of belief and meaning that ensure the irreducibility of the essential concepts of those theories.[3]

Psychological vocabulary works because we have established criteria for its use and in these terms the view we have of ourselves is shaped, without which the formation of a linguistic community is unthinkable. In fact, Jerome Bruner states that "learning the folk psychology that characterizes our culture occurs very early; we learn as we learn to use language."[4] It is important not to lose sight of the fact that when we deal with concepts we are not dealing with lexemes or morphemes of a language, we are talking about social practices (uses and customs or habits), that is, those institutions in which we are inserted and in which we are constituted as rational beings.[5] These institutions are as much a product of our behaviors as our behaviors are a product of such institutions; we are both creators and creations. Although some of our most recognized institutions are the product of our agreements, this is not the case of the linguistic community, since to postulate an agreement or contract between parties would already imply the linguistic institution itself, as John Searle says, "if we take language for a budget, we have already taken institutions for a budget".[6]

Therefore language, and we think of social practices (not verbalized behavior) has to be alternatively thought of as a product of the convergence and institution of individual behaviors. A step many times traveled traced a footprint, a footprint that then became a path, a path that eventually became the guide for other walkers. These are some of the ways in which we create our institutions, communities in which we inhabit, develop our lives and give meaning to our existence, forging meanings as well as our own individual and collective identities. According to Christine Korsgaard's expression, "*personhood* is literally a way of life, and a person as a living being is engaged in an activity of self-constitution".[7]

Each community creates its own institutions and shares, to a large extent, spaces of meaning that we call culture and that allow us to inhabit, to a large extent, the same reality. We perceive, think, feel and act much like other members of our community. We play by the same rules and this, while conditioning us, opens up a universe of possibilities; we speak the same language but we do not have to say what others say, we play the same instrument but we are not condemned to play the same pieces. We share concepts, habits and customs, we inhabit a world, we belong to a culture and we can communicate with others without major difficulties. We share a way of seeing and telling what we see, we share beliefs and values, we share thoughts and emotions. People and the way of life of people living in the same culture have much more in common than we might imagine,

[3] Davidson, D., (1991), p.163.

[4] Bruner, J., (1991), p.49.

[5] We speak here of institutions as systems that order and organize social practices, so that when we speak in this way we are not only alluding to individuals and behaviors but to everything that constitutes our collective and individual reality.

[6] Searle, J., (2006), p.91.

[7] Korsgaard, C., (2008), p.42.



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(...) our most intimate, most elusive sensations, the limits of our perceptions, our most elementary gestures, the very shape of our body and many other features depend on a particular social and cultural environment.[8]

## II. B

Being rational implies inhabiting or living in institutional environments such as the community itself, i.e., webs of practices whose nature is unquestionably social. Therefore, our life, that of rational beings, takes place in normative spheres and therefore we can understand what we do and think as well as anticipate to a large extent the behavior of others, just as we can anticipate that a motorist will cross a street with the traffic light on green and stop on a red light. Therefore, we consider rational those beings who have a particular type of behavior that conforms to the norms or social practices instituted in a community; this type of behavior, as well as all behavior subject to norms, presupposes the awareness of the norms to which to conform and therefore the awareness of one's own behavior or actions, that is, it presupposes seeing oneself as an actor or agent, as someone who acts freely, making decisions.

To exemplify this, let's consider something as simple as soccer (not the 'American' one, but the one played in the rest of the world). We are talking about a system of rules whose practice is constitutive, which means that those who practise it are the players, that is to say individuals who take a certain way of life, to speak like Wittgenstein. A soccer player usually finds himself inhabiting a normative space already designed, a scheme of rules to which he must conform if he intends to play the game. Well, once on the playing field you will have to decide what to do, how to act in that field, you will need instructions or guidelines that will allow you to achieve the ultimate goal of winning the game. Those who approach things this way may understand that they will need such things as hypothetical imperatives, statements such as 'if you intend to achieve *x* you must do *y*', which will involve analyzing, designing tactics and strategies and finally looking for reasons to justify the decisions taken in each case, decisions that will lead to a particular course of action leaving aside all others.

By the way, our player can adopt the maxim that the most effective way to win a game is to be a good player, if it is an individual game (although there is probably also a team behind the player) or in a good team if it is a collective sport (which does not exclude the need to be a good player or the coaching staff that works to build and improve the group). When we talk about being a good player, we are no longer thinking only about results, but about doing our best, about our own education. Mediocre players and mediocre teams are almost certain to be in the majority in any field of human activity. Why is that? What prevents us from devoting a little more time and commitment to the task and becoming one of the good guys?

If things were as linear as we like to imagine, all or most of us would achieve our goals in life and we would all live with a very high degree of conformity with who we are and what we have made of ourselves, but things don't work that way. Rationality is a complex matter and has its flats, to put it in musical language. Shaping one's own identity constitutes, in the words of Jerome Bruner, "probably the most remarkable work of art we produce at any time, and certainly the most complex".[9]

## III

We start then from assuming a concept of rationality that is essentially normative in nature and that we become rational beings insofar as we participate in systems of norms or social practices that define a linguistic community. In this sense, we employ the not at all original strategy of focusing on the game to talk about rationality and to talk about language. The result is to think of rationality as an immersive practice rather than as a property of individuals; on the other hand, by affirming that our understanding of human actions depends on the horizon of social practices instituted at a given moment in a community, we also think of individual and collective actions constituted as texts and contexts. We cannot establish that someone is playing poker until we have elements that allow us to establish that having thrown three covered cards on the table was not something casual or arbitrary, and those elements are provided by a temporally broader look at the behavior of the subject in question. In short, the behavior of a subject begins to make sense to us to the extent that we can identify it as a chain of actions, to the extent that we can say that such behavior is consciously oriented by norms or instituted practices. Institutions are the medium in which we develop the ability to give meaning to human actions and we do so by narrating stories, we learn to narrate as we learn to speak, as if language were the tool we design to make our stories; Bruner himself goes so far as to say that "what determines the order of priority with which the child masters grammatical forms is the "impulse" to construct narratives".[10] John MacIntyre states that "we live our lives narratively and because we understand our lives in narrative terms, the narrative form is appropriate for understanding the actions of others".[11] ¿What does this mean? That in the narrative condition in which we are constituted lies the mystery and the power of our human rationality. There is no person without a story,

[8] Le Breton, D., (2009), p.18.

[9] Bruner, J., (2013), p.30.
[10] Bruner, J., (1991), p.83.
[11] MacIntyre, A., (2004), p.279.



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"the concept of person is that of a character abstracted from a story".[12]

Nevertheless, as storytellers we have a history that sustains the conditions and conventions to which we are subjected at the moment of creating, therefore we are not creators *ex nihilo*, but we are creators, even when this seems so incredible to us that our intuitive sense stubbornly affirms that the story is at most the representation of a previously constituted reality and not a matrix that imposes its form, but "our stories not only tell, but impose on what we experience a structure and an irresistible reality".[13]

We constitute our ontological furniture of actions and situations on a narrative background by means of judgments in which we describe and evaluate at the same time. We do not first describe events and then evaluate them in some way, but we describe by evaluating, and this in no way constitutes a skeptical retreat into a variant of radical relativism, but on the contrary we assume in this way all the objectivity of the case, exposing ourselves to the demand for justification, that is to say that we will sometimes find it necessary to clarify *what* and *why* we do, say or think what we do, say or think. We perceive and understand reality not in a neutral way but by evaluating events and actions, estimating according to a scheme of values imposed on us by culture and in which we also seek to make our own traces, to draw our own identity. In short, our behaviors can be explained and justified, they can be understood and questioned, they can be commended or condemned, they can be excused, etc. In any case, actions become intelligible because they find their place in a narrative sequence, as MacIntyre puts it, "a certain kind of narrative history turns out to be the basic and essential genre for characterizing human actions".[14] In this way we say that a judicial or sporting judgment is unfair, that behaviour is violent, that an intellectual is arrogant, that a leader is dishonest, that a writer is brilliant and many other things, in short, ' man, in his actions and practices and in his fictions, is essentially an animal with stories'.[15]

These descriptions/valuations of what we do and do to ourselves, what happens and happens to us account for the way in which situations affect us, but also for the way in which the culture we inhabit constitutes its inhabitants. Even our own systems are a product of culture, which of course does not mean that we learn to see, it means that we learn to look, and it does not mean that we learn to hear, it means that we learn to listen. Arguably, these are good examples of how education should not be thought of as simply adding information, but fundamentally as the design or redesign of our perceptual systems. In each of us there is a whole sample of the beliefs and values that predominate in our culture, the way we describe and value but also the way we transform the environment and the way we educate ourselves.

If there are stories there are actors, there will be protagonists and there will be role-playing; our lives take place within the stories we tell, but we are not previously constituted actors, we do not become who we are in order to tell a story of our lives; we become who we are by virtue of the stories we tell, we constitute our identity in those stories, in this sense Hyden White states that "to raise the question of the nature of narrative is to invite reflection on the very nature of culture and possibly even on the nature of humanity itself".[16]

## IV

As if we had not already had enough complications with the concept of rationality, we face an even greater challenge when we allow the concept of emotion to enter the scene. In relation to this concept, let us remember that one of the most famous philosophical discussions in the history of the West had to do with the way in which we could link the concepts of rationality or reason and emotion. This, like many others, was not a minor issue, since the way in which we draw the image of ourselves, our self-understanding, was being debated. Whether emotions are part of our animal nature, whether they are phenomena of the body rather than mental, whether or not they have a cognitive nature, etc., are some of the debates that have long been held. I do not want to say that the case is closed or that we have reached sound agreements, although I do not think that many of us today would question the cognitive and evaluating traits of emotions, but nor the behavioural and body manifestation of them.[17]

Today we can say that emotions are part of our identities, that of collectives and also of individuals, "we are creatures of culture and history" as Hanna Pitkin[18] states, and in this sense our own emotional schemes also bear the mark that speaks of what we are and of the world we inhabit and what we have made of ourselves. To put it in the words of Catherine Lutz,

> The concept of emotion plays a central role in the Western worldview. While words like "envy," "love," and "fear" are invoked by anyone who wants to talk about the self, the private, the intensely meaningful, or the ineffable, they are also used to talk about devalued aspects of the world: the irrational, the uncontrollable, the vulnerable, and the feminine.[19]

[12] MacIntyre, A., (2004), p.286.
[13] Bruner, J., (2013), p.125.
[14] MacIntyre, A., (2004), p.275.
[15] MacIntyre, A., (2004), p.284.
[16] White, H., (1980), p.1.
[17] Although the latter - the bodily and behavioral manifestation - has been more readily accepted, the former - the cognitive trait - has been and continues to be a strong point of contention, even more so since the entry on the scene of neurosciences.
[18] Pitkin, H., (1984), p.xviii.
[19] Lutz, C., (1998), p.3-4.



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The entry onto the scene of the concept of emotion leads us to reflect on the ways in which we have designed our self-image as rational, an image whose paradigms are still found today in scientific and calculating activity rather than in artistic or physical activity. Our emotional dimension, as Lutz puts it, has wanted to be swept under the rug of accuracy, control and algorithm; the so-called 'artificial intelligences' are a good example of what we still think about ourselves today.

Emotions are recognized in others by both verbal and non-verbal behavior, (gesticulations, etc.), which offers us not only a clue to recognize emotions in others but to distinguish what is canonical from what is unusual, what is ordinary from what is extraordinary. Even though it is a matter of degree, emotionally affected behaviors give us an account of events relevant to people's purposes or objectives, of what others believe and value as important or relevant to their lives.

We are aware that our life is traversed by emotions of all kinds and this is not a product of our choice but neither is it a feature on which we intend here to introduce any distrust, on the contrary we intend to consider our emotional dimension as a defining expression of our rationality, so that human rationality, if there were any other, would be incomprehensible without emotional expressions. What interests us or moves us, what we love or hate, what bothers us, what motivates us and what outrages and violates us is also what constitutes us and defines who we are. Our emotional schemas are basically made up of beliefs and values. Emotional manifestations as supposedly spontaneous responses to present, past or future events, or to put it more rigorously, as responses to beliefs about what is happening, occur even when these beliefs prove to be false. However, admitting that these are 'spontaneous' and out-of-control responses, this does not mean that they are unrelated to what we think, feel and value; in fact, what we respond to, in one way or another, is what we consider to affect our interests, our expectations, our well-being and that of the people we care about.

Our personal identity is largely shaped by our emotional expressions of which social practices are the true context of meaning, that is, that which allows us to understand a person's actions or reactions, a basic condition for being part of a community, as Judy Dunn states,

> To become a person, a member of that complex world, children must develop powers to recognize and share emotional states, to interpret and anticipate the reactions of others, to understand the relationships between others, to understand the sanctions, prohibitions and accepted practices of their world.[20]

[20] Dunn, J., (1988), p.5

Consider the case of a person who reacts violently by insulting another person whom he has just collided with in his hurried walk. Perhaps the person has just been fired from his job or has just been swindled in a real estate company, or perhaps he has just found out that his partner has left him and has taken his children and also his dog, etc. Let us suppose that these situations have disturbed him excessively and the subject throws fire out of his mouth. Seeing his overreaction in the street, we can presume that the subject has not had a good day and that he will hit the first person who crosses his path, perhaps even in a collision that he himself provoked. We see the reaction, we see his face, we hear his insults, and we can almost say we see his desire to hit someone. Do we understand what it does? Perfectly, in fact we can describe this behavior without any inconvenience whatsoever. This behavior speaks of our subject, of who he is, of how he has forged his character or his identity as a violent subject, of little patience, of excessive reactions. These emotional manifestations are what tell us about people, otherwise the subject walks down the street and crosses the traffic lights on green, goes to get his car to go home, maybe he makes sure he has his keys in his bag, maybe he lights a cigarette, but this tells us nothing about him as these are habitual or ordinary behaviors, we do not get much more from this than what we would get if we were told that he is a rational being. This habitual behavior is part of the horizon on which the extraordinary rises, that which deserves to be narrated, as Bruner says "social interaction creates a sense of the canonical and the habitual that constitutes the backdrop against which to interpret and narrate the unusual".[21]

We need to speak of the unusual, of what is different, of the unexpected, we need the story to account for life forms and idiosyncratic manifestations and emotionality is, to a large extent something that clearly contributes to that story. In the same vein Donald Davidson has stated,

> The task of giving meaning to the emissions and behaviour of others, even to their most aberrant behaviour, requires us to find a great deal of reason and truth in them. To see an excess of unreason in others is simply to undermine our ability to understand why they are so unreasonable. If the vast dose of agreement on current issues that is assumed in communication escapes attention, this is because the truths shared are too many and too insipid to be worthy of mention. We want to talk about what is new, surprising, or in dispute.[22]

Emotional responses are not the kind of thing that can be controlled, nor is it clear what a rational control would be in this context; perhaps it would be more appropriate to speak of certain ways of disguising them. However, just as an actor can play an angry,

[21] Bruner, J., (1991), p.75.
[22] Davidson, D., (1990), p.162.



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happy, surprised, fearful, etc. person, so too it is possible to some extent to disguise anger, joy or whatever one feels, but emotions are like itching or pain, they are had or felt and once they have manifested themselves there is not much we can do to control them. However, we do not say little if we say that our emotional schemas, as well as our perceptual systems, are not innate, but a product of culture, of the wefts of meanings we inhabit. Of course, this does not mean that we learn to rage or rejoice, but we learn about the circumstances in which it is worthwhile to rage or rejoice, which is forged in the history of our interactions and which lends an idiosyncratic trait to our emotionality. For what really constitutes a product of our education, of the way in which we shape our identity, is not the way in which we react to what happens, but the scheme of values that will shape our emotions, our behavioral responses.

## V

None of the above is intended to suggest that reconfiguring or deconstructing our most irrational edges is a simple task, nor is it a matter of controlling or canceling all emotional manifestations as if that would make us more rational. We can be or act in an 'irrational' way, for if anything enables the possibility of such behavior it is precisely belonging to the space of rationality. To quote Davidson again,

> (...) the methodological presumption of rationality does not make it impossible to attribute irrational thoughts and actions to an agent, but instead imposes a burden on such attributions.[23]

Indeed, irrationality does not make our actions incomprehensible, but it requires us, in order to preserve their meaning, to look for contexts that make it possible to adjust the idiosyncratic, contexts in which excuses, the narrative device designed for the discharge of responsibility, work very well. To speak of irrational behavior or conduct does not necessarily imply speaking of abnormal or sick beings; rather, irrationality is the expression of the behavior of perfectly rational beings, as Hanna Arendt rightly expresses when reflecting on the Adolf Eichmann case,

> The most serious thing, in the case of Eichmann, was precisely that there were many men like him, and that these men were not perverted or sadistic, but were, and still are, terribly and terrifyingly normal. From the point of view of our legal institutions and our moral standards, this normality turned out to be much more terrifying than all the atrocities put together, in that it meant that this new type of criminal – as the accused and their defenders put it to their hearts in Nuremberg – who actually deserves to be described as *hostile to humani generis*, commits his crimes in circumstances that almost prevent him from knowing or intuitioning acts of evil.

How is it possible that some subjects, such as Eichmann, do not consider the brutality of their actions? Should we consider Eichmann to be mentally ill? As Arendt points out, the case of Eichmann is that of a subject whose moral constitution, a product of the absence of reflective engagement, is extremely poor. There are no convictions for their own behaviour simply because they are not perceived as reprehensible; the way in which they were set up did not allow him to see and feel what many of us feel and feel. Yet Eichmann was rational, like all of us, even if it is hard to say. The irrationality we attribute to their actions does not have to do with the difficulty of understanding them, in fact, they are perfectly understandable, and it is precisely that which makes their judgment and subsequent condemnation possible. The irrationality of their acts has to do with the absolute impossibility of justifying them.

The irrationality that we can attribute to the behavior of an individual does not consist in the total ignorance of the basic rules that make up the linguistic community, otherwise we could hardly understand it. The irrationality of a behavior is undoubtedly closely linked to the beliefs and evaluations made by a perfectly rational person, in which case the only question to ask is why he/she does it. The irrationality or cruelty that we can attribute to a behavior is a product of its constitution, of the construction of one's own identity. We consider the act performed by an individual to be irrational or reprehensible when responsibility for such action is out of the question. In that case, we must consider their moral constitution. Perhaps we could say that some of his beliefs are false, that some of his values are inadequate for community life, all of which will be expressed in the account of his life, but we could not say that his life does not fit a narrative plot.

## II. Finale

An individual is rational or irrational as long as he acts. The mere fact of being situated, whether on the playing field, on the board or in the city does not in itself tell us what to do; if we know the rules we know what we can and cannot do, what is allowed and what is forbidden, but no rule yet tells us what to do. To act we need to take decisions, to choose one course of action for others. We need to act because this is the way to self-constitute ourselves, as Korsgaard says[24], to shape our identity.

Rationality requires action, but it is undeniable that not any course of action is the same, everything will depend on the objectives, both those proposed in the short, medium and long term. What, then, will these objectives be? If the ultimate goal is at stake, it is to win, but with the desire it does not achieve, but it must set itself objectives as well as tactics and strategies for

[23] Davidson, D., (1990), p.168.

[24] Korsgaard, C., (2008), p.25.



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achieving the ultimate goal, or at least create conditions for achieving it. That is to say, it will be necessary to have certain devices that justify the choice of some courses of action over others, and these devices are the reasons, that is, judgments or evaluative beliefs, which in no way means renouncing the possibility of justification. As I pointed out earlier, in making this kind of judgments we are not describing facts and then valuing them; we perceive and judge things in this way without pretending to consider that there are two basic components in this kind of judgments, a descriptive one linked to facts and a normative or discriminative one linked to values. Consistent with this, we do not make judgments about facts in order to then appraise them and respond emotionally; our evaluative judgments are basic judgments that exhibit the shape of our experience. Our response to what is relevant to us is always emotional.

Now, what will be our ultimate goal when we talk about the game of rationality, that is, our own life as members of a community? Of course, we are not asking ourselves about the end of our life, but about what we should do or at least how we should live in order to make it worthwhile. Far from wanting to enter now into ethical discussions, it could be said that the objective will be to achieve a good life or a high quality of life, which will perhaps include something like ensuring affective environments, taking care of physical and mental health, valuing commitment to the community and to oneself, privileging education and free expression, developing a reflective attitude, etc. The reflective attitude will be necessary since we will need almost permanently to evaluate courses of action, therefore we will look for reasons that tell us what to believe and what to do. In MacIntyre's words,

> (...) each human life will embody a story whose form and shape will depend on what is considered harm and danger, success and failure, progress and its opposite, in short, on how it is understood and valued. To answer these questions is also to answer, explicitly or implicitly, the question of what virtues and vices are.[25]

No one who intends to achieve a goal will act randomly; decision making is not only about getting moving, but also about carrying out an evaluative process by which we take control over our beliefs and actions.

We make decisions about what to believe and what to do in an environment in which we constitute ourselves and in which we acquire the capacity for normative self-government, as Korsgaard says,[26] and by making decisions we are constituting our identity, we are educating ourselves, deciding who we are or who we want to be. That is why we are responsible for what we feel, it is the result of what we have done and done for ourselves, which does not mean that we cannot regard ourselves here as a mitigating factor of all kinds, but we are still ourselves.

Our own identity is revealed, not so much in the games we play as in the way we play them, in our evaluations, in our emotional configuration, in the characteristic ways of intervening in the community. We express ourselves in the activities we perform; our thinking is expressed in the practices we carry out on a daily basis; we attribute to others and self-attribute to ourselves mental states that give meaning to our behaviors in the context of those practices; we perceive ourselves in this as persons. We express ourselves emotionally, therefore, as the philosopher Remo Bodei states,

> (...) nothing prevents us from thinking of the "passions" (emotions, feelings, desires) as states that are not added from the outside to a zero degree of indifferent consciousness to cloud and confuse it, but are constitutive of the tonality of any physical mode of being and even of any cognitive orientation.[27]

Being rational does not mean, as we have long thought, riding ourselves of all emotions when it comes to taking action or taking decisions, nor does it mean stripping ourselves of any assessment in order to put ourselves in a position of aseptic neutrality, for without evaluation all possible courses of action and all events would be indistinct and irrelevant to us. Our emotional schemas play a primary role as Catherine Lutz states, "[emotion] retains its value as a way of orienting us toward things that matter rather than things that simply make sense."[28] And something shows us how meaningful we are as we act, that is the game of rationality. Without evaluation there is no action, and without action nothing can be considered rational or irrational.

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Global Journal of Human-Social Science: A
Arts & Humanities - Psychology
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

# Nozick's Theory of Justice: A Critique of Rawls's Egalitarian Principles

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*Abstract-* Nozick disagrees, arguing that Rawls' theory contradicts fundamental individual rights, particularly the right to property. For Nozick, any state-enforced redistribution is an infringement on individual liberty. He advocates for a minimal state whose sole mission is to protect these rights without interfering in the distribution of wealth, which he believes should be left to market dynamics. This analysis highlights the limitations of Nozick's view of justice, which, by rejecting any state intervention, leads to increased social inequalities. His approach aligns with a neoliberal logic that prioritizes individualism at the expense of social justice. Thus, a minimal state is ineffective since, under the guise of defending freedom, it actually perpetuates social imbalances.

*Keywords:* *individual rights, justice, liberty, minimal state, socials inequalities, redistribution.*

*GJHSS-A Classification:* *LCC: JC578*




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# Nozick's Theory of Justice: A Critique of Rawls's Egalitarian Principles

## La Théorie de la Justice de Nozick: Une Critique des Principes Égalitaires de Rawls

André Labianbo

*Résumé-* L'article examine la critique formulée par Robert Nozick à l'encontre des principes égalitaires de John Rawls, en particulier son rejet du principe de différence et de la redistribution étatique. La théorie de la justice de Rawls, repose sur deux principes fondamentaux: la liberté égale pour tous et le principe de différence, qui justifie certaines inégalités si elles bénéficient aux plus défavorisés. Rawls défend ainsi une conception de la justice sociale qui légitime l'intervention de l'État pour corriger les inégalités économiques. Nozick n'est pas d'avis et c'est pourquoi sa critique considère que la théorie rawlsienne va à l'encontre des droits individuels fondamentaux, notamment le droit de propriété. Pour Nozick, toute redistribution forcée par l'État est une atteinte à la liberté individuelle. Il prône un État minimal dont la seule mission est de protéger ces droits, sans interférer dans la répartition des richesses, qu'il estime devoir être laissée aux dynamiques du marché. Ce travail débouche sur les limites de la justice selon Nozick, qui, en refusant toute intervention étatique, favorise un accroissement des inégalités sociales. Son approche s'inscrit dans une logique néo-libérale qui valorise l'individualisme au détriment de la justice sociale. Alors, d'un État minimal n'est pas efficace puisque, sous couvert de défendre la liberté, perpétue en réalité les déséquilibres sociaux.

*Motsclés: état minimal, droits individuels, inégalités sociales, justice, liberté, redistribution.*

*Abstract-* Nozick disagrees, arguing that Rawls' theory contradicts fundamental individual rights, particularly the right to property. For Nozick, any state-enforced redistribution is an infringement on individual liberty. He advocates for a minimal state whose sole mission is to protect these rights without interfering in the distribution of wealth, which he believes should be left to market dynamics. This analysis highlights the limitations of Nozick's view of justice, which, by rejecting any state intervention, leads to increased social inequalities. His approach aligns with a neoliberal logic that prioritizes individualism at the expense of social justice. Thus, a minimal state is ineffective since, under the guise of defending freedom, it actually perpetuates social imbalances.

*Keywords: individual rights, justice, liberty, minimal state, socials inequalities, redistribution.*

## Introduction

Au XXe siècle, John Rawls a redéfini la notion du politique de manière inégalée parmi toutes les théories politiques diffusées. En s'appuyant sur les prémisses kantiennes, sa théorie a permis de repenser les institutions et leurs rôles, tout en stimulant les débats autour du libéralisme. La réussite de Rawls ne tient pas seulement à la nouveauté et à la pertinence de sa théorie de la justice, mais également au soutien de nombreux partisans ainsi qu'à l'opposition farouche de détracteurs tels que Michael Sandel[1] et Robert Nozick. Ces derniers ont contribué à faire connaître la position rawlsienne sur la justice et à fournir de nouveaux cadres théoriques et arguments pour nourrir les débats qu'ils ont eux-mêmes suscités.

Ces deux philosophes ont réussi à eux seuls à générer une littérature secondaire extrêmement abondante concernant le travail de Rawls. Certaines de ces critiques étaient légitimes et justifiées; l'œuvre de Rawls, gigantesque et capitale n'en demeure pas moins imparfaite dans son ensemble et possède certaines faiblesses que ces deux auteurs ont sues relevées avec finesse. Bien que le débat engagé entre les libéraux et les communautariens à la suite de la théorie de la justice ait su polariser les opinions et a su perdurer au fil des décennies avec une littérature bien garnie ne cessant de s'actualiser, il n'en a malheureusement pas été de même pour le débat concernant Nozick. Quelques articles ou quelques ouvrages ont bel et bien maintenu l'existence des dissonances entre les opinions de ces deux auteurs (Rawls et Nozick), mais la comparaison est bien pâle si l'on considère la littérature abondante dégagée par les débats libéraux-communautariens. Nozick, en revanche, s'intéresse et critique la théorie de la justice rawlsienne sous l'aspect de la légitimité de la redistribution des richesses que Rawls propose d'effectuer. Nozick soutient que la liberté est antérieure aux structures de la société et que ce ne sont pas ces structures de la société qui sont des conditions essentielles à l'existence de la liberté. Selon lui, la redistribution des richesses que Rawls propose est une vaste supercherie[2].

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[1] Voir Michael Sandel, *Liberalism and the Limits of Justice*, Cambridge University Press, seconde édition, 1998.
[2] Voir Robert Nozick, *Anarchy, State and Utopia,* Basic Books, 1974.



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Cependant, lorsqu'on parle de l'opposition de Nozick à Rawls, on risque de vite se décourager puisque le premier n'a pas laissé à la postérité une littérature conséquente sur la question. C'est pourquoi, Lassalle affirmait: « Si Nozick avait continué le débat répondant ainsi à ses détracteurs ou explicitait davantage ses positions, nous sommes convaincus que ses théories seraient aujourd'hui plus largement discutées et auraient suscité un engouement plus important dans les débats en philosophie politique[3]. »

En s'opposant à Rawls, Nozick pousse son idéal de liberté en rejetant la redistribution des richesses telle que proposée par Rawls. Selon lui, prélever une partie des possessions d'un individu sans son consentement pour les redistribuer "aléatoirement" à d'autres sous prétexte qu'ils n'ont pas atteint un même niveau de stabilité économique est un vol flagrant et ne sert pas la justice. De plus, Nozick considère qu'il n'y a aucune raison pour qu'un inventeur doive partager ses inventions avec qui que ce soit d'autre. En adoptant cette philosophie libertarienne, Nozick s'oppose à ce que Rawls essaie d'établir.

Dans cet article, nous examinerons les arguments de Nozick contre la redistribution chez Rawls et son principe de différence. Ce qui nous amène à soulever le problème de la conception de la justice sociale. Dans sa critique de la théorie de la justice de Rawls, Nozick affirme que les principes égalitaires de Rawls ne sont pas compatibles avec les droits individuels fondamentaux. Selon Nozick, les individus ont des droits naturels et innés, notamment le droit à la propriété, qui ne peuvent être limités par l'État. Il propose donc une alternative État minimal, dans laquelle l'État n'intervient que pour protéger les droits individuels, et laisse le marché réguler les échanges économiques. Mais, en le faisant, l'égalité qu'il appelle de ses vœux ne peut devenir réelle et l'État minimal devient donc inefficace. Ainsi, faut-il donc supprimer l'État minimal pour parvenir à l'égalité ? La pensée nozickienne en harmonie avec la philosophie néo-libérale n'est-elle pas au service la super valorisation de l'individualisme ?

Cette étude sera basée sur une analyse critique des écrits de Nozick. Ceci permettra de mieux comprendre sa position sur la critique de la théorie de Rawls par Nozick et ses implications pour la justice sociale. Également, cette recherche permettra d'éclairer les débats actuels sur la justice sociale en ce qui concerne précisément l'égalité des chances. Enfin, cette étude peut être considérée comme une contribution à la réflexion sur les principes de la justice et l'égalité des chances.

Pour une meilleure compréhension de la pensée de Robert Nozick sur la justice sociale, notre analyse sera structurée autour de trois axes majeurs. Premièrement, nous examinerons la théorie de la justice selon John Rawls en vue de saisir les mobiles de la critique nozickienne. Deuxièmement, nous nous concentrerons sur le cœur de la pensée de Nozick après avoir ressorti ses reproches de la pensée de Rawls. Enfin, nous évaluerons les faiblesses de cette pensée en examinant les limites de la vision de Nozick. Nous examinerons les manquements et les contradictions de sa position sur la théorie de la justice, ainsi que les critiques formulées par d'autres penseurs, afin de montrer que Nozick ne fais rien d'autre qu'encourager les inégalités.

## I. La Théorie de la Justice Selon Rawls

La théorie de la justice selon Rawls est une théorie normative qui cherche à répondre à la question de savoir comment organiser la société de manière juste. Selon Rawls, la justice est la première vertu des institutions sociales, et elle doit être garantie en premier lieu par les règles qui régissent la vie en société. Rawls part de l'hypothèse que les individus se trouvent dans une situation initiale d'ignorance, c'est-à-dire qu'ils ne connaissent pas leur place dans la société, leur situation économique ou leur état de santé. Dans cette situation, les individus ne peuvent pas se baser sur leurs intérêts personnels ou leurs préférences particulières pour décider des principes de justice qui doivent régir la société. Ils sont donc amenés à réfléchir de manière impartiale et à adopter une position dite « voile d'ignorance ».

À partir de cette position, Rawls propose deux principes de justice: le principe de liberté égale, qui garantit que chaque individu doit avoir le même droit fondamental à la liberté, et le principe d'égalité des chances, qui garantit que les inégalités économiques et sociales doivent être justifiées par un critère d'utilité publique et qu'elles doivent être accessibles à tous indépendamment de leur position sociale de départ. Rawls reconnaît que des inégalités économiques et sociales peuvent exister dans une société juste, mais elles doivent être justifiées par un critère d'utilité publique. Selon lui, une telle justification doit s'appuyer sur le principe de différence, qui stipule que les inégalités économiques et sociales doivent être organisées de manière à maximiser le bien-être des plus défavorisés de la société.

### *a) Le Voile D'ignorance*

La notion de voile d'ignorance est centrale dans la théorie de la justice de John Rawls. Elle permet de dépasser les intérêts particuliers des individus et de raisonner de manière impartiale pour déterminer les

[3] Matthieu Lasalle, *Justice distributive: la question des brevets entre libéralisme et libertarisme*, thèse Soutenue à l'Université de Luxembourg en vue de l'obtention du grade académique de Docteur, 2011, p. 10.

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principes de justice qui doivent régir la société. Le voile d'ignorance, tel que décrit par Rawls, consiste en une situation où les individus ne connaissent pas leur place dans la société, leur situation économique, leur état de santé, leurs préférences ou leurs croyances. Cela signifie qu'ils ne peuvent pas se baser sur des intérêts particuliers pour décider des principes de justice, mais doivent réfléchir de manière impartiale, en adoptant une position qui n'est pas influencée par leur situation personnelle.

Rawls utilise cette notion pour établir les principes de justice qui doivent régir la société. Selon lui, ces principes doivent être acceptables pour tous les individus, quels que soient leur position sociale ou leur statut économique. Il écrit dans cette perspective: «les principes de justice sont ceux que les parties accepteraient en vertu de leur position d'égalité et de leur situation d'ignorance mutuelle[4]. »

Le voile d'ignorance permet ainsi d'éviter que les individus ne cherchent à favoriser leurs propres intérêts au détriment des autres, et de garantir une approche impartiale pour déterminer les principes de justice qui doivent régir la société. Rawls écrit à ce propos: « la position originelle est une position d'égalité, parce que personne ne connaît sa place dans la société, sa classe sociale ou son statut économique; personne ne connaît non plus ses talents ou ses capacités naturelles, ni les avantages ou les inconvénients que lui apporte le hasard de la nature[5]. » Le voile d'ignorance est donc un outil essentiel pour la construction d'une théorie de la justice qui soit acceptable pour tous les individus. Il permet de dépasser les intérêts particuliers et de raisonner de manière impartiale pour déterminer les principes de justice qui doivent régir la société.

Cependant, certains critiques ont souligné que le voile d'ignorance ne permet pas de prendre en compte certaines réalités sociales, comme les inégalités de genre ou de race. Rawls lui-même reconnaît cette limite de sa théorie, et écrit: « il est vrai que la position originelle ne considère pas les différences de sexe ou de race, qui sont si importantes dans notre société[6]. » Malgré cette limite, la notion de voile d'ignorance reste un outil essentiel pour la construction d'une théorie de la justice qui soit acceptable pour tous les individus. Elle permet de dépasser les intérêts particuliers et de raisonner de manière impartiale pour déterminer les principes de justice qui doivent régir la société.

*b) Les Deux Principes de Justice: Liberté Égale et Différence Juste*

Dans son ouvrage majeur, *Théorie de la justice*, John Rawls expose sa conception de la justice et établit deux principes de justice: la liberté égale et la différence juste. Ces deux principes ont pour objectif d'assurer que les institutions et les politiques de la société soient justes et équitables pour tous les individus.

Le premier principe de justice est celui de la liberté égale. Selon Rawls, « chaque personne doit avoir un droit égal au système le plus étendu de libertés fondamentales égales à celui de tous les autres[7]». Ce principe garantit que chaque individu ait les mêmes droits et les mêmes opportunités de réaliser ses projets de vie. Il s'agit notamment de la liberté de pensée, de conscience, de religion, de parole, d'association et de mouvement.

Le second principe de justice est celui de la différence juste. Rawls affirme que les inégalités économiques et sociales doivent être justifiées uniquement si elles profitent à l'ensemble de la société, en particulier aux plus défavorisés. Il écrit: «les inégalités économiques et sociales sont justes si et seulement si elles sont attachées à des positions et à des fonctions ouvertes à tous sous des conditions d'égalité des chances équivalentes et à condition qu'elles profitent au plus défavorisé[8]. »

Ces deux principes de justice sont liés et doivent être respectés conjointement. La liberté égale garantit que chacun ait les mêmes droits et les mêmes opportunités, tandis que la différence juste permet de justifier les inégalités économiques et sociales, à condition qu'elles profitent à tous les membres de la société, en particulier aux plus défavorisés.

Rawls utilise ces principes pour établir les fondements d'une société juste et équitable. Il écrit: «l'objectif de la justice est de maximiser le système de libertés et de droits égaux, compatible avec un système de différences justes[9]. » Ainsi, selon Rawls, une société est juste si elle garantit une égalité des chances pour tous les individus, tout en permettant des inégalités économiques et sociales, à condition qu'elles soient justifiées et profitent à l'ensemble de la société.

## II. La Critique de Nozick des Principes Égalitaires de Rawls

La pensée de Nozick telle qu'exposée dans livre majeur est une remise en question de la théorie de la justice développée par Rawls. Il est donc question dans cette partie de présenter les éléments de la critique de Nozick vis-à-vis de Rawls et d'exposer les points de vue de Nozick sur la justice sociale.

[4] John Rawls, *Théorie de la justice,* Éditions du Seuil, 1971, p. 11
[5] *Ibid.*, p. 118.
[6] *Idem.*
[7] *Ibid.*, p. 60.
[8] *Ibid.*, p. 72.
[9] *Ibid.*, p. 293.



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*a) Le Rejet de la Redistribution Forcée*

Robert Nozick expose une conception libérale de la justice qui s'oppose à la redistribution forcée des richesses. Selon lui, la justice ne nécessite pas de redistribution forcée, car cela violerait les droits de propriété des individus. Nozick considère que chaque individu a un droit naturel sur ses biens, acquis de manière juste, sans intervention extérieure. Selon lui, «tout transfert ou tout échange volontairement effectué entre deux personnes, chacune d'elles considérant l'autre comme un égal, est juste[10].» Ainsi, Nozick défend le principe de non interférence, qui implique que l'État ne doit pas intervenir dans les échanges économiques volontaires entre individus. Lorsque l'individu a obtenu sa propriété de façon juste, il demeure le maitre absolu de cela.

Nozick soutient que l'acquisition initiale de la propriété doit être juste et que toute propriété acquise de manière illégitime (par exemple, par le vol ou la fraude) doit être restituée à son propriétaire légitime. «Si un individu acquiert une ressource par accès non approprié, il ne peut pas y avoir de droit de propriété initial légitime à partir de cette acquisition[11].» Cette citation souligne que l'acquisition par accès non approprié est illégitime et ne peut pas justifier un droit de propriété initial. Selon Nozick, l'accès non approprié inclut toutes les formes d'appropriation injuste, telles que le vol, la fraude, l'extorsion ou l'expropriation forcée. En d'autres termes, si une personne acquiert un bien de manière injuste, elle ne peut pas revendiquer de droit de propriété sur ce bien. Il affirme également que toute tentative de redistribution de la propriété acquise de manière légitime, par le biais de politiques de redistribution ou de taxes excessives, constitue une violation des droits de propriété des individus. Il rejoint ainsi une idée de Rothbard qui pense que « l'acquisition d'une propriété est légitime si elle a été acquise de manière juste, c'est-à-dire par le travail, le don ou le troc. La propriété illégitime est celle qui a été acquise par la force ou le vol[12]. » Cette pensée de Rothbard stipule que l'acquisition d'une propriété est légitime si elle a été acquise de manière juste, c'est-à-dire par le travail, le don ou le troc. En effet, selon cette conception de la propriété, un individu a le droit de revendiquer la propriété d'un bien s'il l'a acquis par des moyens justes et légitimes, qui ne violent pas les droits des autres. Ainsi, le travail peut être considéré comme une source légitime d'appropriation, car il implique que l'individu a investi son temps et ses ressources pour produire ou améliorer un bien. Le don est également considéré comme une source légitime d'acquisition, car il implique que le propriétaire initial a choisi de donner volontairement la propriété à un autre individu. De même, le troc peut être considéré comme une source légitime d'acquisition, car il implique que deux parties ont échangé volontairement des biens, chacune considérant que la valeur du bien qu'elle acquiert est supérieure ou égale à celle du bien qu'elle cède.

Pour Nozick, la redistribution forcée est une violation des droits de propriété des individus, car elle implique de prendre à certains pour donner à d'autres. Selon lui, «taxer certains individus pour redistribuer leurs revenus aux autres revient à les traiter comme des moyens pour atteindre les fins d'autres personnes, ce qui contredit leur dignité en tant qu'êtres autonomes[13]. » Ainsi, la redistribution forcée viole le droit naturel de chaque individu sur ses biens acquis de manière juste. Puisque l'individu a librement et en fonction de ses talents acquis des biens qui relève désormais de sa possession, il ne doit pas en être dépossédé au nom d'une quelconque redistribution. Comme on le voit, Nozick défend l'idée selon laquelle «la justice distributive implique que les personnes doivent avoir la liberté de faire ce qu'elles veulent avec leurs possessions[14] ». Au nom de la liberté, l'individu décide à qui il veut ou ne veut pas donner ce qui lui appartient.

Nozick considère également que la redistribution forcée peut conduire à des injustices. En effet, la redistribution forcée implique une forme de coercition, qui peut être injuste si elle vise à prendre aux plus riches pour donner aux plus pauvres sans considérer leurs choix individuels. Nozick écrit: «la redistribution forcée peut entraîner des conséquences inattendues et inintentionnelles, telles que la perte d'incitation à travailler dur et à innover, et la création d'une société qui récompense l'oisiveté et la dépendance[15]. » La logique de Nozick s'inscrit contre toute forme de paresse dans laquelle la redistribution peut plonger les individus.

Robert Nozick développe une théorie de la justice corrective qui se fonde sur la théorie des droits individuels. Selon Nozick, la justice corrective vise à réparer les atteintes aux droits des individus et à restaurer une situation juste. Pour lui, l'État a pour rôle de garantir la justice corrective en assurant le respect des droits individuels et en punissant les violations de ces droits. Nozick explique ainsi que «la justice corrective est le traitement de ce qui a été mal fait[16].» Il considère que la justice corrective doit viser à rétablir une situation juste en remédiant aux injustices passées. Pour cela, Nozick met en avant l'importance de la

[10] Robert Nozick, *Anarchie, État et utopie*, Paris, Presses Universitaires de France, 1974, p. 159.
[11] Ibid., p. 175.
[12] Murray Rothbard, L'Éthique de la liberté, Paris, Les Belles Lettres, 1982, p. 43.
[13] Robert Nozick, *Anarchie, État et utopie, op. cit*., p. 169.
[14] John Christman, *The Politics of Persons*, Cambridge, Cambridge University Press, 2009, p. 147.
[15] Robert Nozick, *État, Anarchie et Utopie*, *op. cit*., p. 171.
[16] Robert Nozick, *État, Anarchie et Utopie, op. cit*., p. 151.

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réparation et de la compensation, qui permettent de restaurer les droits violés et de rétablir une situation équitable.

*b) La Critique de L'idée de "Différence Juste"*

Robert Nozick critique l'idée de « différence juste » avancée par John Rawls dans sa théorie de la justice. Selon Rawls, les inégalités économiques peuvent être justes si elles profitent aux moins avantagés de la société. Cette idée de «différence juste» est censée garantir une forme d'égalité économique et de justice sociale. Cependant, Nozick s'oppose à cette idée de « différence juste », la jugeant injuste et contre-productive.

Nozick considère que l'idée de « différence juste » est injuste, car elle implique que certains individus doivent être sacrifiés pour le bien-être des moins avantagés. Selon lui, « la théorie de la justice de Rawls suppose que les personnes les mieux loties peuvent être sacrifiées au nom d'un plus grand bien[17]. » Ainsi, la « différence juste » implique une forme de sacrifice des individus les plus productifs et les plus talentueux pour le bénéfice des moins avantagés, ce qui est injuste.

De plus, Nozick considère que l'idée de « différence juste » est contre-productive, car elle décourage l'innovation et la création de richesse. Selon lui, « la théorie de Rawls ne reconnaît pas que l'incitation à innover et à créer de la richesse est un élément important de la prospérité économique[18]. » En effet, si les individus les plus talentueux et les plus productifs ne sont pas récompensés pour leurs efforts, cela peut décourager l'innovation et la création de richesse, ce qui finit par affecter négativement l'ensemble de la société, y compris les moins avantagés.

Robert Nozick dans ses travaux met en avant le principe de justice de la procédure. Selon lui, une décision est juste si elle est le fruit d'un processus équitable et impartial, indépendamment de son contenu ou de ses conséquences. Pour Nozick, la justice de la procédure est donc une condition nécessaire à la justice sociale et à la légitimité des institutions politiques. Nozick explique ainsi que « les procédures suivies pour atteindre une décision, et non pas seulement le résultat de la décision, sont moralement importantes[19]. » Pour lui, une décision est juste si elle est le fruit d'un processus équitable et impartial, qui garantit à chaque individu un traitement égal devant la loi. Nozick met ainsi en avant l'importance de la transparence, de la publicité et de la participation dans le processus de décision. Il considère que tous les individus doivent avoir la possibilité de faire entendre leur voix et de défendre leurs intérêts, sans être soumis à des discriminations ou à des pressions injustes.

Nozick s'oppose donc à l'idée d'une décision arbitraire ou autoritaire, qu'il juge injuste et contraire à la liberté individuelle. Pour lui, « la décision prise doit être le résultat d'un processus de délibération libre et équitable, respectueux des droits de tous les individus concernés[20].» Il considère que la justice de la procédure est donc une condition nécessaire à la justice sociale et à la légitimité des institutions politiques. Ainsi, « la justice consiste à ne pas violer les droits des individus. La justice sociale n'est pas une question de redistribution, mais de respect de ces droits fondamentaux[21].» Toute justice qui s'inscrirait contre cette logique serait de l'injustice.

*c) La Défense de la Liberté Individuelle*

Dans son ouvrage Anarchie, État et utopie, Robert Nozick défend ardemment la liberté individuelle en tant que valeur fondamentale de la société. Selon lui, chaque individu a le droit de disposer de son corps et de ses biens comme il l'entend, sans être soumis à des contraintes injustes ou excessives. Nozick s'oppose ainsi à l'idée d'une intervention étatique dans les affaires privées des individus, qu'il juge liberticide et inacceptable.

Pour Nozick, « la liberté individuelle est l'essence de toute société juste[22] ». Il considère que chaque individu a le droit de vivre sa vie comme il l'entend, sans être soumis à des contraintes extérieures. Cette liberté individuelle inclut la propriété privée, que Nozick considère comme un élément essentiel de la liberté individuelle. Selon lui, chaque individu a le droit de posséder des biens, d'en disposer comme il l'entend et de les transmettre à ses héritiers. Cette propriété privée est donc un droit inaliénable, qui ne peut être violé sans porter atteinte à la liberté individuelle.

Nozick s'oppose donc à toute forme d'intervention étatique dans les affaires privées des individus. Pour lui, l'État ne doit intervenir que pour garantir les droits individuels et protéger les citoyens contre les agressions extérieures. Il rejette ainsi l'idée d'une redistribution forcée des richesses, qu'il considère comme une violation de la propriété privée et de la liberté individuelle. Selon lui, « les impôts, s'ils sont utilisés pour financer la redistribution des richesses, sont une forme de coercition qui viole la liberté individuelle[23]. » La liberté individuelle implique le droit à la propriété privée. Ce droit est fondamental et nul n'a l'autorisation de le violer peu importe la raison avancée. « Les droits de propriété sont des droits fondamentaux qui ne peuvent être violés, même pour des raisons

[17] *Ibid*., p. 231.
[18] *Ibid*., p. 230.
[19] Robert Nozick, *État, Anarchie et Utopie, op. cit*., p. 231.
[20] *Ibid*., p. 232.
[21] Ronald Dworkin, *A Matter of Principle*, Harvard, Harvard University Press, 1985, p. 96.
[22] *Ibid*., p. 15.
[23] *Ibid*., p. 169.



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d'utilité sociale[24] ». Il est clair que la possession de l'individu est la sienne et il a tous les droits sur celles-ci. Violer la propriété c'est s'inscrire contre les lois naturelles qui donnent à l'individu le privilège de jouir de ce qu'il possède. Le respect de la liberté individuelle qui implique le respect de la propriété favorise l'accomplissement de l'être.

La propriété peut être considérée comme une source d'autonomie, car elle donne aux individus le pouvoir de contrôler leur environnement et de décider comment utiliser leurs ressources. Par exemple, les propriétaires d'une entreprise ont la liberté de prendre des décisions commerciales sans être soumis à l'autorité d'un tiers. De même, les propriétaires de maisons peuvent choisir comment décorer et aménager leur propriété, sans avoir à obtenir l'approbation de quiconque. Cette autonomie peut également contribuer à la réalisation de soi et à la satisfaction personnelle. Il est donc claire que « la propriété, pense Jean-François Revel, est l'expression la plus concrète de la liberté, car elle permet à chacun de disposer de sa vie et de ses biens comme il l'entend[25]. » Ce qui permet réellement à la liberté de se manifester est la possession de sa propriété. Pour l'homme qui ne possède pas sa propriété ne peut s'affirmer libre. Dans la réalité, lorsque la propriété vous manque, vous avez l'impression d'être privé de votre existence. Vivre sans savoir que ce que l'on possède est efficacement garanti nous plonge dans une crainte permanente. Ceci peut porter un coup dur à notre stabilité physique, voire psychologique. Nozick n'est pas contre cette idée car pour lui, la propriété doit être garantie sans condition. Elle doit être garantit puisque c'est elle qui la condition *sine qua non* de la liberté de l'individu. Le commentant, Michael Sanders écrit: « Nozick insiste sur l'importance de la liberté individuelle, qu'il voit comme une condition nécessaire de l'épanouissement humain. Il considère que la propriété privée est un corollaire de cette liberté[26]. » Être libre est une manière excellente de s'épanouir. La recherche de l'épanouissement de l'homme suppose qu'au-delà de la défense de ses libertés, on respecte les droits naturels. Pour Nozick, les droits naturels sont les droits fondamentaux que chaque individu possède simplement en tant qu'être humain, et qui ne peuvent pas être violés sans qu'il y ait une injustice. La théorie des droits naturels est donc centrale dans la pensée de Nozick, car elle permet de définir la limite entre ce qui est juste et ce qui ne l'est pas.

Nozick explique que les droits naturels sont inhérents à chaque individu, et qu'ils sont fondamentaux pour la protection de sa dignité et de sa liberté. Dans son ouvrage, il affirme que « les droits naturels sont les droits fondamentaux qui protègent chaque personne contre les atteintes à sa dignité, sa liberté et sa propriété[27]. » La notion des droits naturels n'est pas une nouveauté avec Nozick. Plusieurs textes avant lui évoquent cette notion et lui, il s'inscrit juste dans la continuité.

En effet, cette notion a été développée dans la Déclaration d'indépendance des États-Unis en 1776, où il est affirmé que tous les êtres humains sont créés égaux et qu'ils ont des droits inaliénables tels que la vie, la liberté et la poursuite du bonheur. Pour de nombreux penseurs politiques, y compris John Locke[28] et Thomas Jefferson, les droits naturels sont considérés comme inaliénables car ils sont accordés par la nature ou par Dieu[29], et non par les gouvernements ou les autorités politiques. Jefferson disait dans ce sens: « tous les hommes ont des droits naturels, inhérents à leur personne, et ne peuvent être privés de ces droits sans leur consentement[30]. » Les gouvernements sont chargés de protéger ces droits, mais ils ne peuvent pas les retirer ou les restreindre arbitrairement, sauf dans des circonstances exceptionnelles. Le caractère inaliénable des droits naturels est souvent considéré comme un élément clé de la démocratie et de l'État de droit, car il garantit que les droits fondamentaux des individus sont protégés contre les abus de pouvoir et les violations arbitraires. Cela signifie également que les droits naturels sont universels et s'appliquent à tous les êtres humains, quelle que soit leur nationalité, leur race, leur sexe ou leur religion.

## III. La Théorie de la Justice Nozickienne: Un Encouragement des Inégalités Sociales

### a) *Les Problèmes de la Théorie des Droits Naturels de Nozick*

La théorie des droits naturels de Robert Nozick, telle que présentée dans la théorie de la justice chez Nozick a été largement discutée et critiquée par d'autres

[24] Ayn Rand, *Philosophy: Who Needs It*, New York, Signet, 1982, p. 192.
[25] Jean-François Revel, *Ni Marx ni Jésus*, Éditions Julliard, Paris, 1970, p. 13.
[26] Michael Sandel, *Justice: What's the Right Thing to Do?*, Farrar, Straus and Giroux, New York, 2009, p. 206.
[27] Robert Nozick, *État, Anarchie et Utopie, op. cit.*, p. 28.
[28] Locke pense que la problématique des droits est antérieure à tout État et ceux-ci doivent se contenter de respecter. Il dit d'ailleurs: « les droits de l'homme ne sont pas des créations de gouvernements. Ils ne sont pas non plus sujets à leur disposition. Ils sont plutôt antérieurs aux gouvernements et doivent être reconnus par eux. » John Locke, *Second traité sur le gouvernement civil,* 1690, Chapitre 2, §6.
[29] Cette conception est totalement différente de celle du droit positif. En effet, contrairement à ce que pensent les défenseurs du droit naturel, ceux qui défendent le droit positif pensent que le droit est le fruit des hommes en société, mieux des gouvernements.
[30] Thomas Jefferson, *Déclaration d'indépendance des États-Unis*, 1776.



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philosophes politiques. Certains problèmes ont été soulevés à propos de cette théorie, qui remettent en question sa validité et sa pertinence.

Le premier problème soulevé est que la théorie des droits naturels ne fournit pas de réponse claire sur la question de la justification des droits naturels. Pourquoi devrait-on considérer que les droits à la vie, à la liberté et à la propriété sont des droits naturels ? Nozick ne fournit pas une réponse satisfaisante à cette question, ce qui rend sa théorie moins convaincante.

Un deuxième problème est que la théorie des droits naturels peut mener à des conflits entre les droits individuels. Par exemple, le droit à la propriété peut entrer en conflit avec le droit à la vie, si le propriétaire utilise sa propriété de manière à menacer la vie d'autrui. Comment résoudre ces conflits ? Nozick ne fournit pas une réponse claire à cette question.

Un troisième problème soulevé est que la théorie des droits naturels ne fournit pas une réponse satisfaisante sur la question de l'inégalité économique. Si les droits de propriété sont considérés comme des droits naturels, cela signifie que les inégalités économiques résultant de l'exercice de ces droits sont également considérées comme justes. Cela peut sembler problématique, car cela permettrait des inégalités économiques importantes, sans que cela ne soit considéré comme une injustice.

Enfin, le quatrième problème soulevé par certains critiques est que la théorie des droits naturels ne prend pas suffisamment en compte la dimension sociale et politique des droits. En effet, les droits individuels ne peuvent être exercés que dans un contexte social et politique donné, qui peut influencer leur exercice et leur validité. La théorie des droits naturels de Nozick ne prend pas suffisamment en compte cette dimension, ce qui peut limiter sa pertinence dans certaines situations.

*b) La Question de la Justice Distributive Vers la Perduration des Inégalités*

La question de la justice distributive est l'une des principales préoccupations des théories politiques et morales, notamment chez les philosophes comme John Rawls et Robert Nozick. Si Rawls a proposé une théorie de la justice distributive centrée sur le principe d'égalité, Nozick, quant à lui, a rejeté l'idée de la redistribution forcée et a proposé une approche fondée sur la liberté individuelle. Cependant, il convient de se demander si Nozick a vraiment ignoré la question de la justice distributive.

Tout d'abord, il convient de noter que Nozick a bel et bien proposé une approche de la justice distributive, mais qui s'oppose à celle de Rawls. Selon Nozick, la justice distributive implique simplement que les individus soient traités équitablement en ce qui concerne ce qu'ils ont acquis de manière juste. Il affirme que les individus ont droit à la propriété de leurs acquisitions, qu'elles soient obtenues par le travail, l'échange ou le don, tant que ces acquisitions sont justes et ne nuisent pas à autrui. Selon lui, les inégalités économiques sont donc acceptables si elles sont le résultat de transactions libres et justes entre des individus libres et égaux en droits.

Nozick s'oppose ainsi à l'idée de la redistribution forcée, qui, selon lui, viole les droits des individus. Il soutient que si les inégalités économiques sont le résultat de transactions justes, alors elles ne doivent pas être corrigées par une redistribution forcée. Selon lui, la redistribution forcée est une forme de vol, car elle prend aux individus ce qu'ils ont acquis de manière juste pour le donner à d'autres. Il considère que la redistribution forcée est incompatible avec la liberté individuelle et qu'elle réduit les individus à l'état d'esclaves de l'État. Cependant, certains critiques de Nozick, comme G.A. Cohen, ont soulevé des problèmes avec sa théorie de la justice distributive. Ils ont notamment souligné que les inégalités économiques peuvent être le résultat de facteurs structurels qui ne sont pas justes, tels que les avantages acquis ou les inégalités de départ. Selon eux, ces facteurs peuvent perpétuer les inégalités économiques, même si les transactions individuelles sont libres et justes. Ainsi, ils soutiennent que la justice distributive implique non seulement une distribution juste des acquisitions individuelles, mais aussi une redistribution équitable pour corriger les inégalités structurelles. En s'inscrivant contre la justice distributive, Nozick ne fait qu'encourager les inégalités. Dans cette logique, Richard Arneson pense que « la théorie de Nozick est une justification sophistiquée de l'injustice[31]. » Comme on le voit, l'injustice est mise en avant dans la théorie de la justice de Robert Nozick.

Nozick suppose que les inégalités économiques sont le résultat d'interactions libres et volontaires sur le marché, mais cette approche ignore les effets de l'injustice historique. Comme l'a souligné Charles W. Mills dans son livre *The Racial Contract*, « la théorie de Nozick n'est pas seulement fondée sur une évaluation théorique des droits de propriété, mais est également basée sur une évaluation historique qui prend pour acquis que les relations de propriété existantes sont légitimes[32].» Les inégalités économiques actuelles peuvent être attribuées à l'injustice historique, comme le colonialisme, l'esclavage et la discrimination raciale, qui ont créé des déséquilibres économiques persistants. Nancy Fraser explique que « les inégalités économiques ne sont pas simplement le résultat de choix individuels et de forces de marché, mais sont profondément enracinées dans les structures sociales

[31] Richard Arneson, *Nozick's Entitlement Theory, Ethics*, 1991, p. 348.
[32] Charles W. Mills, *The Racial Contract*, Cornell University Press, 1997, p. 112



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et les relations de pouvoir qui ont été façonnées par l'histoire[33]. » L'histoire des hommes a établi les injustices et Nozick ne fait que les encourager. Même si Nozick pense que les individus ont un niveau de vie de départ égal, il ne faut pas perdre de vue que c'est illusoire. Dans une société où les individus sont confrontés à des obstacles systémiques tels que la pauvreté, la discrimination et les inégalités d'accès à l'éducation et à l'emploi l'égalité de départ n'est pas possible. Comme le montre Samuel Freeman, « les inégalités économiques ont souvent été le résultat de pratiques discriminatoires qui ont empêché certains groupes d'accéder aux mêmes opportunités que d'autres, et la théorie de Nozick ne fournit pas de réponse adéquate à cette réalité[34]. »

En fin de compte, la théorie de Nozick ne prend pas en compte les effets de l'injustice historique sur les inégalités économiques actuelles. Comme l'affirme Martha Nussbaum, « la théorie de Nozick ne fournit pas de réponse adéquate aux questions de justice sociale qui sont au cœur des inégalités économiques actuelles.[35] » Il est important de reconnaître l'impact de l'injustice historique sur les inégalités économiques actuelles et de mettre en place des politiques et des programmes qui travaillent à la réduction de ces inégalités.

*c) Articulation du Libertarisme et du Minimalisme: Une Sacralisation de L'individualisme Méthodologique*

Dans le paysage intellectuel contemporain, une tendance émergente se dessine: la sacralisation de l'individualisme méthodologique. Cette approche transcende les frontières disciplinaires pour placer l'individu au centre de l'analyse, lui conférant une importance primordiale dans la compréhension des phénomènes sociaux, politiques et culturels. Dans cet essai, nous explorerons les fondements de cette sacralisation, ses implications et les défis qu'elle soulève dans notre compréhension du monde moderne. L'idée de l'individualisme méthodologique se concentre sur la manière adéquate d'expliquer les phénomènes sociaux. Selon cette thèse, un phénomène social est véritablement expliqué seulement lorsque l'on remonte jusqu'aux actions individuelles des personnes impliquées, considérées individuellement. Cette approche, qui consiste à expliquer les phéno mènes sociaux par les actions individuelles, a été pratiquée depuis longtemps. Cependant, elle prend une dimension plus formelle lorsqu'elle est nommée et institutionnalisée dans le domaine des sciences sociales, notamment en sociologie. Deux termes sont souvent utilizes pour designer cette perspective: "individualisme méthodologique" et "méthode individualiste", qui se superposent étroitement.

Le triomphe de l'expression "individualisme méthodologique" par rapport à ses concurrents est attribuable à l'impact d'un article et d'une note de John William N. Watkins[36], qui ont enflammé une controverse persistante sur la nature de la connaissance historique et sociologique. Arthur Danto[37], Ian Jarvie[38] et Steven Lukes[39] ont joué un rôle clé dans la définition des contours de ce débat, laissant l'impression qu'à la fin des années 1960, toutes les perspectives sur l'individualisme méthodologique avaient été explorées. Pendant ce temps, Ludwig von Mises[40] n'a cessé de défendre cette approche, tandis que l'ouvrage posthume de Schumpeter, *History of Economic Analysis*, paru en 1954, a réitéré la distinction établie en 1908 par Mises entre l'individualisme politique et l'individualisme méthodologique. Mises a maintenu son argument selon lequel l'individualisme méthodologique ne suffit pas à expliquer les phénomènes sociaux, arguant qu'il est erroné de les réduire uniquement à des actions individuelles. Il a proposé de désigner cette tendance comme "individualisme sociologique", insistant sur le fait que les phénomènes sociaux impliquent des combinaisons complexes d'actions individuelles[41].

Avec le néolibéralisme, l'individu atteint son apogée, il est désormais sacré. Il y a « quelque chose qui subsiste au-delà de la liberté et vers quoi l'on doit tendre: l'individu lui même. […] le mot individualisme semble donc, pour nous, préférable au mot libéralisme[42]», avance l'économiste français Louis Baudin en ce mois d'août 1938, lors du colloque Walter Lippmann qui se tint à Paris, moment clef de relecture et de refonte du libéralisme, et considéré souvent comme le véritable « acte de naissance » de la pensée néolibérale actuelle. Au fil du temps, la pensée libérale a entrepris une métamorphose profonde, abandonnant ses fondements théoriques traditionnels

[33] Nancy Fraser, "Contradictions of Capital and Care", *in New Left Review*, vol. 103, pp. 123-138, 2017, p. 133.

[34] Samuel Freeman, *Justice and the Social Contract: Essays on Rawlsian Political Philosophy,* Oxford University Press, 2007, p. 162.

[35] Martha Nussbaum, Frontiers of Justice: Disability, Nationality, Species Membership, The Belknap Press of Harvard University Press, 2006, p. 51.

[36] Les deux textes sont unifiés dans une édition de 1953. Elle correspond à Watkins, 1973. Watkins, « Ideal Types and Historical Explanation », *The British Journal for the Philosophy of Science*, III-9, p. 22-43. DOI: 10.1093/bjps/III.9.22. Watkins, « The Principle of Methodological Individualism », *The British Journal for the Philosophy of Science*, III-10, p. 186-189. DOI: 10.1093/bjps/III.10.186.

[37] Arthur Danto, 1965, Analytical Philosophy of History, Cambridge, Cambridge University Press.

[38] Ian Jarvie, *Concepts and Society*, London, Routledge & Kegan Paul, 1972, p. 154-159 et 173-178.

[39] Steven Lukes, *Individualism*, Oxford, Blackwell, 1973, chap. 17.

[40] Ludvig Von Mises, *The Ultimate Foundation of Economic Science: An Essay on Method,* Princeton (NJ), D. Van Nostrand Co., 1962, p. 80-83.

[41] Joseph Schumpeter, *History of Economic Analysis*, London, Routledge.1986 [1954], p. 854-855.

[42] S. Audier, *Le colloque Lippmann. Aux origines du « néo-libéralisme »,* Paris, Le Bord de L'eau, 2012, p. 428.



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pour embrasser un nouvel horizon conceptuel. Autrefois alimentée par la flamme ardente de la liberté, elle a désormais pivoté vers un nouvel axe, plaçant l'individu au centre de son discours. Cette transition marque un tournant majeur où l'accent est désormais mis sur l'autonomie et l'autodétermination de chaque personne. L'individu, autrefois relégué en arrière-plan, est maintenant propulsé au premier plan, appelé à suivre ses propres chemins de vie, à explorer ses désirs, à défendre ses valeurs et à poursuivre ses aspirations les plus profondes: « c'est là toute la philosophie de l'individualisme[43]», défend Friedrich Hayek (1946), un des pères fondateurs du néolibéralisme contemporain, dans son ouvrage phare *La route de la servitude*. Le projet libéral initial se dessine comme une vision politique émancipatrice, mettant en avant l'individu dans toute sa diversité. Selon Hayek, il accorde une importance primordiale aux aspirations individuelles, aux parcours de vie uniques et aux façons d'exister propres à chaque individu. Il poursuit en disant: « de ce fait, l'individualiste conclut qu'il faut laisser l'individu, à l'intérieur de limites déterminées, libre de se conformer à ses propres valeurs, plutôt qu'à celles d'autrui. Reconnaître l'individu comme juge en dernier ressort de ses propres fins, croire que dans la mesure du possible ses propres opinions doivent gouverner ses actes, telle est l'essence de l'individualisme[44]. »

Dans la dynamique de la gouvernance néolibérale contemporaine, une révolution s'opère dans la manière dont les sociétés sont organisées, où l'individu émerge en tant que souverain, reléguant l'État à un rôle plus effacé. Ce passage à une gestion horizontale des subjectivités renforce un individualisme croissant, voire ce que certains pourraient qualifier d'hyper individualisme[45], un concept intimement lié aux idéaux libertariens. L'accent est désormais mis sur les aspirations individuelles au détriment des structures collectives et institutionnelles qui traditionnellement garantissent la cohésion sociale et la légitimité du pouvoir. Cette évolution souligne la diversité et la variété des modes de vie des individus, chaque personne étant libre de définir son propre chemin et de jouir de ses propres plaisirs. Cette notion de « modes de jouir » reflète le cœur de la philosophie politique néolibérale, où la liberté et l'égalité restent des valeurs centrales, mais où la pluralité émerge comme un troisième pilier essentiel. Cette pluralité, maintenant au premier plan, s'aligne parfaitement avec le consumérisme et le fonctionnement marchand, faisant écho aux idéaux libertariens qui prônent la libre entreprise et le choix individuel sans entrave.

L'idéologie hypermoderne comme le présente le libertarisme fait de l'individu une valeur suprême: il est, comme le montre Louis Dumont, un « […] être *moral* indépendant, autonome, et par suite essentiellement non social, qui porte nos valeurs suprêmes et se rencontre en premier lieu dans notre idéologie moderne de l'homme et de la société[46]» Il est lui-même une valeur, en ceci qu'il est porteur de valeurs morales, d'indépendance et d'autonomie. Et, poursuit Dumont, « il y a deux sortes de société. Là où l'Individu est la valeur suprême, je parle d'*individualisme*; dans le cas opposé, où la valeur se trouve dans la société comme un tout, je parle de *holisme*[47]». Le néolibéralisme s'inscrit dans une continuité avec le premier système économique, mais il le transforme radicalement. Désormais, la société toute entière est soumise à la primauté de l'individu considéré comme une valeur à part entière, incarnant ainsi le renouveau de la pensée libérale. Cet individu est à la fois un citoyen jouissant de droits fondamentaux et un acteur économique guidé par son intérêt personnel. À première vue, il semble jouir d'une plus grande latitude et de liberté. Cependant, cette apparente autonomie est contrebalancée par une multiplication des processus de normalisation et des mécanismes de contrôle. Ce qui est au cœur du paradigme néolibéral, c'est un projet de normalisation des comportements subjectifs visant à façonner un type spécifique de subjectivité. Cette normalisation prend notamment la forme d'une promotion des « vertus » de la culture d'entreprise. À travers la fiction de l'individu entrepreneur de lui-même, invité à adopter les pratiques d'une entreprise en fixant des objectifs stratégiques, la gouvernance néolibérale cherche à produire le type de sujet qui correspond à ses besoins. En somme, le néolibéralisme opère une transformation profonde en incitant les individus à se percevoir et à se conduire comme des entreprises, dans le but ultime de servir les intérêts du système économique.

Dans un cadre néolibéral, l'individu est élevé au rang de valeur suprême, tandis que les discours sociaux encouragent un individualisme toujours plus prononcé. La construction subjective dans le contexte néolibéral vise à créer le récit d'un nouvel individu dont la formation servira les rouages de la machine néolibérale dans son ensemble. Étymologiquement, le mot "fiction" provient du latin impérial "fictio", signifiant "action de façonner, création", mais il prend également, dans le latin médiéval, le sens d'une "action de feindre" et une

[43] Friedrich Hayek, *La route de la servitude* [1946], Paris, PUF, 1985, p. 49.
[44] *Idem.*
[45] Nous employons ici le terme « hyper-individualisme », tant l'individualisme est désormais excessif et poussé à l'extrême: le préfixe *hyper* provient du grec « huper », qui dénote une position supérieure – un au-dessus ou un au-delà – mais également une grande intensité, un excès.
[46] Louis Dumont, *Essais sur l'individualisme*, Paris, Édition du Seuil, 1983, p. 34-35.
[47] *Ibid.,* p. 35.



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« tromperie »[48]. Dans cette perspective, on comprend que la fiction est intrinsèquement liée à l'acte de création et de modelage, à la construction d'un imaginaire qui, pour nous, contribue à façonner notre subjectivité. La fiction joue un rôle crucial dans ce processus en offrant au sujet des ressources potentielles, en lui fournissant un fondement, voire une substance, à sa réalité psychique. De plus, elle peut également proposer et générer un espace de vérité pour ce sujet.

## IV. Conclusion

En conclusion, la théorie de la justice de Robert Nozick s'oppose radicalement à celle de John Rawls. Elle repose sur des principes de liberté individuelle et de propriété privée, et rejette l'idée de redistribution forcée pour atteindre une égalité matérielle entre les individus. Les droits naturels sont au centre de sa pensée, et il affirme que les individus doivent pouvoir disposer librement de leur personne et de leur propriété. Nozick propose une défense de la liberté individuelle qui est fondamentale pour sa théorie de la justice. Selon lui, l'État ne peut pas légitimement imposer une redistribution forcée, car cela violerait les droits naturels des individus. L'État doit se limiter à protéger les droits de chacun, et ne pas chercher à corriger les inégalités économiques et sociales. Il défend également l'idée de justice corrective, qui permet de réparer les injustices commises envers les individus ou les groupes, sans pour autant chercher à atteindre une égalité matérielle.

Cependant, la théorie de Nozick a été critiquée pour ses limites. Certains lui reprochent de ne pas prendre en compte les inégalités de départ et les différences de capacités qui peuvent exister entre les individus. D'autres estiment que sa défense de la liberté individuelle n'est pas suffisante pour garantir une justice sociale équitable. En effet, Nozick considère que les inégalités économiques sont acceptables tant qu'elles résultent de transactions libres et volontaires entre les individus.

Malgré ses limites, les débats entre Rawls et Nozick ont été importants pour la philosophie politique contemporaine. Ils ont permis de mettre en lumière les divergences fondamentales entre les différentes conceptions de la justice sociale. La théorie de Rawls a influencé de nombreux travaux sur la justice sociale et la redistribution, tandis que celle de Nozick a contribué à renforcer la place de la propriété privée et de la liberté individuelle dans le débat politique.

En fin de compte, les débats entre Rawls et Nozick ont montré que la question de la justice sociale est complexe et nécessite une réflexion approfondie. Les différentes conceptions de la justice peuvent s'opposer radicalement, et il est important de tenir compte des limites et des critiques de chaque théorie pour construire une vision plus juste et équitable de la société.

[48] A. Rey, *Le dictionnaire historique de la langue française*, tome 1, Le Robert, Paris, 2012, p. 1342.

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Global Journal of Human-Social Science: A
Arts & Humanities - Psychology
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

# Postcolonial Disillusionment: A Study of Selected Playscripts from Malawi, Zambia and Zimbabwe

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*Background to the Study-* Liberation movements, which had begun after the partition of Africa and before the world wars, gained momentum in pursuing independence (Rotberg, 1965:124). The British government proposed federations as stable political entities to manage these pressures. This, among others, led to the UK Parliament's enactment of the Federation of Rhodesia and Nyasaland Act in 1953. This established a Governor General as the Queen's representative (Phiri, 2010:134) stationed in Salisbury (now Harare, Zimbabwe). However, intense nationalist opposition led to its dissolution in 1963. These movements eventually forced Britain to shift its colonial policies, paving the way for southern African independence (Phiri, 2010:126; McCracken, 2013:388).

The connection among Malawi, Zambia, and Zimbabwe dates back to the pre-colonial era, with ethnic intermarriage, cultural exchange, and trade routes. Under British rule, Southern Rhodesia (Zimbabwe) was self-governing, while Northern Rhodesia (Zambia) and Nyasaland (Malawi) were British protectorates (Baxter, 2018; Phiri, 2010).

*GJHSS-A Classification: LCC: PR9408.5*




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# Postcolonial Disillusionment: A Study of Selected Playscripts from Malawi, Zambia and Zimbabwe

Smith Likongwe

## I. Background to the Study

Liberation movements, which had begun after the partition of Africa and before the world wars, gained momentum in pursuing independence (Rotberg, 1965:124). The British government proposed federations as stable political entities to manage these pressures. This, among others, led to the UK Parliament's enactment of the Federation of Rhodesia and Nyasaland Act in 1953. This established a Governor General as the Queen's representative (Phiri, 2010:134) stationed in Salisbury (now Harare, Zimbabwe). However, intense nationalist opposition led to its dissolution in 1963. These movements eventually forced Britain to shift its colonial policies, paving the way for southern African independence (Phiri, 2010:126; McCracken, 2013:388).

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Northern Rhodesia and Nyasaland gained independence in 1964 as Zambia and Malawi, while Southern Rhodesia became Zimbabwe in 1980 (Baxter, 2018:623; Shillington, 1995:403; Zeleza & Eyoh, 2003:621). Though colonial administrations ended, the post-colonial era did not erase colonialism's lasting effects.

Upon attaining independence people in the three countries had hopes of reversing the economic and political marginalisation experienced under the federation. They had hoped for political dignity, cultural revival and social equity. Their aspirations were equally spelt out by their trusted leaders. Kaunda (1974: x) emphasises the need to harness the same collective power that ended foreign rule to create a new social order based on equality. He argues that this transformation requires shifting from a capitalist economy to a humanist one, prioritising the well-being of the common people. In his collected speeches, featured in *Our War of Liberation: Speeches, Articles, Interviews: 1976–1979*, Robert Mugabe underscores that the fundamental objective of the armed struggle was the attainment of full and genuine independence, enabling Zimbabweans to govern and develop their nation in the interests of the majority. He unequivocally rejects any form of compromise that would safeguard the privileges of a minority, asserting that such concessions would undermine both the integrity of independence and the sovereignty of the Zimbabwean people (Mugabe, 1983). In his 1967 address to the Malawi Congress Party convention, Kamuzu Banda emphasised that leaders should not abuse their power. He stressed that while citizens deserved freedom, it must be exercised responsibly. Banda highlighted that unity, loyalty, obedience, and discipline were just as crucial in combating poverty, ignorance, and disease as they had been during the struggle against colonialism and the Federation (Department of Information, 1967).

While there has been scholarly discourse on postcolonial disillusionment in various literary works, none specifically for play scripts and in particular using a regional approach such as one for the former Federation of Rhodesia and Nyasaland. The presence of such literature emanating from this study would fill a critical gap, foregrounding region-specific literary drama as a powerful medium of social critique and cultural reflection, while complementing and enriching the discourse on postcolonial disillusionment with a fresh and critical edge.

The combination of the three countries is important because the cultural ties and the shared experience of this federation fostered common struggles for independence and, later, postcolonial governance challenges.

I chose these playwrights because of their prominence as playwrights in their home countries, the thematic commonality of post-independence disillusionment in the plays and the playwrights' signature styles of writing. Despite their prominence, the literature scrutinising the work of these playwrights is negligible and this research is envisaged to contribute to existing literature.

This article, therefore, seeks to examine the distinctive characteristics of postcolonial playwriting as articulated by various scholars and to identify shared elements of disillusionment in the dramatic literature of Malawi, Zambia, and Zimbabwe. At this juncture, it is pertinent to delineate postcolonial playwriting within the broader context of postcolonial theatre. Gilbert and

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Tompkins (1996: 245-248) assert that a defining feature of postcolonial theatre is its critical engagement with colonial legacies, particularly the persistence of foreign dominance through surrogate leadership long after formal colonisation has ended. Similarly, Amkpa (2004: 9) underscores the role of theatre as a crucial instrument of decolonisation, noting that while anticolonial theatre functioned as a direct form of resistance against colonial rule, postcolonial theatre interrogates colonial epistemologies and cultural hegemonies. In this continuum, decolonial theatre emerges as an active reconstructive force, seeking to establish new systems of knowledge and authority grounded in the experiences and perspectives of the formerly colonised. This theoretical framework provides a valuable lens through which to explore the recurring themes of postcolonial disillusionment in the selected playscripts.

I examine the play scripts through script analysis as a tool. As a mode of textual analysis, script analysis, allows the researcher to discern latent meaning, but also implicit patterns, assumptions, and omissions of a text (Fursich, 2009:41). Script analysis therefore can uncover thematic echoes and narrative patterns that suggest a broader Southern African postcolonial condition.

*The Malawian Playwright - Dunduzu Chisiza Jr.*

Dunduzu Chisiza Jr. (1963–1999) was a Malawian playwright, director, and actor known for his politically charged plays. He gained early recognition in 1983 when his play *The Deceased's Attack* won the national schools' drama festival. Chisiza earned an MA in Fine and Performing Arts from Philadelphia University in 1987 and founded Malawi's first professional theatre company, Wakhumbata Ensemble Theatre. He wrote over seventy plays, using theatre as a platform for political activism, particularly against Kamuzu Banda's regime. Chisiza briefly served as Minister of Youth, Sports, and Culture in 1993 before returning to politics in 1998. He passed away in February 1999 before the elections (Magalasi, 2012).

## II. Context of the Period in Which *Democracy Boulevard* (1993) was Written

*Democracy Boulevard* reflects the political turbulence of its time. As Dr. Hastings Kamuzu Banda's regime weakened, it cracked down on dissent, imprisoning critics and restricting freedoms (Phiri, 2010: 340-344). Written and performed during Malawi's transition (1992-1994), the play captures the unrest between the multi-party referendum and the 1994 General Elections, as demands for democratic reforms grew, leading to Banda's eventual downfall.

Under mounting protests, Banda declared a referendum on October 18, 1992, giving Malawians a choice between a one-party or multi-party system (Phiri, 2010:339-352). The June 14, 1993, vote overwhelmingly favoured multi-party democracy (Phiri, 2010:359), repealing the 1966 Parliamentary Act that entrenched the Malawi Congress Party and nullifying Banda's Life Presidency (Muluzi et al., 1999:90).

This period echoed Malawi's colonial past, with Banda's censorship and political policing reminiscent of the 1959-60 Nyasaland State of Emergency (Murphy, 2012:154-164). By the early 1990s, political disillusionment fueled strikes, riots, and student protests (Newell, 1995:243).

A pivotal moment was the Catholic Bishops' 1992 pastoral letter, *Living Our Faith*, read nationwide on March 8, 1992 (Phiri, 2010:340; Newell, 1995:248). This letter, condemning human rights violations and calling for reforms, was widely circulated, sparking broader resistance against the regime.

The pastoral letter called for economic justice, condemned corruption and nepotism, highlighted issues in education and healthcare, and criticised human rights abuses like imprisonment without trial (Phiri, 2010:340).

Under Banda, Malawi's political climate was oppressive, with women used as political informants while lacking real power (Semu, 2002). Public frustration grew, especially after the Mwanza murders, where four politicians were assassinated by police in 1983 and the crime was disguised as an accident. A 1994 inquiry and 1995 trial confirmed the killings were politically motivated (Phiri, 2010:335-336).

## III. *Democracy Boulevard* Synopsis

The play *Democracy Boulevard* is a political play that caricatured the pitfalls of political messianism in Malawi. It was written in 1993 and first performed in August of the same year. This was after the country had just voted for the re-introduction of multi-party politics in Malawi in a referendum held on 14th June 1993 (Phiri, 2010:355). The play is set in post-independent Malawi just after a national democracy referendum vote had ushered in a multi-party system of government that had been outlawed through a 1971 Act of Parliament (Phiri, 2010:306; Parliamentary Elections (Amendment) Act, 1971).

It starts with a political party chairman mobilising people to attend a rally to be addressed by the Life President at 3 p.m. At as early as 8 a.m., the party chairman orders Fokasi, a barber to close shop forthwith. Out of the four pillars of unity, loyalty, obedience and discipline, the opening of the shop was against the pillar of 'obedience'. Noticing the barber's unwillingness to close the barber shop immediately, the party chairman gives examples of women female guardians of the sick at the hospital who understand the importance of attending Kamuzu's rallies by abandoning

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the patients to attend the rally. The party chairman goes away, leaving a threat to deal with Fokasi if he does not pitch up at the rally.

Then comes a scene where a man known as Woza reprimands his wife, Hilda, for coming back home late at around midnight, in addition to paying more attention to Kamuzu at the expense of their marriage. With Hilda's insistence on her innocence and her right to actively participate in party politics, an altercation ensues and goes in the direction of instant divorce, where Hilda vows to take away the children with her. The three children, who, according to stage instructions, are not seen in the play, are Albert, Dick and Fernia. The stage instructions in the script indicate that Hilda leaves the stage. It is assumed the children would be somewhere behind and following her.

Then, there is a scene that is written to depict party loyalists confessing their undivided loyalty to Kamuzu. In the next scene, according to the script, Hilda leaves and goes to the party chairman's place where she complains about the treatment from her husband and his disrespect for Kamuzu. Woza is brought to the party chairman's court with hands tied together at the back. He is questioned before being sent to the police for detention. There is a scene where four detainees complain of unfair detention on flimsy grounds such as being related to some of Kamuzu's declared 'enemies'. As if to emphasise on the ill-treatment of ordinary citizens and political 'adversaries', the script indicates a scene where four blindfolded men in the names of Gadama, Sangala, Matenje and Chiwanga are executed by the police. These real-life characters were top politicians assassinated in real-life where a road "accident" was staged in an attempt to conceal government's involvement in the deaths.

Then the better part of the play takes place at Fokasi's barber shop where Chanelo and Fokasi discuss various political issues and people's disillusionment with the state of affairs at the material time. There are various other scenes with barber shop serving as a discussion point whenever necessary. Some scenes take place right at the barber shop with various people coming to have a hair-cut and narrating their ordeals with the political system of the time. One of such is Woza Kapoza Jr whose father Woza Kapoza Snr was detained for allegedly "mistreating" Kamuzu's women when he had differences with his wife. Woza Kapoza Jr was a Senior Lecturer in the Department of English at the University. He was detained for five years without trial for writing and being found in possession of poems seemingly not in support of the government of the time. There are also several allusions to real-life events such as the release of the Catholic Bishops Pastoral Letter of 1992 that added fuel to the underground disillusionment by bringing out issues in the open. Thereafter, Fokasi and Chanelo engage in a critical analysis of the points that pro-multiparty enthusiasts had been condemning the Malawi Congress Party for. The two advise against overzealousness in getting rid of everything in totality.

## IV. Script Analysis for *Democracy Boulevard*

### *Themes*

*Democracy Boulevard* engages with a range of interrelated themes, including the (mis)representation of democratic processes, the overzealousness of citizens in their condemnation of the past and their expectations for the future, the manipulation of gendered allegiance under Banda's rule, political persecution, and the pervasive disillusionment with leadership at the time of the play's writing. Each of these themes contributes to a broader critique of postcolonial governance, political transition, and the complexities of societal transformation.

One of the central themes of the play is the (mis)representation of democratic processes. This is explored through the character of Chanelo, who provides a metaphorical explanation of democracy within a multi-party system. He states, "...People have a lot to learn. Democracy's like natural vegetation, where all kinds of fruits come from—sweet, bitter, sour, deadly—which also need to be guarded from bush fires..."(Chisiza, 1998: 158).

This analogy underscores the unpredictability and challenges inherent in democratic governance, suggesting that democracy requires careful nurturing, regulation, and adaptation.

The theme of overzealous condemnation of the past and unrealistic expectations for the future emerges prominently in the conversations at Fokasi's barbershop. Fokasi and Chanelo critique past political practices such as the compulsory purchase of party cards, forced donations, mandatory attendance at political meetings, and coerced public displays of allegiance, including dancing for the State President.

However, the discussion presents a nuanced critique rather than a simplistic rejection of past practices. While forced political participation is deemed oppressive, the outright banning of party card sales is also questioned, as some individuals may wish to affiliate voluntarily with a political party. Similarly, while coercive donations are problematic, voluntary contributions remain essential for party sustainability and align with culturally embedded practices of communal giving. The discussion suggests that rejecting past injustices should not entail the wholesale dismantling of cultural traditions, such as dance, which holds deep social and historical significance. Instead, the play tempers the utopian aspirations of the citizens by advocating for a pragmatic approach that balances progress with cultural resilience and perseverance.



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The manipulation of gendered allegiance is evident in the character of Hilda, whose unwavering loyalty to Banda reflects a broader pattern of female political indoctrination. Women, as portrayed in the play, appear to have been conditioned into an unquestioning allegiance to Banda's regime. Hilda, speaking on behalf of other women, asserts, "Just know that if I am Kamuzu's *mbumba* and I belong to him, those children also belong to him…" (Chisiza, 1998: 125). She further reveals the psychological grip of Banda's authority, stating, "We miss him so much that when he doesn't have any mass rally or make some kind of public appearance… we feel insecure" (Chisiza, 1998: 122-123).

These statements illustrate the strategic mobilisation of women's loyalty as a tool for political reinforcement. Women's allegiance to Banda is framed not merely as political support but as an extension of familial and emotional bonds, thereby deepening their subjugation within the ideological framework of the regime.

The theme of political persecution is a stark reminder of the authoritarian mechanisms employed to silence dissent. This is vividly illustrated through the imprisonment and torture of Hilda's husband, a consequence of domestic tensions arising from Hilda's unwavering political engagement. The narratives of detainees in prison cells further expose the arbitrary detainment and extrajudicial punishment of political opponents, reflecting the broader landscape of state-sanctioned violence. Additionally, the play dramatises the torture of real-life political figures, including Matenje, Gadama, Sangala, and Chiwanga, further reinforcing the brutal realities of political suppression. Through these depictions, *Democracy Boulevard* critiques the erosion of civil liberties and the entrenchment of fear within the political landscape.

An overarching theme that emerges from these discussions is disillusionment with postcolonial leadership. While independence had been expected to usher in an era of freedom, justice, and prosperity, the reality presented in the play suggests otherwise. Citizens, though eager for change, are confronted with persistent inequalities, unfulfilled promises, and the continuation of authoritarian tendencies under new leadership.

Through its thematic exploration, *Democracy Boulevard* ultimately challenges power structures, deconstructs inherited colonial hierarchies, and advocates for a more inclusive and representative governance system. The play serves as a critical interrogation of postcolonial democracy, urging audiences to navigate political change with both optimism and a realistic understanding of the complexities involved in democratic transitions.

*Insinuations and Connotations for Democracy Boulevard*

As earlier foreshadowed, the play has several meanings directly related to the time it was written and beyond. The discussion below unearths the meanings.

The story of Woza Kapoza Jr in Scene 6 is one example. He goes for a haircut at Fokasi's barbershop. He explains that he has just come out of a five years' detention without trial. He was Senior Lecturer in the Department of English. Similar to this story, there is the real-life experience of Jack Mapanje who was the Head of the English Department at the University of Malawi, Chancellor College. In 1981 he published his first book titled *Of Chameleons and Gods*. The Malawian government banned the book[1]. In September 1987, he was arrested and detained at Mikuyu Prison without trial.

The name Hilda in the play is likely an allusion to Hilda Manjamkhosi, the former Lilongwe Women's League Chairperson of the Malawi Congress Party (MCP), widely recognised for her unwavering loyalty to President Banda. Both the fictional Hilda and Manjamkhosi exemplify political die-hards whose excessive devotion to the party leads to conflict.

A notable historical parallel is Manjamkhosi's reaction to the 1992 Catholic Bishops' Pastoral Letter, in which she publicly called for the death of the bishops responsible for authoring it during an emergency MCP convention (Phiri, 2010: 340–342). In a particularly inflammatory remark, she allegedly referred to Bishop Chimole of the Lilongwe Diocese as a "witch" and "useless dog," even suggesting the desecration of his body.

By naming the character Hilda, the playwright likely mocks Manjamkhosi, using her as a stock character to satirise overzealous women who idolised Kamuzu Banda, often at the expense of their personal and domestic lives.

Overall, the conduct of the local politicians, such as the Chairman and others in the play, is reminiscent of the behaviour displayed by party cadres of the time. Therefore, the play is a connotation of the political situation of the time and the resultant disillusionment among the people.

*General discourse for Democracy Boulevard*

The title seeks to directly indicate what the play is about. The term 'boulevard' refers to a wide city street with trees on each side. Therefore, the journey to democracy is being undertaken on this road that has so many other distractions for those fighting for it. The

[1] Mapanje's poems in *Chameleons and Gods* were seen as subversive and potentially destabilising, especially because of their critique of the authoritarian system and their ability to resonate with the public, who were living under oppressive conditions. The government may have felt that the book's messages—however veiled—posed a threat to their control, leading to Mapanje's arrest. His arrest was a clear example of the state's crackdown on dissent, especially against those who used their art to challenge the political establishment.

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many other distractions for those fighting for it. The opponents of the change continue to caution people against potential civil wars and tribalism if the change to multi-party politics was to be successful. Pro-democracy activists and their supporters were intimidated. Even during Chihana's sedition trial where, he was being tried for calling on people to call for a change of government, there were people who threw stones at his lawyer, Bazuka Mhango, on the premises of the court (Ihonvbere, 1997:250).

To recapture the struggles and sacrifices of Malawians towards multi-party democracy, Chisiza Jr makes use of names of politicians that are considered heroes as character names in *Democracy Boulevard*. He makes use of the names of Sangala, Matenje, Gadama and Chiwanga, former cabinet Ministers and a member of Parliament (MP) who were assassinated by government. Muluzi *et al*. (1999: 130 -132) record as follows:

> In 1983, the first open resistance to Kamuzu Banda's policies since 1964 occurred in Parliament. Again, it was ministers who spoke out. Due to old age and failing health, Kamuzu Banda wanted to go to Europe on a long holiday. So, he arranged for Tembo to take over as 'caretaker president'. Three ministers, Dick Matenje, Secretary General of the MCP, Aaron Gadama, Minister for the Central Region, and Twaibu Sangala, Minister of Health, and one Member of Parliament for Chikwawa, David Chiwanga, challenged the decision. That was a grievous mistake. The four men were arrested, detained briefly at the Mikuyu detention prison in Zomba and murdered by the police in the border district of Mwanza. Years later, some members of the police force admitted using hammers and other objects to kill the politicians, after which they loaded the corpses in a car and rolled it over a cliff to simulate a car accident.

It could be argued that Chisiza Jnr makes use of these character names as a direct reflection of the four murdered politicians and a catalyst to re-ignite the desire in Malawians to strive for a better future. Hilda, the character has children named Albert, Dick and Fernia. Albert would remind the audiences about Albert Muwalo Nqumayo. Dick would rekindle the memories of Dick Matenje while Fernia would represent Mrs. Fernie Sadyalunda[2], a former cabinet Minister who was detained without trial for associating with the 'rebel', Albert Muwalo Nqumayo. The children do not play any practical role in the play but their names enhance one objective of the play by reminding the audience about the politicians who fell out of favour with the ruling elite. They are generally overzealous people with an exaggerated sense of hope after colonialism as evidenced in the play. However, they become disillusioned with their leadership due to the trajectory the country is taking. In spite of independence, coloniality seems to be dictating their lifestyles.

Some of the scenes in the play deal with various connotations. One detainee says:

> They've taken everything else away from us but they haven't taken our brains to think…there are people out there who are not in prison but they have the worst handcuffs on them because they cannot speak what they believe, they cannot associate freely, they cannot write with ease. They have the worst prisons in their hearts, they are prisoners of the subconscious, detainees of the superimposed freedom… we are simply fulfilling the books of life… if we are wise enough, we can fill in the blank pages. If we choose to be stupid we will just flip through…(Chisiza, 1998: 135).

The playwright presents multiple layers of meaning, illustrating both literal and metaphorical constraints on freedom. While individuals outside prison are not physically handcuffed, they remain constrained by fear, unable to write or express themselves freely due to potential repercussions. This self-imposed restraint persisted even after the landmark referendum of June 14, 1993 (Phiri, 2010: 355), as uncertainty about political change lingered. Playwrights and citizens alike hesitated, metaphorically wearing "handcuffs." More broadly, the nation's passive acceptance of circumstances is depicted as a continued state of bondage—what the playwright terms "choosing to be stupid" (Chisiza, 1998: 135). The concept of "superimposed freedom" (Chisiza, 1998: 135). critiques the illusion of liberty outside the physical prison, suggesting that post-colonial Malawi remained constrained by neo-colonial structures. As Nayar (2015: 5) argues, true decolonisation requires active resistance against neo-colonial oppression and the rejection of Eurocentric rationality and its lingering coloniality of being.

The play frequently expresses skepticism regarding the government's commitment to real change. When Fokasi questions Chanelo about the state's response to the Catholic Bishops' letter, Chanelo replies, "I don't suppose government has changed. But since they are Bishops... the Lord will pull them out of the water, just as he pulled Moses out of water..." (Chisiza, 1998: 140). This passage reflects doubt in political transformation while also highlighting the tension between faith and action. Although many were eager to embrace new freedoms, the playwright cautions against unrealistic expectations. Chanelo's conclusion underscores the necessity of a measured approach, urging citizens to safeguard democracy without destabilising the nation. Furthermore, the play critiques the wholesale adoption of foreign democratic models, warning against the indiscriminate rejection of traditions. This rejection of Eurocentrism aligns with

[2] Fernie Sadyalunda is the woman that had served as a cabinet Minister in Kamuzu Banda's era. Because of her apparent closeness to Muwalo Nqumayo, she was asked to testify in court against him. She was coached to testify that Muwalo Nqumayo was indeed planning to overthrow Banda's government. When she refused to give the false testimony in court, she was detained without trial for six years (Mpaso, 2013).



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broader post-colonial discourse, resisting externally imposed ideological frameworks and advocating for a localised approach to governance and cultural expression.

*The Zambian Playwright – Cheela Chilala*

Cheela Chilala, born in 1965, is a Literature, Drama, and Theatre Lecturer at the University of Zambia, holds a PhD in Literature. He's an award-winning playwright and poet, with notable works like *Venom of an Angel* (2003), *Blood Ties* (2012), and *The Chosen One* (2019), all earning national recognition (Ngoma Awards). Chilala has taught in Finland and Tanzania, published widely, and writes *The Spider's Web* column in the *Zambia Daily Mail*. He also contributed to Zambia's first soap opera, *Kabanana* (Likongwe, 2021).

## V. The Context in which Dead Roots (2005) was Written

*Dead Roots* was written in 2005, during a period of political tension and corruption in Zambia. After President Frederick Chiluba's two terms ended, Levy Mwanawasa of the Movement for Multi-party Democracy (MMD) won the contested 2001 election, marred by allegations of fraud and abuse of state resources (The Carter Center, 2002). Though the courts upheld the election results, the revelations of vote-buying and misuse of public funds damaged the government's credibility.

Mwanawasa's minority government, with only 29% of the vote and no parliamentary majority, faced strong public dissatisfaction. Instead of forming a coalition, Mwanawasa secured support by appointing opposition MPs to government positions, leading to accusations of corruption and betrayal.

Mwanawasa also pursued an anti-corruption campaign, stripping Chiluba of his immunity and prosecuting him and his allies for grand corruption, including theft of millions from state coffers (Mbao, 2011). Despite some successes, this period saw both genuine efforts to combat corruption and troubling instances of political manipulation, creating an atmosphere of public disillusionment—reflected in the themes of *Dead Roots*.

## VI. Synopsis for *Dead Roots*

*Dead Roots* explores the manipulation of people and resources for personal and political gain. The play opens with Thulason and Chimpinde, a gardener and chauffeur to Minister Kavuluvulu, gossiping about his corruption and shift from criticising the government to joining the ruling elite. Now "eating," Kavuluvulu enjoys plundering public resources while ignoring the complaints of his constituents.

As the minister prepares for his Integrity Day speech, he tries to control his public image through journalist Rita, but she hints at the people's dissatisfaction. Meanwhile, Thulason's frustration manifests in imagined violence against Kavuluvulu, reflecting collective anger and political disillusionment.

Kavuluvulu's downfall begins when his wife leaves him over his extramarital affairs. In a desperate publicity stunt, he gives out large cheques to his staff, but Rita and his secretary secretly conspire to expose his corruption. During an interview, Rita confronts him with incriminating documents, including a letter threatening a lands official to secure a prime plot. Kavuluvulu, oblivious, believes the looming scandal will affect his critics, not himself.

On the day of Integrity Day, also his birthday, a damaging article about Kavuluvulu dominates the press. The State President, seeing the public backlash, swiftly fires him, cancelling the event in a face-saving move. While Rita embodies resistance and the people's disillusionment, the President's quick action highlights the system's tendency to scapegoat individuals rather than address systemic corruption. The play closes with Kavuluvulu's disgrace, underscoring the inevitable reckoning for leaders who betray their people.

## VII. Script Analysis for *Dead Roots*

*Themes*

*Dead Roots* explores selfish leadership and the disillusionment of its subjects. The major themes are power play and corruption, both of which reveal the destructive nature of greed and authoritarianism.

Power play dominates the narrative, showing how legitimate and coercive power creates fear and submission. Thulason, the garden worker, exemplifies this when he trembles at the thought of his boss, reflecting how the powerful exploit the weak (Chilala, 2023:2). Thulason believes that life is about "the powerful and the weak, the rich and the poor — finish!" (Chilala, 2023:3). Chimpinde, the chauffeur, tries to challenge this fatalism, insisting that people have power to speak against injustices, but Thulason's internalised inferiority highlights the psychological power that subjugates people (Foucault, 1982:781).

Kavuluvulu's coercive power paralyses his subjects. He asserts that electricity is not a human right and that citizens should be grateful simply to exist in the country (Chilala, 2023:9). His arrogance is stark when he claims he only answers to the President, not the people, reinforcing structural power imbalances (Chilala, 2023: 17). Kavuluvulu's belief in his untouchability feeds his desire for absolute control, corrupting not only political systems but also social relationships, as seen when he promises his secretary and the journalist generous rewards once he becomes president (Chilala, 2023:35).



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Corruption, another central theme, involves dishonest conduct for personal gain at the expense of public good (OECD, 2013). Kavuluvulu uses his ministerial position to demand government trucks for personal use and force the reallocation of an occupied plot (Chilala, 2023:12). He exploits institutional weaknesses, even declaring the national Integrity Day on his birthday for self-aggrandisement (Chilala, 2023: 15). This exemplifies grand corruption, where leaders with discretionary powers subvert political, legal, and economic systems (Dong, 2011:2).

The principal-agent theory of corruption applies here, with Kavuluvulu as the principal and the journalist as the agent. He tries to manipulate her into creating propaganda to rebuild his image after abandoning the people's aspirations upon joining the ruling party. When the journalist refuses, calling his office a "den of corruption" (Chilala, 2020:53), it reveals the limits of coercive and reward power when met with ethical resistance.

Ultimately, *Dead Roots* portrays how corrupt and self-serving leadership fosters disillusionment, as the governed realize their exploitation and, in some cases, find the courage to resist.

*Insinuations and Connotations*

In *Dead Roots*, Thulason punches his punching bag while muttering Kavuluvulu's name, symbolizing the fear and frustration of the marginalised who cannot confront their oppressors directly. He admits, "I can't touch him, can't fight him. But I feel better when I punch the bag because I imagine I am punching the devils out of him" (Chilala, 2023: 25). To heighten this symbolic act, he uses sand from the Minister's garden, places a worn-out pair of wrong-sized shoes donated by Kavuluvulu in the bag, and writes his name on it. The ill-fitting shoes suggest a patronising gesture, reflecting how the powerful disregard the true needs of the oppressed.

This frustration echoes the broader Zambian experience, where citizens felt voiceless against corruption, as illustrated by the Chiluba case (Mbao, 2011: 263-264). Dead Roots subtly critiques the political climate through Kavuluvulu's corrupt actions: using government trucks for personal gain (Chilala, 2023: 16-18), seizing land already allocated to others (Chilala, 2023: 16-18), and bribing a reporter (Chilala, 2023: 28-29). These instances mirror the political realities of the time, reinforcing the play's message of disillusionment and systemic injustice.

*Critical Discourse for Dead Roots*

The title 'Dead Roots' encapsulates hope-lessness. For a tree to thrive, its roots must be healthy; dead roots signify stagnation and decay. In Chilala's play, this metaphor reflects the aspirations of the Zambian people, grounded in a corrupt political system devoid of moral integrity. Kavuluvulu's actions, emblematic of systemic corruption, become a catalyst for disillusionment.

Interestingly, the dead roots metaphor applies not only to the oppressed but also to the oppressor. Kavuluvulu's reliance on a fragile network of trust — assuming the journalist Rita, his chauffeur Chimpinde, and others would protect him — reveals his own disillusionment. His foundation of trust, like the political roots of the nation, proves lifeless.

The play employs satirical aspirations to expose Kavuluvulu's hypocrisy. He professes a desire for a corruption-free, egalitarian society while embodying the very corruption he decries: "I believe in the attainability of a society free of poverty, hunger, corruption, ignorance and underdevelopment; an egalitarian society in which the lamb shall lie in peace beside the tiger" (Chilala, 2023:13-14). This irony underscores the ideological position that corruption in Zambia is so entrenched that genuine reform seems impossible.

This critique echoes Fanon's assertion that national consciousness without economic and intellectual grounding is "an empty shell" (Fanon, 1963: 148). Achebe similarly notes that underdevelopment manifests in a ruling elite's "world of make-believe and unrealistic expectations" (Achebe, 1983:9). Wa Thiong'o, in Something Torn and New, reflects on the moral and intellectual decay underpinning such failed aspirations (Wa Thiong'o, 2009:108). Through this lens, Dead Roots offers a sobering commentary on Zambia's political reality, where the foundation of hope is already lifeless, and aspirations cannot flourish from dead roots.

*Dead Roots* critiques the moral decay in public leadership and the resulting disillusionment of the oppressed. From a decolonial perspective, the play highlights the experiences of marginalised workers like Chimpinde, the chauffeur, who is exploited by his boss, Kavuluvulu. However, the disillusioned do not remain passive; they resist oppression by exposing injustice and inequality. Ultimately, they confront an oppressor within the system, striving for decoloniality and justice.

*The Zimbabwean Playwright – Blessing Hungwe*

Blessing Hungwe, born in 1980, is a prominent Zimbabwean playwright, television writer, and social activist. He holds a Diploma in Journalism and Creative Writing and a Bachelor of Social Science in Media and Society Studies from Midlands State University. Hungwe gained recognition through his work on the Zimbabwean soap *Studio 263* and later contributed to the international TV series *The Team Zimbabwe* and *Ghetto Fellas*.

His theatre career flourished after mentorship by Developing Artists, leading to his co-writing of *Burn Mukwerekwere, Burn* (2011), which won the Outstanding Theatrical Production award at the 2012 National Arts Merit Awards (NAMA). He also wrote *When Angels*



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*Weep*, which won NAMA's Most Outstanding Theatrical Production in 2013.

## VIII. Context of the Period When Angels Weep (2013) was Written

*When Angels Weep* explores themes of human trafficking, family betrayal, and youth exploitation, set against the backdrop of Zimbabwe's socio-political climate in the early 2010s. Human trafficking, particularly the sexual exploitation of women and children, was a growing issue in Southern Africa. By 2012, 27% of trafficking victims in Zimbabwe were children, with women and girls making up 75% of victims (UNODC, 2012). The rise of child marriage, influenced by poverty and cultural practices, further compounded this problem, with some political and traditional leaders defending the practice as culturally acceptable (Newsday, 2011).

Economic instability and political unrest exacerbated the issue, with widespread poverty and migration leaving citizens vulnerable to trafficking. Zimbabwean women, especially, were trafficked abroad for work under exploitative conditions (IOM, 2016). While *When Angels Weep* does not directly address child marriage, its themes resonate with the emotional manipulation and exploitation of vulnerable children, highlighting the socio-cultural factors that facilitated human trafficking in Zimbabwe during this period.

## IX. Synopsis for *When Angels Weep*

*When Angels Weep* portrays modern-day human trafficking, emphasising the exploitation of young girls in Zimbabwe. It critiques local leadership, which, under the guise of rescuing girls from early marriages, subjects them to sexual exploitation for the benefit of a few influential individuals. The play underscores society's helplessness, as the community is unable to intervene, bound by deference to authority and cultural norms.

The play's themes align with colonial exploitation, where indigenous people were subjugated to menial labour, mirroring post-colonial structural violence, as discussed by theorists like Galtung (1969) and Fanon (2004). The protagonist, Sarita, is sold into sexual slavery by her uncle, a member of Parliament, reflecting the betrayal by those in power. Sarita's split personalities—her 30-year-old self and her younger, innocent self—reveal the psychological trauma of exploitation. The play employs stylized storytelling, blending traditional and Greek theatrical elements, to show the village's denial and the community's helplessness in confronting the abuse. Ultimately, *When Angels Weep* critiques local governance and the betrayal of vulnerable individuals in post-colonial Zimbabwe.

## X. Script Analysis for *When Angels Weep*

*Themes*

The main themes in *When Angels Weep* are human trafficking, betrayal, and lost childhood.

First, human trafficking is depicted through the character of Gupta, who purchases Gamu, a young girl, to sell her to clients for abuse. Uncle Tito, who sells the girls, plays a role in exploiting them for money. This modern-day slavery highlights coercive power, where the girls are powerless in the hands of men who use them for profit. The story reveals the community's disillusionment with its leadership due to such exploitation.

Betrayal is another key theme. Uncle Tito betrays the girls' trust by selling them under false pretenses of better opportunities. When Sarita recalls her experience, she reflects on how her dream was shattered when she ended up in sexual exploitation instead. Tito, in his justification, claims that the money from trafficking helped him secure political power, further betraying the village's trust and contributing to societal disillusionment.

The theme of lost childhood is significant, especially in Sarita's story. Taken from her home at age 13, she reminisces about her lost innocence and the potential she never fulfilled. Her longing to retrace her childhood represents the lost opportunities that come from being exploited, which can also symbolise the stunted growth of a nation due to exploitation and betrayal by its leaders.

These themes converge to express the disillusionment of individuals and societies that are betrayed by their leadership, both personally and politically.

*Insinuations and Connotations*

The invocation of pre-colonial spirit mediums, like Nehanda, in *When Angels Weep* suggests a longing for the value of indigenous traditions, contrasting the devaluation caused by modernity. The mbira player, which underscores both joyful and sorrowful moments, symbolises the strength and depth of indigenous culture and its role in expressing societal emotions.

As for insinuations, the portrayal of Uncle Tito, a political leader in a wheelchair after causing harm to his community, reflects the complex figure of President Robert Mugabe. Despite his old age and past wrongs, Tito remains popular with some, echoing Mugabe's continued influence despite widespread criticism. This subtle critique reflects how artists may veil their opposition to political leaders out of respect for tradition and fear of retaliation.

*Critical Discourse for When Angels Weep*

The title *When Angels Weep* holds dual significance, symbolizing both the presence of angels



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and their weeping. In many cultures, deceased ancestors are believed to influence the living, guiding or punishing them based on their moral actions. The weeping angels in the play thus reflect spiritual disappointment with societal moral decay.

Angels, traditionally seen as divine messengers, symbolise purity and virtue. Their weeping signifies a profound moral crisis—an injustice so severe it causes grief even among the virtuous. In the play, these angels may represent ancestral spirits, whose disappointment serves as a warning against corruption, especially in the character of Uncle Tito. His involvement in child trafficking, including his own niece, highlights the moral betrayal by leaders. The play critiques the abuse of power by political elites and the powerless position of ordinary citizens, who, like the angels, are rendered voiceless.

This theme connects to Zimbabwe's socio-political context, where fear and repression under Robert Mugabe's rule silenced opposition. Just as the community in the play is too afraid to act, so too are the people of Zimbabwe oppressed by a corrupt leadership. The play critiques the inability of citizens to fight back against human trafficking and other systemic injustices, despite recognising the moral failings of their leaders.

In essence, *When Angels Weep* portrays collective grief in a society where corruption and fear prevent meaningful change. The play exposes the devastating consequences of moral decay, where even the innocent are powerless to stop the injustice around them.

## XI. Conclusion

The playwrights under examination—through their respective works—engage deeply with the disillusionment that followed the attainment of independence, illustrating the persistent inequalities and societal fractures that were expected to dissipate after colonial rule. A critical analysis of the themes across *Democracy Boulevard*, *Dead Roots*, and *When Angels Weep* reveals a consistent critique of citizen exploitation, manifesting in political persecution, human trafficking, and corruption. These themes underscore a recurring pattern where, much like during the colonial era, leadership continues to operate with impunity, remaining unaccountable to the people and perpetuating a form of coloniality of power. The playwrights, therefore, engage in a subtle yet potent critique of the colonial legacy—particularly the persistence of foreign dominance and the manipulation of power structures through surrogate leadership long after the formal end of colonisation.

In this context, *Democracy Boulevard* stands out for its direct and unapologetic confrontation with political realities, particularly through its candid depiction of political misrepresentation and exploitation. The characters' outspoken critiques and the play's portrayal of a disillusioned citizenry reflect a sharp, overt discontent with the political system, highlighting the sustained control of power by elites, even post-independence.

On the other hand, *Dead Roots* adopts a more nuanced approach, utilising figurative language and subtle analogies to critique the socio-political landscape. The play does not explicitly call out its targets but uses metaphor and allegory to unearth the same themes of betrayal, corruption, and power abuse. This subtlety is also seen in *When Angels Weep*, where spiritual and cultural symbols are employed to critique the moral decay within the political system. Both plays rely on indirect methods of engagement, inviting the audience to infer the connections between the socio-political realities and the allegorical frameworks at play.

Despite their differing approaches, all three plays converge on the promotion of cultural hegemony. *Democracy Boulevard* and *When Angels Weep* integrate traditional practices—such as dance—into their critique, utilizing cultural symbols to both reflect and critique societal and political values. These cultural expressions, while seemingly celebratory, serve to highlight the ways in which power structures manipulate cultural identity to control and subjugate the people. In contrast, *Dead Roots* engages with figurative language, using the vernacular and specific cultural references to subtly reinforce these same hegemonies. In this way, *Dead Roots* becomes a vehicle for the exploration of power dynamics through language and culture, rather than through overt visual or performative symbols.

In conclusion, the playwrights' works collectively underscore the persistence of colonial legacies, manifesting in political structures that continue to exploit and oppress citizens long after the end of formal colonisation. Through varied stylistic approaches, these plays offer critical insights into the enduring nature of coloniality of power, highlighting the complexities of postcolonial governance and the struggle for true independence. The interplay of cultural practices and political critique serves as a reminder of the multifaceted ways in which power continues to shape and define society, both in explicit and subtle forms.

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Global Journal of Human-Social Science: A
Arts & Humanities - Psychology
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

# Critical Review of the Film Psychosis by Alfred Hitchcock (1960): Exclusion of Imputability due to Mental ILLness

By Ana Laura Souza Machado & Ernane Júnior da Silva Reis

*Credenciais de Autoria-* Alfred Hitchcock, nascido em 13 de agosto de 1899 e falecido em 29 de abril de 1980, foi um renomado diretor de cinema e produtor britânico, amplamente considerado um dos mestres do suspense e do thriller psicológico. Ele é conhecido por sua habilidade em criar tensão, utilizar tramas intricadas e explorar os medos mais profundos do público. Hitchcock teve uma carreira prolífica, dirigindo mais de 50 filmes ao longo de sua vida.

Hitchcock nasceu em Leytonstone, Londres, e desenvolveu interesse pelo cinema desde jovem. Inicialmente, trabalhou em estúdios britânicos, onde aprendeu sobre todos os aspectos da produção cinematográfica. Seu primeiro filme como diretor, "The Pleasure Garden" (1925), recebeu uma recepção morna, mas ele rapidamente começou a se destacar com filmes como "The Lodger" (1927) e "Blackmail" (1929).

No entanto, foi em sua fase hollywoodiana que Hitchcock alcançou fama e reconhecimento internacional. Seus filmes mais notáveis incluem "Rebecca - A Mulher Inesquecível" (1940), "Os Pássaros" (1963), "Psicose" (1960), "Um Corpo que Cai" (1958) e "Janela Indiscreta" (1954).

*GJHSS-A Classification:* *LCC: PN1998.3.H58*

CRITICALREVIEWOFTHEFILMPSYCHOSISBYALFREDHITCHCOCK1960EXCLUSIONOFIMPUTABILITYDUETOMENTALILLNESS

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# Critical Review of the Film Psychosis by Alfred Hitchcock (1960): Exclusion of Imputability due to Mental ILLness

## Resenha Crítica do Filme Psicose de Alfred Hitchcock (1960): Exclusão da Imputabilidade por Doença Mental

Ana Laura Souza Machado [α] & Ernane Júnior da Silva Reis [σ]



*"Só a experiência própria é capaz de tornar sábio o ser humano."*

Sigmund Freud

## I. Credenciais de Autoria

Alfred Hitchcock, nascido em 13 de agosto de 1899 e falecido em 29 de abril de 1980, foi um renomado diretor de cinema e produtor britânico, amplamente considerado um dos mestres do suspense e do thriller psicológico. Ele é conhecido por sua habilidade em criar tensão, utilizar tramas intricadas e explorar os medos mais profundos do público. Hitchcock teve uma carreira prolífica, dirigindo mais de 50 filmes ao longo de sua vida.

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Hitchcock era conhecido por seu estilo distintivo e sua presença marcante, muitas vezes fazendo aparições breves em seus próprios filmes, uma tradição que se tornou conhecida como "cameo hitchcockiano". Ele também era meticuloso em relação aos detalhes técnicos, planejando cuidadosamente cada cena e utilizando técnicas inovadoras de filmagem, como o famoso "Plano Sequência" em "Festim Diabólico" (1948).

Além disso, Hitchcock era um mestre na construção da tensão psicológica, manipulando as emoções do público com maestria. Ele tinha a habilidade de criar atmosferas sombrias e cenas icônicas, muitas vezes desafiando as expectativas do público e surpreendendo-os com reviravoltas inesperadas.

Sua influência no cinema é indiscutível, e sua obra continua a ser estudada e apreciada por cinéfilos e críticos até hoje. Hitchcock recebeu inúmeros prêmios e honrarias ao longo de sua carreira, incluindo o título de Cavaleiro do Império Britânico. Ele deixou um legado duradouro e é considerado um dos maiores diretores da história do cinema

## II. Apresentação da Obra

### a) *Origem*

Psicose é um filme americano de Alfred Hitchcock, um cineasta e produtor britânico que criou várias técnicas de cinema, que ainda nos dias atuais são bastantes utilizadas em trailers e filmes de terror.

O filme psicose significa psicótico, foi lançado pela primeira vez no cinema em 1960. E foi baseado no romance de Robert Bloch, Psicose.

### b) *Fatos*

A atriz Janet Leigh recebeu diversas cartas com o recado de que fariam com ela o mesmo que Norman Bates fez com Marion Crane, atualmente não está recebendo como.

Antigamente e foi bem sério, até o FBI teve que intervir. Mas felizmente nada de mal aconteceu depois de Psicose, Janet nunca mais trabalhou com Alfred Hitchcock.

A atriz diz que não repetiu as produções com o diretor pois a morte rápida de Marion Crane intrigou bastante o público e seria um erro "ressuscitá-la" tão cedo em um novo filme.

"Psicose", dirigido por Alfred Hitchcock e lançado em 1960, é um filme icônico que se tornou um

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marco do gênero de suspense e horror. Baseado no livro de mesmo nome de Robert Bloch, o filme narra a história perturbadora de Marion Crane (interpretada por Janet Leigh), uma secretária que comete um roubo e decide se refugiar no Hotel Bates, gerenciado por Norman Bates (interpretado por Anthony Perkins).

Uma das características mais marcantes de "Psicose" é a habilidade de Hitchcock em criar tensão e suspense, manipulando as expectativas do público. A trama começa de maneira aparentemente comum, seguindo a vida de Marion Crane, mas logo toma um rumo inesperado quando ela é assassinada brutalmente no chuveiro do hotel. Esse momento em particular se tornou uma das cenas mais famosas e icônicas da história do cinema, demonstrando a genialidade do diretor em criar momentos chocantes e inesquecíveis.

A partir desse ponto, o filme se desenrola em uma narrativa intrigante, revelando aos poucos os segredos obscuros do personagem de Anthony Perkins. A atuação de Perkins é brilhante, transmitindo ao público a ambiguidade e a perturbação mental de Norman Bates, o que contribui para a intensidade emocional do filme. O roteiro de Joseph Stefano também merece destaque, pois constrói uma trama complexa e cativante, mantendo o público preso à história até o último segundo.

Outro elemento essencial em "Psicose" é sua trilha sonora, composta por Bernard Herrmann. O famoso tema musical, composto apenas com violinos e violoncelos, aumenta a tensão e o suspense, tornando-se uma parte fundamental da experiência cinematográfica. A combinação do uso magistral da trilha sonora, da cinematografia em preto e branco e dos enquadramentos meticulosos de Hitchcock resultam em uma atmosfera sombria e opressiva, contribuindo para a sensação de desconforto e medo durante todo o filme.

Além dos aspectos técnicos, "Psicose" também apresenta uma abordagem temática inovadora para sua época. O filme explora questões psicológicas complexas, como a dualidade da personalidade humana e os efeitos de traumas do passado na psique de um indivíduo. Essas temáticas acrescentam uma profundidade maior à história, elevando o filme além de um simples suspense.

Em suma, "Psicose" é um clássico do cinema que transcende gerações. A combinação brilhante da direção de Hitchcock, as performances memoráveis do elenco, a trilha sonora marcante e o enredo cativante tornam o filme uma experiência cinematográfica inesquecível. Seja pela tensão constante ou pelos mistérios revelados, "Psicose" continua a ser um exemplo supremo do gênero de suspense e um dos maiores filmes já feitos.

## III. Resenha da Obra

O filme é uma obra emblemática no gênero do suspense cinematográfico. O longa foi inicialmente rejeitado pela *Paramount* devido ao seu conteúdo considerado pesado, levando o próprio Hitchcock a financiar a produção de forma independente, ficando o estúdio responsável apenas pela distribuição. Esta limitação orçamentária se reflete no uso do preto e branco, no entanto, não impediu que o filme se tornasse um grande sucesso global, consolidando-se como uma das obras mais notáveis na filmografia de Hitchcock.

A narrativa conta a história de Marion Crane, uma jovem que trabalha em uma empresa imobiliária e que ao receber cerca de 40 mil dólares de um cliente, rouba o dinheiro e foge. A história inicia-se ao apresentar a vida de Marion Crane, uma secretária de imobiliária, cujo namorado, Sam Loomis, enfrenta dificuldades financeiras, impossibilitando seus planos de casamento. A trama toma um novo rumo quando o patrão de Marion, Tom Cassidy, lhe confia a responsabilidade de depositar a quantia de 40 mil dólares em um banco. Diante dessa inesperada posse de uma grande soma de dinheiro, Marion decide fugir, vislumbrando a possibilidade de solucionar as dívidas de Sam e realizar seu desejo de se casar.

Ela sai da cidade, contudo pega uma chuva forte, fazendo com que ela erre o caminho e chegue a um hotel velho. Lá é atendida por Norman, dono do local, que passa a impressão de ser um homem frágil e gentil. Norman atende Marion de forma muito atenciosa e relata que o local sofreu muito com a perda de clientes devido ao isolamento gerado por um desvio na estrada, que antes passava pelo Hotel.

Marion se hospeda e Norman a convida para jantar. Atraído por ela, ele a leva até o escritório, lá há vários pássaros empalhados o que lhe chama a atenção, no meio da conversa ela diz que está a procura de uma “ilha isolada”. Durante o jantar, Norman desabafa com ela sobre as dificuldades de gerir a hospedaria e cuidar de sua mãe doente. Marion, que já havia ouvido a mãe de Norman tratá-lo de forma rude, sugere que ele a interne em uma instituição de cuidados em saúde mental, Norman não gostou da sugestão e Marion retornou a seu quarto.

Um pouco mais tarde, Norman invade o quarto de Marion, que estava no banho e a esfaqueia, oculta as provas do crime e o corpo.

A irmã de Marion, Lila, e Sam, namorado de Marion, ficam preocupados devido sua ausência, e decidem iniciar buscas por ela. Eles se juntam ao investigador Arbogast para a procura.

O investigador começa a procurar em vários lugares da cidade perguntando às pessoas se viram a moça e ninguém tem notícias. Até que chega ao hotel,

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faz algumas perguntas para Norman e antes de ir embora liga para conversar com Lila relatando que não está convencido com a versão de Norman. Dessa forma, não satisfeito, volta logo depois, fazendo muitas perguntas para Norman, que se irrita com a situação e acaba assassinando o investigador.

Lila, tenta convencer o xerife a investigar o caso, porque agora se tornaram dois desaparecidos. Arbogast disse que não ia demorar para ir embora depois da ligação e não apareceu mais. Ela relata que viu a mãe do assassino dentro da casa e o xerife, quando descobre que essa tal mãe já faleceu envenenada depois de fazer o mesmo com seu marido, Lila fica confusa com essa nova informação e resolve ir até ao hotel para investigar, acompanhada de Sam.

Com o pretexto de se hospedarem, vão até o quarto 1 (antigo quarto de Marion) e encontram uma pista. Na casa, Norman leva sua mãe no colo até o porão, Lila resolve ir atrás de Norman na casa, ao chegar no porão, Lila se depara com um cadáver na poltrona, quando é atacada por Norman, Sam consegue ajudá-la, impedindo Norman, o jogando no chão.

Nas investigações descobrem que Norman já tinha matado a Mãe há algum tempo e roubou o cadáver dela que estava enterrado, o colocou em um cômodo da casa, empalhou e mantinha um "relacionamento" com a Mãe, após a prisão, Norman introjeta a Mãe como parte de sua personalidade usando uma peruca e as roupas dela. Averiguaram que a voz que ouviram na casa, era a voz de Norman, falando como a Mãe.

A película nos conduz de maneira próxima à jornada de fuga de Marion, submetendo-a a duas situações de escrutínio policial. Sua trajetória culmina no Bates Motel, onde é recepcionada por Norman Bates, o afável proprietário do estabelecimento. A dinâmica entre Marion e Norman é apresentada, revelando nuances do relacionamento do rapaz com sua enigmática mãe, fator que desencadeia uma série de acontecimentos inesperados. A partir desse ponto, o filme adentra um momento crucial marcado pelo famoso e impactante desfecho no chuveiro, uma das cenas mais icônicas da história do cinema.

Ao tomar conhecimento da presença de Marion no motel, Arbogast desencadeia uma série de eventos que culminam em outra revelação de grande impacto. Assim, "Psicose" se consagra como uma obra-prima de Alfred Hitchcock, destacando-se não apenas pela sua inovadora narrativa, mas também pela habilidade do diretor em manipular as emoções e expectativas do espectador, proporcionando uma experiência cinematográfica ímpar.

Para ele não é uma mensagem que intriga os telespectadores, que irá comover, e nem um romance prestigioso de cativar o público.

Pois o que anima as pessoas é o cinema original, puro. Foi um interesse fazer o filme bem pequeno parecido com uma série.

Alfred leu o livro de Robert Bloch enquanto estava viajando e uma cena lhe chamou a atenção e foi feita a adaptação.

É inspirado em um caso real ocorrido nos Estados Unidos em 1950. O diretor adquiriu os direitos da história e comprou todos os exemplares do livro, e ninguém saberia o final. Todo em preto e branco, os coloridos eram bastante presentes em Hollywood, mesmo com o orçamento baixo, o filme foi um enorme sucesso.

Alfred Hitchcock fez o que era esperado com seu público, um filme que custou milhões e se tornou seu maior sucesso e o mais lembrado de seus filmes. Atores do filme: Anthony Perkin: Norman Bates; Janet Leigh: Marion Crane; Jhon Gavin: Sam Loomis; Vera Miles: Lila Crane; John McIntire: Xerife Al Chambers; Martin Balsam: Milton Arbogast.

A sequência é notável não apenas por sua relevância no contexto do filme, mas também pela maestria técnica empregada em sua construção. A montagem de cinquenta cortes sucessivos sugere uma intensidade avassaladora no ataque à Marion, enquanto a trilha sonora de Bernard Herrmann amplifica a tensão, conferindo uma dimensão visceral à cena. A morte de Marion desencadeia uma reviravolta na trama, direcionando a narrativa para as investigações sobre seu paradeiro, lideradas por sua irmã Lila e o detetive Arbogast.

## IV. Análise Crítica e Psicológica do Filme

"Psicose", dirigido por Alfred Hitchcock em 1960, é um filme que se presta a uma análise psicológica profunda, oferecendo um olhar fascinante sobre a psicologia comportamental. O enredo gira em torno de Norman Bates, um personagem cuja complexidade revela uma psicologia profundamente perturbada. Ao explorar sua psicologia, mergulhamos em temas de transtornos de personalidade, traumas e a influência do ambiente no comportamento humano.

Norman Bates, brilhantemente interpretado por Anthony Perkins, exibe características que sugerem a presença de um transtorno de personalidade. Sua personalidade está claramente dividida em duas partes distintas: a própria Norman e sua mãe dominadora. Essa divisão é evidente nas cenas em que Norman adota a identidade de sua mãe, vestindo suas roupas e adotando sua voz. Este fenômeno é amplamente conhecido como transtorno de identidade dissociativa, ou popularmente conhecido como transtorno de personalidade múltipla.

A relação complexa entre Norman e sua mãe desempenha um papel crucial na compreensão de seu



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comportamento. Durante o desenrolar do filme, fica evidente que Norman sofreu abuso emocional e psicológico de sua mãe durante a infância, o que contribuiu para a fragmentação de sua personalidade. O controle excessivo exercido por sua mãe moldou sua visão distorcida do mundo e o levou a cometer atos violentos.

Além disso, o ambiente físico do Motel Bates representa um elemento simbólico fundamental para a compreensão da psicologia de Norman. O filme retrata o motel como um lugar isolado e desolado, imerso em uma atmosfera opressiva. Essa representação visual do ambiente sombrio pode ser interpretada como um reflexo da mente perturbada de Norman. A solidão e o isolamento contribuem para a intensificação de seus comportamentos anormais e alimentam sua visão distorcida da realidade.

A trama do filme também lança luz sobre a interação complexa entre fatores genéticos e ambientais na formação do comportamento humano. Norman Bates parece ser vítima de um ambiente tóxico, mas também é possível que ele possua predisposições genéticas para desenvolver transtornos mentais. A interseção desses fatores contribui para a complexidade e instabilidade de sua psicologia.

Em resumo, "Psicose" é uma obra-prima do suspense que proporciona uma oportunidade rica e cativante para a análise psicológica, sobretudo a partir da perspectiva da psicologia comportamental. Por meio do personagem de Norman Bates, o filme nos convida a explorar os recantos mais sombrios da psicologia humana, abordando temas como transtornos de personalidade, traumas e a influência profunda do ambiente no comportamento humano. Essa análise nos permite adentrar nas motivações e conflitos psicológicos do personagem, desvendando as profundezas da mente humana e suas complexidades. Norman Bates, conforme sugerido pelo título do filme, é um exemplo arquetípico de um indivíduo que sucumbiu à psicose, uma condição que se manifesta de maneira única e aterradora através da influência dominadora da figura materna. Essa psicose, em termos etiológicos, está enraizada em desequilíbrios neuroquímicos no cérebro de Norman Bates. Gradualmente, observamos uma dissociação psíquica progressiva, culminando na manifestação de duas identidades distintas: a de sua mãe e sua própria identidade.

Esta dicotomia de personalidades cria um conflito interno profundo, à medida que a personalidade materna gradualmente se sobrepõe e passa a dominar o psiquismo de Norman Bates. A presença constante e opressiva da mãe, mesmo após sua morte, mantém um domínio implacável sobre ele. Isso ilustra vividamente como as relações familiares disfuncionais podem moldar a psicologia de um indivíduo e levá-lo a comportamentos aberrantes.

Em última análise, "Psicose" não é apenas um filme de suspense notável, mas também uma exploração perturbadora da psicologia humana e dos mecanismos por trás da psicose. Através do personagem de Norman Bates, somos confrontados com a complexidade da mente humana, examinando como traumas, influências familiares e desequilíbrios neuropsicológicos podem convergir para criar uma psicose assombrosa. Esse filme é um testemunho da capacidade do cinema de nos levar às profundezas da psique humana, questionando as fronteiras entre sanidade e insanidade.

## V. Imputabilidade: Breve Contextualização

A imputabilidade, no âmbito jurídico, constitui o processo de compreender os próprios comportamentos. Quando se comete um delito, é fundamental ter consciência do que foi feito, e a responsabilidade legal é atribuída a tais ações. Não é possível impor punições a alguém desprovido da capacidade de tomar decisões (TOLEDO, 1999).

A imputabilidade, no contexto jurídico, refere-se à habilidade de uma pessoa ser sujeita a responsabilidade criminal por suas ações. No Brasil, a legislação que regula a imputabilidade penal é o Código Penal (Decreto-Lei nº 2.848/1940) (BRASIL, 1940). O artigo 26 do Código Penal brasileiro estabelece que "ficará isento de pena o agente que, por doença mental ou desenvolvimento mental incompleto ou retardado, era, no momento da ação ou omissão, completamente incapaz de compreender a ilicitude do ato ou de se orientar conforme tal entendimento." (BRASIL, 1940).

Isso implica que uma pessoa que, devido a uma doença mental ou deficiência mental, não possuía, no momento do ato, plena capacidade de compreender a natureza ilícita de suas ações ou de agir de acordo com essa compreensão, não pode ser responsabilizada criminalmente. Nessas situações, a pessoa é considerada inimputável e pode ser submetida a medidas de segurança, como internação em hospitais psiquiátricos, visando tratamento e reintegração social.

Conforme argumentado por Moura (1996), a capacidade de compreensão deve estar presente no momento da ação, e o tempo é um segundo elemento crucial da imputabilidade. Portanto, "imputabilidade é a aptidão para ser culpável". A imputabilidade é um tema de estudo tanto no direito penal como na psicologia, pois envolve questões relacionadas ao papel do psicólogo no contexto jurídico.

A capacidade de imputação jurídica de uma ação requer dois elementos fundamentais: a compreensão da natureza criminosa do ato e a capacidade de autodeterminação no momento em que o sujeito realizou a ação. A capacidade de



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compreensão refere-se à habilidade do indivíduo de conhecer a natureza, condições e consequências do ato, incluindo a compreensão de que o ato é contrário à moral jurídica e tem implicações sociais. Isso pressupõe um certo grau de experiência, maturidade, educação, inteligência, lucidez, atenção, orientação e memória, sendo essencial que o estado mental esteja livre de distúrbios. A capacidade de autodeterminação baseia-se na habilidade de escolher entre cometer ou não o ato, exigindo sanidade mental, reflexão e ausência de patologias que possam levar o indivíduo a cometer crimes. Portanto, o sistema adotado pelo Código Penal é conhecido como sistema misto ou biopsicológico, no qual não apenas as causas da imputabilidade devem estar presentes, mas também determinar a condição de incapacidade de culpabilidade (MESTIERI, 1999).

No século XIX, a "loucura" passou a ser percebida como uma doença, um problema de saúde, e não apenas uma questão de manutenção da ordem pública (PESSOTTI, 1994). Atualmente, a doença mental abrange uma ampla gama de perturbações que afetam o funcionamento emocional, social e intelectual do indivíduo, resultando mais de desajustes ou distorções do que de falta ou deficiência nas capacidades anteriores à doença (SOUZA, 2008).

De acordo com Souza (2008), na Psicopatologia, que se dedica ao estudo das perturbações do funcionamento psicológico, a doença mental é caracterizada por um desvio do funcionamento psicológico considerado normal, com os principais sintomas manifestando-se no âmbito psicológico.

A culpabilidade está relacionada à existência de um autor e de um ato que contraria as normas estabelecidas pelas leis, que têm o propósito de manter uma ordem e organização na sociedade, determinando o que é permitido ou proibido. Ações que transgridem essa norma moral podem ser consideradas criminosas, e a culpa pode recair sobre o autor, que pode ser absolvido ou ter sua pena reduzida levando em consideração fatores psicológicos do próprio agente (GOUVEIA et al, 2017).

## VI. Indicação da Obra

A leitura da resenha é recomendada enfaticamente aos profissionais da área jurídica, psicólogos e psiquiatras, pois ela analisa meticulosamente o filme "Psicose," dirigido por Alfred Hitchcock. Este marco do cinema proporciona uma profunda exploração da interseção entre doença mental e responsabilidade legal, com um enfoque altamente embasado.

A resenha esmiúça como o filme aborda a questão da exclusão de imputabilidade devido a transtornos mentais, um tema de extrema relevância para aqueles que atuam no campo do direito e da saúde mental. A análise psicológica minuciosa apresentada no texto proporciona uma visão mais completa das complexidades envolvidas em litígios que envolvem indivíduos com condições mentais debilitantes.

Este filme representa uma oportunidade singular para contemplar as implicações éticas e jurídicas relacionadas à imputabilidade e ao tratamento de pessoas com doenças mentais no contexto legal. A recomendação desta resenha surge como um recurso inestimável para aprofundar a compreensão dessas questões e fomentar discussões significativas dentro de seus respectivos campos de atuação.

## VII. Considerações Finais

A exclusão da imputabilidade por doença mental, tema central em diversos sistemas jurídicos ao redor do mundo, encontra uma representação marcante no filme "Psicose" dirigido por Alfred Hitchcock. O longa-metragem aborda de maneira vívida a complexa relação entre a saúde mental e a responsabilidade criminal, oferecendo um olhar penetrante sobre os desafios de definir a culpabilidade em casos onde transtornos psíquicos estão presentes.

A personagem Norman Bates, interpretada por Anthony Perkins, serve como um exemplo intrigante de como a doença mental pode influenciar o comportamento criminoso. A condição psicológica de Norman, influenciada por uma relação doentia com sua mãe, é apresentada de forma meticulosa ao longo da narrativa. A dualidade entre Norman e sua mãe, que se manifesta através de um transtorno dissociativo de identidade, questiona não apenas a questão da imputabilidade, mas também a própria noção de responsabilidade legal em casos envolvendo doença mental.

Ao longo do filme, a audiência é levada a uma imersão na perspectiva de Norman, o que gera uma sensação de empatia e compreensão das complexidades de sua condição mental. Esta abordagem contribui para um questionamento mais profundo sobre como a doença mental deve ser considerada no contexto do sistema legal. Por um lado, Norman demonstra comportamentos claramente criminosos; por outro, sua condição mental sugere uma redução de sua capacidade de compreender e controlar seus atos.

A exclusão da imputabilidade por doença mental, em muitos sistemas jurídicos, busca garantir que indivíduos que não possuem plena capacidade de entendimento e controle de suas ações não sejam submetidos às mesmas sanções que indivíduos plenamente imputáveis. No caso de Norman Bates, a complexidade da situação ressalta a necessidade de avaliações psiquiátricas rigorosas e imparciais para



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determinar a imputabilidade em casos judiciais envolvendo transtornos mentais.

Portanto, "Psicose" oferece uma reflexão penetrante sobre a interseção entre doença mental e sistema legal, desafiando a audiência a considerar como a sociedade deve lidar com casos onde a imputabilidade pode estar comprometida. O filme serve como um catalisador para discussões importantes sobre a responsabilidade criminal e o tratamento de indivíduos com transtornos mentais no contexto da justiça penal.

## Agradecimentos

Gostaria de agradecer, primeiramente à Deus, por ter me guiado até aqui.

Agradeço ao Professor, Saulo Gonçalves por todo o apoio, durante essa fase.

*DEDICO este trabalho ao meu orientador; Ernane Júnior da Silva Reis e à Deus, pela graça da vida.*

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*João Pinheiro, 06 de dezembro de 2023.*

*Bachelor's Degree in Psychology*

*(Psychologist Training)*

*"As a Psychologist, I am committed to placing my profession at the service of Brazilian society, basing my work on the principles of technical quality and ethical rigor. Through my professional practice, I will contribute to the development of Psychology as a science and profession in the direction of society's demands, promoting health and quality of life for each individual and for all citizens and institutions."*

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Global Journal of Human-Social Science: A
Arts & Humanities - Psychology
Volume 25 Issue 1 Version 1.0 Year 2025
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals
Online ISSN: 2249-460X & Print ISSN: 0975-587X

# "Roman Epistles" as a Genre form in the J. Brodsky's Poetry

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*Abstract-* In the literature of ancient Rome the emergence of the epistolary genre was due to the widespread spread of epistolary creativity during the period of the end of the era of civil wars and the formation of the empire. Epistola became the only means of communication and obtaining information in the giant Mediterranean power, whose territories were located on three continents. The letters, which initially had a purely private character, acquired information content, socio-political and philosophical content, the value of a public historical document and, finally, the format of a propaganda leaflet during Cicero's lifetime. Poets of the "Golden Age" actively used the wide possibilities of the epistolary genre. Horace creates an entire book of "Epistles", filling it with a wide variety of content, from philosophy and didactics to irony and ridicule. Ovid continues the line of love outpourings in the book "Heroids", creating in the spirit of rhetorical exercises the messages of mythological heroines to their lovers who left them.

*Keywords:* *roman epistles, cicero, ovid, horace, dialogism, brodsky, culture of the "ready word", mythological subjects, allusions, stylization, immersion method.*

*GJHSS-A Classification:* *LCC: PA6537*




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# “Roman Epistles” as a Genre form in the J. Brodsky’s Poetry

## ЖАНР «РИМСКИХ ПОСЛАНИЙ» В ЛИРИКЕ И.А.БРОДСКОГО

Elena N. Kornilova

*Аннотация-* **Появление жанра посланий в литературе древнего Рима было обусловлено широким распространением эпистолярного творчества в период завершения эпохи гражданских войн и становления империи. Эпистола стала единственным средством коммуницирования и получения информации в гигантской средиземноморской державе, территории которой располагались на трех континентах. Письма, изначально имевшие сугубо частный характер, приобретают уже при жизни Цицерона информационное наполнение, общественно-политическое и философское содержание, значение публичного исторического документа и, наконец, формат агитационной листовки. Широкие возможности эпистолярного жанра активно используют поэты «золотого века». Гораций создает целую книгу «Посланий», наполняя ее самым разнообразным содержанием, от философии и дидактики до иронии и насмешки. Овидий продолжает линию любовных излияний в книге «Героиды», создавая в духе риторических упражнений послания мифологических героинь своим возлюбленным, покинувшим их.**

**Иосиф Бродский часто работал не только с древними сюжетами и мотивами, которые описаны западными и отечественными литературоведами, но и с формами: жанрами, размерами, строфикой по преимуществу римской литературы, которая была ему наиболее близка по идеологическим соображениям. Римская Империя как политический конструкт представлялась поэту более понятной из-за его близости с Россией и США. Решая, как ему казалось, отвлеченные поэтические задачи, он по своему вступал в состязание с поэтами «золотого века» и, одновременно, отвечал на острые вопросы современности. Актуализация древнего жанра посланий в поэзии Бродского станет предметом обсуждения в этой статье. Лучшими образцами эпистолярного жанра становятся Овидий и Гораций, а учителем любимый Пушкин. Здесь присутствуют не столько подражание и стилизация, а непосредственный диалог, который Бродский, живущий в эпоху постмодерна, ведет с наставниками, нередко прибегая к прямой цитации,**

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*Ключевые слова: римские послания, цицерон, овидий, гораций, диалогизм, бродский, культура «готового слова», мифологические сюжеты, аллюзии, стилизация, метод погружения.*

*Abstract-* In the literature of ancient Rome the emergence of the epistolary genre was due to the widespread spread of epistolary creativity during the period of the end of the era of civil wars and the formation of the empire. Epistola became the only means of communication and obtaining information in the giant Mediterranean power, whose territories were located on three continents. The letters, which initially had a purely private character, acquired information content, socio-political and philosophical content, the value of a public historical document and, finally, the format of a propaganda leaflet during Cicero’s lifetime. Poets of the “Golden Age” actively used the wide possibilities of the epistolary genre. Horace creates an entire book of “Epistles”, filling it with a wide variety of content, from philosophy and didactics to irony and ridicule. Ovid continues the line of love outpourings in the book “Heroids”, creating in the spirit of rhetorical exercises the messages of mythological heroines to their lovers who left them.

Joseph Brodsky often worked not only with ancient plots and motifs, which are described by Western and domestic literary scholars, but also with forms: genres, poetic meters, strophe, mainly of Roman literature, which was more accessible to him for ideological reasons. The Roman Empire as a political construct seemed more understandable to the poet due to its proximity to Russia and the United States. Solving, as it seemed to him, abstract poetic problems, he, in his own way, entered into competition with the poets of the “golden age” and, at the same time, answered the pressing questions of our time. The actualization of the ancient genre of epistles in Brodsky's poetry will be the subject of discussion in this article. The best examples of the epistolary genre are Ovid and Horace, and their beloved teacher is Pushkin. What is present here is not so much imitation and stylization, but a direct dialogue that Brodsky, living in the postmodern era, conducts with mentors, often resorting to direct quotation, allusions, stylization, and also uses the method of reincarnation, immersion in the era and culture.

*Keywords: roman epistles, cicero, ovid, horace, dialogism, brodsky, culture of the “ready word”, mythological subjects, allusions, stylization, immersion method.*

## Introduction

Нобелевский лауреат 1987 года Иосиф Александрович Бродский с первых шагов в литературе проявил себя как художник,



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обладавший уникальной литературной эрудицией самого высокого качества. Возрождение мифологических и библейских сюжетов, образов богов и героев, исторические и литературные параллели, ассоциации и реминисценции, жанровые аллюзии и даже пародии в его творчестве близки по духу поэзии «серебряного века». Сочинения Бродского «вываливались» из общего ряда советской литературы, ломали привычные устои, хотя никогда не вступали в полемику с пропагандистскими догмами, напрямую не противоречили официальной идеологии.

Бродский часто работал в своей поэтической лаборатории не только с древними сюжетами и мотивами, которые описаны западными и отечественными литературоведами, но и с формами: жанрами, размерами, строфикой по преимуществу римской литературы, которая была ему наиболее близка по идеологическим соображениям. Римская Империя как политический конструкт представлялась поэту более понятной из-за его близости с Россией и США. Решая, как ему казалось, отвлеченные поэтические задачи, он вел диалог с поэтами «золотого века» и, одновременно, отвечал на острые вопросы современности. Актуализация древнего жанра посланий в поэзии Бродского станет предметом обсуждения в этой статье.

Для понимания феномена Бродского-поэта в русской словесности важно размышление А. В. Михайлова о культуре готового слова, присущего риторическому типу культуры: «…слово, которым пользуется поэзия, есть ***готовое слово***», — размышляет исследователь[1]. Сюда можно отнести целую речь, и отдельное высказывание, и фабулу, и жанр «как форму, в которую отливается мысль, и самое мелкое единство смысла (пусть, например, имя собственное), если только это происходит из фонда традиции и заранее дано поэту или писателю, если только это заведомо для него "готово"»[2].

В начале творческого пути Иосиф Бродский соотносил свою поэзию с традициями неоклассицизма, а классицизм в целом, несомненно, принадлежит к риторическому типу культуры. В ироническом стихотворении 1964 года «Одной поэтессе» он насмешливо констатирует: «я заражен нормальным классицизмом», и далее: «Я эпигон и попугай»[3]

я отдал предпочтенье классицизму,
Хоть я и мог, как мистик в Сиракузах,
взирать на мир из глубины ведра[4].

Поэт настаивал, что поэтическая образность не столько направлена к будущему, сколько стремится к диалогу с предшествующей литературной традицией, и в этом ее смысл и ценность.

Нам представляется интересным рассмотреть, как работает жанровая форма римских эпистол в поэтическом арсенале И. Бродского.

Начало эпистолярного жанра (стихотворного письма) принято возводить к книге «Посланий» Квинта Горация Флакка[5], а затем, к пародийно-мифологическим «Героидам» Публия Овидия Назона[6]. Однако появлению поэтических посланий, несомненно, предшествовала традиция частной переписки эпохи гражданских войн в Риме и первых шагов Империи, образцы которой в силу своих высочайших литературных качеств сохранились до наших дней. Это, например, письма Марка Туллия Цицерона к брату Квинту, Бруту или к Аттику, издателю и другу великого оратора.

Письма как способ передачи информации играли огромную роль в политической и культурной жизни Древнего Рима, поскольку по многим делам известные политики и государственные деятели вынуждены были отбывать в далекие провинции, и тогда в ход пускались письма. Как утверждает французский ученый Гастон Буассье, "...в то время люди, занимавшиеся политической деятельностью, нуждались в частной переписке гораздо более, чем теперь. Проконсул, уезжая из Рима для управления какой-либо отдаленной провинцией, прекрасно понимал, что он тем самым совершенно удаляется от политической жизни. Для людей, привыкших к волнениям политических дел, к партийным заботам или, как они выражались, к постоянной толчее на форуме, было большим лишением покинуть на несколько лет Рим для тех бесконечно далеких стран, куда не достигал никакой шум общественной римской жизни[7]." Тоска по Риму, трогательные жалобы и печальные воспоминания о Вечном Городе наполняют и *письма* Цицерона в изгнании, и *Скорбные элегии (Tristia)* Овидия.

Для того чтобы не отрываться от событий римской жизни, вдыхать воздух римских мостовых, состоятельные люди нередко нанимали подобие репортеров, так называемых *operarii* (т.е. просто "ремесленников", людей образованных, но без определенных занятий, деклассированных). Многие из них были греками, ищущими интеллектуальных заработков в латинской столице. *Compilatio — похититель, плагиатор* — так шутливо называл их Цицерон. В обязанности этих людей входила беготня по городу и собирание любой информации о происшествиях, скандалах, несчастных случаях и тому подобных событиях. Они не упускали случая описать в донесениях патрону различные театральные истории, сообщали об освистанных актерах, о побежденных гладиаторах, подробно описывали богатые похоронные процессии и вообще делились всякого рода слухами и сплетнями, особенно всеми скандальными случаями, о

[1] Михайлов А.В. Языки культуры / вступ. ст. С. С. Аверинцева. М.: Языки русской культуры, 1997. С. 510.
[2] Там же. С. 511
[3] Бродский И.А. Часть речи. Избранные стихи 1962 – 1989. М., 1990. С.68. Далее стихотворения И.А.Бродского цитируются по этому изданию, помимо тех, которые будут оговорены особо.
[4] Там же, с. 69.
[5] Гораций. Собр. соч. СПб, Биографический институт. Студия биографика,.1993.
[6] Овидий. Героиды. Пер. С.Ошерова // Овидий. Собр. соч. Т.1. СПб, Биографический институт «Студиа Биографика», 1994.
[7] Буассье Г. Собр.соч. в 10-ти тт. Т.1. Спб., 1993. С.43.


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которых им удалось узнать. Вот такие сведения получал знаменитый Цицерон от своих корреспондентов из среды "голодных греков", завербованных специально для проконсула его другом Марком Целлием Руфом [22, Cic., Epist. ad fam., II,8; VIII,1][8]. Вся эта болтовня была занимательной, но малоинформативной, поскольку "греков" не пускали в знатные дома, и они были далеки от людей, осуществлявших управление государством, хотя опытный политик по самым незначительным происшествиям мог уловить настроения римского народа.

Важнейшую группу корреспондентов составляли лица, осведомленные в глубинных течениях римской политики — друзья и близкие, люди из сенаторского сословия. Они были вхожи к первым лицам государства и часто посвящались в тайны римской политики. Особо ценились письма людей мыслящих, аналитиков, способных представить целостную картину происходящего, обладающих юмором и хорошим литературным стилем. К таким корреспондентам принадлежал и сам Цицерон, чьи частные письма еще при его жизни стали достоянием публики усилиями друга и издателя *Аттика*. Современник великого оратора историк *Корнелий Непот* говорил, что тому, кто прочтет эти письма нет надобности в каком-либо другом историческом сочинении этого времени, ибо события описываемой эпохи изображены в них с потрясающей живостью, точностью и непередаваемым духом борьбы [22, Corn.Nepos., Att., 16][9]. Поныне *эпистолы* Цицерона сохраняют значение памятника исторической и поэтической мысли.

В жизни римской республики письма выполняли разнообразные функции: с помощью письма можно было не только сообщить важные сведения какому-либо политическому лицу, но и выразить ему свою симпатию. Набирающий могущество *Цезарь-проконсул* получал в Галлии огромное количество писем. "Ему сообщают все, — говорит Цицерон, — как о важных вещах, так и о пустяках" [22, Cic., ad Quint, III,1][10]. Цезарь как опытный политик нередко сам писал письма, чтобы привлечь на свою сторону известных людей или сделать общим достоянием свои подвиги. Например, он рассыпался в похвалах падкому на лесть сторонник сената Цицерону, будучи уверенным, что последний обязательно разгласит его слова по всему Риму: "Ты открыл все сокровища, свойственные красноречию, и сам первым воспользовался ими. С этой стороны ты много прославил римское имя и возвеличил свою родину. Ты снискал себе лучшую из всех славу и триумф более предпочтительный, чем успехи самых великих полководцев, так как больше ценности в расширении границ ума, чем в расширении пределов государства" [22, Cic., Brut., 72; Plin., Hist.nat., VII, 30][11]. Тому же Цицерону он отправлял письма из Британии, где его армия с трудом оборонялась от воинственных жителей Альбиона, вовсе не потому что он, скучая, заполнял свой досуг, а потому, что представлялась редкая возможность пометить свое послание страною, куда до него не ступала нога римлянина.

Эпистолярное творчество римлян оставалось главным способом передачи информации и в огромной Империи. Письма выдающихся людей, где они высказывали свои чувства и взгляды, читались, комментировались и переписывались. Посредством таких писем государственный человек защищал себя перед людьми, уважением которых он дорожил. Эпистолы, в которых содержалась какая-либо значительная новость, переходили из рук в руки и становились общественным достоянием. Корреспонденцией Цезаря в Германии и Британии пользовались и офицеры его штаба, поскольку это помогало восстановить ту атмосферу светской жизни, позабыть которую не властен был никто. Наконец, в зависимости от серьезности сделанного заявления корреспондент мог отправлять одинаковые письма сразу нескольким важным лицам, что приходилось делать Цезарю в последние месяцы своего проконсульства в Галлии при назревающем конфликте с сенатом. Существовал и обычай **открытых** писем – *in pub lico propositae,* – текст которых размножали и развешивали на стенах в публичных местах. Когда форум замолк, как во времена диктатуры Цезаря, с помощью писем пытались образовать нечто вроде общественного мнения в узком кругу сторонников сената. *"Подметные письма"* – практически агитационные листовки заговорщиков – сыграли не последнюю роль в удачном разрешении заговора против Цезаря, о чем упоминают в своих рассказах практически все римские историки.[12]

Именно поэтому прославленные поэты древнего Рима *Гораций* и *Овидий* использовали форму послания в своем художественном творчестве. Жанровая форма письма оказалась многофункциональной. Эпистола обладала одной существенной особенностью — субъективностью изложения материала, нередко интимностью интонации, поскольку письмо было явлением частной жизни граждан и, следовательно, как форма идеологического воздействия не подлежало контролю со стороны государства.

Иосиф Бродский, подобно многим молодым поэтам в начале творческого пути был увлечен Овидием [13]. Все же «Певец науки страсти нежной…» Значительно позднее, в эссе «Письмо Горацию» (1995) Бродский сделает показательное признание: «Назон был более велик, чем вы оба (Вергилий и Гораций – *Е.К*), — ну, по крайней мере, на мой взгляд.[…] воображением Назон вас всех превосходит»[14]. Без сомнения, он читает

[8] Цицерон Марк Туллий. Письма к Аттику, близким, брату Квинту, М. Бруту. Пер. и комм. В.О.Горенштейна. Т. 1 – 3. М.: Ладомир, 1994.
[9] Там же.
[10] Там же.
[11] Там же
[12] См.напр.: Plut., Caes., 62; Suet., Jul., 80.
[13] Ичин Корнелия. Бродский и Овидий // Новое литературное обозрение. 1996, № 19. С.227 – 249.
[14] Бродский И.А. Письмо Горацию. Пер. с англ. Елены Касаткиной // Иностранная литература, 1997, № 1. С.215.



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не только «Метаморфозы, но и «Героиды» — изящную любовную игру Назона с мифологическими сюжетами из «житий» прославленных героев, превратившего трагические коллизии древних сказаний в выражение любовной тоски римлянок эпохи Августа. Десятое письмо – «*Ариадна Тесею*» — вызывает неожиданный отклик в творчестве Бродского.

И. Ковалева в обширном предисловии «На пиру Мнемозины» к сборнику «Бродский И. Кентавры. Античные сюжеты» полагает, что: «…миф об Ариадне и Тезее, Тезее и Минотавре – один из центральных в поэзии Бродского конца 60-х – начала 70-х годов. Тезей в это время – один из двойников лирического героя»[15]. Мы не станем следовать Сент-Бёву и его ученикам, выискивая параллели с личной судьбой поэта. В центре внимания этой работы диалог нашего современника с конкретными текстами античной поэзии в эпистолярном жанре.

В послании Бродского «К Ликамеду на Скирос» (1967) перед читателем в какой-то мере ответ назоновой Ариадне, необоснованно упрекающей Тесея в предательстве и коварстве. Адресат тут фиктивен, что напоминает открытые письма римского мира. В письме Тесея к Ликомеду Бродский саркастически дает понять самим названием, что это предсмертная записка, где звучит дерзкое обличение холодного равнодушия и похоти богов. Другое название данного послания «По дороге на Скирос» придает всему замыслу мрачный оттенок. Из Аполлодора [epit., I, 24][16] известно, что герой лишился власти в Афинах усилиями Диоскуров, пришедших освободить похищенную Тесеем сестру Елену; именно Кастор и Полукс передали родственнику Тесея Менесфею трон героя в Афинах. Вернувшись из царства мертвых с помощью Геракла, сын Эгея отправился на Скирос, где у его отца были земли. Коварный царь Скироса Ликомед столкнул Тесея со скалы. Так закончился земной путь героя.

Однако в послании, созданном Бродским, речь идет практически о начале жизненного пути героя послания, о его самом знаменитом подвиге, в основе которого самопожертвование, поскольку Тесей сам вызвался войти в число афинских юношей, обреченных на гибель в Лабиринте, логове Минотавра, чтобы положить конец унизительной дани Афин критскому царю. После этого подвига он становится властителем Аттики и знаменитым героем – победителем чудовищ. Отчего же его письмо пропитано такой горечью?

Я покидаю город, как Тезей —
свой Лабиринт, оставив Минотавра
смердеть, а Ариадну — ворковать
в объятьях Вакха.
Вот она, победа!
Апофеоз подвижничества! [17]

На фоне этого признания упреки обиженной Ариадны из овидиевых «Героид» звучат нарочито и не слишком справедливо:

Скоро ты в гавань войдешь родного Кекропова края,
И, среди внемлющих толп на возвышение встав,
Будешь рассказывать им о быке-человеке сраженном
И о пробитых в скале путаных ходах дворца;
Так расскажи и о том, как меня ты на острове бросил, –
Нет, ни Эгея ты сын, ни Питфеевой дочери Эфры:
Скалы и глуби морей – вот кто тебя породил. [18]

Упрек Ариадны герою в жестокосердии попадает в точку. Отец Тесея – Посейдон, жестокое, хтоническое божество. Но в целом обличения критской царевны в тексте Овидия наивны и отдают самоцельной игрой на чувствах читателя. В них больше риторики, нежели живого чувства. Назон наделяет своих героинь тем способом изображения переживаний, который освоил античный мир, переживанием, исходящим из человеческой природы вообще, как бы могла влюбленная женщина реагировать в предлагаемых обстоятельствах. Упреки и плачь, жалобы на неблагодарность героя, воспользовавшегося ее помощью (почти Медея из одноименной трагедии Еврипида!) и покинувшего ее на пустынном острове, где она непременно погибнет, не могут соперничать с горестным осуждением Тесеем замыслов богов, равнодушно использующих смертных в собственных целях, даже если они герои. Ариадну ждет Вакх, отобравший у Тесея награду: «И Вакх на пустыре / милуется в потемках с Ариадной».

На стороне Бродского другой бэкграунд: расиновская трагедия, исповедальный роман эпохи романтизма и реалистический психологический роман XIX – XX веков. Поэтому ламентации Тезея так убедительны

Бог
как раз тогда подстраивает встречу,
когда мы, в центре завершив дела,
уже бредем по пустырю с добычей,
навеки уходя из этих мест,
чтоб больше никогда не возвращаться[19].

Тесей – сын бога, как и обычный смертный, после столкновения с чудовищем чувствует не триумф, а опустошение и вину:

В конце концов, убийство есть убийство.
Долг смертных ополчаться на чудовищ.
Но кто сказал, что чудища бессмертны?
И — дабы не могли мы возомнить
себя отличными от побежденных —
Бог отнимает всякую награду
(тайком от глаз ликующей толпы)
и нам велит молчать. И мы уходим… [20]

[15] Ковалева И. На пиру Мнемозины // Бродский И. Кентавры. Античные сюжеты. Спб.: Изд-во ж. «Звезда», 2001. С. 16.
[16] Аполлодор. Мифологическая библиотека. Эпитома. // https://ancientrome.ru/antlitr/t.htm?a=1358680004
[17] Бродский И.А. Часть речи. С. 103/
[18] Овидий. Героиды. Пер. С Ошерова. Бродский, по его собственному признанию, не владел древними языками в полном объеме и оттого знал римских поэтов преимущественно в русских переводах.
[19] Бродский И.А. Часть речи. С. 103.
[20] Там же.

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Тесей у Бродского — дерзостный герой *΄ύβριστής,* как в мифологии, так и в изложении его биографии у Плутарха. Отсюда заключительное: «Дай Бог тогда, чтоб не было со мной/ двуострого меча…»[21]. Помощь, оказанная Тесеем другу Пирифою, царю лапифов, который замыслил похитить из Аида Персефону, говорит сама за себя. Если бы не вмешательство Геракла, оставаться бы герою навеки в подземном царстве. Впрочем, на Скиросе его настигла судьба. Оттого и послание его пронизано горечью и предвидением скорой развязки:

Ведь если может человек вернуться
на место преступленья, то туда,
где был унижен, он прийти не сможет.
И в этом пункте планы Божества
и наше ощущенье униженья
настолько абсолютно совпадают,
что за спиною остаются: ночь,
смердящий зверь, ликующие толпы,
дома, огни.[22]

Спустя более двух десятилетий в 1989 году Бродский напишет эссе «Fondamenta degli Incurabili»/«Набережная неисцелимых», высоким поэтическим стилем расскажет о своем первом посещении Венеции в 1973 году и вновь прибегнет к развернутой метафоре мифологической модели *Тесей — Минотавр — Ариадна*. И здесь как горькое откровение обнажиться незримая ментальная связь поэта с древним мифом, где образ города-Лабиринта, непостоянной возлюбленной: «моя Ариадна» с «горчично-медовым» взором («…меня доставили в вестибюль одноименного, удалившегося от мира пансиона, поцеловали в щеку – скорее как Минотавра, мне показалось, чем как доблестного героя – и пожелали спокойной ночи. Затем моя Ариадна удалилась, оставив за собой благовонную нить дорогих (не «Шалимар» ли?) духов»[23]), - и беспрерывное общением с Минотавром, то ли внутри себя, то ли в венецианском столпотворении чудовищ («…все эти бредовые существа – драконы, горгульи, василиски, женогрудые сфинксы, крылатые львы, церберы, минотавры, кентавры, химеры, – пришедшие к нам из мифологии (заслужившей звание классического сюрреализма), суть наши автопортреты, в том смысле, что в них выражается генетическая память вида об эволюции»[24]) напомнит изящную вязь эллинистических поэтов. Эти аллюзии однозначно объясняют смысл первой строки послания «Я покидаю город, как Тесей…»

Авторская исповедальная проза, поэтичная и пронзительная, в духе «пушкинских» откровений М. Цветаевой, прихотливо построенная на ассоциативной игре зарисовок сумеречного города, личной судьбы и погруженности в тонкости древней мифологии рождают импрессионистскую зарисовку психологического состояния рассказчика, мечтателя и поэта, в Венеции: «Поэтому, продвигаясь по этим лабиринтам, никогда не знаешь, преследуешь ли ты какую-то цель или бежишь от себя, охотник ли ты или дичь. Точно, что не святой, но, возможно, и не полноценный дракон; вряд ли Тесей, но и не изголодавшийся по девушкам Минотавр. Впрочем, греческая версия ближе к делу, поскольку победитель не получает ничего, поскольку убийца и убитый родня. Чудовище ведь приходилось единоутробным братом награде; во всяком случае – итоговой жене героя. Насколько мы знаем, Ариадна и Федра были сестры, и храбрый афинянин поимел обеих. Стремясь в зятья к критскому царю, он вполне мог пойти на убийственное задание, чтобы улучшить репутацию своей будущей семьи. Как от внучек Гелиоса от девиц ждали чистоты и блеска; об этом же говорят и их имена. Ведь даже мать, Пасифая, при всех своих темных влечениях, была Ослепительно Яркой. И возможно, она отдалась темным влечениям и, тем самым, быку как раз затем, чтобы доказать, что природе безразличен принцип большинства, так как рога быка напоминают лунный серп. Возможно, светотень интересовала ее сильнее, чем животные свойства, и она затмила быка по чисто оптическим соображениям. И тот факт, что бык, чья нагруженная символами родословная восходит к наскальной живописи, был настолько слеп, что обманулся искусственной коровой, сооруженной для Пасифаи Дедалом, доказывает, что ее предки берут верх в системе причинности, что преломленный ею свет Гелиоса все еще – после четверых детей (двух знаменитых дочерей и двух никчемных сыновей) – ослепительно ярок. А по поводу причинности следует добавить, что главный герой сюжета – именно Дедал, кроме очень правдоподобной коровы построивший – на этот раз для царя – тот самый лабиринт, где быкоголовый отпрыск и его убийца однажды столкнулись с печальными последствиями для первого. В каком-то смысле, вся история родилась в мозгу Дедала, и в особенности лабиринт, так похожий на мозг. В каком-то смысле, все между собой в родстве, по крайней мере преследователь и преследуемый. Поэтому неудивительно, что блуждания по улицам этого города, чьей самой крупной колонией в течение примерно трех веков был Крит, производят довольно тавтологическое впечатление, особенно когда смеркается, то есть когда убывают пасифайские, ариаднины и федрины свойства города. Иными словами, особенно вечером, когда предаешься самоуничижению»[25].

Автор статьи намеренно привел целиком обширную цитату, состоящую из одного периода, поскольку она прекрасно демонстрирует погруженность поэта в античный мир. Перед читателем как бы невзначай возникает род эллинистического *эпиллия* в обработке современного поэта, демонстрирующего не

[21] Там же. С. 104.
[22] Там же. С. 103 -104.
[23] Iosif Brodskij, Fondamenta degli Incurabili, tr. Gilberto Forti, 1989. Пер. с англ. Г.Дашевского // https://knijky.ru/books/naberezhnaya-neiscelimyh?
[24] Там же.
[25] Там же.



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только редкую эрудицию в «теле» мифа, но и аллюзии на современное восприятие древнего сказания. Главным в сакральном повествовании был бог, наказавший царя Миноса за «нецелевое» использование дарованного свыше быка, а не мастеровой Дедал, которому вряд ли пришло в голову, что созданное им сооружение напоминает человеческий мозг…

И в дальнейшем тексте эссе Бродский в целом обращается с мифом «по-домашнему», без излишнего пафоса и преклонения. У него Венеция — Пенелопа «среди городов», ткущая «свои узоры днем» и распускающая «ночью, без всякого Улисса на горизонте. Одно море», а старухи в черном на островах «погруженные в свое глазоломное рукоделие» — Парки[26]. Метафоры сверкают оттенками поэтики серебряного века, римского эллинизма, а изредка даже классицизма, но античность для поэта – дом родной, то ли благодаря взрастившему его Петербургу/Ленинграду, то ли благодаря бесконечной начитанности в античной поэзии.

Иное, навеянное Овидием послание «Одиссей Телемаху» (1972), — маленький шедевр, современный комментарий к Гомеру со всей глубиной перевоплощения, вживания в ситуацию, нечто, пришедшее из практики актеров, когда ситуация присваивается исполнителем так, что маска прирастает к лицу и Одиссей-никто становится alter-ego поэта второй манеры творчества [27]. Ковалева также видит в этом стихотворении «эмоциональный взрыв» и связь с широко развернутой в творчестве поэта темы «Никто – Одиссей – Улисс»[28].

Необходимо сразу отметить, что Бродский в этом послании отца к сыну *тему странствия не по своей воле* превращает в *тему страдания и потери себя*. Он создает горестную исповедь не героя-любовника, ищущего наслаждений и очарований, а страстотерпца и страдальца, которого преследует и гонит по миру бог: «… как будто Посейдон, пока мы там / теряли время, растянул пространство…»[29] Это очень точное понимание Гомера, повествующего о «многострадальном» герое, мечтающем «Видеть хоть дым от родных берегов, вдалеке восходящий…» [30]. Вся прочая органика: пейзаж, материал, деталь, навеянные О. Мандельштамом («водяное мясо», «глаз, засоренный горизонтом», «мозг … сбивается, считая волны...»)[31], или горестной в своих скитаниях по словам А. Ахматовой «Музы плача» М. Цветаевой («Мне неизвестно, где я нахожусь, / что предо мной. Какой-то грязный остров, / кусты, постройки, хрюканье свиней, / заросший сад, какая-то царица, / трава да камни…») только углубляют психологический контекст мучительной безысходности, невозможности сохранять уверенность в достижении цели – возвращения. Отсюда и:

Не помню я, чем кончилась война,
и сколько лет тебе сейчас, не помню[32].

Хотя сам мотив неважности войны как центрального события в его жизни явно навеян Овидием и его верной Пенелопой, которая пишет Улиссу:

Что мне, однако, с того, что разрушена Троя и снова
Ровное место лежит, там, где стояла стена,
Если живу я, как прежде жила, пока Троя стояла,
Если разлуке с тобой так и не видно конца?
Цел для меня для одной Пергам, хоть для всех и разрушен,
Хоть победители там пашут на пленных быках.
Всходы встают, где стоял Илион, и серпа поселенцев,
Ждет урожай на полях, тучных от крови врага.
Лемех кривой дробит неглубоко зарытые кости
Воинов; камни домов прячет густая трава.
Ты и с победой домой не пришел, и узнать не дано мне,
Что тебя держит и где ты, бессердечный, пропал.[33]

Конечно, героиня Овидия упрекнет мужа в сладострастии: *«Я ведь знаю твое сластолюбье, – Верно тебя вдалеке новая держит любовь…»* [34]. Но тоска и ревность вовсе не являются причиной такового очевидного презрительного отношения к общегреческой победе, как будто холодное невнимание мужа может перечеркнуть все жертвы и надежды. В послании Одиссея сыну у Бродского эта тема развернута несколько иначе. Одиссей как будто хочет забыть жестокую резню и Пиррову победу с множеством жертв: «Троянская война / окончена. Кто победил — не помню. / Должно быть, греки: столько мертвецов / вне дома бросить могут только греки…») [35]. Звучит резко, публицистично, а главное, что субъективная, эгоистическая точка зрения Пенелопы Овидия здесь обретает вид выстраданного пацифизма, горького знания цены того, что, как выражается Пенелопа у Овидия, «Храмы отчих богов варварских полны богатств»[36] .

Уникально, но в этом стихотворении Бродский избегает всей событийной канвы «приключений» Одиссея. Упомянуты лишь реперные точки (война, Посейдон, остров Кирки, на который намекает «хрюканье свиней»; по велению этой богини придется наведаться к входу в царство Аида, покинутый во младенчестве сын). Только их сохранило сознание донельзя измученного героя. Сознание замещает внешний мир, детали которого нет смысла сохранять в памяти. Поэт передает внутренний монолог с

[26] Там же.
[27] См.: Ковалева И. На пиру Мнемозины // Бродский И. Кентавры. Античные сюжеты. Спб.: Изд-во ж. «Звезда», 2001. С. 47 – 49, а так же Ичин Корнелия. Бродский и Овидий // Новое литературное обозрение. 1996, № 19. С. 247, прмеч. 22
[28] Ковалева И. С.57.
[29] Бродский И.А. Часть речи. С. 212
[30] Гомер. Одиссея. Пер. В.А. Жуковского. Примеч. С. Ошерова. М.: Моск. Рабочий, 1982. С.4. ( Od., I, 57)
[31] См. подр.: [24] Zubova L. Odisseus to Telemachas / Brodsky Joseph. The Art of a Poem. Ed/ by Lev Loseff & Valentina Polukhina. L., Macmillan. 1999. P. 26 – 43.
[32] Бродский И.А. Часть речи. С. 211.
[33] Овидий. Героиды. Пер. С.Ошерова // Овидий. Собр. соч. Т.1. СПб, Биографический институт «Студиа Биографика», 1994. С. 74.
[34] Там же. С. 75.
[35] Бродский И.А. Часть речи. С. 211.
[36] Овидий. Героиды. С. 74.

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невероятным психологическим совершенством, за которым видится не «история приключений», а мерцающий «живой» человеческий дух, потерявший счет испытаниям, обрушенным на него богами. Оттого обращающийся к сыну Одиссей вовсе не верит в возможность возвращения. Заключительные строки пропитаны безнадежным фатализмом:

Расти большой, мой Телемак, расти.
Лишь боги знают, свидимся ли снова.
Ты и сейчас уже не тот младенец,
перед которым я сдержал быков.
Когда б не Паламед, мы жили вместе.
Но может быть и прав он: без меня
ты от страстей Эдиповых избавлен,
и сны твои, мой Телемак, безгрешны.[37]

Понятно, что упоминание Паламеда и Эдипа — лишь попытка скрыть мучительную боль от невозможности соединения. Эдип здесь присутствует вообще как «эдипов комплекс» в трактовке Фрейда, поскольку в трагедиях Софокла на фиванский цикл причиной всех роковых проступков Эдипа является жестокость богов, с их ужасным предсказанием царю, страх и безрассудство Лайя и то, что ребенок вырос, даже не догадываясь о том, кем были его истинные родители. Бродский распоряжается древним мифом, как и исторической достоверностью с той же свободой, какая была присуща только древним авторам. Кстати, Овидий, на понтийском берегу поминающий Улисса, видит в нем не странника и страстотерпца, а счастливца, вернувшегося на родину вопреки сильным мира сего, и поминает героя не без зависти.

В эссе «Дань Марку Аврелию» (1994) Бродский замечает: «…мы взираем на античность как бы из ниоткуда. Наша точка зрения подобна взгляду на нас самих из соседней галактики. Она сводится в лучшем случае к солипсистской фантазии, к видению» [6]. Однако «видения» Бродского высоко интеллектуалистичны и исторически достоверны. Послание «Одиссей Телемаку» при всех точнейшим образом избранных автором античных аллюзиях стало глубоко современным благодаря уникальному психологизму и экзистенциальным проблемам, выраженным крайне эмоционально и заразительно. Это диалог не столько с предшествующей традицией прочтений Гомера, сколько с современниками, разучившимися понимать всю глубину и драматизм классических текстов.

Возможность диалога с классическими текстами, обогащающими авторскую мысль за счет расширения смыслов, была подмечена М. М. Бахтиным: «…всякое слово всякого другого человека, сказанное или написанное на своем или на любом другом языке, то есть всякое не мое слово», включенное в художественный текст, есть явление диалогическое (курсив мой. — Е. К.)[38]. Ключевым для философии Бахтина становится понятие «Другой» («не-Я») — противоположность самого себя, поскольку личность обретает себя и познает свое «Я» как таковое только в соотнесенности с «Другим». Бродский постоянно использует аллюзии на самые разнообразные тексты предшествующей литературы, отечественной или англоязычной, которые практически не связаны между собой и взаимодействуют только в стихотворениях поэта, который по своему произволу соединяет Гомера с Оденом, Джона Донна с Пастернаком, Овидия с Мандельштамом, Горация с Элиотом, греческую мифологию с Евангелием и т. д. Возникающая сложная перекличка чужих голосов, многоголосие, беспредельно расширяют границы авторского текста.

Диалог формирует позитивное содержание свободы личности, так как он отражает полифонический слух по отношению к окружающему миру. Начало культурного диалога формируется на основе самопознания и соотнесенности своего «Я» с «Другим», и только позднее приходит осознание межкультурных контактов. Как указывает В. С. Библер, культура есть «форма общения индивидов в горизонте общения личностей»[39]. Действия и поступки человека, внешние и внутренние, по Бахтину, формируются под воздействием культуры, а в процессе диалога с «иным» складывается внутреннее понятие свободы личности. Именно благодаря этой свободе человек способен самоопределиться, самореализоваться в мире. Культура здесь выполняет одну из главных своих функций — регулятивную, т. к. позволяет человеку выработать идею о самом себе. Шокировавшая советскую бюрократию внутренняя свобода Бродского-поэта была обусловлена широкой начитанностью в античной и общеевропейской поэтической культуре и стремлением включиться в диалог с предшественниками. Диалогическое мышление всегда отличало значительных художников

В своих размышлениях о творчестве Бродский говорил: «меня более всего интересует и всегда интересовало на свете <...> время и тот эффект, какой оно оказывает на человека, как оно его меняет, как обтачивает <...> С другой стороны, это всего лишь метафора того, что, вообще, время делает с пространством и с миром»[40]. Поэт постоянно стремится к диалогу со временем и неразрывно связанным с ним пространством. Из этого складываются шедевры, подобные «Письмам римскому другу» (1972). Подзаголовок *(Из Марциала)* – игра, шутливая ловушка для читателя и критика. Всякому, начитанному в римской поэзии совершенно очевидно, что образец

[37] Бродский И.А. Часть речи. С. 212.

[38] Бахтин М. М. Эстетика словесного творчества / сост. С. Г. Бочаров, примеч. С. С. Аверинцева и С. Г. Бочарова. М.: Искусство, 1986. С. 367. См. также: Бахтин М.М. Вопросы литературы и эстетики. Исследования разных лет. М.: Худож. лит., 1975, а так же: Бахтин М. М. Творчество Франсуа Рабле и народная культура средневековья и Ренессанса. М.: Худож. лит., 1990.

[39] Библер В. С. От наукоучения — к логике культуры: два философских введения в двадцать первый век. М.: Политиздат, 1991. С. 289.

[40] Бродский И. Настигнуть утраченное время // Время и мы. Альм. М.; Нью-Йорк: Время и мы / Искусство, 1990.С. 285



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этого послания, несомненно, Гораций, любимый поэт А. Ахматовой.

В этой стилизации соблюдены все приметы времени: за рамки реалий «золотого века» Горация здесь выпадает только упомянутый в последней строфе Плиний Старший, а вот адресат – Постум является героем четырнадцатой оды из второй книги Горация [Hor, Od. II, 14 – «Увы, о Постум, Постум! Летучие…»[41]] о быстротечности времени и о смерти. Горацию присущи и эпикурейски-стоическое мировоззрение, и свободное течение мысли, перетекающей от предметов важных к неважным и напротив. Детализация мира во всех его проявлениях, манера, очень близкая Бродскому, – также способ античного мироотражения поэтов «золотого века.

В основе стилизации лежит сложившаяся в поэзии Бродского мифологема Империи («Anno Domini», «Дидона и Эней», «Post aetatem nostrum» и проч.), имеющая аллюзии к современности. Так ощущает поэт изгнавшую его Родину и приютившую эмигранта державу. Везде его лирический герой, в том числе и современник цезарей, ощущает свое бесконечное одиночество, одиночество, как предназначение («*Я сижу в своем саду, горит светильник. / Ни подруги, ни прислуги, ни знакомых. / Вместо слабых мира этого и сильных — / лишь согласное гуденье насекомых*»).[42]

Последняя строка этой строфы переносит нас в идиллический хронотоп – уж слишком по-феокритовски звучит это «*…согласное гуденье насекомых*».

Зелень лавра, доходящая до дрожи.
Дверь распахнутая, пыльное оконце,
стул покинутый, оставленное ложе.
Ткань, впитавшая полуденное солнце.

Понт шумит за черной изгородью пиний.
Чье-то судно с ветром борется у мыса.
На рассохшейся скамейке — Старший Плиний.
Дрозд щебечет в шевелюре кипариса. [43]

Идиллическое описание деревенской жизни поэта, где только и можно расслышать тихий голос Музы, это, конечно горациева модель счастливой безбедной жизни:

Вот в чем желания были мои: необширное поле,
Садик, от дома вблизи непрерывно текущий источник,
К этому лес небольшой…
[Hor., Sat., II, 6, 1 -3][44]

«Скрывшись от города шумного в горы мои, как в твердыню, // Чуждый забот честолюбья, от ветров осенних укрытый…» [Hor., Sat., II, 6, 17 – 18][45] – все это воплощение идеи Эпикура «Проживи незаметно!» Гораций сам говорит о себе: «Эпикурова стада / Я поросенок; блестит моя шкура холеная жиром» [Hor., Epist., I, 4, 15 – 16][46]. Эпикурейский принцип присутствует и во второй книге од:

Будь доволен тем, что имеешь; в прочем
Беззаботен будь и улыбкой мудрой
Умеряй беду. Ведь не может счастье
Быть совершенным.
[Hor., II, 16. 25 – 28. Пер. А.П. Семенова-Тян-Шанского][47]

– что граничит со стоической философией. Из «Жизнеописания Горация» Гая Светония Транквилла мы знаем, что Гораций отказался от лестного предложения самого Августа отвечать на многочисленную корреспонденцию императора, то есть жить во дворце секретарем, и предпочел одиночество в Сабинских горах. Так возникает прекрасный образ мудреца и философа, гостеприимного хозяина и друга («Вина ты вновь будешь пить, что разлиты при консуле Тавре. // Жертвенник блещет давно для тебя и начищена утварь». – [Hor., Epist., I, 5,7][48]. Удивительный отклик вызывают эти строки у Бродского!

Приезжай, попьем вина, закусим хлебом.
Или сливами. Расскажешь мне известья.
Постелю тебе в саду под чистым небом
и скажу, как называются созвездья.[49]

Эта интимность и задушевность интонации, присущая беседе только близких и давно знакомых людей, магическим способом создает ощущение древнего мира, где вопреки имперским тенденциям «золотого века» расцветает эпистолярный жанр. «Домашняя» малая форма письма, ввод мелочей и стилистических приемов, противоположных «грандиозным» приемам» эпоса и оды, «недоговоренность, фрагментарность, намеки»[50], характерные для эпистолы вообще и для жанра посланий у Горация, оказывается такой близкой Бродскому, как и его древний визави не признающему давления официоза на личность. Форма письма актуализируется в мастерской обоих поэтов в «противоположность ораторскому слову», из быта поднимается на самый верх эволюции словесного творчества и становится, по словам Ю.Н. Тынянова, «литературным фактом»[51] в самый яркий период расцвета латинской поэзии.

Но в эту дивную простоту частной жизни на лоне природы постоянно вламывается политика. Какое послание в римской Империи могло обойтись без нее? Как, например, в Hor., Epist., I, 3:

«Юлий Флор, в каких ныне круга земного пределах
Августа пасынок Клавдий при войске? Так хочется знать мне (1 – 2)
Кто же из вас описать все деяния Августа взялся?

[41] Гораций. Собр. соч. СПб, Биографический институт. Студия биографика,.1993. С. 90.
[42] Бродский И.А. Часть речи. С. 193.
[43] Там же, с.195.
[44] Гораций. С. 274.
[45] Там же.
[46] Там же. С. 296.
[47] Гораций. С. 96
[48] Там же, с. 296.
[49] Бродский И.А. Часть речи. С. 195.
[50] Тынянов Ю.Н. Поэтика. История литературы. Кино. М.: Наука, 1977. С. 285.
[51] Там же, с. 284 – 285.



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Кто же векам передаст все войны его, перемирья!
Что с нашим Титием?..» (7 – 9)[52]

Поэтому «Письма к римскому другу» о взрывается вопросами: «Что в столице? Мягко стелют? Спать не жестко? / Как там Цезарь? Чем он занят? Все интриги? / Все интриги, вероятно, да обжорство». Или: «Как там в Ливии, мой Постум, — или где там? / Неужели до сих пор еще воюем?» И разумеется, следует по-горациевски мудрый вывод:

Пусть и вправду, Постум, курица не птица,
но с куриными мозгами хватишь горя.
Если выпало в Империи родиться,
лучше жить в глухой провинции у моря.

И от Цезаря далеко, и от вьюги.
Лебезить не нужно, трусить, торопиться.
Говоришь, что все наместники — ворюги?
Но ворюга мне милей, чем кровопийца.[53]

В «Письмах к римскому другу» практически полный охват горациевых тем, например, море в уединении:

После того, как снегом зима опушит Албанские горы,
К морю сойдет твой певец, укроется там и, поджавши
Ноги, он будет читать, и тебя, милый друг, навестит он,
Если позволишь, весной с зефирами, с ласточкой первой.
[Hor,, Epist., II, 7, 10 – 13][54]

Ср.:

Нынче ветрено и волны с перехлестом.
Скоро осень, все изменится в округе.
Смена красок этих трогательней, Постум,
чем наряда перемена у подруги.[55]

Или размышления о смерти во вполне стоическом римском духе:

Скоро, Постум, друг твой, любящий сложенье,
долг свой давний вычитанию заплатит.
Забери из-под подушки сбереженья,
там немного, но на похороны хватит.

Поезжай на вороной своей кобыле
в дом гетер под городскую нашу стену.
Дай им цену, за которую любили,
чтоб за ту же и оплакивали цену[56].

Примеры в этом духе замечательно напоминают античные эпиграммы / сегодня эпитафии, краткие надписи на могильных камнях, в которых развернуто жизнеописание покойного:

Здесь лежит купец из Азии. Толковым
был купцом он — деловит, но незаметен.
Умер быстро — лихорадка. По торговым
он делам сюда приплыл, а не за этим.[57]

Рядом с ним — легионер, под грубым кварцем.
Он в сражениях империю прославил.
Сколько раз могли убить! а умер старцем.
Даже здесь не существует, Постум, правил[58].

Даже плотские желания: «Если, как судит Мимнерм, без любви и без шуток на свете / Радости нет никакой, то живи и в любви ты, и в шутках» (Hor., Epist., 1, 6, 65-66)[59] о которых Флакк говорит так кратко, в той же сдержанной манере появляются у современного поэта:

Дева тешит до известного предела —
дальше локтя не пойдешь или колена.

* * *

Этот ливень переждать с тобой, гетера,
я согласен…[60]

В прозаическом эссе «Письмо Горацию» Бродский также прибегает к эротическому образу, окрашенному в цвета «терракоты и сепии». Он описывает привидевшееся ему сновидение, где объектом вожделения на самом деле оказывается не давняя римская подруга поэта, а логоэдический ритм эподов (песенок) Горация, который судорожно вырисовывает рука возлюбленной во время близости[61]. Чтение Горация в русских переводах и забытая в постели книга порождают образы подсознания, в котором эмоционально любовные порывы сопоставимы только с поэтическим восторгом: «…метрически, Флакк, среди них ты самый разнообразный. Неудивительно, что этот спотыкающийся и неровный ход моих мыслей взял тебя в поводыри […], я путешествую в темноте». Ибо «ни в чем так не раскрывается человек, как в использовании ямбов и трохеев»[62].

В поэтической практике Бродский воспользуется уроками Горация, взяв за образец «*Ad naven*», в основании которого лежит известная из Алкея развернутая метафора корабля в бурном море как символ государства, погруженного в пучину гражданских распрей. Это «Подражание Горацию», где «Асклепиадова строфа», на которую поэт столь часто ссылается в «Письме Горацию», будет избрана точкой отсчета, но коварный русский тонический стих все равно превратит чередующиеся хорео-дактилические стопы (в греческом длинные и короткие) в привычный дольник, а танцевальные замедления-убыстрения,

[52] Гораций. С. 294.
[53] Бродский И.А. Часть речи. С. 194.
[54] Гораций. С. 300.
[55] Бродский И.А. Часть речи. С. 193.
[56] Там же. С. 195.
[57] Ковалева указывает, что в этой строфе содержится скрытая цитата из Симонида Кеосского ( fr. 156 Edmonds)/ «Родом критянин, Бротах из Гортины, в земле здесь лежу я / Прибыл сюда не затем, а по торговым делам». Пер. Л.Блюменау. Бродский мог познакомиться с ней по русскому изданию «Греческие эпиграммы», 1935 или «Греческая эпиграмма» 1960. [15, с 28].
[58] Бродский И.А. Часть речи. С. 193 – 194.
[59] Гораций. С. 299.
[60] Бродский И.А. Часть речи. С. 193 – 195.
[61] Соколов К.С. Толкование сновидения: о цитатной природе одного эротического образа в «Письме Горацию» Иосифа Бродского // Inter-Cultur@l-Net. – 2005. – Вып. 4. – С. 51–53.
[62] Бродский И.А. Письмо Горацию. Пер. с англ. Елены Касаткиной // Иностранная литература, 1997, № 1. С. 215.



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повороты в возвращения алкеевой или сапфической строфы оценят лишь специалисты. Так что «Мы не будем впущены в античность: она и так была густо заселена, в сущности, перенаселена. Свободных мест нет. Нечего курочить суставы, колотясь в мрамор» [63]. В эссеистике поэт разрешает себе гораздо более субъективных оценок, нежели в поэтических стилизациях.

В «Письмах римскому другу» Бродский только единожды высказывается от собственного лица, но субъективное восприятие мира, резко отличающее поэта XX века от античного классика, невозможно спрятать за античной декорацией («старый раб перед таверной»); уж очень личностно окрашено это высказывание:

> Вот и прожили мы больше половины.
> Как сказал мне старый раб перед таверной:
> «Мы, оглядываясь, видим лишь руины».
> Взгляд, конечно, очень варварский, но верный[64].

Правда ирония у Бродского лучше прочитывается, чем сатирические выпады Горация, поскольку ирония, понятное дело, очевидна по преимуществу лишь современникам.

В жанре «римских посланий» Иосиф Броский сумел синтезировать эллинистическое мироощущение древнего мира и современную тоску по большому времени и масштабной личности. С точки зрения поэта, античный мир во всем превосходил современный. Политеизм, по его мнению, как более свободный и естественный способ осмысления окружающего мира, во всем стоит выше христианского монотеизма, который у Бродского ассоциируется с авторитаризмом. При этом многие проблемы современной личности, такие как раздробленное сознание, неуверенность в завтрашнем дне, фрагментарность восприятия, ощущение общей обреченности и конца мира уже стояли перед древними, и решение они находили в стоической философии, сегодня практически неизвестной.

Не случайно эссе «Дань Марку Аврелию» (1994) Бродский посвящает одному из самых прославленных стоиков римского мира. Со стоической сдержанностью поэт обреченно отмечает: «Наиболее определенная черта античности — наше в ней отсутствие. Чем доступней ее обломки и чем дольше вы на них таращитесь, тем решительнее вам отказывают во входе»[65]. Однако у поэта есть привилегии: «человек расширяет Pax Romana. С помощью снов, если необходимо»[66]. Этой привилегией пользовался Гораций, беседуя с Алкеем и Сафо, Державин и Пушкин, дискутируя с Горацием, поэты «серебряного века» Мандельштам, Ахматова, Цветаева в диалогах с древними и Пушкиным…

В собственном историческом времени Бродский предпочитает вести диалог с римскими авторами, которых отличает сдержанная трезвость суждений, остроумие и здравый смысл в описании собственных горестей и восторгов. Поэтому жанр послания, где присутствует особого рода лирический субъект, всегда частный человек в конкретных исторических и бытовых обстоятельствах, оказывается для него внутренне близкой формой; лучшими образцами становятся Овидий и Гораций, а учителем любимый Пушкин, часто прибегавший к жанру эпистолы. Эта философски и эстетически обоснованная романтиками форма эскепизма оказывается для Бродского наиболее приемлемой формой бытия. Поэтому диалог с древними, или просто с книжными всегда тщательно отобранными и близкими по духу субъектами ведется непрерывно. Свидетельство этому – все творчество поэта. И самый надежный способ – послание, открытое письмо в вечность.

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

**Declaration of Conflicts of Interest**

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

## Policy on Plagiarism

Plagiarism is not acceptable in Global Journals submissions at all.

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

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

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

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

## Authorship Policies

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

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

**Changes in Authorship**

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

**Copyright**

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**Appealing Decisions**

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

**Acknowledgments**

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

**Declaration of funding sources**

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

## Preparing your Manuscript

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

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

***Manuscript Style Instruction (Optional)***

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

***Structure and Format of Manuscript***

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

A research paper must include:

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

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

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

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

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

## Format Structure

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

All manuscripts submitted to Global Journals should include:

**Title**

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

**Author details**

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

**Abstract**

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

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

**Keywords**

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

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

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

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

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

**Numerical Methods**

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

**Abbreviations**

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

**Formulas and equations**

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

**Tables, Figures, and Figure Legends**

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

**Figures**

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

## Preparation of Eletronic Figures for Publication

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

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

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

## Tips for writing a good quality Social Science Research Paper

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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## Informal Guidelines of Research Paper Writing

***Key points to remember:***

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

**Final points:**

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

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

**The discussion section:**

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

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

**General style:**

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

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



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*Mistakes to avoid:*

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

**Title page:**

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

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

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

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

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

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

**Approach:**

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

**Introduction:**

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

*The following approach can create a valuable beginning:*

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

**Approach:**

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

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

**Procedures (methods and materials):**

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

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

**Materials:**

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

**Methods:**

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

**Approach:**

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

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

**What to keep away from:**

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



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**Results:**

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

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

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

**Content:**

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

**What to stay away from:**

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

**Approach:**

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

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

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

**Figures and tables:**

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

**Discussion:**

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

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

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





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

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

**Approach:**

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

Describe generally acknowledged facts and main beliefs in present tense.

## The Administration Rules

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

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

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

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

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

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

| Topics | Grades | | |
|---|---|---|---|
| | **A-B** | **C-D** | **E-F** |
| ***Abstract*** | Clear and concise with appropriate content, Correct format. 200 words or below | Unclear summary and no specific data, Incorrect form<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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ISSN 975587

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