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Discovering Thoughts, Inventing Future

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Affective Development or Emotional Intelligence

By Ricardo Morgado Giraldo

University of Sevilla

Abstract- In this article, we contrast the concepts of affective development and emotional intelligence, and we relate the first to a dynamic view of psychic life and the second to an atomistic and compartmentalized view. We provide various empirical evidence to support this statement. In the first of these pieces of evidence, it is shown that the interaction between affects and cognition, manifested through affective bonds, is subject to evolution; while the second shows that the behaviour of affects (emotions as they are commonly called in specialized literature) is erratic and non-progressive throughout the lives of individuals. From this evidence, it follows that the exclusive education of emotions does not lead by itself to a harmonic maturation of individuals, since it does not respond, naturally, to progressive improvement or growth. From the latter, it follows that the interaction between the cognitive and the affective must be taken into account to achieve authentic maturation and not resort to addressing emotions in isolation and without paying attention to the fact that the affects act in interaction with the so-called processes. cognitive. This work also insists on the need to resort to a global explanatory theory of affectivity, whose application would improve the results obtained with the techniques that use the currents of so-called emotional intelligence and/or education.

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Affective Development or Emotional Intelligence

Ricardo Morgado Giraldo

Abstract- In this article, we contrast the concepts of affective development and emotional intelligence, and we relate the first to a dynamic view of psychic life and the second to an atomistic and compartmentalized view. We provide various empirical evidence to support this statement. In the first of these pieces of evidence, it is shown that the interaction between affects and cognition, manifested through affective bonds, is subject to evolution; while the second shows that the behaviour of affects (emotions as they are commonly called in specialized literature) is erratic and non-progressive throughout the lives of individuals. From this evidence, it follows that the exclusive education of emotions does not lead by itself to a harmonic maturation of individuals, since it does not respond, naturally, to progressive improvement or growth. From the latter, it follows that the interaction between the cognitive and the affective must be taken into account to achieve authentic maturation and not resort to addressing emotions in isolation and without paying attention to the fact that the affects act in interaction with the so-called processes. cognitive. This work also insists on the need to resort to a global explanatory theory of affectivity, whose application would improve the results obtained with the techniques that use the currents of so-called emotional intelligence and/or education.

1. INTRODUCTION

The rise of the concept of emotional intelligence and, to some extent, that of emotional education, has taken for granted some hypotheses about human affectivity with a little empirical demonstration. This is surprising in science like psychology that struggles to make a niche among those that use the scientific method to prove their hypotheses. And it is not that the scientific method is uniform and only admits a single Methodology, but in the case that we speak, we find that a psychological and pedagogical vocabulary and practice are handled focused mainly on the results, and not on the foundation theoretical, without a specific method of hypothesis testing: neither quantitative nor qualitative. Instead, a series of related data is exposed as indicators of the effectiveness of the techniques used, such as the professional success or failure of one or the other, academic success, psychological well-being, resilience achieved, etc., all of them attributable or not to the construct "emotional intelligence" which is considered essential for the achievement of these successes and thereby establishing a pragmatic discourse of the taste of the business world (Goleman, 1995). We can find numerous cases in education that follow this orientation, as is the case of Carlos Hué (Hué García, 2008), or a series of approaches known as emotional education (Fernández Berrocal and

Extremera Pacheco, 2005), inspired more or less in the Mayer or Goleman models (Mayer, 2020; Mayer et al., 2020). Finding in this line, even the works of Bar-On (Bar-On, 2006) and its theoretical current, which tries to distance itself from the aforementioned, although it continues to emphasize the effectiveness of the procedures, going the theory of this author in tow of these. As we see in the following paragraph:

"According to this model, socio-emotional intelligence is a cross-section of interrelated facilitating social and emotional skills and competencies that determine the effectiveness with which we understand and express ourselves, understand others and relate to them, and address the challenges. daily demands." (Bar-On, 2006: 3)

In addition to the above, this approach to emotional intelligence, and its variant of emotional education, have the disadvantage that - as Bar-On himself points out - in relation to the beginnings of the idea of emotional intelligence, they seem to be based on the study of alexithymia, thus inheriting the biased view of clinical practice, which focuses on pathologies, by identifying emotional intelligence with the ability or inability to "recognise, understand and describe emotions", thus distorting the concept (Ruesch, 1948), (MacLean, 1949).

Bar-On himself collects a summary of the Encyclopedia of Applied Psychology, which we can use here to take stock of the situation in the area, at least at the time of the publication of his article:

"[...] the Encyclopedia of Applied Psychology (Spielberger, 2004) recently suggested that there are currently three main conceptual models: (a) the Salovey-Mayer model (Mayer and Salovey, 1997) that defines this construct as the ability to perceiving, understanding, managing, and using emotions to facilitate thinking, determined by a skill-based measure (Mayer et al., 2002); (b) Goleman's (1998) model that views this construct as a broad range of competencies and skills that drive managerial performance, measured by multiple raters (Boyatzis, 2006; Boyatzis, Goleman, & HayGroup, 2001); and (c) the Bar-On model (1997b, 2000) describing a cross-section of interrelated emotional and social competencies, skills, and facilitators that impact intelligent behavior, as measured by self-report (1997a, 1997b) within a potentially multimodal approach. expandable that includes interviews and evaluation by multiple evaluators (Bar-On and Handley, 2003a, 2003b)." (Bar-On, 2006: 2).

Thus, Bar-On tells us that Mayer considers emotional intelligence as a homogeneous construct that implies various competencies and abilities, that Goleman considers it as a motley collection of those, and that he sees it as a transversal fact. that relates

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them to each other. But, as can easily be seen, all these approaches focus on performance, failing to explain affectivity as such.

Starting from an epistemological point of view, we are inclined to first develop a theoretical model of affectivity, explicit enough so that later, if necessary, it can be applied to education, therapy, business, or any other area. This theory should be formulated, in our opinion, in the way that Plutchik (Plutchik, 1983a, 1983b) or ourselves (Morgado Giraldo, 1986), describe processes and functions instead of extracting the theory from educational practice or therapy. In the first place, because, if we do not do so, this deprives us of the possibility of reaching psychology or pedagogy of normality. Secondly, because otherwise, we run the risk of doing psychology or pedagogy, disconnected from the other sciences, with excessively different methodologies, which make it difficult to exchange information and hypothetical constructs; fundamental procedure for the global development of science. Thirdly, because it is the best way to follow an independent line of investigation, as far away, as possible, from spurious interests and outside the interest of knowledge and, fourthly, because it guarantees us a proven and effective investigation procedure.

Following this line of thought, since we started our work on affectivity, in 1984 we proposed that in our case said contrasted investigation procedure be guaranteed to achieve, as far as we could, an acceptable degree of effectiveness in its demonstrations; For this reason, we proposed a methodology based on the contrast of hypotheses and based on a study of the most representative samples possible. To achieve this, we used statistical tools adjusted to the type of variables we were studying, which in this case were nominal. The results obtained with these works, we compare them here.

II. OBJECTIVES

- To verify if the affective life of people evolves similarly to the cognitive one, in a process from greater to lesser complexity.
- To check if this evolution is fulfilled, a) when emotions are analyzed separately and b) to check if they are fulfilled when emotions are studied in interaction with cognitions.

III. METHODOLOGY

a) Procedure

To compare the results obtained in our research, when we have considered cognition-emotion interaction and when we have not.

b) Hypothesis

The hypothesis from which we started in the first study was that there was an evolution from less to more

complexity in the choice of the type of object with which the link was established to the 4 basic emotions considered; all this as the children passed from one cognitive stage to another. It was thus an emotion-cognition interactionist hypothesis.

In the second study, we included a separate study of emotions and other affects, obtaining contradictory results with the previous ones.

We wanted to compare these results, to try to explain these differences.

c) Variables

To carry out the hypothesis contrast, we compared the results obtained in two variables: one that we can call "predominant emotions or affects" and another that we can call "object relations or affective bonds" (where cognitive aspects interacted with other affective aspects). The second of these was measured, at first by a procedure of individual interviews, in which we asked about the objects linked to 4 basic emotions (Affection, Anger, Fear, and Sadness) (Morgado Giraldo, 1986) and in a second moment (2012) employing the Vocabulary test of the T.D.E. (Morgado Giraldo, 2012). The first variable was measured through items 1, 3, 5, and 7 of the aforementioned test. In the second variable (object relations or affective bond), in addition, the results could be compared with those obtained by us previously (Morgado, 1986), to verify the consistency of the results obtained, and, therefore, their validity, i.e., in the second case we applied retest and in the first, we did not, although the results obtained with both instruments are compared with each other.

In the case of the second variable, the children's responses were grouped into categories after the interviews were conducted; thus, in this first measurement (1986), these categories were called: Cognitive Group I: Non-social objects, objects related to ludism, and objects related to fantasy; Cognitive Group II: the categories had to do with the subject himself and with non-social objects in the immediate environment; and Cognitive Group: the categories referred to social or abstract objects.

In the second research, the grouping into categories was done previously, being presented as options in one of the T.D.E. questionnaires (2012) and according to the same 4 basic emotions (Affection, Anger, Fear, and Sadness), (Morgado Giraldo, 2015b).

d) Sampling

The samples were obtained in 1984 and 2012, in the respective studies that serve as the basis for our study. In the first case the sample was obtained in a locality near Seville (Mairena del Aljarafe); in the second in several localities in the western part of Andalusia. In the first case, there were 76 subjects (38 girls and 38 boys), with an age range of between 5 and 16 years,

with a mean of 10.2458 and a standard deviation of 3.18289.

Concerning the second sample, this was 920 subjects, divided between 429 boys and 486 girls, with 5

cases of which we do not know the gender. These children and adolescents were distributed in a range from 6.11 to 19.85 years of age, with a mean age of 12.56 years and a standard deviation of 2.48.

IV. RESULTS

a) *The first sample (obtained in 1984)*

i. *Taken with 76 subjects*

Cognitive group I: Non-social objects, objects related to gambling, and objects related to fantasy.

Cognitive group II: The categories had to do with the subject himself and with non-social objects in the immediate environment.

Cognitive group III: The categories referred to as social or abstract objects.

ii. *The affection*

Results obtained concerning positive affect (Affection):

Table 15: Contingency table: Affection.

| | | | Object type for Affection | | | Total |
|------------------|--------------------|--------------------|---------------------------|------|------|-------|
| | | | 1 | 2 | 3 | |
| 2 year-intervals | 5,5 a 7,49 years | Recount | 15 | 5 | 0 | 20 |
| | | Expected Frequency | 10,0 | 6,2 | 3,8 | 20,0 |
| | 7,5 a 9,49 years | Recount | 8 | 4 | 1 | 13 |
| | | Expected Frequency | 6,5 | 4,0 | 2,5 | 13,0 |
| | 9,5 a 11,49 years | Recount | 6 | 6 | 2 | 14 |
| | | Expected Frequency | 7,0 | 4,4 | 2,6 | 14,0 |
| | 11,5 a 13,49 years | Recount | 6 | 4 | 1 | 11 |
| | | Expected Frequency | 5,5 | 3,4 | 2,1 | 11,0 |
| | 13,5 a 15,49 years | Recount | 2 | 4 | 10 | 16 |
| | | Expected Frequency | 8,0 | 5,0 | 3,0 | 16,0 |
| Total | | Recount | 37 | 23 | 14 | 74 |
| | | Expected Frequency | 37,0 | 23,0 | 14,0 | 74,0 |

In the contingency table above, we appreciate a tendency to be above the Expected Frequency, as we progress in age intervals and complexity of the "objects" linked to the affect "Affection".

We performed the chi-square test with these data, an asymptotic method because we had more than 20 subjects in the comparison.

Table 16: Chi-square tests: Affection-Age.

| | Value | df | Asymptotic Significance (bilateral) |
|------------------------------|---------------------|----|-------------------------------------|
| Pearson's Chi-square | 30,120 ^a | 8 | ,000 |
| Likelihood ratio | 29,757 | 8 | ,000 |
| Linear by linear association | 20,131 | 1 | ,000 |
| N of valid cases | 74 | | |

a. 9 boxes (60.0%) have an Expected Frequency less than 5. The minimum expected frequency is 2.08.

Results that confirm that there is a dependency relationship between the variables age and complexity

of the "object", with respect to Condition as a control variable.

To find out the type of relationship that is established between the variables, we had to apply another test:

Table 1: Symmetrical measurements: Affection-Age.

| | Value | Approximate Significance |
|-------------------------|-------|--------------------------|
| Nominal by nominal Phi | .638 | .000 |
| Cramer's V | .451 | .000 |
| Contingency coefficient | .538 | .000 |
| N of valid cases | 74 | |

In this case, we took into account the contingency coefficient, because it is a table with more than 2 values for each dimension. The significance is

less than 0.05, which tells us that one variable changes in direct proportion to the other.

iii. The Rejection

The results obtained with respect to negative affect (Rejection) were as follows:

Table 17: Contingency table: Rejection.

| | | | Rejection | | | Total |
|------------------|--------------------|--------------------|-----------|------|------|-------|
| | | | 1 | 2 | 3 | |
| 2 year-intervals | 5,5 a 7,49 years | Recount | 9 | 9 | 0 | 18 |
| | | Expected Frequency | 4.1 | 9.8 | 4.1 | 18,0 |
| | 7,5 a 9,49 years | Recount | 5 | 5 | 2 | 12 |
| | | Expected Frequency | 2.7 | 6.5 | 2.7 | 12,0 |
| | 9,5 a 11,49 years | Recount | 1 | 10 | 3 | 14 |
| | | Expected Frequency | 3.2 | 7.6 | 3.2 | 14,0 |
| | 11,5 a 13,49 years | Recount | 1 | 6 | 4 | 11 |
| | | Expected Frequency | 2.5 | 6.0 | 2.5 | 11,0 |
| | 13,5 a 15,49 years | Recount | 0 | 8 | 7 | 15 |
| | | Expected Frequency | 3.4 | 8.1 | 3.4 | 15,0 |
| | Total | Recount | 16 | 38 | 16 | 70 |
| | | Expected Frequency | 16,0 | 38.0 | 16.0 | 70.0 |

In the contingency table above, we clearly appreciate a tendency to be above the expected frequency, as we progress in age intervals and in

complexity of the "objects" linked to the affect "Rejection".

Table 2: Chi-square tests: Rejection-age.

| | Value | df | Asymptotic Significance (bilateral) |
|------------------------------|---------------------|----|-------------------------------------|
| Pearson's Chi-square | 23.612 ^a | 8 | .003 |
| Likelihood ratio | 29.117 | 8 | .000 |
| Linear by linear association | 20.179 | 1 | .000 |
| N of Valid cases | 70 | | |

a. 10 cells (66.7%) have an Expected Frequency of less than 5. The minimum expected frequency is 2.51.

These results confirm that there is a relationship of dependence between the variables age and

complexity of the "object", with respect to Rejection as a control variable.

To find out the type of relationship established between the variables, we have to apply, as in the previous case, another test, the contingency coefficient:

Table 18: Symmetrical measurements: Rejection-Age.

| | Value | Approximate Significance |
|-------------------------|-------|--------------------------|
| Nominal by nominal Phi | .581 | .003 |
| Cramer's V | .411 | .003 |
| Contingency coefficient | .502 | .003 |
| N of Valid cases | | |

In this case, we also take into account the contingency coefficient, because it is a table of more than 2 values for each dimension. The significance is

less than 0.05, which tells us that one variable changes in direct proportion to the other.

iv. *The Fear*

The results obtained with respect to Fear were as follows:

Table 19: Contingency table: Fear.

| | | Fear | | | Total | |
|------------------|--------------------|--------------------|------|------|-------|------|
| | | 1 | 2 | 3 | | |
| 2 year intervals | 5,5 a 7,49 years | Recount | 14 | 3 | 1 | 18 |
| | | Expected Frequency | 8.0 | 6.9 | 3.1 | 18,0 |
| | 7,5 a 9,49 years | Recount | 8 | 2 | 1 | 11 |
| | | Expected Frequency | 4.9 | 4.2 | 1.9 | 11,0 |
| | 9,5 a 11,49 years | Recount | 5 | 5 | 4 | 14 |
| | | Expected Frequency | 6.2 | 5.4 | 2.4 | 14,0 |
| | 11,5 a 13,49 years | Recount | 2 | 7 | 2 | 11 |
| | | Expected Frequency | 4.9 | 4.2 | 1.9 | 11,0 |
| | 13,5 a 15,49 years | Recount | 2 | 10 | 4 | 16 |
| | | Expected Frequency | 7.1 | 6.2 | 2.7 | 16,0 |
| Total | | Recount | 31 | 27 | 12 | 70 |
| | | Expected Frequency | 31,0 | 27.0 | 12.0 | 70.0 |

Table showing how, as the age of children and adolescents increases; they tend to feel fear of more complex objects or elements of the environment (animate or not).

With respect to this family of affects, the statistical tests yielded the following results:

Table 20: Chi-square tests: Fear.

| | Value | df | Asymptotic Significance (bilateral) |
|------------------------------|---------------------|----|-------------------------------------|
| Pearson's Chi-square | 23.240 ^a | 8 | .003 |
| Likelihood ratio | 24.603 | 8 | .002 |
| Linear by linear association | 14.906 | 1 | .000 |
| N of Valid cases | 70 | | |

a. 9 cells (60.0%) have an Expected Frequency of less than 5. The minimum expected frequency is 1.89.

These results confirm that there is a relationship of dependence between the variables age and complexity of the "object", with respect to Rejection as a control variable.

To find out the type of relationship established between the variables, we have to apply, as in the previous cases, another test, the contingency coefficient:

Table 21: Symmetrical measurements: Fear-Age.

| | Value | Approximate Significance |
|-----------------------------|-------|--------------------------|
| Nominal by nominal Phi | .576 | .003 |
| Cramer's V | .407 | .003 |
| Contingency coefficient | .499 | .003 |
| N of Valid cases | | |

In this case, we also take into account the contingency coefficient, because it is a table with more than 2 values for each dimension. The significance is less than 0.05, which tells us that one variable changes in direct proportion to the other.

v. *The Sadness*

The statistical results obtained with respect to Sadness were as follows:

Table 22: Contingency table: Sadness.

| | | Sadness | | | Total |
|------------------|---------------------------------|---------|------|------|-------|
| | | 1 | 2 | 3 | |
| 2 year-intervals | 5,5 a 7,49 years Recount | 6 | 8 | 4 | 18 |
| | Expected Frequency | 2.6 | 6.4 | 9.0 | 18,0 |
| | 7,5 a 9,49 years Recount | 1 | 6 | 4 | 11 |
| | Expected Frequency | 1.6 | 3.9 | 5.5 | 11,0 |
| | 9,5 a 11,49 years Recount | 2 | 5 | 7 | 14 |
| | Expected Frequency | 2.0 | 5.0 | 7.0 | 14,0 |
| | 11,5 a 13,49 years Recount | 0 | 3 | 8 | 11 |
| | Expected Frequency | 1.6 | 3.9 | 5.5 | 11,0 |
| | 13,5 a 15,49 years Recount | 1 | 3 | 12 | 16 |
| | Expected Frequency | 2.3 | 5.7 | 8.0 | 16,0 |
| | Total Recount | 10 | 25 | 35 | 70 |
| | Expected Frequency | 10,0 | 25.0 | 35.0 | 70.0 |

In this table, we see again how, as age progresses, children and preadolescents preferentially link Sadness affect to elements of their environment of more complex perception. In this case, statistical tests yielded the following results:

Table 23: Chi-square tests: Sadness.

| | Value | df | Asymptotic Significance (bilateral) |
|------------------------------|---------------------|----|-------------------------------------|
| Pearson's Chi-square | 16.382 ^a | 8 | .037 |
| Likelihood ratio | 17.398 | 8 | .026 |
| Linear by linear association | 12.750 | 1 | .000 |
| N of Valid cases | 70 | | |

a. 7 cells (46.7%) have an expected frequency of less than 5. The minimum expected frequency is 1.57.

This indicates that there is a relationship between the variable age and the variable complexity of the object linked to the affect in question; although on this occasion, the significance seems somewhat weaker than in the previous cases, since 0.037 is closer to 0.05.

Likewise, to find out the type of relationship established between the variables, we have to apply, as in the previous cases, the contingency coefficient test, which we set out below:

Table 24: Symmetrical measures: Sadness.

| | Value | Approximate Significance |
|-------------------------|-------|--------------------------|
| Nominal by nominal Phi | .484 | .037 |
| Cramer's V | .342 | .037 |
| Contingency coefficient | .435 | .037 |
| N of Valid cases | 70 | |

In this case, we also take into account the contingency coefficient, because it is a table with more than 2 values for each dimension. The significance is less than 0.05, although, as we have expressed above, with somewhat less intensity than with the other affects; however, it also tells us that one variable changes in direct proportion to the other.

refined statistical techniques were applied; in addition to having a much larger sample. The steps are detailed below.

b) *Second sample (obtained in 2012)*

i. *Taken with 920 initial subjects.*

On this occasion, the procedure for grouping the responses by stages was more detailed and more

Table 25: Gender of Students.

| | Frequency | Percentage | Percentage Valid | Cumulative Percentage |
|---------------|-----------|------------|------------------|-----------------------|
| Valid unknown | 5 | .5 | .5 | .5 |
| Male | 429 | 46.6 | 46.6 | 47.2 |
| Female | 486 | 52.8 | 52.8 | 100.0 |
| Total | 920 | 100.0 | 100.0 | |

c) *Procedure and reduced results*

A similar statistical treatment was carried out with each of the basic emotions, consisting of:

I: The reduction of the numerous starting variables (around 40) to a more manageable number: 9 or 10.

II. Obtaining the statistics corresponding to the crossing of 2 nominal variables.

The results obtained with these procedures are shown in the following table:

III. The conversion and filtering of the variables referring to emotions, to convert them into ordinal variables, first with 4 age stages and then with 3, after filtering out atypical cases.

Table 26: Summary of tests performed on the second sample (2012).

| Summary of tests performed on the second sample (2012) | | | | | | | | | | | |
|--|-----|-------------|----------------------------------|--------------------------|----------------------|--|----------------------------------|--------------------------|----------------------|-----------------|------------|
| | | | Measures for nominal variable | | | Measures for ordinal variable (3 categories) | | | | | |
| | | | Contingency test | Symmetrical measurements | Directional Measures | | Contingency test | Symmetrical measurements | Directional Measures | | |
| Affections | N | Cate-gories | 2 | Cramer's V | Lambda | N | 2 | Cramer's V | Gam-ma | Kendall's Tau c | Sommers' D |
| Attachme | 861 | 9 | 207.843 df.: 60 Sig.: .000 | .201 | .071 | 849 | 159.383 df.: 12 sig.: .000 | .306 | .489 | .355 | .342 |

| | | | | | | | | | | | |
|-----------|-----|----|----------------------------------|------|------|-----|----------------------------------|------|------|------|------|
| Rejection | 869 | 8 | 200.489 df.: 42 sig.: .000 | .196 | .091 | 838 | 153.338 df.: 8 sig.: .000 | .302 | .472 | .372 | .346 |
| Fear | 860 | 9 | 344.724 df.: 48 sig.: .000 | .258 | .150 | 835 | 359.843 df.: 12 sig: .000 | .464 | .708 | .579 | .535 |
| Sadness | 862 | 10 | 206.064 df.: 54 sig.: .000 | .200 | .070 | 838 | 197.263 df.: 12 Sig.: .000 | .343 | .528 | .393 | .376 |

It shows how the analysis of the answers allows us to assign expected answers, according to age, although this does not imply that they should nevertheless be given within those intervals.

Moreover, we revalidated the results obtained, at the time, with the first sample, with this second sample.

V. DISCUSSION

If we look at the contributions made so far by the currents related to the ideas of "emotional intelligence" or "emotional education", we generally find a favorable current, as could not be otherwise, since these seem to triumph in the fields of applied psychology and pedagogy. Thus we find optimistic messages such as that of Sanchez et al (2020):

"[...] the educational context for the development of emotional and social competencies offered by emotional intelligence. It is to expand intrapersonal and interpersonal intelligence as tools that go beyond cognition, it is to awaken the holistic development of pedagogical knowledge. Thus, the strength and energy of emotional intelligence is made visible in the educational system that favors human relations and integral formation". (Sanchez, Acosta & Adriana Patricia, 2020: 65).

Or those that contextualize these currents in the international scope and of the different currents, mentioned above:

"[...] these programs [...] try to intervene and improve some of the emotional and social aspects of the student, although without starting in most cases from an explicit theoretical model. In the USA, one of the most interesting and integrative proposals comes from what is called Social and Emotional Learning (SEL; see www.casel.org).". (Fernández Berrocal, Pablo and Extremera Pacheco, Natalio; 2005: 66).

According to these authors, Mayer and Salovey, great precursors of these currents, attend to: emotional perception, emotional facilitation or assimilation, emotional understanding and emotional regulation. According to them, they also use two types of measurement:

- Self-reports: TMMS-24 (Trait-Meta-Mood-Scale), which measures: attention -of feelings, clarity -emotional- and repair -of emotions-.
- Performance measures (MISCEIT, with a total score).

They themselves, also warn us that:

"If we consider EI as a mental ability composed of basic emotional processes (i.e. perception, understanding...), perhaps it would be more appropriate to use the assessment proposals framed in the model of Mayer and Salovey (1997), either self-report or ability. On the other hand, if we want to assess more general competencies it would be better to position ourselves in broader approaches to EI, based on personality traits, as they provide us with a complete map of the person's socio-emotional profile including social competencies, traditional emotional constructs and stable personality variables." (Fernández Berrocal, Pablo and Extremera Pacheco, 2005: 82-83).

And they indicate in which cases it may be advisable to apply one test or another:

"2. Specific areas of evaluation

If the teacher seeks to assess intrapersonal skills, self-report measures are a quite adequate option, since relying on introspection allows the assessment of underlying emotional processes that are difficult to measure with skill tasks. Given that the TMMS does not collect interpersonal aspects, if the intended assessment is to extend to skills of understanding and regulating the emotions of others, performance measures such as the MSCEIT may be the most feasible option." (Fernández Berrocal, Pablo and Extremera Pacheco, 2005: 83).

In other words, both participate in the same epistemological principles, only that one evaluates one aspect of the construct "emotional intelligence" and the other another.

However, the results of these emotional education programs, based on one or the other construct of emotional intelligence, do not go beyond *prima facie* demonstrations of their efficacy, without taking into account the placebo effect in them; Therefore, at least one double-blind study would be needed to certify that the successes attributed to these programs are not due to the high expectations they generate -among other things because of the need for them- or to the charisma or experience of those who conduct and/or implement them (Diekstra, 2008; Puertas-Molero et al. , 2020).

Thus, while Diekstra clarifies that these programs are governed by the general denomination of "social and emotional learning or education" (SEL). In the first part of his paper, he summarizes "the meta-analyses published in the period 1997-2008 that include studies on the effects of SEL/SFL". These identified 19

meta-analyses, to which were added "an additional meta-analysis [...] based on 76 controlled studies of SEL/SFL programs published in the last decade, between 1997-2007, comprising the largest number of intervention studies from non-Anglo-Saxon countries." (op. cit.: 271-272). As a result of these studies the author concludes that:

This review of 19 meta-analyses published between 1997 and 2008 on the effects of SEL/SFL programs, including several hundred intervention studies and hundreds of thousands of children and youth in primary and secondary education as participants, has provided clear answers to the questions it sought to answer. The overall picture that emerges convincingly shows that (1) SEL/SFL programs significantly improve what is taught, i.e., the social and emotional skills of children and youth; (2) SEL/SFL programs significantly reduce or prevent behavioral or mental problems or disorders such as violent, aggressive or antisocial behavior, substance abuse, anxiety, and depressive symptoms; (3) SEL/SFL programs enhance or promote positive attitudes and behaviors toward self, others, and school, such as self-concept, prosocial behavior, school and community involvement. (4) SEL/SFL programs significantly improve school grades or academic outcomes (Diekstra, 2008: 296).

In another similar work, (Puertas-Molero et al., 2020: 84) reach similar optimistic results:

The bibliographic search was carried out in the Web of Science, SCOPUS and PubMed databases, obtaining a total of 20 articles related to the thematic analyzed. Only longitudinal articles were included, with a mean effect size of 0.73. When analyzing the effectiveness according to educational stage, it should be noted that Primary Education was the one with the best results ($TE=0.95$), followed by Secondary Education.

This leads them to affirm with satisfaction the great success of such programs (Puertas-Molero et al., 2020: 89):

After carrying out the data analysis, it was concluded that 90% of the implementations produce high positive effects on students, improving their emotional and social skills, providing them with the ability to learn to cope with the academic difficulties that arise daily in class, as well as to regulate their emotions.

However, objections to these programs are possible, especially analyzing the postulates of the so-called positive psychology from which they are based:

Many of the contents now subsumed in the Positive Psychology movement have been developed for decades, although Positive Psychology has not wanted to recognize it. Perhaps this lack of recognition of previous work and this pretense of novelty have been necessary to achieve the rapid expansion of Positive Psychology in the Psychology market.

The second question about Positive Psychology centers on its scientific quality. In principle, what would distinguish Positive Psychology from other self-help methods or spiritual philosophies is that it claims to adopt the method of scientific psychology. However, there are several criticisms

of its scientific quality: the inadequacy of its methodological approaches, the poor quality of the definitions used and the poor quality of the measures used to quantify the variables. Therefore, as some authors point out, it is sometimes difficult to distinguish Positive Psychology from a spiritual movement.

Thirdly, we can mention the criticism of one of the fundamental fields of Positive Psychology: the study of the so-called "positive emotions". On what basis do we classify an emotion as positive or negative? Lazarus (2003) points out that taking the emotion out of its context and calling it a priori "positive", considering that it is in itself good, leads to losing essential information about the different role that each emotion plays in the adaptation of the person to different life situations, ignoring the different adaptive importance of each emotion. (Prieto Ursúa, 2007: 1).

Moreover, this preoccupation with achieving positive emotions may be a cause of that from which they seem to flee, a feeling of unhappiness:

The increasing pressure to be happy and smiling, to smile and always look at the positive side of life, can make us feel even worse. (Prieto Ursúa, 2007: 2)

Because for the author, and for us too, the so-called positive psychology sometimes seems to fall into what it pretends to correct:

Finally, Positive Psychology criticizes a strong current trend in the psychological field: psychiatricizing or psychologizing the suffering generated by the difficulty of living itself. Derived from this tendency to pathologize, we can find a message that I question: you need a psychologist for practically any difficult or delicate moment in life, for any moment in which you suffer. But, paradoxically, Positive Psychology can get to the same point by going the opposite way. It can end up offering the message: you need a (positive) psychologist to be happy. That is to say, it can end up promoting, even more than the previous message, dependence and the perception of need in the subject, functioning as a new natural religion. (Prieto Ursúa, 2007)

In the same way that Held (2002) does not warn:

According to both popular and professional indicators, the push for the positive attitude in America is on the rise. After considering the popular culture zeitgeist, I compare and contrast two recent professional psychology movements—those of positive psychology and postmodern therapy—both of which rest on a foundation of optimism and positive thinking despite their opposing views about a proper philosophy of science. I then present cross-cultural empirical research that calls into question the typical (North American) assumption that a positive attitude is necessary for (a sense of) well-being. I also consider findings in health psychology, clinical/counseling psychology, and organizational behavioral science, findings which call into question the assumption that accentuating the positive (and eliminating the negative) is necessarily beneficial in terms of physical and mental health. The clinical/therapeutic implications of this analysis are addressed, as I put forth my conjecture about the existence of what I call the "tyranny of the positive attitude" in the form of a question: If there indeed now exists unprecedented pressure to accentuate the positive, could it then be that the pressure itself to be

happy and optimistic contributes to at least some forms of unhappiness? (Held, 2002: 965)²

Or in this other text, in which he warns us of the dangers of exacerbated positive psychology, practiced to a certain extent by the currents of emotional intelligence, which sometimes seem unable to get out of a simple willful "good will":

VI. SUMMARY AND CONCLUSIONS

[...] Many of those who were caught up in the excitement of discovering the venerable concept of positive thinking and feeling have, unfortunately, converted their oversimple dogmas into popular slogans designed to whip up enthusiasm for a vague and old-hat ideology that so far has had little new to say. Perhaps this is why they must attack the psychology of the past to create the illusion that what they offer is new and different. From my vantage, it is not. (Lazarus & Martin, 2003: 15).

The words of Lazarus are clarifying, to which we do not dare to add more, since they alone focus the problem we are talking about. For all these reasons, we proposed, at the time, an alternative to cold rationalism, which would give the importance it deserves to the complex of psychic functions that we call affectivity, but trying to avoid the commonplaces and stereotypes that, precisely, rationalism attributes to it and which, without perceiving it as such, the so-called positive psychology assumes as its own.

Unlike the atomistic model of emotions, typical of the approaches to intelligence or emotional Therefore, we propose a:

REDEFINITION OF EMOTIONAL EDUCATION
(now called Affective Education)

WAYS OF TAKING AFFECT INTO ACCOUNT

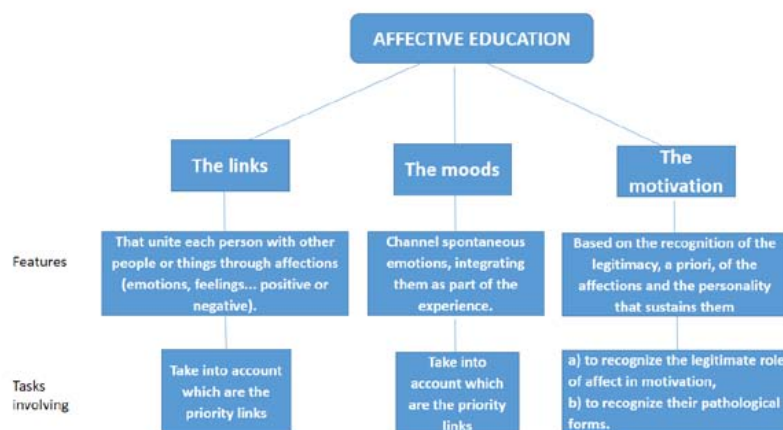


Illustration 1: The author's proposal for Affective Education.

This model can help us to have a holistic perspective of affectivity, since it not only takes into account the elements of that structure (generally

education, in its various variants, we, from the results obtained, have been able to verify that while the predominance of the various affects in each of the stages of development shows an irregular pattern (with oscillations that we have already analyzed above) (Morgado Giraldo, 2015a, 2017, 2017, 2020, 2016; Morgado Giraldo et al., 2013); however, the evolution of the fates of each negative or positive affective bond (interpreted as interaction between the cognitive and the affective) marches in a regular way towards progressive complexity and in an unilinear manner, as it seems common to all subjects this pattern.

These results call into question, in our opinion, the various forms of emotional education currently in circulation (at least the ones we are familiar with), since they are based on a monistic perspective of affective life - specifically of emotions - disregarding their interaction with the cognitive universe, towards which the perspective of the affective bond leads us.

Apart from proposals for emotional education that flee from the efficiency model proposed by the currents that defend the concept of emotional intelligence, such as Núñez and Romero (Núñez Cubero, Luis & Romero Pérez, 2009), Clares (Pérez Portillo & Clares López, 2015) or Bisquerra (Bisquerra Alzina, 2003, 2011; Bisquerra et al., n.d.), the rest of the specialists in emotions or affectivity, seem to be embarked on a task of obtaining the maximum profit, understood in a business-like way.

emotions), but also the interaction between these elements, their links and the overlap that continually occurs with the cognitive universe of people.

a) *The attachments*

The attachments play a decisive role in this approach, as our research has shown, and are the real drivers of affective development at all stages of the child and adolescent and act more or less synchronously with cognitive development. This line seems to point us in the direction of fostering appropriate positive links towards knowledge and between the different actors in the educational process, as well as negative ones towards the undesirable. All of this is aimed at improving teaching-learning processes and personal maturation.

b) *The moods*

Related to the affective bonds that are established, they have an important role in education, because they mark the demands for learning or affective support that each pupil or each group-class is demanding from us at any given moment. In order to be successful in this task, it is necessary to identify them promptly or correctly, and the best way we can think of to achieve this is active listening. Instrum

c) *The motivation*

The only really consistent motivation does not seem to be other than the one that starts from the authentic identity of the individual or the social group, an identity that is directly related to their individual or group affective profile (that is, their predominant affects). Defining this profile seems to show itself, then, again, as a necessity, which only seems possible based on an adequate analysis of the context, based on psychometric tests or socio-anthropological contrasts.

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Study of Voice in Toni Morrison's Black Feminist *The Bluest Eye*, *Beloved* and *Paradise*

By Zadmehr Torabi

Abstract- By using fluid and unconventional literary styles, feminist theorists and writers tackle the patriarchal understandings about "femaleness". Luce Irigaray's *This Sex Which Is Not One* (1985) and Hélène Cixous's essay "The Laugh of the Medusa" (1976) are outstanding instances of this theoretical writing. These feminist writers "have been known for attempting to radically subvert masculine expressions through styles of writing thought to reflect a biologically centered notion of female difference" (Lind 444). This paper studies Morrison's black feminist voice in *The Bluest Eye*, *Beloved*, and *Paradise*.

Keywords: *black feminist voice, feminist style.*

GJHSS-A Classification: DDC Code: 814.6 LCC Code: HQ1421



Strictly as per the compliance and regulations of:



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Keywords: black feminist voice, feminist style.

I. INTRODUCTION

a) Feminist Voice and Language

Gender discrimination in language has an important role to play when it comes to the construction of male and female stereotypes in a given literature and culture. French feminists such as Helene Cixous and Luce Irigaray have drawn from psychoanalytic and linguistic theory to analyze the uses and misuses of language for women. They argue that language is inherently phallogocentric, or centered on a male view point, one that typically involves domination over women. In this view, language directs the cliché roles assigned to men and women in patriarchal societies, and it is not independent of its social connotations and cannot be seen in isolation. It signifies meanings and controls the attitudes rooted in specific cultures. This, in turn, gives meaning to our understandings and perceptions. Literature is one component that clearly demonstrates the ideas proposed by language, and if one examines literary history, for example, it exclusively refers back to the concept of man, to his torment, and his desire to be the originator. The reference is always directed back to the male, particularly to the father figure. The philosophical construct itself starts with the subordination of the feminine to the masculine order that appears to be the condition for the functioning of the society. This is a man-made world where mankind thrives. (Lind 551)

II. BLACK FEMINIST VOICE IN *THE BLUEST EYE, BELOVED, AND PARADISE*

According to African American critics and black feminists, the black oral tradition survived slavery and became part of African American culture. Even though most African Americans who migrated North gave up

their Southern and rural ways of life, they preserved the Southern oral tradition with them in their language systems. African American women writers, Morrison among them, have historically tried to recreate their own unique voices. Morrison enlivens her fiction with rhetorical tropes from the Southern oral tradition of Black English, especially the trope of signifying which is the art of verbal battle, call and response, and witnessing and testifying. Morrison's emphasis is on the voices of adolescent black girls growing up in a hostile adult environment. Morrison's novels discussed in this study attempt to demonstrate that language loaded with sexist terms has typically looked down on womanhood or glorified it to suit to the needs of male-dominated societies and to demonstrate that black women in literature "have been represented by male writers as embodiments of tolerance, affection, and love" or as "belligerent, wicked, and gossipy. Both sacred and profane roles are assigned to women and language has served as an instrument in establishing" such depictions "by defining social rankings and promoting social hierarchies" (Lind 551). Gates writes "Precisely because successive Western cultures have privileged written art over oral or musical forms, the writing of black people in Western languages has, at all points, remained political, implicitly or explicitly, regardless of its intent or its subject" (*The Signifying*, 132).

The debate on gender and racial discrimination in language demonstrates the importance of voice as a strong component of patriarchy. It reveals the role played by the patriarchal language in supporting black women's lower status in society based on gender and race. Race and gender discrimination in language create restricted social spaces for women and speak as if these spaces are natural to them. However, black feminist scholars disagree as to whether language should be prioritized as the source of gender and racial discrimination towards black women, or whether other factors such as culture, religion, or political economy should be viewed as sources of gender and racial inequalities.

In twentieth-century African-American literature, the pursuit of narrative form often becomes the pursuit of voice, accordingly, Morrison and other African American novelists push their written texts toward orality. For the majority of African Americans it was the oral tradition and not writing that was the medium for preserving black culture. Historically, then, the bias of

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literacy in schools rendered black voices and black arts of language invisible in the West. Since Western knowledge privileges literate values over oral ones, cultural knowledge preserved through an oral tradition is marginalized in relation to knowledge that can be researched through writing. Morrison's voice illustrates how race functions as a metaphor crucial to American literature and culture. Her work consistently demonstrates the difficulty of escaping racially inflected language that perpetuates unspoken messages of racial domination (Beaulieu 277).

Many black feminist scholars including Morrison agree that language is white male-centered because it privileges traits traditionally associated with white men. In other words, language, as it has been viewed, is expected to be powerful, decisive, and logical. Women, on the other hand, have been wrongly represented as being incapable of clear verbal expression, and more reliant on emotional and incomplete utterances. While agreeing that society has — gendered|| traditional language so that it reinforces the dominant position of white men, the novels discussed in the current research highlight that women's ways of communicating only appear to be chaotic because men, from their expectation of what language is and does, fail to comprehend the creativity, challenge, and unifying characteristics of women's communication. A woman's approach to language is not meant to overpower or to conquer, but strives to build bridges of understanding and inclusion in a society where her voice, in order to be heard, must resonate with difference. This is not to suggest the existence of a biological determinism; the uniqueness does not exist because a woman is female. Rather, it exists because she is a woman, a product of a specific cultural environment—a male-dominated society—in which she has created a way of communicating that is characterized by various combinations of words, nonverbal sounds, silences, and secrets, among others. In a black feminist approach to reading texts, awareness of these sometimes subversive communicative techniques is helpful since they not only influence many black women writers but also help to shape the characters and actions within the texts that these women writers create.

One of the last remnants of the South to be shed was, and is the African American oral tradition. The language of this tradition, or Black English, has unique rituals, codes of conduct, pedagogy and rhetoric that shape and define those who speak it and their place in the world. According to Geneva Smitherman, Black English is defined as An Africanized form of English reflecting black America's linguistic-cultural African heritage and the conditions of servitude, oppression and life in America. Black Language is Euro-American speech with an Afro-American meaning, nuance, tone, and gesture. (2) It includes the oral "stories, old sayings, songs, proverbs, and other culture products that have

not been written down or recorded" (Smitherman 30). To be more precise, in *The Bluest Eye* Pecola can speak of nothing because the patriarchal racial language does not provide her the opportunity to express her emotions. This leads to her complete mental breakdown. As if Pecola has no voice in the novel and if ever she has a voice it tells her that everywhere the message resounds in American culture that black cannot be beautiful; and that the blacker, the less beautiful. In *The Bluest Eye*, the survival of black female language is a way to talk indirectly about a difficult situation and this marks Mrs. MacTeer as an in-group member who continues to perform the language in the tradition of her Southern and African ancestors as it is evident in her three-quarts of milk soliloquy:

Three quarts of milk. That's what was in that icebox yesterday. Three whole quarts. Now they ain't none. Not a drop I don't mind folks coming in and getting what they want, but three quarts of milk! What the devil does anybody need with three quarts of milk? I don't know what I'm supposed to be running here, a charity ward, I guess. Time for me to get out of the giving line and get in the getting line. (Morrison, *The Bluest*, 22-23)

Her voice is directed indirectly, at Claudia, Freida, and Pecola, but it is also directed at the reader. The reader is allowed to participate in the signifying act by recognizing the signifying and relating it to knowledge of others who have also participated in the ritual. Mrs. MacTeer is teaching her audience about waste, but she is also teaching them life lessons: one must be ever vigilant against poverty because it is always waiting to consume the unaware; there are limits to things, too much of anything is bad, and family takes care of family. Morrison and other African American novelists know it their mission to push their written texts toward African American orality which means in current African American fiction the pursuit of narrative form often becomes the pursuit of voice or the writer's attempt to conjure the spoken word into symbolic existence on the page. As that happens, the reader is also immersed in the oral tradition, becomes an active participant, joins the community, and makes the connection to replenish his or her soul. The reader metaphorically crosses the threshold into the text in union with its community. Anglo- African female writing arose as a response to allegations of its absence. Black women responded to these profoundly serious allegations about their "nature" as directly as they could: they wrote books, poetry, and autobiographical narratives. Traditionally, political and philosophical discourses were the predominant forms of writing. The narrated, descriptive "eye" was put into service as a literary form to posit both the individual "I" of the black author and the collective "I" of the race. Text created author, and black authors, it was hoped, would re-create the image of the race in European discourse. The very face of the race, representations of the features of which

are common in all sorts of writings about blacks at this time was contingent upon the recording of the black voice. According to Gates

Voice presupposes a face but also seems to have been thought to determine the contours of the black face. The recording of an "authentic" black voice, a voice of deliverance from the deafening discursive silence which an enlightened Europe cited as proof of the absence of the African's humanity, was the instrument through which the African would become the European, the slave become the ex-slave, the brutal animal become the human being. ("Canon Formation" 63)

In her own writing, Morrison struggled passionately for a black woman's voice free of male domination, which she attempted by both writing about sexism in language and by utilizing non-gendered signifiers in her own stories, which were often centered on utopian societies devoid of men as *Paradise*. Lind writes "language itself reinscribes oppressive structures". Black "women in general," black "feminist critics" and black "women writers in particular", have shown resistance to the varied aspects of sexism in language in their own ways. (555) In her many interviews and essays, Morrison emphasized the aesthetics of black female voice and the character of black female voice that she wants her readers to hear in her novel. She states voice is the distinguishing feature in the work of any story-teller: "Anybody can think up a story. But trying to breathe life into characters, allow them space, make them people whom I care about is hard. I only have twenty-six letters of the alphabet; I don't have color or music. I must use my craft to make the reader see the colors and hear the sounds" (Tate, *Domestic Allegories*, 120). *The Bluest Eye* opens with the voice of a child, a narrator who disarms the reader's sense of oral-literate conflicts. The story also opens with strong reflections on black women and the oral arts of survival or, more specifically, on these women as carriers of the feelings and wisdom that enable the black family to survive racism, sexism, and white political oppression. Only briefly do we hear men's voices (Claudia's father, Cholly Breedlove, and Mr. Henry), for in this opening chapter, the women's voices predominate, through conversations or through the voice of the narrator. An early scene in Mrs. MacTeer's kitchen shows black women in the community gathered together for conversation and gossip. As Morrison sketches the kitchen scene, her readers who are also listening overhear the dialogues of these women in the kitchen. Recalling her girlhood feelings, Claudia tells us what these speech events mean, commenting on the verbal and body language: Frieda and I are washing Mason jars. We do not hear their words, but with grown-ups we listen to and watch out for their voices (Morrison, *The Bluest*, 15).

Morrison puts the art of language in motion:

Their conversation is like a gently wicked dance: sound meets sound, curtsies, shimmies, and retires. Another sound enters but is upstaged by still another: the two circle each other and stop. Sometimes their words move in lofty spirals; other times they take strident leaps, and all of it is punctuated with warm-pulsed laughter — like the throb of a heart made of jelly. (Morrison, *The Bluest*, 16)

In the MacTeer family home, unlike in the Breedlove home, the oral tradition is a personally empowering tradition. Claudia and Frieda, their memories engaged, inherit this tradition and look forward to passing it on. Moved by her mother's singing, Claudia responds a highly rhythmic, aural passage that begs to be read aloud. In a clear structural contrast to the survival rituals of the MacTeer family, the Breedlove family does not pass on the communal memory of the African American oral tradition in their home. No music, laughter, gossip, and most of all no celebratory rituals are represented in their family's story. In an early interview, Morrison describes:

[Language] is the thing that black people love so much — the saying of words, holding them on the tongue, experimenting with them, playing with them. It's a love, a passion ... The worst of all possible things that could happen would be to lose that language. There are certain things I cannot say without recourse to that language. (Le Clair 373) By privileging orality so that the traditions of both orality and literacy might be equally heard - that is, so that the literate tradition does not discredit the knowledge and voices of the oral tradition, Morrison enables her readers to feel the integrity of cultural oral tradition and to understand the social and psychological problems that are linked to oral-literate conflicts.

Lacking their own voice and playing the role of passive objects, Pecola, Pauline, and many other passive female characters of Morrison's novels follow the rules of the hegemonic patriarchal language, ignorant of what language does to them and their mentality. They take the ideas imposed on them by the hegemonic and arbitrary language as granted, internalizing its monolithic system while being impotent of analyzing its performance. On the other hand, those who have a resisting mentality, being potential observers and analysts of the linguistic process, can sometimes be resisting subjects. The latter are not immersed in words; they are not mesmerized by the symbolic system and the way it works. In *The Bluest Eye*, all the black characters suffer from the impotency of the language to express their maladies and desires. Being unable to express and cure their maladies, each of them experiences some sort of breakdown in their lives. Pecola Breedlove was most touched by the oppressive language of the white society. As a child, she was belittled as ugly by her mother. Her father and mother failed to support her. The dominant language which acts in accordance with the society's views of the black minorities does not contain the words expressing

Pecola's maladies. In this discourse, Pecola's suffering as a black girl has no place and no definition. Pecola's voice is excluded from both the language and the discourse of the society. And the friend does not answer Pecola's question about where she lives since she dwells in Pecola's mentality. The sole subjects of their conversations are either Pecola's rape by her father or Pecola's blue eyes. These are the unspeakable sufferings of Pecola that she has no opportunity to express in the affectless symbolic language which does not speak of taboos and Pecola's wishes. As if Pecola has no voice in the novel and if ever she has a voice it tells her that everywhere the message resounds in American culture that black cannot be beautiful and that the blacker, the less beautiful. The manifestation of affects in abnormal language which is the result of the split between language and affect is the sign of melancholia. The phobic, melancholic subject who suffers from this situation feels the lack of a meaningful language to express his/her affects which are considered as taboo in the symbolic language which causes a split between the affect and the word. Hence, melancholia causes an abnormality in the symbolic act or using language. Pecola's language is distinctly "female," but also depends upon the performance aspects of the African American oral tradition, the music of gospels and the blues, and the blurring and interplay between poetry and prose. The textual structure of *The Bluest Eye* and Morrison's construction of characters support the point that women have a unique understanding of language and voice and have their own especial use of alternative communicative devices. In *Beloved* through the device of the ghost story, Morrison gives a voice to the infant killed by Sethe who is desperate to save her child from slavery: the dead baby, Beloved, comes back in the body of a nineteen-year-old, able to have her own voice and articulate infantile feelings that ordinarily remain unspoken. *Beloved* by subverting reason and the white master's language gives a strong voice to black culture, and it challenges the construction of Otherness which has traditionally objectified African Americans, as well as other marginalized groups in society.

In *Paradise* gazing and gazing back, the black women in the Convent use their voice as a way to invent the future and to help black folks cope and survive in a white supremacist society. In *Paradise* and in the following passage, Morrison's voice describes an ideal space for a black feminist language: The whole house felt permeated with a blessed malelessness, like a protected domain, free of hunters but exciting too. As though she might meet herself here—an unbridled, authentic self, but which she thought of as a "cool" self—in one of this house's many rooms. (Morrison, *Paradise*, 177) In sum, Morrison in her novels has been interrogating and resisting the tradition that standard English is the only acceptable language of writers, and

most importantly, she is acknowledging the high regard that African American communities give to their storytelling tradition.

a) *The Development of Women Characters in Beloved, The Bluest Eye, and in Paradise*

While Pauline and Pecola in *The Bluest Eye* are deeply infected by inferiority complex, in *Beloved* no black woman demonstrates signs of inferiority complex. During the course of Morrison's three novels discussed in this study, slavery is weakened and opposed and in *Paradise* slavery is almost ended. The trend of the development of black female characters in the three novels discussed in this study demonstrates that by honoring black femininity and challenging racial ideologies over a period of time, at personal, as well as social and cultural levels, new constructive racial identities and meanings will be formed. During the course of Morrison's writing career, through *The Bluest Eye* and *Beloved* to *Paradise*, we witness the demand for black rights and dignity, especially black women rights and freedom, and this demand is almost achieved for the black female characters in *Paradise*.

Thus the structure or trend of Morrison's novels, studied in the three mentioned novels, follows a pattern or movement demonstrating the development of black female characters from initially weak women in *The Bluest Eye*, to morally strong, but victimized black women in *Beloved* and then to very strong and independent black women in *Paradise*.

In Morrison's early novels, some of the black female characters like Pecola and her mother are brainwashed and are very passive and cannot defend themselves against the Western racist and masculine norms of beauty; in one of Morrison's middle novels, *Beloved*, Sethe by killing her own daughter can make her get rid of slavery, and in her final novels such as *Paradise*, black female characters such as the Convent women in *Paradise* are able to strongly defend themselves with simple kitchen tools against the armed Ruby men. While brainwashed black women in *The Bluest Eye* could not turn self-loathing into self-loving, Sethe in *Beloved* almost does this, and Convent women accomplish this aim successfully and succeed in their aim of reclamation of an African American culture. In *The Bluest Eye*, black women could not assert meaningful agency by repudiating the norms white culture was imposing, in *Beloved*, female characters decided to do so, as for Sethe, it is time to leave the bloody side of the Ohio River to a promised land on the other side. In *Paradise*, Convent women asserted meaningful agency by repudiating the norms white culture was imposing.

b) *Passive Black Female Characters in The Bluest Eye*

Black female characters in *The Bluest Eye* were often injured physically and emotionally by the hegemonic and domineering social contexts around them, and they passively could not do much

constructive action to restore their equilibrium and their identity. Pecola and Pauline were proper instances and cases of this condition, and even black male characters were subjugated and helpless against the white hegemonic society. The black women in *The Bluest Eye* and *Beloved*, lived in constant awareness of their sexual vulnerability and in perpetual fear that any male, white or black, might single them out to assault and victimize (Hooks, *Ain't I*, 24). But in *Paradise*, the convent women are secure from this feeling and worry because they are living in the Convent and away from all men. A main point of this study is that African American girls adhering to African cultural heritage are more likely to have a higher self-esteem, experiencing more social support and greater life satisfaction. In Hooks' words

As long as black people foolishly cling to the rather politically naïve and dangerous assumption that it is in the interests of black liberation to support sexism and male domination, all our efforts to decolonize our minds and transform society will fail. (*Black Looks* 101)

The achievement of self-esteem would mean black people especially black women must give up patriarchy and envision new ways of thinking about black masculinity. In slave societies, both men and women constantly challenged the system that oppressed them with small daily acts of disobedience or non-cooperation or, less frequently, with rebellions or plots of uprisings to end slavery. Many black females of *The Bluest Eye* surrender to the "systems of domination, imperialism, colonialism, and racism" which "actively coerce black folks to internalize negative perceptions of blackness, to be self-hating" (Hooks, *Black Looks*, 166). Yet, despite the vulnerability of black women in *The Bluest Eye*, and *Beloved*, gender consciousness continues to grow among the Convent women in *Paradise*. Morrison in *The Bluest Eye* depicts those social contexts that have succumbed to the pressure of mainstream US culture and a racist system where black people are doomed to invisibility and in *Beloved* and *Paradise* she praises the efforts of African American women to construct a nurturing home that resists western attempts of domination.

As an emblem of ugliness and inferiority, Pecola is abused and rejected by her parents and others. Throughout the novel, one detects the origins of Pecola's miseries in her family as well as the dominant system of slavery which marginalized the black women. One vivid instance of the weak and brainwashed mother is Pauline, Pecola's mother who does not show any signs of maternal love to her. The white society oppresses Pauline and she passively obeys the regulations of this society. She even prefers the child of a white family to Pecola. The beautiful white child calls Pecola's mother as Polly while this intimacy never existed between her and Pecola; she called her mother as Mrs. Breedlove. Pecola did not possess a mother who taught her self-love because the mother was also

the victim of her immediate environment, which finally pushed her to disguise her blackness by taking refuge in the white master's home. In short, Both Pauline and Pecola were victimized by racist and gender crises in the novel for defying Walker's womanistic ideals. In contrast both Claudia and Frieda managed to survive the racist crises through their womanistic behaviors.

The current research also exposes how the white culture creates false standards of beauty and how these standards affect African-American women and men. For instance, these standards confuse Pecola's self-identity, as well as her notion of love and self-love in the face of a racist culture. *The Bluest Eye* offers a poignant interrogation of the impact of dominant standards of beauty upon those who lack those cultural norms, and demonstrates the devastating effects of racial self-loathing upon the black female characters. The MacTeers are able to create an undeniably loving home for their children, in contrast, Pecola's parents, Pauline and Cholly Breedlove, carry deep wounds from their earlier lives, and they transfer their inferiority complexes to their children and to each other. Due to white oppression, white standards of beauty are forced on blacks with attendant psychological repercussions. Besides that, blacks prey on blacks. Claudia is the only character in the novel that consciously makes an attempt at deconstructing the ideology of the dominant society, seen in her dismembering of the dolls. Because the Breedlove family believe in their own physical ugliness, their lives collapse: Pauline, as a mother, neglects her own husband and children in favor of her white employer's home and children; instead of compensating for his shortcomings as provider of the family, Cholly rapes his daughter Pecola, and Pecola daydreams that having blue eyes will deliver her from abuse. In *The Bluest Eye*, Morrison presents her first African-American women as lacking the resources to resist the very standards of beauty and success that devalue them, as lacking precisely the alternative values and resources Morrison summons in her later works. In other words, Morrison presents her first African-American women as incapable of imagining themselves as a community.

Pecola sees herself as ugly, as an object possessing an abject body. In this way, Morrison challenges the Western standards of beauty and demonstrates that the concept of beauty is socially constructed. Morrison also recognizes that if whiteness is used as a standard of beauty, then the value of blackness is diminished and this novel works to subvert that tendency. Pecola's parents, Pauline and Cholly, feel the same way, ugly in body and soul, and therefore unworthy and inferior; they perpetuate this condition by transmitting it to their daughter. The sisters, Frieda and Claudia, face the same problem but they are more aware and critical of the abstract nature and injustice of those standards. Another important point to be

highlighted is that Pecola's conviction of her own ugliness stems from the society's judgment of her being unattractive rather than from herself:

Long hours she sat looking in the mirror, trying to discover the secret of her ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. (Morrison, *The Bluest*, 34). Finally, having been treated very badly by most people surrounding her, Pecola yearns to have blue eyes in the hope that people will love her. The only work Pecola can do is to passively accept and endure self-erasure and blindness, an act that can be considered as the safety of oblivion or childhood innocence. Pauline, Freida, Claudia, and the three prostitutes cannot prevent Pecola's loss of innocence nor inspire a positive movement towards adulthood in her. Pauline, Pecola's mother states a black female is at the bottom of a society. As such, Morrison's novel itself is a warning about the need to and importance of self-love for African Americans and it highlights the need to terminate the detrimental effects of racism, which force young African-American girls like Pecola to succumb to self-loathing. Accordingly, most black feminists consent that a process of remembering black traditions is essential for the political self-recovery of colonized and oppressed black peoples. Pecola surrenders herself to white supremacist ideals of beauty and desperately longs for blue eyes which she states to be the standard by which all beauty is judged. In other words, she accepts the white standard of beauty and denigration of her race.

c) *Reconstruction of African American and Black Female Identity in Beloved*

Though physically punished and abused, in *Beloved*, black women are not helpless or powerless, and they can create new contexts in which they refuse and subvert hegemonic gender and racial discrimination that have constrained them, and they are not brainwashed and patriarchal women. Unlike the passive black female characters in *The Bluest Eye*, in *Beloved* Sethe, Baby Suggs and some other black female characters risk their own lives or the lives of their children in order to resist the white patriarchal hegemony, redeem their past and their identity, and in order to create themselves as subjects and agents.

Sethe by killing Beloved resists the objectification of the black body and controls slaveholders by withholding Beloved from them and that Sethe is aware of the right of black women over their bodies and over their pregnancy, and decides to have her own family planning, though it happens in a grotesque way, killing her daughter, Beloved. In *Beloved*, women are neither as passive as black women of *The Bluest Eye* nor as strong as black women of *Paradise*. For instance, Sethe feels humiliated but not devastated when she is suddenly made aware of schoolteacher's profound disgust for her race, and when schoolteacher's nephews milk her like an animal. In *Beloved*, the physical and emotional scars committed by the white slave owners continue to injure the physical

and psychic health of the black women especially as can be seen in Sethe, Beloved, and Denver. However, physically and emotionally exploited, black women in *Beloved* are decisive and whether verbally or physically make reactions that reveal they are not helpless victims of the white slave owners and are not easily overcome by them. Sethe in *Beloved* shows violence against her child as an act of rebellion and a form of resistance to oppressive white power. In other words, in *Beloved* black female characters use violent reactions to discursive contexts as a way of escape and a way of disruption of the oppression they have suffered in a white hegemonic and patriarchal society. Sethe is traumatized by the experience of having her milk stolen because it means she cannot possess her own body. The first time Schoolteacher, a white man, comes into her yard, Sethe commits self-murder; plays the role of victim and victimizer by killing a part of herself by killing her child. Even though Sethe is self-assertive and almost autonomous, she is not strong enough to keep her daughter safe and alive. Sethe's fate suggests that the journey of creating radical black female subjectivity is too dangerous. And while Sethe has broken the white patriarchal rules, she is not a triumphant figure. She has no conscious politics and never links her struggle to be self-defining with the collective plight of black women.

However, when Sethe kills Beloved, she demonstrates her firm intention to keep her daughter from being dirtied and shamed by whites and to protect her children from the dehumanizing forces of slavery and the dirtying power of racist discourse. She is aware that whites not only can work, kill, or maim the black women but also can dirty them so much that they cannot like themselves anymore. And certainly Sethe's murder of her own child can be seen as the ultimate act of resistance, embodying as it does not only a condemnation of slavery but also an assertion of property rights and individual autonomy for Sethe. To kill Beloved is to claim Sethe's right to decide what is best for her child, a right denied to slaves in slavery culture.

Baby Suggs, Sethe's mother-in-law teaches escaped and freed slaves to love themselves through her sermons in the woods, and she makes her house into a place where black people can really find acceptance.

d) *Wise, Rebellious and Strong Black Women in Paradise*

In *Paradise* by rejecting to follow the patriarchal stereotyping of women, Convent women make a strong statement against the social and economic oppression which has aimed to force them to submission since slavery and make serious attempts at recreating their own distinct individualities and destinies. (Ghasemi, 478) The Convent women are not brainwashed by the mainstream US ideology and know that because of the racial and gender discrimination inherent in the US

social values, they can never enact real cultural transformation. Actually they believe Reverend Misner's words that: Since the murder of Martin Luther King, new commandments had been sworn, laws introduced but most of it was decorative: statues, street names, speeches. (Morrison, *Paradise*, 117)

The Convent women are aware that the Western intellectual tradition works against the establishment of alternative modes of knowledge, and they illustrate how the African American female identity could be reconstructed through its cultural heritage and social structure. As Convent women demonstrate, the only way a black woman can assert her existence as a subject is by rebelling against the system that makes her an object. In the act of rebellion, the slave realizes herself, gives order to the chaos of her condition, and claims what we might call an existential authenticity and freedom while still in bondage. Women in *Paradise* accomplish this but women in *The Bluest Eye* and *Beloved* do not. *Paradise* depicts black women as willful and strong, thereby, contrasting the image of a black woman as subservient and inferior. They challenge the Ruby men and try to break from the traditional definition of womanhood; actually in *Paradise*, women shatter the old image of passivity and seclusion.

Consolata and Mavis Albright are self-confident, make the decisions in relationships, and avoid any appearance of self-doubt. They have not remained passive objects and have turned into subjects who decisively challenge the white supremacist and patriarchal norms and who go against the grain. They fight to obtain complete control over their bodies. The Convent women's move from Ruby to the Convent is generally regarded to be a flight from oppression and limitation to freedom and possibility. The weak and the most vulnerable black women of *The Bluest Eye* and *Beloved* have internalized or accepted oppression. This internalization destroys their ability to respond, to feel and to claim a positive identity. The strong black women of *Paradise* have the power to cultivate their own identity. Bakerman emphasizes the fact that most female characters in Morrison's novels are engaged in the quest for a sense of worth, a sense of belonging and search for their own identity (542). This aim is achieved in *Paradise*. As mentioned before, Cholly's rape of Pecola which happens twice is linked with his childhood trauma, that is, with being raped culturally by two white hunters. He takes out his childhood trauma on her daughter who is absolutely helpless and weaker than him. When Pecola goes mad, we learn that Pauline is also guilty in Pecola's madness because when Pecola tells her about the rape, Pauline does not believe her. Instead of helping Pecola, Pauline beats her. Pauline allows the abuse to continue because she is not able even to break away from her husband, as she has no one to turn to and nowhere to go.

By depicting young Pecola as permanently written on and controlled by social discourses with devastating effects on her mind and on her body, the novel stresses the urgency for critical rethinking of social constructions of gender and race. As a result, both home and community, as Toni Morrison portrays in most of her novels, particularly in *The Bluest Eye*, are transformed into a hostile environment for children. In that concern, the role of women is again crucial to create a place where children learn self-love and self-esteem.

Paradise also demonstrates that freedom for black men as long as they advocate subjugation of black women is unachievable, and that there can be no freedom for patriarchal men of all races as long as they advocate subjugation of women. In other words, the emphasis on the male as oppressor often obscures the fact that some black men are also victimized. This is especially true in the case of Cholly whose sexual identity had been perverted, in part, by the white men's humiliation of him during his early sexual encounter with Darlene. The novel also demonstrates that psychological and political bonding among women based on the recognition of common experiences and goals must include attention to individual differences among women including race and class. Pecola and her family, being different in skin color, are rejected from the mainstream society which does not accept them as a part of itself. As a result, they and many other black females in the society surrender their wishes and desires to the other. This process of being oppressed in the society brings about their psychological death. Finally, African American girls adhering to Africentric cultural heritage are more likely to have a higher self-esteem and greater life satisfaction. Hence, Claudia comments: I fingered the face, wondering at the single-stroke eyebrows; picked at the pearly teeth stuck like two piano keys between red bowline lips. Traced the turned-up nose, poked the glassy blue eyeballs, twisted the yellow hair. I could not love it. But I could examine it to see what it was that all the world said was lovable. (Morrison, *The Bluest*, 14) By completely accepting the female role as defined by patriarchy, black women of *The Bluest Eye* embraced and upheld an oppressive sexist social order and became both accomplices in the crimes perpetrated against women and the victims of those crimes.

Yet at very young ages male children like her classmates who hurt Pecola, are socialized to regard females as their enemy and as a threat to their masculine status and power- a threat, however, they can conquer through violence. As they grow older, they learn that aggression toward women lessens their anxiety and their fear that their masculine power will be usurped (Hooks, *Ain't I*, 107).

III. CONCLUSION

This study brings home the point that during the course of Morrison's novels, her black women characters like modern black women struggle for equal opportunities and get them; they gain the respect of men who heretofore opposed them. They prefer to be bread-winners rather than half-starved wives; they are not afraid of hard work and by being independent, they get more out of the present-day husbands than their grandmothers did in the good old days (Hooks, *Ain't I*, 174). The study also emphasizes that mutual understanding and affection between black women can help them subvert the multiple systems of oppression, fight against them and ameliorate the conditions of the society. The sisterhood that is necessary for the making of feminist revolution can be achieved only when all women release themselves from the hostility, jealousy, and competition with one another that has kept them vulnerable, weak, and unable to envision new realities.

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Ballet Master Activity of Jiří Kylián: From the Ballet Stage to Cinema Dance

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Ballet Master Activity of Jiří Kylián: From the Ballet Stage to Cinema Dance

Балетмейстерська Діяльність Іржи Кіліана: Від Балетної Сцени До Кінотанцю

Iryna Tkachenko

Abstract- The purpose of the article is to highlight the stages of Jiří Kylián's ballet master activity and its influence on the development of choreographic art of the postmodern era. Research methodology. Analysis, synthesis, generalization, systematization, which were used to determine the state of the problem, identification of biographical information, characteristics of the choreographer's activity of Jiří Kylián; biographical method, which contributed to the study of creative activity of the choreographer; historical-genetic analysis and the method of periodization, which allowed to consider the problem of research in the time continuum and to distinguish four stages of choreographer-philosopher's ballet master activity and find out the features of style, choreographic language at each stage. Scientific novelty. For the first time in Ukrainian art history the stages of Jiří Kylián's choreographic activity are covered; the essence of Kylián's unique author's style is revealed; generalized methods and specifics of the artist's work with dancers of his own troupe at the Dutch Dance Theater; the peculiarities of Kylián's choreographic language are revealed through the prism of the postmodern era. Conclusions. It is proved that Jiří Kylián's ballet master activity is characterized by four stages (plot-dramaturgical, "black-and-white", remote-subconscious, film-dance) and is marked by the author's style, experimental innovation, which consists in dividing the ballet troupe by age category and participation of dancers in the staging process. The postmodern philosophical-aesthetic concept presupposes the search for a new choreographic direction, which is embodied in Jiří Kylián's film dance. The traditional version of «Carmen» presented by Kylián in a new tragicomic interpretation became the standard of short choreographic films and showed the general public a completely different interpretation. The classic relationship and feelings between man and woman that are present in Bizet's «Carmen», Kylián turns into a woman's love for the car, due to the mundaneness of post-industrial society.

Keywords: choreography, staging, ballet, ballet master, dance theater, choreographer-philosopher, film dance.

Анотація- Мета статті – висвітлити етапи балетмейстерської діяльності Іржи Кіліана та її вплив на розвиток хореографічного мистецтва постмодерністської епохи. Методологія дослідження. Аналіз, синтез, узагальнення, систематизація, які застосовувалися для з'ясування стану розробленості проблеми, виявлення біографічних відомостей, характеристики балетмейстерської діяльності Іржи Кіліана; біографічний

метод, який посприяв вивченню творчої діяльності балетмейстера; історико-генетичний аналіз та метод періодизації, які дозволили розглянути проблему дослідження у часовому континуумі та виокремити чотири етапи балетмейстерської діяльності хореографа-філософа та з'ясувати особливості стилю, хореографічної мови на кожному із етапів. Наукова новизна. Уперше в українському мистецтвознавстві висвітлено етапи балетмейстерської діяльності Іржи Кіліана; розкрито сутність унікального авторського стилю Кіліана; узагальнено методiku та специфіку роботи митця із танцівниками власно створеної трупі при Нідерландському театрі танцю; виявлено особливості хореографічної мови Кіліана крізь призму постмодерністської епохи. Висновки. Доведено, що балетмейстерська діяльність Іржи Кіліана характеризується чотирма етапами (сюжетно-драматургічний, «чорно-білий», віддалено-підсвідомий, кінотанцювальний) та відзначається авторським стилем, експериментальним новаторством, який полягає у поділі балетної трупі за віковою категорією та участю танцівників у постановочному процесі. Постмодерністська філософсько-естетична концепція зумовлює до пошуку нового хореографічного напрямку, який втілюється в кінотанці Іржи Кіліана. Традиційна версія «Кармен» представлена Кіліаном в новій трагікомічній інтерпретації стала еталоном короткометражних хореографічних фільмів та продемонструвала широкому загалу зовсім інше трактування. Класичні взаємовідносини та почуття між чоловіком і жінкою, які присутні у «Кармен» Бізе, Кіліан перетворює на любов жінки до автомобіля, що пояснюється буденністю постіндустріального суспільства.

Ключові слова: хореографія, постановка, балет, балетмейстер, театр танцю, хореограф-філософ, кінотанець.

1. Вступ

Сьогодні у закладах вищої освіти України активно здійснюється підготовка фахівців хореографії. Побудований освітній процес передбачає як теоретичну, так і практичну підготовку. Опановуючи методiku викладання та виконання класичного, народно-сценічного, сучасного танців, особливе місце у підготовці професіоналів хореографів займає композиція танцю та мистецтво балетмейстера. Керуючись багаторічним хореографічним надбанням та звертаючись до педагогічної, творчої діяльності видатних хореографів-балетмейстерів майбутні фахівці хореографії збагачують власний танцювальний потенціал, підвищують свої балетмейстерські вміння,

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навички, що тим самим привносять особистий внесок у розвиток вітчизняного хореографічного мистецтва та освіти загалом. Під таким кутом зору вбачаємо за належне знайомити учасників освітнього процесу із митцями постмодерністської епохи. Як наслідок, звертаємося до творчої діяльності одного із найвідоміших балетмейстерів світу, хореографа-філософа, новатора, експериментатора танцювального мистецтва, класика сучасної хореографії Іржи Кіліана.

У вітчизняному та зарубіжному науковому просторі окремі аспекти означеного питання частково розглянули: В. Малиновський (2018) – у публікації «Синтез класичного та постмодерн танцю як фундамент для більшого впливу ідейної та емоційної сфери вистави на глядача» дослідник охарактеризував поєднання класичного та сучасного танців у творчості відомих балетмейстерів, зокрема Іржи Кіліана; здійснює спробу вивчити філософський зміст та основні естетичні принципи балетмейстерської діяльності Іржи Кіліана С. Легка (2019) у публікації «Філософське підґрунтя творчості балетмейстера Іржи Кіліана»; Е. Вакаріно (Vaccarino, 2001) у науковій розвідці «Іржи Кіліан» демонструє світовій мистецькій публіці не тільки біографічні дані митця, але й розкриває філософсько-естетичну концепцію, особливості хореографічної мови балетмейстера.

Аналіз останніх наукових розвідок засвідчує, що незважаючи на активну увагу до світового хореографа, проблема балетмейстерської діяльності Іржи Кіліана, зокрема основних етапів та творчої специфіки на кожному із них є недостатньо висвітленим.

Наукова новизна статті полягає в тому, що вперше в українському мистецтвознавстві висвітлено етапи балетмейстерської діяльності Іржи Кіліана; розкрито сутність унікального авторського стилю Кіліана; узагальнено методiku та специфіку роботи митця із танцівниками власно створеної трупі при Нідерландському театрі танцю; виявлено особливості хореографічної мови Кіліана крізь призму постмодерністської епохи.

II. Мета Статті

Мета дослідження полягає у висвітленні етапів балетмейстерської діяльності Іржи Кіліана та її вплив на розвиток хореографічного мистецтва постмодерністської епохи.

III. Виклад Матеріалу Дослідження

На основі застосування біографічного методу наукового дослідження констатуємо, що видатний танцівник, хореограф, талановитий балетмейстер, постановки якого користуються популярністю і завойовують прихильність світової публіки народився 21 березня 1947 року в Празі. Займатися балетом Іржи Кіліан розпочав з дев'ятирічного віку в стінах балетної школи при Празькому національному театрі. З 1962

року Кіліан продовжив навчання в консерваторії. Зауважимо, що юний танцівник відзначався особливим хореографічним талантом за що отримав стипендію Британської ради та був удостоєний стажуванням в Лондоні при школі Королівського балету [Конотом, 2019, с. 95].

Віртуозною технікою та виконавською майстерністю Іржи Кіліана зацікавився один із найвідоміших хореографів-новаторів Німеччини, засновник трупи Штутгартського балету Джон Кранко. Саме Кранко запропонував Кіліану співпрацю (посаду соліста в трупі Штутгартського балету). Доцільно наголосити, що становлення кіліанського хореографічного світобачення відбулося в трупі Кранко, створення та професійна діяльність якої припадала на епоху модернізму і яка вирізнялася інноваційною філософською концепцією, танцювальною естетикою.

Друга половина XX століття, зокрема 70-ті роки, вносять свої корективи у становлення та розвиток світового мистецтва, зокрема і хореографічного. Широкої популярності набуває зароджений ще на початку XX століття танець модерн. Все частіше у своїх спектаклях хореографи-постановники відмовляються від традиційних балетних форм та звертаються до вільної пластики, відтворення емоційного, душевного стану виконавців [Чепалов, 2007, с. 79].

Доведено, що філософський концепт та інноваційні танцювальні техніки в стилі модерн набувають популярності на території Німеччини та Америки. Модернове хореографічного мистецтва підтримує і Іржи Кіліан, балетмейстерська діяльність якого в 70-ті роки XX століття сягає Нідерландського театру танцю, де він очолює танцювальну трупу. Разом із артистами театру танцю Кіліан створює низку постановок, детальний аналіз яких надає підстави зауважити, що провідною ознакою балетмейстерської діяльності Іржі став поділ танцівників за віковою категорією та створенням відповідного репертуару під кожен групу виконавців.

Міжнародна слава прийшла до Іржи Кіліана у кінці 70-х років, коли на фестивалі в Америці (Міжнародний фестиваль Сполето в м. Чарльстон, Південна Кароліна, США) він представив публіці балет «Симфоніетта» на музику Л. Яначека. Популярність і визнання Кіліану-балетмейстеру, постановнику вільних балетів приносять його шедеври, зокрема «Симфонія псалмів» (1978 р.) та «Весіллячко» (1982 р.) на музику І. Стравінського, «По зарослій стежині» (1980 р.) на музику Л. Яначека, «Пасовище» (1983 р.) на музику К. Чавеса, «Дитя і чари» (1984 р.) на музику М. Равеля. Під таким кутом зору, можемо стверджувати, що 70-ті роки XX століття є «стартовим», сюжетно-драматургічним етапом у балетмейстерській діяльності Іржи Кіліана. Означений етап характеризується переважно сюжетними постановками, які підпорядковуються драматургічній хореографічній побудові.

Початок 80-х років XX століття характеризує новий, «чорно-білий», етап у творчості Іржи Кіліана. Балетмейстер відмовляється від сюжетних постановок, які були актуальними на початку його кар'єри. Кіліан все частіше звертається до авангарду, якому притаманні відмова від традицій та естетики класичного балету. Констатуємо, що авангардне хореографічне мистецтво було націлене на утвердження танцю модерн та поєднання його рухів із елементами джаз-танцю та класичного танцю [Іржи Кіліан, 2018].

Як наслідок, для Іржи Кіліана, результат поєднання танцювальних напрямків зумовив до створення митцем власного особливого стилю, завдяки якому його стали називати хореографом-філософом. Зауважимо, що постановки Кіліана, представлені широкому загалу в період 80-х років, відзначаються як філософським, так і психологічним аспектом, зокрема емоціями, переживаннями, почуттями. У своїх балетах, завдяки фізичним можливостям танцівників, балетмейстер досліджував усю глибину людської натури, почуттів. Більш того, Кіліан звертається до абстрактних опусів, де мають місце простір, час, форма та в яких метафори перетворюються в рухи. В означений етап Іржи Кіліаном були поставлені балети, які митець об'єднує в єдину групу «Чорно-білих балетів», а саме: «Шість танців» (1986 р.) на музику В. Моцарта, «Гру закінчено» (1988 р.) на музику А. Вебера, «Падаючі ангели» (1989 р.) на музику С. Райха.

Наступний, віддалено-підсвідомий, етап в творчості балетмейстера (90-ті роки XX століття) характеризується відмовою від авангардизму та зверненням до сюрреалізму і абстракціонізму. У Кіліана змінюється філософія та естетика танцювального мистецтва загалом. Відрізняється і манера його постановок. Балетмейстер звертається до підсвідомих образів, використовує оптичні ілюзії та парадоксальне поєднання форм. Його постановки («Сарабанда» (1990 р.) на музику І. Баха, «Солодкі сни» (1990 р.) на музику А. Вебера, «Маленька смерть» (1991 р.) на музику В. Моцарта, «Місцезнаходження невідомо» (1994 р.) на музику А. Пярта, А. Вебера, С. Райха, Ч. Айвза, М. де Роо) втрачають раціональне мислення.

У 1995 році Іржи Кіліан стає директором Нідерландського театру танцю. Він проводить реформаторську діяльність в трупі театру, яка показує життя танцівників у трьох вимірах, що пояснюється поділом акторів на вікові категорії. Як наслідок з'являється Нідерландський театр танцю I (молоді танцівники (17–24 роки), Нідерландський театр танцю II (основна трупа), Нідерландський театр танцю III (балетні пенсіонери від 40 років) [Vaccarino, 2001, р. 67].

Зауважимо, що на честь 35-річного ювілею Нідерландського театру танцю та 20-річного керівництва Іржи Кіліаном трупи театру, публіці було представлено спектакль «Арчимбольдо» (1995 р),

учасниками якого і були вище зазначені три трупи Нідерландського театру танцю. Більш того, спектакль демонстрував постановки хореографів-танцівників, які були артистами трупи, а також фрагменти балетів самого Кіліана. Наголосимо, що в 2000 р. «Арчимбольдо» був поставлений на сцені Парижської опери під девізом самого Кіліана: «Минуле – це історія, майбутнє – таємниця, сьогоднішнє – подарунок». Уже в 1999 році Кіліан залишає пост артистичного директора театру. Однак, до 2009 року він продовжує виконувати обов'язки балетмейстера трупи.

Одну із найуспішніших постановок Іржи Кіліан поставив на музику Дірка Хібріха. Саме в 2004 році мистецький світ побачив балет «Безсоння», участь у якому взяло лише шість танцівників трупи Кіліана. Оригінальним і захоплюючим балетмейстерським рішенням стала завіса білого кольору з аркушів паперу, що перетинає сцену по діагоналі. Зауважимо, що саме завдяки такому філософсько-мистецькому задуму, Кіліану вдалося створити межу між вигадкою та реальністю, свідомим і несвідомим. Постановка «Безсоння» складається із шести танцювальних монологів і чотирьох дуєтних номерів та представляє собою бажання, прагнення, взаємини між людьми. Аналізуючи постановку «Безсоння» доходимо думки, що Іржи Кіліан, звертаючись до філософської концепції постмодернізму, вдало розкриває хореографічні нюанси та знаходить такі танцювальні рухи, які здатні висловити найдрібніші порухи душі.

Висвітлюючи творчу діяльність Кіліана-балетмейстера, постановки якого викликають різноманітні емоції у публіки, доцільно зауважити, що досить часто глядачі невірно сприймають задум хореографа-філософа. Насолоджуючись від традиційних класичних балетів, які чітко демонструють за допомогою хореографічних па сюжетну лінію спектаклю, публіка не вбачаючи філософський, естетичний підтекст кожної постановки Кіліана, часто залишається байдужою до шедеврів творця. Така позиція пояснюється обмеженням мистецько-філософським, естетично-культурним кругозором сучасного молодого покоління [Шариков, 2008, с. 53].

Доцільно наголосити, що особливстю експериментально-інноваційної ідеї Кіліана є поєднання елементів класичного танцю з танцем модерн та фольклорною традицією. Штучно створений балетмейстером творчий союз постійно підпорядковується філософським законам. Варто зауважити, що постановки Кіліана відрізняються особливим форматом. Так, всі його балети є мініатюрою тривалістю в 15–20 хвилин.

Початок XXI століття характеризується не тільки новим тисячоліттям, а й новим світобаченням, іншою культурою, ідеологією. Виникнення нових мистецьких видів, жанрів, напрямків, навіяних постмодерністською епохою зумовлюють до трансформації хореографічного мистецтва. Задля

розширення та збагачення танцювальної культури балетмейстери, працюючи із трупною артистів, звертаються до камери. Як наслідок, Іржи Кіліан, будучи ініціатором хореографічного кінометражу долучається до відео-формату, щоб висловити універсальність художньої мови за допомогою танцю (кінотанцювальний етап балетмейстерської діяльності Іржи Кіліана) [Бернадська, 2013, с. 180].

Один із найвідоміших короткометражних хореографічних фільмів Іржи Кіліан представив у 2006 році. Знаменита опера Жоржа Бізе «Кармен» постала в новій трагікомічній інтерпретації. Знятий в просторі зруйнованої бурєю чеської вугільної шахти, танцювальний фільм набуває радикальної, і, разом з тим, витонченої, з гумором інтерпретації. Кіліанська Кармен – жінка поважного віку, яка разом зі своїми спільниками мешкає на звалищі старих автомобілів. Вважаємо, що саме завдяки означеній ідеї, Кіліан намагається обіграти назву новели, розповісти складну історію взаємозв'язку людини із машиною, який склався в постіндустріальному суспільстві.

Зауважимо, що любов і пристрасть головної героїні хореографічної короткометражки – це не любов до чоловіка, а любов до машини. Основною сюжетною лінією постановки стає тема мрії. Наголосимо, що класична версія «Кармен» демонструє прагнення Хосе вбити Кармен. Образа, принижене самолюбство чоловіка стали реакцією на відмову героїні. Кіліан наділяє Кармен незалежним, самореалізованим образом. Героїня тричі воскресає з мертвих після низки автокатастроф. У фіналі вона їде в блакитну далечінь на машині своєї мрії.

На нашу думку, застосування елементів кінематографу в хореографії надає можливість зафіксувати і передати творчий досвід, як окрему частину пам'яті митця. Аналізуючи постановки Іржи Кіліана ми доходимо висновку, що для балетмейстера пам'ять є чимось нематеріальним, віртуальним, а її обсяг пов'язаний з часом, що знаходиться в прискореному або уповільненому русі. У своїх роботах Кіліан демонструє гру зі швидкістю, динамікою. Його хореографія, крім акробатичних дуєтів, насичена плавністю, оригінальністю, грацією.

Пошук нових засобів, збагачення лексичного фонду завжди мали позитивне значення для розвитку мистецтва в цілому. Іржи Кіліан оживляє відносини між танцем і кінематографом. Він не виконує танець на камеру, який знятий з однієї точки. Хореограф оживляє нову візуальну поетику і відкриває хореографічному світу інноваційну конструкцію передачі танцювального матеріалу через відео. Комічні, поетичні, вишукані і стрімкі образи балетмейстер розкриває через сюрреалістичні історії, які насправді є проєкціями людського мислення.

IV. Висновки

Використання історико-генетичного аналізу, методу періодизації дозволили висвітлити етапи балетмейстерської діяльності Іржи Кіліана, зокрема: сюжетно-драматургічний (70-ті рр. XX ст. – звернення митця до сюжетних постановок, дотримання в балетах драматургічної побудови танцю); «чорно-білий» (80-ті рр. XX ст. – відмова від сюжетних постановок, наповнення останніх філософським та психологічним аспектом); віддалено-підсвідомий (90-ті рр. XX ст. – звернення до підсвідомих образів, використання оптичних ілюзій, парадоксального поєднання форм); кінотанцювальний (поч. XXI ст.; звернення до короткометражних хореографічних фільмів).

Доведено, що Іржи Кіліан, один із основоположників філософської концепції хореографічного мистецтва, звертаючись до різноманітних мистецьких течій (авангардизм, сюрреалізм, абстракціонізм) відтворює у своїх постановках реалію художнього життя означеного часу. Відмовившись від канонів класичного танцю, хореограф-філософ, експериментатор танцювального мистецтва створив свій унікальний авторський стиль та власну методику роботи із артистами-танцівниками. Остання полягає в тому, що всі учасники трупи Кіліана приймають участь у творчому постановочному процесі. Саме досвід танцівників, їх світобачення збагачують хореографічне мистецтво, а тренувальний процес стає цікавішим, ефективнішим.

Встановлено, що хореографічне мистецтво постмодерністської епохи зумовило Кіліана до пошуку нової мови, зокрема до короткометражних хореографічних фільмів. Трансформована класична версія «Кармен» стала взірцем нового напрямку в хореографічному мистецтві – кінотанець Іржи Кіліана.

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Grotesque Realities in Adverse Worlds

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Abstract- The grotesque realities have been present since the beginning of history; in this case, moving from the so-called cave art to the contemporary; the separation of the grotesque aesthetic in human creations is inevitable. This aesthetic is the reflection of what we do not want to be, of the fantastic, mythical, mystical, etc. In this article, we find concepts of grotesque aesthetics that derive and deform the canons, from an aesthetic of the beautiful and the socially established.

Keywords: *aesthetic, grotesque, reality, everyday life, deformation, body.*

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Grotesque Realities in Adverse Worlds

Realidades Grotescas en Mundos Adversos

Mayerly Andrea Suárez Reyes

Resumen- Las realidades grotescas han estado presentes desde el inicio de la historia en este caso trasladándonos desde el llamado arte rupestre hasta el contemporáneo, es inevitable la separación de la estética grotesca en las creaciones humanas. Esta estética es el reflejo de lo que no queremos ser, de lo fantástico, mítico, místico, etc. en este artículo encontramos conceptos de estéticas grotescas que derivan y deforman los cánones, de una estética de lo bello y lo socialmente establecido.

Palabras Clave: *estética, grotesco, realidad, cotidiano, deformación, cuerpo.*

Abstract- The grotesque realities have been present since the beginning of history; in this case, moving from the so-called cave art to the contemporary; the separation of the grotesque aesthetic in human creations is inevitable. This aesthetic is the reflection of what we do not want to be, of the fantastic, mythical, mystical, etc. In this article, we find concepts of grotesque aesthetics that derive and deform the canons, from an aesthetic of the beautiful and the socially established.

Keywords: *aesthetic, grotesque, reality, everyday life, deformation, body.*

1. INTRODUCTION

En la sociedad encontramos que todo aquello que se contrapone a la estética de lo bello y nos acerca mas a las realidad defectuosa y llena de comunes imperfecciones suponen una serie de cargas semánticas que las definen como desagradables o grotescas y que en ocasiones son vistas con desdén por las personas. Pero este desdén es producto de un ambiente en el que el cuerpo perfecto es generalizado por los estándares de belleza y visto como un ideal a alcanzar. De ese modo, las deformaciones pasan a ser vistas con repulsión y a configurar un estado no deseable que lleva a que las personas en ocasiones excluyan a sus semejantes por un pequeño problema físico.

En ese orden de ideas, el arte grotesco tiene el poder de incluir dentro de su repertorio todas estas manifestaciones no ideales dentro del objeto de su creación. Así, se pueden incluir elementos que mezclan lo absurdo, lo fantástico, lo irreal, lo anormal con todo aquello que presenta una apariencia de belleza pura. Se trata de una categoría capaz de transgredir la noción de la realidad como algo estático y siempre bello y permitir que el espectador logre captar la nulidad de sus ideales

dado que en el mundo de los acontecimientos los azares pueden llevarlos a posibilidades absurdas o grotescas. Incluso el propio cuerpo está sujeto a situaciones y cambios naturales que no siempre son agradables para nosotros o para los demás.

Lo grotesco como categoría estética tiene su origen en el descubrimiento, hacia finales del siglo XV, de unos murales que se encontraban en una antigua *grotta* (cripta) romana –de *grotta* proviene el término grotesco-. Dichos murales lejos de reproducir con fidelidad objetiva la realidad, se mostraban extravagantes y originales al representar fantásticos seres que quebrantan el orden racional del mundo. Se trata de una serie de motivos que se asientan en la realidad pero que son alterados mediante una combinación heterogénea de elementos aparentemente incoherentes entre sí. Es por eso que ya “en el arte romano se sientan las bases de lo grotesco moderno en cuyo marco imaginario cabe necesariamente la mezcla entre lo real y fantástico” (POLÁK, 2009, p 41).

A partir de este primer encuentro con lo grotesco empezó a popularizarse, primero entre las élites en el poder religioso o político y luego pasando a otras esferas como la arquitectura e incluso la literatura, toda una estética de lo grotesco en la que se destaca cierta libertad en la decoración, donde se puede comprobar la ruptura con el orden clásico y cuyos temas giran en torno a deformidades monstruosas producto de la naturaleza o del genio del artista. Las consideraciones sobre lo grotesco como categoría estética han tenido un desarrollo bastante considerable que acá obviaremos dadas las limitantes del espacio; sin embargo, vale la pena acotar que la época contemporánea ubica como sus elementos básicos el uso universal de lo material-carnal, la degradación de lo elevado y la metamorfosis continua.

Si tenemos en cuenta que el pensamiento oficial con sus reglas sobre lo elevado, tiende a invisibilizar ciertas manifestaciones de los cuerpos malformados, el uso de la estética de lo grotesco puede ser una herramienta capaz de enfrentar esa ortodoxia y por medio de sus conceptos degradar lo elevado que existe en la sacralización del cuerpo humano como algo perfecto: objeto de consumo que venden las grandes empresas de moda y de productos de belleza. Los seres humanos tenemos que vencer el miedo que produce el no tener un cuerpo perfecto y el arte grotesco presenta la posibilidad de encararlo con un

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poco de extravagancia para así comprender que los individuos estamos sujetos a metamorfosis continuas y

que en cualquier momento podemos sufrir alguna pequeña deformación o malformación.



Figura 1: *Tríptico de cabecitas*, Lorenzo Jaramillo. 1989-1990. Óleo sobre tela en la colección: Monstruos de papel del Banco de la República de Colombia.

"No he pintado seres monstruosos o fenomenales. Sólo he querido que estén ahí nuestras manos que se abren, nuestras piernas que se afirman, nuestras espaldas que se vuelven, nuestros sexos que nos agarran y nuestras cabezas que no nos pertenecen." Jaramillo, 1983.

Como ya se indicó, las representaciones asociadas con lo grotesco han estado presentes desde la antigüedad. El desarrollo posterior puede avistarse en los bestiarios medievales, inspirados en simbologías mesopotámicas, bizantinas y grecorromanas. Tales bestiarios quiméricos tenían como propósito producir cierto temor en las personas con el fin de acercarlos a la iglesia y a sus principios; así como también tenían una función mítica asociada a la defensa.

Por otro lado, el término también ha ido evolucionando. Como ya se ha sugerido etimológicamente proviene de gruta, caverna o cripta, y fue usado inicialmente para designar los murales que se encontraban en esas cavernas y para distintas expresiones artísticas que fueron apareciendo y que mezclaban elementos extravagantes. Así, hoy día se puede leer la definición de este concepto, *Grotesco*, por la Real Academia Española: lo ridículo, extravagante, regular, grosero y de mal gusto. Así mismo, el concepto se ha desarrollado también en la escena artística logrando incluso convertirse en una categoría estética, con diferentes perspectivas relacionadas con hibridaciones entre la realidad y la fantasía.

Desde las perspectivas visual y plástica, la representación del cuerpo es y ha sido reiterativa. No obstante, se observa que los criterios de belleza establecidos por la sociedad son los que priman y los que se convierten en estereotipos corporales que se representan en las creaciones artísticas. Pero no es el caso de esta investigación que pretende tomar distancia de esos paradigmas mediante la exaltación grotesca de cuerpos deformados. Así, esta investigación propone elaborar una reflexión sobre lo denominado como categoría estética grotesca y su impacto al momento de ser aplicado en las artes plásticas, partiendo de una comprensión alternativa de la realidad corporal.



Figura 2: *La reina del mundo*, Norman Mejía. 1966. Vinilo sobre tela en la colección: Monstruos de papel del Banco de la República de Colombia.

La categoría de lo grotesco, se encuentra enmarcada dentro de lo estético que puede ser comprendido como "lo bello en sentido amplio" (Sánchez, 1992, p 150). La especificación como "amplio" se debe a que lo bello puede ser interpretado como la categoría estética *bella*, la cual obedece más a las manifestaciones artísticas clásicas que emparentan lo bello con lo bueno en donde "lo bello corresponde al arte clásico en el que la figura humana encuentra el equilibrio de contenido y forma (o expresión adecuada a la idea)" (Ibid, p 46). Así, la categoría *bella* es una categoría específica dentro de la categoría general de lo estético.

Cuando se habla de categoría estética es necesario comprender que se trata de la forma cómo se concibe una relación entre objeto y sujeto. El sujeto (ser humano) tiene la capacidad de categorizar (enunciar) los objetos de acuerdo con lo que estos causan en ellos. Así, cuando se habla de categoría estética se habla de una determinación del universo real que llamamos estético. Es decir, lo que entra dentro de la

consideración estética es todo aquello que se presenta al individuo en una forma concreta que lo afecta sensiblemente (por medio de los sentidos). De ese modo, el objeto estético se caracteriza por ser materia sensible, tener una forma y un significado (Ibíd, p 151). Pero ese significado está determinado por una relación bidireccional entre el objeto y el sujeto que lo percibe.

En otras palabras, se trata de “un objeto concreto-sensible, singular, que se vuelve significativo en la percepción (estética) adecuada” (Ibíd, p 150). Este objeto que tiene su realidad en sí mismo requiere de un sujeto que lo perciba y que en vista de su realidad material histórica lo pueda contemplar, proyectar y a partir de eso, despertar en sí una serie de sentimientos asociados a la forma. Es por eso que las diferentes categorías estéticas que se han dado a través del tiempo sólo han podido desarrollarse debido a que el pensamiento humano ha ido evolucionando y adecuándose a las nuevas formas de representar la realidad. “En conclusión, lo estético – como categoría general- caracteriza un tipo de objetos que por su forma sensible poseen un significado inmanente que determina, asimismo, el comportamiento del sujeto que capta, percibe o contempla esos objetos de acuerdo con su naturaleza sensible, formal y significativa” (Ibíd, p 164).

Es así como dentro de la evolución del pensamiento estético occidental han aparecido diferentes categorías como *lo bello*, *lo sublime*, *lo feo*, *lo trágico*, *lo cómico*, y por supuesto, *lo grotesco*. Esta última ha tenido un auge en los últimos siglos y se ha ido configurando como una categoría esencial en las representaciones artísticas. Una definición preliminar de lo grotesco podría ser: “la deformación significativa de una forma conocida y reconocida como norma” (PAVIS, 1998, p 227). Se trataría así de deformar lo que es considerado normal para recrearlo con aspectos diferentes que le den una apariencia irreal o fantástica. Esta categoría estética se contrapone a la tradicional belleza clásica que muestra las cosas tal cual son sin agregarle ingredientes extravagantes o que presenten cierta ruptura con la realidad.

La realidad de lo grotesco gira en torno de lo fantástico y ha sido expuesto por autores como El Bosco o Goya en la pintura o Kafka y Poe en literatura. Se caracteriza por el predominio de lo extraño e insólito en representaciones que no por ser fantásticas dejan de estar en relación con la realidad. La indefinición, lo cambiante o lo informe, que caracterizan lo grotesco suponen una ruptura con la lógica del mundo cotidiano (GONZÁLEZ, 2013, p 125) sin que por ello dejen de hacer referencia a la realidad. “Lo grotesco es uno de los medios de que disponen el arte y la literatura para contribuir a quebrantar una realidad que, indiferente al tiempo y al cambio, se empeña en ser eterna e inmutable” (SÁNCHEZ, 1992, p 248). Así, resulta un medio bastante útil si lo que se quiere es quebrantar las

concepciones normales que se tienen de los objetos para trastocarlas y mostrar dichos objetos de modo absurdo o irracional en el seno de una realidad que intenta presentarse coherente y racional.



Figura 3: Hombre corriendo en su tierra 1, Pedro Alcántara Herrán, 1970 Pintura en técnica mixta sobre papel martillado en la colección: Monstruos de papel del Banco de la República de Colombia.

“El conjunto de su obra reúne extrañas anatomías, figuras deformes y cuerpos en descomposición, algunas veces de héroes políticos o personajes del pasado. Muchos han caracterizado este dramático diálogo entre cuerpos como una representación de la violencia que el país vivió a lo largo del siglo XX. A partir de esta interpretación, se le ha catalogado dentro de la generación de artista colombianos que en la década que 1970 promovió la justicia social con una obra testimonial gráfica.” Colección: Monstruos de papel del Banco de la República de Colombia.

Es por esto que la categoría estética de lo grotesco se presenta como una posibilidad para la representación del cuerpo deformado como algo que se sale de los parámetros de lo normal pero que aun así hace presencia efectiva en la realidad como producto de ciertos acontecimientos que no por ser inhabituales dejan de existir. Es así como la realidad deja de ser interpretada a la luz de lo que es armónico y se presenta como un cumulo de hibridaciones donde lo anormal juega un papel importante dentro de la cotidianidad de nuestros juicios estéticos y morales.

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The Impact of Anthropological Machine on Women and Non-Human Animals: A Study of Coetzee's *Disgrace*

By Durgesh Malla

Abstract- This article unfolds the impact the anthropological machine on women and non-human animals in J.M. Coetzee's *Disgrace*. The research method implemented in this article includes the post-humanist view that dismantles the divide between humans and non-human animals. Consequently, the study discovers the bare life of both non-human animals and women through the process of inclusion and exclusion. So, this research output clarifies the unethical practice of men, which has dichotomized society into a human and non-human world. The conclusion drawn from this study displays how the animalization of women is parallel to the animalization of non-human animals.

Keywords: anthropological machine, animalization, bare life, biopolitics, posthumanism, impact.

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Abstract This article unfolds the impact the anthropological machine on women and non-human animals in J.M. Coetzee's *Disgrace*. The research method implemented in this article includes the post-humanist view that dismantles the divide between humans and non-human animals. Consequently, the study discovers the bare life of both non-human animals and women through the process of inclusion and exclusion. So, this research output clarifies the unethical practice of men, which has dichotomized society into a human and non-human world. The conclusion drawn from this study displays how the animalization of women is parallel to the animalization of non-human animals.

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I. INTRODUCTION

I argue that anthropological machine equally animalizes both women and nonhuman animals in *Disgrace*. This impact of the anthropological machine reduces women and non-human animals to bare life. Accordingly, this machine reduces the women and non-human animals to bare life through the procedure of inclusion and exclusion from the state. This bare life excludes certain beings and species from political space and complete freedom but includes them to be controlled, managed and excluded from political space. Such a bare life as the intermediate space is somewhere between the natural world and political mechanism. My second and important claim is that anthropological machine victimizes both women and nonhuman animals.

Giorgio Agamben, an Italian Philosopher, has originated the term Anthropological Machine. In the book *The Open: Man and Animal*, he defined an anthropological machine as, "A machine or device for producing the recognition of the human" (26). To Agamben, this machine gives identification about humans by excluding animals. This recognition produces the boundary between humans, nonhuman animals and women. Equally, Agamben claims, "Insofar as the production of man through the opposition man/animal, human/inhuman, is at stake here, the machine necessarily functions by means of an exclusion" (37). For Agamben, the anthropological machine works by

separating man from animal and human within humans through exclusion.

Anthropological machine animalizes certain beings by reducing them to bare life without giving them the privilege to demand their rights. Reducing human and non-human animals to bare life is associated with a mechanism of exclusion. Through exclusion, the anthropological machine dichotomizes organisms as human and non-human animals. Additionally, the aforementioned idea shows how anthropological machine reduces non-human animals and women to bare life.

Furthermore, the purpose of this research is to explore the anthropological machine as the cause of bare life. This research aims to determine if anthropological machine animalizes women and non-human animals. It also focuses on whether women and non-human animals are not considered fully human or animal. Similarly, the objective of this research work is to highlight the unethical treatment of women and non-human animals, which is the cause of the social divide in *Disgrace*.

As this research delimits the area of study, the researcher selects the issue of women and non-human animals regarding the bare life. In this context, this study analyzes that women and non-human animals are at the intermediary space in *Disgrace*. For conducting such research in *Disgrace*, both conceptual and theoretical framework is necessary as the system of academic research.

While analyzing the problem of women and non-human animals, the researcher explores the anthropological machine in *Disgrace*. Such an anthropological machine has animalized both women and non-human animals by excluding them from the mainstream of society. As narrated in *Disgrace*, "You were raped" (157). A group of men raped Lucy. She is weaker in comparison to these men. Lucy is unable to defend herself because she is deprived of the social defence system. Similarly, the anthropological machine reduces non-human animals to bare life. As described in *Disgrace*, "They shot the dogs" (108). The dogs outside were shot by a group of men. For instance, a group of men shot dogs that represent non-human animals. These men treat dogs as non-speaking beings as they cannot defend themselves. This event clarifies that women and nonhuman animals are sufferers of the

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anthropological machine. So, they are in a state of bare life where they cannot demand their rights.

The researcher conducts the entire research through existing literature, textual analysis, epistemology, and post-humanistic approach. As a qualitative study, the researcher uses online, primary and secondary sources to meet the objectives of this research. Based on the claim of this research, the researcher will find whether the anthropological machine impacts women and non-human animals in *Disgrace*. Such epistemology explores how women and non-human animals are in the state of bare life. Likewise, this research uses a posthumanist approach to identify the bare life. Accordingly, such identification contributes to the justice of both humans and non-human animals. To lead this, the research paper addresses why the anthropological machine animalizes women and non-human animals, how anthropological machine animalizes women and non-human animals, and why only women and non-human animals are animalized.

The anthropological machine excludes human animals, non-human animals, and their rights. Consequently, women and nonhuman animals lack equal access to political space to demand rights. As a result, both women and non-human animals are somewhere between natural life and political life. Besides, Agamben illustrates, "This machine can best be understood as the symbolic and material mechanisms at work in various scientific and philosophical discourses that classify and distinguish humans and animals through a dual process of inclusion and exclusion" (qtd. in Calarco 98). For Agamben, this machine includes certain beings or species to manage, exploit, control and dominate.

Agamben regards the domination over species and beings as animalization. Living creatures are at the camp created by the state in which they are biopolitically managed, however giving them the illusion of freedom. For example, if there is no political space and if the living organisms don't have wilderness either, their life is suspended between natural life and political life. That suspended life Agamben describes as bare life. So, if living beings are animalized, reduced to bare life, they are included to be excluded from the state.

To clarify the dual process of inclusion and exclusion, Agamben highlights the anthropological machine by explaining pre-modern and modern anthropological machine. In pre-modern anthropological machine, slaves and barbarians are turned into a human without completely being human. The disgraced society reduces the slaves and the barbarians to animalize them. According to Agamben, "Human beings who take an essentially animal form are used to mark the constitutive outside of humanity proper: the infant savage, the wolf-man, the werewolf, the slave, or the barbarian" (qtd. in Calarco 99). Agamben claims slaves and barbarians are humans in animal forms. The pre-modern anthropological machine humanizes slaves and

barbarians without completely being humans. This machine exploits and treats slaves and barbarians like animals. It means the slaves and barbarians are in a state of bare life as they cannot claim their rights.

In the broader sense, the effect of this machine places humans to bare life. In the view of Agamben, the modern anthropological machine turns humans into animals without realizing that they are humans. For instance, the Nazis turned Jews people into animals. Clarifying the anatomy of the modern anthropological machine, Agamben claims, "It functions by excluding as not (yet) human an already human being from itself, that is, by animalizing the human, by isolating the nonhuman within the human: Homo alalus, or the ape-man" (37). In the opinion of Agamben, the impact of this machine does not treat women as human. The modern anthropological machine works by animalizing certain human beings by separating human beings within themselves. To Agamben, the missing links between human and non-human animals cause neither an animal nor human life, but merely a bare life.

The modern anthropological machine is deeply political and unethical. It is the root cause of the dehumanization of humans and non-human animals by keeping them in the margin. The effect of this machine exploits humans by not considering them fully humans. For evidence, the Jews are humans who are animalized and exploited by separating them within the human body itself. They are in the state of bare life. Human and non-human animals are animalized as they have a bare life where they are rendered without right, justice and social inclusion. When non-human animals or women cannot protest, they become non-speaking beings. This is the production of the anthropological machine.

The above-mentioned idea explains that animalization is exclusion, be it certain aspects of humans internally as well as the exclusion of non-human animals externally. Animalization is the anthropological machine at work in full intensity, erecting 'fictional' humans at the cost of exclusion of minorities as well as nonhuman animals.

Further, Agamben argues that the Anthropological machine includes human and non-human animals to be excluded from the state as the state has total power. For Agamben, certain beings or species are included to be only managed, exploited, controlled and dominated. This machine differentiates human and non-human animals by animalizing them and reducing them to bare life through the process of inclusion and exclusion from the state. This means all living organisms are in the camp created by the state, in which living organisms are bio-politically managed. So, humans and non-human animals are in the intermediate space where they lack access to have rights. This anthropological machine in J.M. Coetzee's *Disgrace* has caused the state of bare life regarding women and non-human animals.

In addition, language is the mode of the anthropological machine which causes the social divide between humans and nonhumans. Ernst Haeckel, a German zoologist, naturalist, and philosopher explains, "What distinguishes man from animal is language" (qtd. in Agamben 36). To Haeckel, it is the language that places humans higher than non-human animals. Emphasizing the above-mentioned data, Haeckel explains the idea of ape-man as, "To man a peculiar being that he called 'ape-man' or, since it was without language" (qtd. in Agamben 34). In the view of Haeckel, non-human animals and human animals become non-speaking beings in absence of language.

Moreover, the lack of language causes the state of bare life to human animals and non-human animals where they cannot demand the right to have rights. Based on biological evolutionism, the human would be ape-man without speech or language. A being without a language separates man from an animal. As a result of this, Agamben contributed to the idea of the ape-man.

Additionally, dehumanization is a state where human and non-human animals don't have the means to defend themselves without speech or language. Focusing on animalization, Agamben explains, "Only a shadow cast by language, a presupposition of speaking man, by which we always obtain only an animalization of man (an animal-man, like Haeckel's ape-man)" (36). For Agamben, man is unable to defend himself without the presence of language due to dehumanization. The human would be ape-man without speech or means to defend. Following the above-mentioned idea, the word 'animalization' refers to the bare life. A bare life cannot demand the right to have rights. Bare life is an intermediate life between natural and political life.

The above-mentioned explanation justifies that biopolitics is a political mechanism. Michel Foucault a French philosopher, writer, and literary critic's conception of biopolitical is operationalized when "Dominant modes of politics have come increasingly to take the form of the controlling, governing, and shaping of life and not simply wielding the sovereign power to kill" (qtd. in Calarco 54). For Foucault, biopolitics refers to politics that govern and manage people, minorities, refugees, and foreigners. Such a mechanism excludes living organisms without having rights. It is a state-created camp which bio-politically manages certain beings and species without giving them freedom and rights to survive.

Agamben expands on the biopolitical as "Totalitarian or democratic form, contains within it the virtual possibility of concentration camps and other violent means of producing and controlling bare life" (qtd. in Calarco 100). In the interpretation of Agamben, biopolitics excludes people by keeping them in manageable spaces or camps. The people don't have a biopolitical space to organize the community and demand their rights. If there is no political space, and if there is

no wilderness either, our life is suspended between natural life and political life. That suspended life Agamben describes as depoliticized life or bare life.

The depoliticized life causes human and non-human animals to be reduced or animalized so that they can be treated as the state wants to use. The state includes people and takes away all their rights because it runs most of the time under the state of exception where it suspends all the rights that living organisms have. People don't have political space to demand rights. In this context, animalization suspends humans and non-human animals between natural life and political life. They lack access to rights. For Instance, in concentration camps, Jews didn't have political space to demand their rights.

To eliminate the unethical treatment of women and non-human animals, a post-humanist approach is used. Posthumanism recommends the option for social justice. Similarly, humanism ethics favours human animals, whereas post-humanism contributes ethics or justice for both humans and nonhuman animals. The post-humanist ethical justice to Jacques Derrida, a French philosopher, is to multiply the differences between humans and non-human animals and humans themselves. According to Derrida, "Multiply differences and distinctions between various animals, between animals and humans, and then within the human itself" (qtd. in Naas 233). Derrida illustrates that human beings should multiply the difference between non-human animals and humans and within humans. Furthermore, such a recommended idea of Derrida can justify for both humans and non-human animals.

Derrida formed deconstruction between humans and animals by saying there are more differences in animals and there is difference between humans and animals too. Derrida posits to multiply the difference between humans and non-human animals and within humans rather than obliterating it. Also, he suggests, stop positivizing humans and negativizing animals. Derrida claims that multiplication of difference erases the binary opposition between humans and non-human animals and within humans. This idea of Derrida clarifies that erasing the difference is not the solution to remove the binary opposition between humans and nonhuman animals. Rather, human beings should multiply the differences to erase the binary opposition between humans and non-human animals and within humans.

Moreover, for Agamben, the Anthropological machine causes the risk of women's life. In the opinion of Agamben, "The critical and destructive gesture of jamming anthropological machine is just as important as a positive project of articulating another non-binary and nonhierarchical concept of the human" (Calarco 107). Agamben's stopping anthropological machine posits a nonhierarchical concept which erases the unequal boundary established between the human animals and nonhuman animals and within humans like

women and slaves. Humans need to stop the anthropological machine implemented in society. If humans jam anthropological machine, it will abolish the root of hierarchy between humans and animals and within humans.

In conclusion, this research finds how anthropological machine animalizes women and non-human organisms, whereas this same social mechanism humanizes the men in the society. This leads to finding out the social injustice in *Disgrace*. Consequently, the same machine pushes the animalized women and non-human organisms to bare life. On the contrary, men have access to power, privilege and the political paradigm of society.

Additionally, this research recommends Derrida's radical justice and Agamben's idea of jamming the anthropological machine to avoid the difference between human and non-human animals and within humans. If the state, government or concerned stakeholders follow radical justice and the idea of jamming the anthropological machine, the boundary between human and non-human organisms can be dismantled. Ultimately, such activities of the government can establish justice for women, men, and non-human animals. Moreover, it would be better if the state's policy-makers bring the policy to follow Derrida's radical justice and Agamben's idea of jamming the anthropological machine.

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Assessment of Teachers' Qualification, Students' Attitude and Availability of Teaching Materials on Students' Retention in Business Education among Secondary School Students in Ibadan Metropolis

By Fehintola, Joseph Olusola

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Abstract- The purpose of this study was to assess the relationship, composite and relative contribution of independent variables on students' retention in business education in Ibadan, Oyo state, Nigeria. The study was a descriptive research design of correlational type. The sample of the study consisted of 314 of teachers that are teaching business education and students that are offering business education at final year in secondary school. The sample was selected using stratified random sampling techniques among strata of the respondents. The instruments used for data collection are Senior school certificate examination paper on business education studies that one measures students' retention, the second instrument is availability of teaching materials for teachers and students with the respondent's qualification to distinguish between teachers and the students and the third instrument is the students' attitude towards business education studies.

Keywords: *assessment, teachers' qualification; students' attitude; teaching materials; students' retention; business education.*

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Keywords: assessment, teachers' qualification; students' attitude; teaching materials; students' retention; business education.

I. INTRODUCTION

a) Background to the Study on Students Retention in Business Education

Business Education programme encompasses courses like Business Administration, marketing, purchasing and supply, accountancy, Business Studies, Secretarial Studies and others. At the teacher education level, the programme is grouped into three: Accounting Education, Distributive Marketing Education and Office/Secretarial Education (Fehintola, 2017a). Typing and Shorthand are business education subjects in the area of office education. It is defined by Pitman (2017) as the art of representing spoken sounds with written signs. Shorthand has plenty utility in the business world; Secretaries in both public and private organizations use it to record minutes of meetings, telephone messages and spell checking which leads to the increase of their vocabularies. According to Adeyemi and Adu (2016), it is widely accepted that business education is one of the leading tools for promoting economic development as it covers some processes individuals go through to help them develop and use their potentials.

b) Students Retention in Business Education

Despite the fact that Business education and other business related subjects are important to human progress; students still perform poorly in them. Retention is the process of relegation of the past experience in the sub-conscious mind of the individual in the form of a mental experience. Retention of material is the primary goal of every teacher. However, in present day school, it is common for a student to learn material, take a test and forget the material soon after. Retention, according to Fehintola (2017b), is a direct correlate of positive transfer of learning. This means that high retention may lead to high achievement which is a factor of many variables such as interval between learning and retrieval, intervening experiences, specific subject involved, teaching strategies/methods used, and environmental situations, among others. Evidence from researches (Obeka, 2016; Mgbado, 2018; Lee, 2016; and Okeke, 2017) showed that there is no consistency on the variables that may lead to the students' retaining more of what they have learnt. This may likely be the

reason for students' poor performance in Business education especially in public examination. Students' retention in Business education is the key corner stone on which all other performance related issues on Business education is built on, as students cannot perform well in Business education and subsequently pursued related careers when retention of the subject has not been established. Thus students' retention is the proportion of knowledge retained by an individual after a specific learning or encoding interval. Research has, (Obeka, 2016; Mgbado, 2018; Lee, 2016; and Okeke, 2017) in general, proposed three main principles pertaining to retention. First, knowledge retention generally falls to 75-89% of its original level after a relatively short period of time, Secondly, retention rate decreases over time as a finding of the length of retention interval in a relatively linear manner. Thirdly, all performances regardless of their individual levels of achievement have similar knowledge retention rates. Many researchers (Hassan, Osman & Azarian, 2019; Okeke, 2017 and Fehintola, 2014b) have investigated and defined several variables that affect students' retention. According to Obeka (2016) they include the type and content of task to be learned, the amount of original learning, the instructional strategy used, the length of the retention interval and subject individual. Retention is generally affected by two very important variables which are duration of study session and temporal distribution of study time across the session. The researcher reiterates that ability of students to encode, retain and recall any material learned in the school is the hall mark of examination testing and one of the core principles of educational process as failure to do this will eventually lead to low performance.

Retention is the intermediate between encoding and recalling or retrieval of a stimulus learned. Encoding, according to researchers like (Hassan, Osman & Azarian, 2019; Okeke, 2017 and Fehintola, 2014b) has to do with sensory perception and ability of the brain to analyze, synthesis and label a stimulus based on the existing categorization or conceptual framework, retention as the second stage in the cadre of memory has to do with internalizing the understanding of the stimuli which students might have been exposed to. At encoding stage, retention is critical in the process of memory which is the bedrock of any performance especially in the formal settings because for learning to take place, it's not sufficient for an individual to be exposed to stimuli alone(encoding) understanding has to be established for the appropriate objective to be met. Also, students cannot recall or retrieve any material learnt if retention was not established. It suffices to say that achievement and performance of any kind cannot come by without retention. Hence, students' retention in Business education studies is the process by which concepts and principles embedded in Business as a social science subject taught in the school is

understood and internalized by the individual student which will further influence their achievement, performance and career (Obeka, 2016; Mgbado, 2018; Lee, 2016; and Okeke, 2017). There are factors that influence students' retention in subjects, the lists is inexhaustible but principal among these will feature gender, socioeconomic status, teacher's qualifications etc. each one other aforementioned variables influences students' retention. Attitude is psychosocial and is built based on the biological expectations of the individual on the basis of being a male or female.

c) *Students' Attitude and Students Retention in Business Education*

Okeke (2017) said that, through education, individuals acquire knowledge, skills and attitude that are necessary for effective living. In an attempt to have sound education worldwide, many factors have been identified as being responsible for determine standard of education where it is perceived and established. Among such factors is the issues of "student attitude". According to Qwenvbiugie, & Egbiri (2020), among the personality factors that contributes to academic performance is learners' attitude. A learner's attitude relates to all the factors of his education. According to Odufuye (2018), the attitude of a learner towards Typing and Shorthand will determine the measure of the learner's attractiveness or repulsiveness to Typing and Shorthand. This invariably will influence the learner's choice and even, achievement in that subject.

Typing and Shorthand are taught right from junior secondary schools in business education studies to tertiary institutions such as Polytechnics, Colleges of Education and some universities. The acquisition of typing and shorthand skills by a trained secretary makes him/her relevant in the Business world. A trained secretary is an indispensable figure in every aspect of an organization which performs secretarial duties most effectively. A successful shorthand student has brighter future ahead because shorthand is useful in almost all professions. For example, shorthand notes are legal documents that can be used in a court case. Shorthand is a vital skill for court reporters because in most jurisdictions cameras and recorders are not allowed in court during proceedings. Further transcripts are hard to get from court officials and they take time to be released to the media.

However, as valuable as the usage of typing and shorthand and the need for a trained secretary is, typing and shorthand at Nigerian Certificate in Education (NCE) and university levels are faced with problems. These problems have also made a lot of students to run away from the course and thus formed wrong attitude towards the courses. These problems may include: awkward outlines, misinterpretation of words, lack of punctuation, low societal value for typing

and shorthand, lack of qualified shorthand teachers, and invention of new technologies (Adeboye, 2016).

In some secondary schools, colleges of education, polytechnics and universities, lessons/lectures of typing and shorthand are taught like those of other subjects or courses. Despite concerted efforts of teachers/lecturers, school administrators, parents and all other education stakeholders to enhance learning of typing and shorthand among students, performance and success in learning typing and shorthand is still not satisfactory in Nigeria. According to Udo (2014), the reasons for poor performance in typing and shorthand examination are as a result of poor learning of the subjects and are likely to be due to formed attitudes towards the subjects by the students; teaching methods which are not appropriate and lack of resources among others.

d) *Teachers' Qualification and Students Retention in Business Education*

Moreover, the quality of education of a nation could be determined by the quality of her teachers. Qualification is a special skill or type of experience or knowledge that makes someone suitable to do a particular job or activity (Hassan, Osman & Azarian, 2019; Okeke, 2017 and Fehintola, 2014b). Therefore, teachers' qualification is a particular skill or type of experience or knowledge someone possesses to make him or her suitable to teach. Teachers' qualifications could, therefore, mean all the skills a teacher required to teach effectively. Such skills include formal education, experience, subject matter knowledge and mastery, pedagogy studies, duration of training, certificate/licensing and professional development. Someone might have a teaching certificate at hand but without adequate knowledge of subject matter, this individual has no teaching qualifications yet (Adeboye, 2016 and Sale, 2016). Similarly, someone without proper knowledge of pedagogy or someone who spent few years in training without completing the required years does not possess teacher qualifications. Professional development and experience also count for teachers' qualifications because several studies have revealed this. Qualification is one of the critical factors that drive students' retention and academic performance. The perspective of the researcher was that teachers' qualifications can go a long way to bring about students' higher subjects retention. Teachers' qualification relates to competence in instruction and management of students and materials in the classroom. Teachers' qualifications, therefore, might not only be the certificate someone is holding as erroneously conceived by some people. Teachers' qualifications are more than just holding a certificate of any institution.

e) *Teaching Materials and Students Retention in Business Education*

The study by Adeboye, (2016) revealed that students taught with instructional materials performed significantly better than those taught without instructional materials and also that the use of instructional materials generally improved students' understanding of concepts and led to high academic achievements. Teaching as an important task of the teachers should enable them to improve students' learning by using various instructional materials in the classroom to teach business studies. More so, students are in school to learn and for instructors/teachers to share this goal means they should utilize instructional materials. From the situation of things and the observations by few researcher like (Sale (2016) and Adeboye (2016) it seems as if the use of instructional materials in teaching business studies in the senior secondary schools have not been fully attainable owing to some challenges. Ahmed further attested that there is poor teachers' utilization of instructional materials in most schools. This situation is not too far from what is being experienced in Oyo State. Conversely, there are so many factors which determine appropriate utilization of instructional materials for teaching of business studies at the senior secondary schools (Serjali, & Abdul Halim, 2020). The researcher's observation in the area of study showcases a situation where many teachers complained about the difficulties in teaching business studies as regards to not getting hold of most of the printed and non-printed instructional materials for effective instructional delivery. It seems as if that many secondary schools in Ibadan metropolis Oyo State cannot boast of having sufficient instructional materials when it comes to teaching of business studies. This situation seems to have been responsible for poor students' academic performance and teachers' ineffectiveness towards instructional delivery in the schools. This situation has degenerated to other problems affecting teaching in various subject areas including business studies. Poor utilization of instructional materials in the classroom has negative effect on teacher efficiency in providing sound instructional delivery which has negative consequences on students' academic performance, achievements and their dedication, interest and active participation towards learning. Whereby instructional materials for teaching are found wanting, learners become passive in learning and integrated learning will be difficult to achieve. For teachers utilization of instructional materials in teaching of business studies in the junior secondary schools, effective strategies should be adopted to improve the usage as observed from the studies of Effiong & Igiri (2015). It is based on this background that the present conducted an investigation in order to find out teachers'

utilization of printed and non-printed instructional materials for effective teaching of business studies in senior secondary school in Ibadan metropolis, Oyo State. Also, to determine the extent of this utilization and strategies to improve business studies teachers' utilization of these instructional materials.

II. STATEMENT OF THE PROBLEM

It has been observed that Business Education in Nigeria is in the increase, and the demand of various global trends is that every student must be given quality education in which Business Education is one of them, this call for more efforts on the part of all stakeholders to make necessary business education programmes available for all categories of students in Nigeria (Serjali, & Abdul Halim, 2020 and Effiong & Igiri, 2015). Students in the South-West, Nigeria are faced with challenges that affect the quality of life they live. Therefore, students should be empowered through different business education programmes, acquisition of basic skills, reorientation of values and productive culture, and active participation in the society which invariably translates to independence (Hassan, Osman & Azarian, 2019 and Okeke, 2017). This has become necessary because of the fact that unemployment is on the increase in the country especially among secondary school graduates. Students possess some untapped or under-tapped resources that could be useful if harnessed. Fehintola (2019) opined that the essence of business education programmes is to equalize opportunities for all students. Lack of necessary business education programmes where they exist, has not only impoverished secondary school graduates or lowered their quality of life, but has also, widened the gap between them and their counterparts with affluence family background. Thankfully, the six states of South-West, Nigeria have deemed it worthwhile to establish some business education centers and schools that offer business education programmes. There is now therefore, a need to undertake a study to know the impacts of teachers' qualification, students' attitude towards business education and availability of teaching material for business education viz-a-viz identifying areas of needs and, also, providing necessary recommendations that would make these programmes more comprehensive and more result oriented. Despite government's effort, the implementation of business education programmes in Nigeria is still facing some challenges, thereby making it difficult for the programmes to effectively achieve its stated objectives. A number of issues attending to effective implementation have also cropped up over the years. These range from societal attitudes to trainees with lack of qualified personnel, insufficient of necessary equipment and ineffective programmes and learners attitude to business education. Business Education

programmes should therefore, be adequately addressed in all Business Education centres for learners. Students deserve specialized attention to be able to benefit maximally in Business Education programmes, these include: qualified teachers, students right attitude to business education programme and availability of special equipment and materials for teaching business education. This is why a national policy on Business Education and employment of secondary school graduates is so essential. Secondary school graduates have the right to work, but they must be given the means to enable them to exercise that right. This study assessed the relationship among teachers' qualification, students attitude to business education and availability of teaching materials on business education students' retention. This is in terms of the extent to which the objectives are currently being achieved, the relevance of the programmes' objectives to the needs of the trainees and society, the suitability of the qualified teachers, attitude of students to business education and availability of teaching business education on students' retention in business education programme. This study is therefore, designed to provide empirical data that could inform the future policy decisions on business education programmes for the learners in Ibadan metropolis, Nigeria.

III. PURPOSE OF THE STUDY

The general and specific purposes of this study are to assess the relationship between the independent variables and dependent variable. It found out the level of qualification of teachers, students attitude to business education and availability of teaching materials on students retention of business education programmes. This was done by examining the relationships, composite and relative contribution of teachers' qualification, students' attitude to business education and availability of teaching materials (independent variables) on students' retention in Business Education (dependent variable). The study has helped to determine the efficiency of business education programmes. This study has created more awareness about business education studies and the programmes meant for students. One of the purposes of this study is to determine the relationship and relative contribution of teachers' qualification on students' retention in business education. To know the relative contribution of students' attitude towards business education programme on students' retention in Business education. To ascertain the relationship and contribution of availability of teaching materials on students' retention in Business education and to determine the composite and relative contribution of teachers qualification, students' attitude to business education and availability of teaching materials on students' retention in Business education. Finally, on objective of the study is to know the

composite contribution of the teachers' qualification, students' attitude and availability of teaching materials for business education on students' retention in business education.

a) *Research Questions*

To achieve the purpose previously outlined, the following research questions were raised:

1. Are there significant relationships between the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) and dependent variable (students' retention in Business education) of secondary school students?
2. What is the composite contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) and dependent variable (students' retention in Business education) of secondary school students?
3. What is the relative contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) and dependent variable (students' retention in Business education) of secondary school students?

IV. METHODOLOGY

a) *Research Design*

The research design for this study is descriptive research design of correlational type. Correlational research seeks to find out facts that are associated with certain occurrences or types of behaviours by undertaking the analysis of past events and already existing conditions. Descriptive research design is considered as the best method available to social scientists and other educators who are interested in collecting original data for purposes of describing a population which is too large to observe directly (Nwakwo, 1990 in Adeyinka, 2005). This research design was therefore found suitable in studying students' retention, since the researcher would not have to manipulate such factors as they had already occurred,

b) *Population*

The target population for this study comprises of all secondary school students in senior secondary class that are offering business education subject and the teachers that are teaching business education.

c) *Sample and Sampling Technique*

This study employed stratified random sampling because the participants are from private, State and Federal secondary schools. Though, the participants were exposed to same curriculum in Business Education studies but qualification of teachers differs and availability of teaching material in each school

according to school ownerships also differs. Students' attitude to business education studies also differs along the gender line. Therefore, this study employed stratified random sampling from the target population and was accorded equal chance of being included in the final sample hence ascertaining objectivity in sample selection. 314 participants were used for the study using simple random sampling procedures to select the participants from each of the stratum. 24 teachers teaching business education were selected with 9 male and 15 female teachers. 7 of them have Nigerian Certificate of Education (NCE) while 12 of them have first degree in Business education studies and the rest 5 of the have postgraduate degree in business education studies. 290 of the participants were students with 155 of them are male and 135 are female students with age range between 13.5 to 17 years of age.

d) *Instrumentation*

Four research instruments were used for the study. The first one is Achievement test on business education prepared by West African Examination Council and so there is no need to assess the reliability of the instrument since it was prepared by public examination body. The achievement test paper for 2017 on Business education studies was used for the study to measure students' retention in Business education studies. The second instrument is Availability of teaching materials in Business education questionnaire (BEATM) was prepared for both teachers and students with 'Section A' measuring the demographic information of the respondents (teachers and students). The assessment of availability of teaching material for business study was measured with likert response format, where A – (1) adequately available, B – (2) available, C – (3) fairly available and D – (4) poorly available, with reliability coefficient of 0.82. The third instrument is Students' attitude towards business education programme (SATBEP). This instrument is meant to measure the attitude of students towards business education, with four response likert formats viz: A – (1) strong agree, B – (2) Agree, C – (3) Disagree and D – (4) strongly disagree. The reliability of SATBEP instrument is 0.78. The fourth instrument is teachers' qualification which was measured on section A of Availability of teaching materials in Business education questionnaire (BEATM) was prepared for both teachers and students. Section A of this instrument was graded with teachers with qualification of Nigerian Certificate of Education in Business Education equal to 1, Higher National Diploma (HND) qualification in Business Education studies equal to 2, First degree in Business Education qualification equal 3 and Postgraduate degree qualification in Business Education equal to 4.

e) *Method of Data Collection*

Data were collected by administering the instrument to the respondents by using self

administering questionnaire and this exercise lasted for four weeks. The researcher visited the respondents with the questionnaire and after introducing himself to the respondent s the questionnaires were given out and the researcher waited to collect the data back. This makes the precision of the study to be very high.

f) Methods of Data Analysis

The computer statistical package for social scientists (SPSS) was used to process all the quantitative responses from the questionnaire. The research instruments were sorted, coded and entered into computer using SPSS software program to generate

frequencies and percentages and data was presented using correlation matrix, composite contribution table and relative contribution table based on independent and dependent variables at 0.05 level of significance.

V. RESULTS

Research Question One: Are there significant relationships among the independent variables (teachers' qualification, students' attitude to business education subject, and availability of teaching materials) and dependent variable (students' retention in business education) among secondary school students?

Table 1: Summary of Correlations Matrix between Independent and Dependent Variables among Secondary School Students Offering Business Education Studies

| Variables | Mean | Std Dev. | 1 | 2 | 3 | 4 |
|--------------------------|--------|----------|---------|---------|---------|-------|
| Students' Retention | 67.00 | 4.63 | 1.000 | | | |
| Teachers' Qualification | 1.98 | 0.72 | 0.324** | 1.000 | | |
| Students' Attitude | 184.57 | 0.81 | 0.517** | 0.390** | 1.000 | |
| Avail Teaching Materials | 176.59 | 2.88 | 0.728** | 0.381** | 0.692** | 1.000 |

** Correlation Significant at 0.01 * Correlation Significant at 0.05

The results from Table1 showed that there were significant relationships among teachers' qualification, students' attitude to business education subject, and availability of teaching materials on students' retention in business education studies among senior secondary school students. Students' retention in business education studies had significant correlation with teachers' qualification ($r = 0.324$, $p < 0.05$), with students attitude towards business education studies ($r = 0.517$, $p < 0.05$) and with availability of teaching

materials ($r = 0.728$, $p < 0.05$) of the respondents respectively.

Research Question Two: What is the composite contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) and dependent variable (students' retention in Business education) of secondary school students?

Table 2: Summary of Regression Analysis of the Combined Prediction of Students' Retention in Business Education Studies among Senior Secondary School Students

| Model | R | R Square | Adjusted R | | Std. Error of the Estimate |
|------------|----------------|----------|-------------|---------|----------------------------|
| 1 | 0.813 | 0.669 | 0.665 | | 27.18589 |
| Model | Sum of Squares | df | Mean Square | F | Sig. |
| Regression | 463591.548 | 3 | 154530.516 | 209.087 | .000 ^a |
| 1 Residual | 229851.595 | 311 | 739.073 | | |
| Total | 693443.143 | 314 | | | |

Table 2 showed that the prediction of the three independent variables to the dependent variable. That is, students' retention in business education studies among secondary school students correlated positively with the three predictor variables. The Table also shows a coefficient of multiple correlations (R) of 0.813 and a multiple adjusted R square of 0.669. This means that 66.9% of the variance in the students' retention in business education studies among secondary school students is accounted for by all the three predictor variables, when taken together. The joint contribution of the independent variables to the dependent variables

was significant ($F = 209.089$; $df = 3/311$; $p < 0.05$) and that other variables not included in this model may have accounted for the remaining variance.

Research Question Three: What is the relative contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) and dependent variable (students' retention in Business education) of secondary school students?

Table 3: Relative contribution of the independent variables to the dependent variable (Test of significance of the Regression coefficients)

| Model | Unstandardized Coefficients | | Standardized Coefficients | T | Sig. |
|--------------------------|-----------------------------|------------|---------------------------|--------|------|
| | B | Std. Error | Beta | | |
| (Constant) | 11.205 | 8.383 | | 1.337 | .182 |
| Teachers' Qualification | 32.503 | 2.534 | .495 | 12.825 | .000 |
| Students' Attitude | 3.495 | 2.084 | .060 | 3.677 | .035 |
| Avail Teaching Materials | 1.589 | .057 | .412 | 10.391 | .000 |

Table 3 reveals the relative contribution of the three independent variables to the dependent variable, expressed as beta weights. The positive value of the effects of the three independent variables is actually determined by positive reinforcement of these three variables. Using the standardized regression coefficient to determine the relative contributions of the independent variables to the explanation of the dependent variable teachers' qualification made the most significant relative contribution to the prediction of students' retention in business education studies of secondary school students ($B = 32.503$, $t = 12.825$, $p < 0.05$); followed by students' attitude towards business education studies ($B = 3.495$, $t = 3.677$, $p < 0.05$) and finally followed by availability of teaching materials ($B = 1.589$, $t = 10.391$, $p < 0.05$) in that order among the senior secondary school students in Ibadan.

VI. DISCUSSION

The first research question examined the relationship between the independent variables (teachers' qualification, students' attitude to business education subject, and availability of teaching materials) and the dependent variable (retention in business education studies). The result showed that the three independent variables positively correlated with retention in business education studies. This implies that high influence of teachers' qualification, students' attitude to business education subject, and availability of teaching materials will increase retention in business education studies. That is the higher the influence of teachers' qualification, students' attitude to business education subject, and availability of teaching materials will increase retention in business education studies. This result corroborated with studies of Lee (2016) who found out that parental socio- economic status is significantly related to students' retention in biology and performance. Also, Mgbado (2018) revealed that the socio-economic background of parents plays a vital role in the retention of students in not only a particular subject but in all school subjects generally. They found that the best simple predictor of the student's retention in biology is the family socio-economic status. The second variable which is students' attitude towards

business education is also positively and statistically correlated with the dependent variable. According to Fehintola (2014), said that among the personality factor that contributes to academic performance is learners' attitude. They discovered that learner's attitude relates to all the factors of his education. Also, Odufuye (2018), discovered that the attitude of a learner towards Typing and Shorthand determined the measure of the learner's attractiveness or repulsiveness to Typing and Shorthand. The third variable is the availability of teaching materials, this variable also correlated significantly to students' retention in business education studies. This shows that the subject business education cannot be taught without instructional materials. According to Sale (2016) and Ahmed (2016) they both observed that the use of instructional materials in teaching business studies in the senior secondary schools have not been fully attainable and that it led to poor performance of the students as a results of poor teachers' utilization of instructional materials in most schools. The report of this finding corroborated the finding of Serjali, & Abdul Halim, (2020) that discovered that many teachers complained about the difficulties in teaching business studies due to not getting hold of most of the printed and non-printed instructional materials for effective instructional delivery.

The second research question assessed the composite contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) on the dependent variables (retention in business education studies). The result reveals significant joint contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) to the prediction of retention in business education studies. This result did not agree with results of the Sale (2016) who discovered that students of aged 11-13 and 13-15 year olds in Abia state indicate that about one-third or more of senior secondary school students reported low retention in biology, and a third or more reported low performance in biology. Also, Eze (2016) found that teachers' qualification did significantly predict retention in biology. Fehintola (2019) in his study in Nigeria on towards the

usage of the teaching materials in science concept attainment, through the use of environmental analogies used a sample of 243 students randomly selected from Zaria Township of Kaduna State in Nigeria. The design of the study was a pre-test post-test control group quasi experimental design. On analyzing data using analysis of covariance ($p < 0.05$), they found that using teaching materials in the experimental groups attained an equivalent cognitive outcome after a six-week treatment period. Furthermore, Hassan (2019) carried out a study in Egypt on the relationship between abstract concept achievement and prior knowledge formal reasoning ability and use of teaching materials in Biology using a sample of 160 secondary school students, he found, after data analysis, using mean, standard deviation and regression to test research questions and analysis of co-variance to test hypotheses that the use of teaching materials did predict retention in biology.

The third research question examined the relative contribution of the independent variables (teachers' qualification, students' attitude to business education and availability of teaching materials) on the dependent variables (retention in business education studies). The result shows that the three predictors (teachers' qualification, students' attitude to business education and availability of teaching materials) are potent predictors of retention in business education studies. The most potent factor was teachers' qualification followed by students' attitude and availability of teaching materials in that order. This result corroborated with studies of Lee (2016) on the retention in business education studies among secondary school students. In other words, when students have their basic needs satisfied and their educational needs provided they had positive relationships with teachers, the teachers are highly qualified to teach business studies and there are adequate teaching facilities that could enhance teaching-learning effectiveness and the students developed positive attitude towards business education studies, presented higher levels of effort and perseverance in learning, were more likely to feel that they belonged to a school, and had higher retention in business education studies.

VII. CONCLUSION

This study investigated the relationships among teachers' qualification, students' attitude to business education and availability of teaching materials on students' retention in business education studies. The result showed that the three variables teachers' qualification, students' attitude to business education and availability of teaching materials are significantly correlated with retention in business education. While from the regression analysis joint and relative contribution were found to predict students' retention in business education studies. By implication students'

maximum retention in business education studies is a function of increased teachers' qualification, students' attitude to business education and availability of teaching materials.

VIII. RECOMMENDATIONS

Based on the findings of this study the following recommendations are made:

- School administrators in Nigeria are enjoined to help students out of their retention predicament by employing qualified teachers who are specialist in business education studies and that have passion for teaching to teach the subject in public schools in Ibadan.
- Guidance counsellor and Non-governmental organizations with education as focus should come to the aids of students to enhance their attitude towards business education studies by organizing workshop, seminars and career talk on business education studies and sponsor competitions on the subjects to encourage them improve in retention of business education studies.
- Government should endeavor to provide teaching materials to all public secondary schools so as to enhance students' retention in business education studies.

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

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

INFORMAL GUIDELINES OF RESEARCH PAPER WRITING

Key points to remember:

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

Final points:

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

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

The discussion section:

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

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

General style:

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

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



Mistakes to avoid:

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

Title page:

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

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

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

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

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

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

Approach:

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

Introduction:

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



The following approach can create a valuable beginning:

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

Approach:

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

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

Procedures (methods and materials):

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

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

Materials:

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

Methods:

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

Approach:

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

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

What to keep away from:

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



Results:

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

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

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

Content:

- 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.

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BY GLOBAL JOURNALS

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



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