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Fine Arts in Gender Transformation

Development of Chinese Ecological

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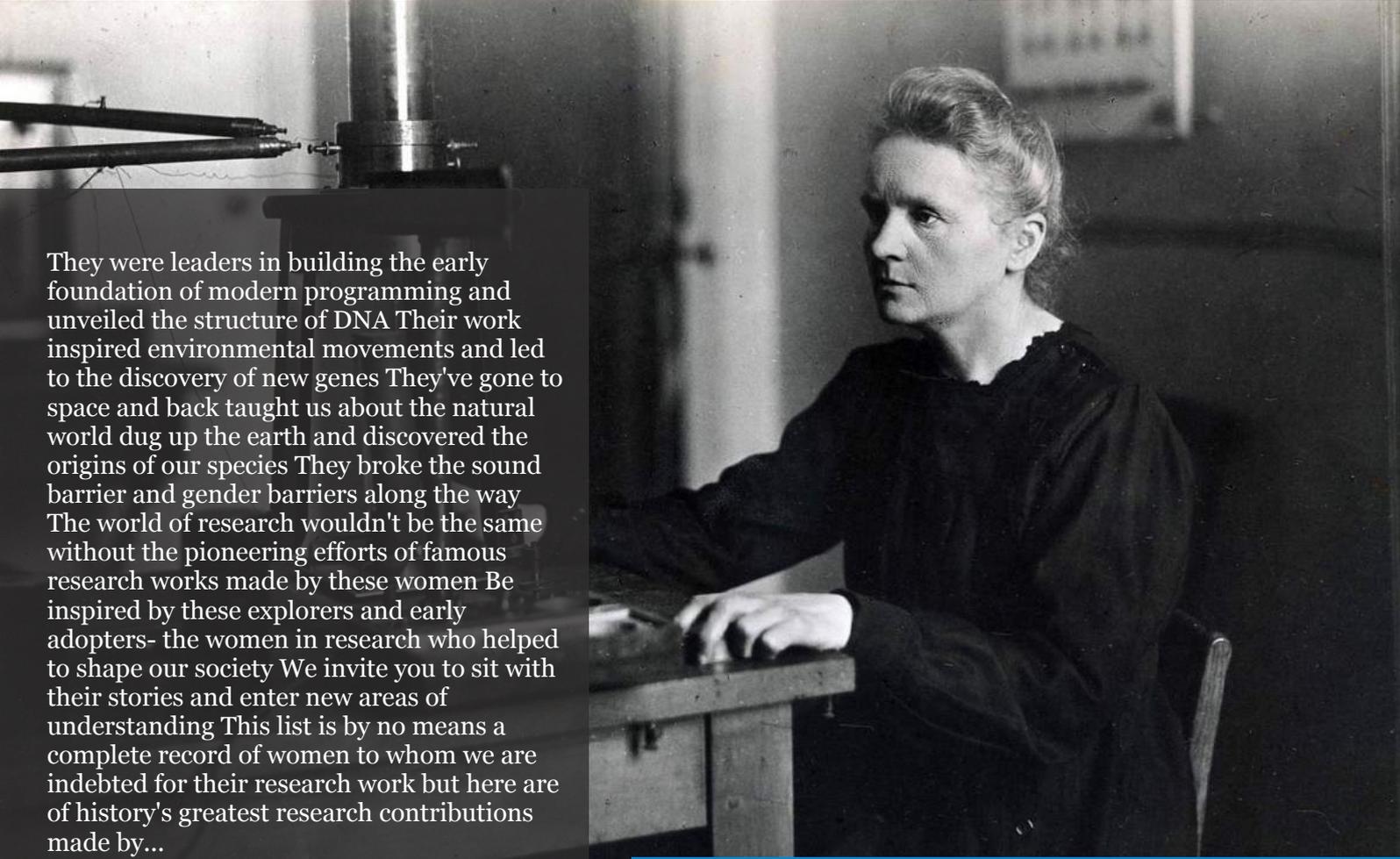
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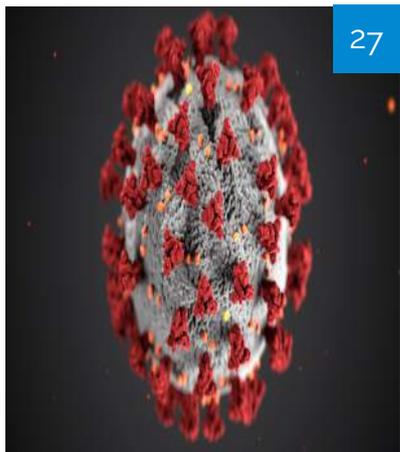
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The Fine Arts in Gender Transformation: A Study of Kartini Characterization

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ABSTRACT

The formation of Kartini's character as a female character in addition to awareness of the acute Dutch colonialism practice, also internal factors, namely family and external, namely the condition of Indonesian society at that time. This can be seen from the contents of Kartini's letters to her two friends in the Netherlands, Stella Zeehandelaar and R.M. Abendanon was also with important people, both Dutch East Indies government officials and native aristocrats his father's friend. Apart from the issue of women's emancipation which she always fought for until the end of her life, Kartini was also a person who paid great attention to the development of culture and art in Jepara. Kartini is considered to be an independent curator. At the age of 12 Kartini studied batik. She wears the batik sarong she made herself. He also learned to draw and paint. Kartini often writes about various things that surround her life, as well as in the field of batik art which she is familiar with with her two younger siblings.

Keywords: kartini, emancipation, javanese women, letters, javanese art and culture.

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The formation of Kartini's character as a female character in addition to awareness of the acute Dutch colonialism practice, also internal factors, namely family and external, namely the condition of Indonesian society at that time. This can be seen from the contents of Kartini's letters to her two friends in the Netherlands, Stella Zeehandelaar and R.M. Abendanon was also with important people, both Dutch East Indies government officials and native aristocrats his father's friend. Apart from the issue of women's emancipation which she always fought for until the end of her life, Kartini was also a person who paid great attention to the development of culture and art in Jepara. Kartini is considered to be an independent curator. At the age of 12 Kartini studied batik. She wears the batik sarong she made herself. He also learned to draw and paint. Kartini often writes about various things that surround her life, as well as in the field of batik art which she is familiar with with her two younger siblings. That is why Kartini praised and highly appreciated art as part of Javanese culture. Its openness to Western culture and civilization has never been interpreted as leaving behind the beautiful elements of Javanese culture. He always wanted to live as a Javanese as he wrote in his letter to Mrs. Van Kol, dated 21 July 1902.

Keywords: kartini, emancipation, javanese women, letters, javanese art and culture.

I. INTRODUCTION

Gender is often interpreted as a synonym for sex, especially given to human beings. The denotative meaning of gender is the gender of the woman. In this case the meaning of gender is what is related to what is being carried by women, namely emancipation. All of these discourses were related

when during the Dutch East Indies colonial period, the relationship between the colonialist and the colonized party occurred a hegemonic relationship. In this case the colonialist is the superior and the colonized is inferior. From this relationship, then emerges what is called domination and subordination. Such a pattern of relations then gives rise to unpleasant images of the colonized as an ignorant and backward group of people. From this kind of relationship pattern it is possible to bring up attempts to criticize this representation.

From the description above, it can be assumed that talking about gender is caused by a patriarchal bias. Because in a general view everything is measured according to masculine standards, so this is what makes feminine out of place. What is experienced as a feminist movement, should not only question emancipation or gender equality, but rather explore the extent to which democratization and egalitarian echoes contribute to social formation on those who are considered masculine sub-ordination.

At a time in the discourse of civilization from the present context, feminimism is welcomed as an articulate picture of experiencing pressure apart from masculine gender bias, as well as being victims of colonialism practices as depicted by feminists in third world countries (Gandhi, 2001: 114). Strangely, because the discourse of feminimism is commanded by the West, it is possible that if there is a feminine element in hers, it is always referred to as the first world feminine which is liberal and is not categorized as a sub-altern of feminimism.

Starting from this, it is interesting to reveal the historical events of feminimism in Indonesia that are inherent in the figure of R.A. Kartini. In

Indonesian historiography it is always played out that there is no historical democratization because it tends to be masculinity. Even so far, only big people and the role of women are put aside. Kartini's case is at the same time an example to prove that the gender theory that embraces post-colonialism can help this narrative. Interestingly, Kartini, in this chaotic discourse of feminism, was during her lifetime during the Dutch colonialism era where fighting hegemonicism was considered a protest against emancipation. In another area Kartini must also oppose her own culture, namely the Javanese feudal tradition, because it is related to the position of aristocratic women who must obey tradition. Kartini's movements were also heavy because of the element of hegemonic dependence, as when she had to draw from the West. In this case Kartini also admits that her appearance was also influenced by two of her correspondence partners, namely Rosa Manuela Abendanon Mandri as representing liberal feminism and H. Stella Zehandeelaar as radical feminism. R.M. Abendanon Mandri is the wife of J.H. Abendanon a Director of the Office of Education, Religion and Industry in the Dutch East Indies. His very close relationship with Kartini often made other people considered his mother. Likewise, Stella Zehandeelaar is a Jewish woman and activist for radical feminism and is active as a member of the Sociaal Democratische Arbeiders Partij (SDAP) party in the Netherlands (Bouman, 19543: 28-29). After crossing various obstacles that ended at a young age and having to be willing to wait for the marriage period, it turned out that what became Kartini's concept of thought was successful until it became discouraged in the Netherlands.

The feminism movement that Kartini fought for can only be found out through her letters sent to her two friends. In 1911 the correspondence by R.M. Abendanon Mandri is entitled "After the dark comes the light", which is translated into Dutch "*Door Duisternis Tot Licht*", while into English "Letters of Javanese Princess" (ANRI, *Verslag Van De Toestand Der Gemeente Semarang*, 1917: 356).

II. LIFE BACKGROUND AND CHARACTER FORMATION

Raden Ajeng Kartini was born in Jepara, Central Java on April 21, 1879 as the son of a Javanese aristocrat named Raden Mas Adipati Aria Sasraningrat who at that time served as regent of Jepara. Kartini as the first daughter of her mother named Ngasirah, whose status is the wife of a concubine. R.M.A.A. Sasraningrat, is the third son of R.M.A.A. Candranegara IV, a regent who is known to be progressive and open-minded with modern culture. Meanwhile Kartini's mother is, Ngasirah, the son of Kjai Haji Modirana and Siti Aminah. Kjai Modirana is a scholar in Telukawur village, Jepara who leads a boarding school in the village. Starting from this, Kartini from this lineage has flowed the blood of aristocrats and scholars. Regarding Kartini's mother who was not of royal blood, R.M.A.A. Sasraningrat to preserve his aristocratic status, then remarried RA.Muryan, who is said to be a descendant of the Madurese nobility. Marriage with Ngasirah R.M.A.A. Sasraningrat had children who were Kartini's siblings, among whom were R.M. Sasrabusana, R.A. Cakraadisara, R.M. Sasrakartana as an older brother, while his younger brother is R.A. Kardinah and R.M. Sasra Mulyana. Furthermore, with the wife of the consort R.A. Muryan, R.M.A.A. Sasraningrat has three children as brothers and sisters of R.A. Kartini of whom is R.A. Sulastri, R.A. Rukmini, and R.A. Kartinah.

In this case, polygyny had become a habit among Javanese aristocrats for centuries before Islam entered Indonesia. At that time polygyny was practiced in the traditional priyayi family of government officials. In a polygynous Javanese household, one wife is considered the first wife socially. This wife is not necessarily the first woman a husband will marry, but she must be a person of her own rank and social status. This wife is called by the term patmi. The other wives, called concubines, were always women who came from the lower classes (Koentjaraningrat, 1957: 66).

Since childhood, Kartini realized and understood very well that the tradition of Javanese

aristocratic status, still placed its preservation position regarding regeneration for social status. This is related to the marital status of his father R.M.A.A. Sasraningrat, because he had to have a wife of noble descent, so put his mother, Ngasirah, as his concubine wife (Geertz, c 1964: 12). In connection with this, his biological mother received the title Mas Ayu, and oddly enough when she had to call Kartini, who was her own child, called her the word ndara. In fact, in Javanese tradition, this word is used as a communication between the servant and the master, while for Kartini and her siblings, if she calls her mother Mas Ayu Ngasirah, the word Yu. Starting from this, Kartini did not really like the tradition of Javanese nobility, so that when interacting with anyone she always asked herself to be called: "Just call me Kartini" (Wicaksana, 2019: 16).

Starting from "just call me Kartini" is an initial reflection to find out to what extent Kartini can make great work in slices of women's history in Indonesia. This simplicity made Pramoedya Ananta Toer the theme of an intriguing work, even though it actually took from the substance of Kartini's correspondence to H. Stella Zehandelaar on May 17, 1902. The letter was as written: "For the first time, my name would come out openly in connection with my people. I am proud of that, Stella to be named in the same breath with my people". (Toer, 2000). The letter shows Kartini's sense of humanism, which naturally has similarities in the formation of social status. This means that Kartini does not want to be considered far above other people, because she already feels so close to the people. This letter happened to be received by Stella Zehandelaar, who is also a democratic girl in accordance with the environment in her country.

The formation of Kartini's character as a female character is in addition to her awareness of the acute Dutch colonialism practice, as well as internal factors, namely family and external factors, namely the condition of the community at that time. Starting from the contents of Kartini's letters addressed to her two friends, Stella Zehandelaar and R.M. Abendanon was also with important people, both Dutch officials and native

aristocrats, his father's friends. From internal factors, Kartini admitted that without becoming the son of a regent, it was impossible to study at ELS (Europeesche Lagere School), so that it could lead to a modern personality. There is little that distinguishes it from the children of ordinary people or the people, because they are not so strict in family rules, especially regarding the period of seclusion. This period dictates that all girls should be inside the house, not to go out if there is nothing very important. Before the seclusion period, which is at the age of 6 years, is a period of growth and time to study at school, where there is an opportunity to go out and socialize with peers. After the age of 12 years, you must obey the seclusion period and the time is determined until you get a marriage or wait for the marriage period. This tradition of seclusion does not exist in Western countries that are so modern that Kartini feels jealous, as in her letter to Stella Zehandelaar, dated. However, Kartini must also respect tradition and also not reduce her love and devotion to her father who really believes in Javanese tradition. The tradition of seclusion of children for Javanese society is more strictly enforced on girls, especially noble families. However, Kartini and her two younger siblings, Rukmini and Kardinah, were also accepted and made a feeling of happiness. Before the end of the seclusion period when he was 8 years old with his two younger siblings, Rukmini and Kardinah had been invited by his father R.M.A.A. Sasraningrat to Semarang. The visit was because he was invited by Jepara resident Maria Oevink to attend the celebration of Queen Wilhelmina's coronation day on May 3, 1898 in Semarang.

The seclusion period for Kartini did not feel tired even though every day you could see only thick walls, so she spent the time reading books, mostly in Dutch. The book was obtained through his pen pal, including Mrs. R.M. Abendanon, Stella Zehandelaar, and Mrs. Oevink Soer. The various books read include the book Max Havellar by Multatulli, De Stille Kraacht by Louis Coperus, Goekoop de Jong Van Beek by Van Eeden and Augusta de Witt, De Locomotief magazine, and the women's magazine De Nederlandsche Lelie (Wicaksana, 2019:59). Apart from receiving books

from both teachers and friends, Kartini also received great attention from her older brother R.M Sasrakartana. Even since he was still studying at HBS Semarang and then continued his studies at Leiden University, the Netherlands, he often sent books both international and national in nature. National books include Serat Wulang Reh and Centhini. According to R.M. Sasrakartana, by studying Javanese philosophy, it is hoped that Kartini will become a strong observer of culture.

From external factors, Kartini also felt how the condition of the community in her environment, especially in Jepara, still had moral decadence, especially related to understanding of religion and many who became opium drinkers. Disappointment with the understanding of religion, especially Islam in the surrounding community, because she was consulted through her letters to Nellie van Kol, Mrs. R.M. Abendanon Mandri, and Kiai Saleh Darat. To Nellie van Koel, he expressed his disappointment, because God is considered to be jealous and is more in favor of his Christian religion, while with Mrs. R.M. Abendanon Mandri feels uneasy because Muslims are deemed not to know the depth of the contents of the holy book Al-Quran. Kartini finally retracted this statement and did not continue to be consulted, because she realized that what was wrong was not her religious teachings but depending on the individual who deliberately did bad things to Islam. Regarding the relationship with Kiai Saleh Darat, is a scholar who became the teacher of his brother R.M. Sasrakartana, so that Kartini also followed him. When there was a feeling of dissatisfaction with his questioning friend, Stella Zehandellar, especially in relation to the Javanese people who generally only memorized the Al-Quran by heart, although they did not have to understand the meaning. Kartini then clarified this to Kiai Saleh land when there was a recitation meeting at the house of his uncle R.A.Hadiningrat, a regent of Demak on the following date, the dialogue between Kartini and her teacher Kiai Saleh Darat can be quoted as follows (Najmuddin, 2013):

"Kiai, let me ask how the law is when a knowledgeable person hides his knowledge ?.
"Thus Kartini opened a dialogue.

Kjai Saleh Darat replied: "Why did Raden Ajeng ask that ?.

Kartini continued the question: Kjai, this is the first time in my life that I have the opportunity to understand the meaning of the letter Al-Fatihah, the first and mother letter of the Al-Quran. The contents are so beautiful, it shakes my heart.

Then Kjai Saleh Darat just stunned and did not say a word. Then Kartini continued the question: However, I wonder why all this time the scholars have strictly forbidden translating and interpreting the Koran into Javanese. Isn't the Al-Quran the guidance for a happy and prosperous life for the people ”.

Starting from this, Kartini has been able to awaken the awareness of Kiai Saleh Darat to translate the Al-Quran into Javanese. The translation of the Al-Quran starts from the letter Alfatihah to the letter of Abraham into the Javanese language called pegon and is known as the book of Faidhur Rahman. The book is the first interpretation in the archipelago in Javanese with Arabic letters (Abdullah, 2013; Tim Sarkub, 2013). Therefore, as a form of high appreciation and with the spirit of preaching especially to Kartini, Kiai Saleh Darat gave this book as a gift when his wedding ceremony was held with the regent of Rembang R.M. Jayadiningrat.

The next external factor was that at that time the people of Jepara seemed to be mired in consuming opium. From various sources throughout 1879 to 1882 the opium trade supplied to Jepara averaged 732 pikul or 44,681, 5 kilo grams. It can be said that this amount is too large and is estimated to be a third of the island for Java (ANRI, Verbal Kabinets Geheim 3/2. 1885, no. 7). The opium trade in Jepara became a big discourse to the point that involving the colonial government had to pay attention to it. The negative impact that occurs is due to the illegal opium trade or deliberately mixed with tike ingredients with the aim that prices are low but contain high health risks. The opium trade

became wild because the syah-bandar handed over to the local dealers to trade in the villages (Indische weekblad van het Recht, no. 804, 1878).

The illicit opium trade invites lawlessness. The case of The Kong, a traveling peddler from the city of Jepara, was arrested because he was caught interfering with opium, so the head of the bandar shah was brought to Landraad. The embezzlement case, was Pak Rasimin from Jepara, who brought 432.6 kilograms of dark opium to the island of Borneo, but got lost on the island of Karimunjawa, so he was arrested by the marine police and brought to court. (ANRI, the Charles TeMechelen, H. 422b, 30 January 1882).

The chaos of the opium trade problem in Jepara was due to the fact that since 1883 there was a large opium mafia group. This trading division headed by a Chinese trader, Han Liong Ing, based in Kediri, managed to spread to the cities of the north coast of Java, including Jepara. It is estimated that in the long term the impact of this illicit opium trade will make Governor General Frederick Jacobs assign a team of investigators mandated to Charles TeMechelen after replacing C. Van Santen who was previously an opium commander in Jepara. Charles TeMechelen, in his work to curb the opium trade, had to change his tactics, namely by involving the assistance of the Assistant Resident of Jepara. The work was also not easy, because when you had to go through the local priyayi group, it turned out that there were many obstacles. (Rouffaer, 1918: 305)

Starting from this, the Governor General took firm action, because the smuggling of opium was considered the same as violating article 47 of the Regeerings Reglement Act or the Basic Law, so it was considered hostile to the policy of maintaining rust en orde or security and order and was subject to serious penalties. (Opium Regie, 1915-1933). With the enactment of strict measures related to the crime of opium, it can be said that until 1890 in Jepara it was considered stable against social disturbances.

III. A VIEW OF BEAUTY

Kartini is one of the children of the Indonesian nation who received a discourse to be recognized

as an important figure in history, because it was formed with the spirit of the hegemonic era of Dutch colonialism. From the fragments of his struggle in the field of emancipation, it turns out that there are still others who can support his position. The background that accompanied the condition when Kartini reached adulthood was that the situation seemed to be carried away by the end of the Kulturstelsel that the Dutch government replaced its territory as a source of exploitation based on privatization. This policy was marked mostly by the leasing of land to foreign entrepreneurs because it was intended to increase the capitalism of the Dutch East Indies government.

The contribution that quickly supports the change in character both personally and in groups is after the replacement of the direct government system with a modern bureaucracy (Sutherland, 1983). The most obvious change in the field of culture, is the indigenous community, especially from the priyayi group. They must accept Western culture, as in this case is the custom of the European lifestyle, including: parties, dancing, drinking, as well as various arts. It could be said that once the Dutch government fully controlled it, all kinds of facilities that it liked had to be held in the Dutch East Indies. This phenomenon causes a mixture of European and indigenous cultures which is called the mestizo culture. The term mestizo was originally socialized by the Portuguese, when it came to referring to children born as a result of marriages between Europeans and Asians. The mixing occurred in an effort to develop trade interests, so that they had to live in Asia as a colony (Boxer, 1965).

This mestizo culture can be assumed to exist within the border period as a dichotomy between tradition and modernity. The reorganization that hit the priyayi group, made the mestizo culture acceptable if it had to stick to the patron of Javanese court culture, it turned out that the result was also not intact. Such conditions are easily seen, especially in the northern coastal region of Java, which is often insinuated as a "semi-European atmosphere", one of which is Jepara (Sutherland, 1987). In this life, according to Kartini's confession, sometimes there is a sense

of beauty. According to Kartini, if the ideals are achieved, the dream of beauty will be relieved. The beauty that is easy to respond to is the beauty of nature. According to Kartini's depiction, what was often discussed with her friends when she was still studying was considered the beginning of a "journey of self-discovery" (Smail, 1971: 281).

Natural scenery seen by Kartini: Klein Scheveningen in his correspondence there are a number of two letters describing the natural conditions around Java. The letter addressed to Mrs. Abendanon in January 1902 was:

I went in the evening at dusk to Mevrouw Gonggrijp beach to bathe together there. The beach is very calm and the sea is blue. I sat on a rock with my feet in the water and my eyes fixed on the distant horizon. Oh, this world is so beautiful in its creation and peace is in my heart. If we go to nature for comfort, it will not let us leave feeling uncomfortable (Abendanon, 1976: 93, Symmers 1976, 96).

Ten days later he wrote again:

I turned my pensive face outward, staring at the blue sky, as if I was hoping to find there the answer to the doubts that swept through my soul. My eyes unconsciously followed the clouds as they made their way across the wide sky until they disappeared behind the green leaves of the waving coconut trees. My eyes then picked up a sparkling

dau painted in the golden glow of the sun, (Abendanon 197: 101, Symmers 1976: 98).

In this case the sea mentioned by Kartini in the two letters refers to a beach called Klein Scheveningen, a beautiful place located near her house (there may be some guesswork that gave this place the name Kartini). Klein Scheveningen is certainly a famous tourist spot on a white sand beach on the outskirts of The Hague. It seems that Kartini compared the beauty of Jepara beach to the natural panorama of the north sea and added the word Klein which means tiny.

The word "Klein Scheveningen" can also be seen in a letter sent to Professor and Mrs. G.K. Anton in Jena on October 10, 1901. In this letter found words that are praising the natural beauty of the motherland of Kartini's birth, as written:

When we enjoy the music of birdsong, then we are grateful that God did not create us as deaf people. When we are in Klein Scheveningen, a beautiful place by the sea, where everything is calm and peaceful, and witnessing the incomparable sunsets, we cannot be grateful enough that we have been blessed with well-seeing eyes. As far as the eye could see, a mystical colored light pattern spread out over the sea and rose into the sky; and in my heart arises a prayer of thanksgiving towards that great unseen spirit, who created and still controls the universe (Abendanon, 1976: 113, Symmers 1976: 109-110).



Figure 1: Landscape painting: "Klein Scheveningen"

In this sense, the beauty of the landscape is universal, because it belongs not only to certain groups of colonial Javanese society, but to other

places where the gods reside. Starting from this, the envisioned view is a reflection of the expression of the mestizo culture that still resides

in Kartini's mind. This inspiration by Kartini, succeeded in trying to paint with oil paint, entitled "Tempo Doeloe", which is essentially a romantic expression of the past (Tsuchiya, 1986: 76). The period of seclusion made Kartini's world narrow, she was prohibited from leaving her magnificent house complex, let alone the porch of the porch, only occasionally stepping on it. Even then, her tedious days grew lonely when Letsy Detmaar, her old school friend, visited her before returning to the Netherlands. Kartini understands art as an element related to the conditions of the surrounding community. This he said in a letter sent to Abendanon on August 15, 1902:

That night, the windows and doors were open, chrysanthemum flowers bloomed about our room and together with the gusts of fresh breeze rustled with their leaves and sent us saying greetings in the form of their fragrance. I sat on the floor as I do now. At a low table, to my left Rukmini's sister was also writing. On my right Annie Glaser is also on the floor sewing, and in front of me a woman is singing us a story from a book. Some are the beauty of a dream that floats in a beautiful voice, holy, clear and clear, which lifts our soaring spirits upward into the kingdoms of happy beings.

While enjoying art, Kartini captures it as a way to show the importance of planning a happy life together. He wrote in a letter dated 15 August 1902 to E C, Abendanon:

how much I want when you are in the middle of our neighborhood. You will feel like us, enjoy the same, have the same dream .. A dream but life is not a dream but a reality that wants and naked. But that fact doesn't have to be bad if people don't want it. He's not bad. She is beautiful because there is beauty, in us.

Kartini also emphasized the importance of education for the people with the support of artistic advancement. Education can be developed through art. As a formation of the character of society he said:

“Oh, because of that I want that in the field of education, character formation should be paid attention no less well to and above all: education

of grit. In our education, it must be developed in the child, on, on, ...”.

That is why, Kartini praised and highly valued art as part of Javanese culture, her openness to Western culture and civilization was never interpreted as leaving the beautiful elements of Javanese culture. He still wants to live as a Javanese. In his letter to Mrs. Van Kol dated 21 July 1902, he wrote:

Approximately a week before receiving Mrs.'s letter, one night, we sat outside the garden, the full moon at that time, you know not, that Javanese children like the light of the full moon, playing and singing in the courts,. in front of us, playing a group of little boys like that. Know that our own childhood plays in front of us. It was there that I suddenly got the inspiration to be able to keep that feeling of happiness alive and stored in our memories. I took out the paper and the lottery and in the light of the full moon I noted the games and songs that came out of the boy's mouth.

One of the branches of art that received Kartini's attention was Javanese music, namely *gamelan*. We see him in his fascination with the *Ginonjing* pieces. The name of the *gending* that Kartini and her younger siblings like. *Ginonjing* comes from the word (wobbly due to imbalance) with an “in” insert (representing an accident). *Ginonjing* means to be shaken without knowing who made the unbalanced position. *Ginonjing* can mean the experience of losing gravity, so that people can no longer control themselves. This *gamelan* brings Kartini to another world, losing all its sharp aspects. than everyday reality. He mentioned in his letter dated January 12, 1900 to Estella Zeehandelaar:

if only I could shrink myself so that I could crawl into the cover, I would of course go with this letter to you, Stella, to my beloved and best brother and to. . . Shut up. Don't go on! It's not mine, Stella, here and there I write some silly things. The glass gamelan in the pendapa can tell a lot more than I can. They were playing the three of us favorite song. It would be more accurate to say that it wasn't a song, not a melody, just a note and a

sound, so soft, so soft acting and vibrating aimlessly. Soar but how touching. How touching beautiful! No, no it is not a sound from the glass. Or the brass, or the wood that rises there, that is the voice that comes out of the human soul, speaking, to us, groaning for a moment, then weeping and sometimes I laugh, and my own soul floats along with the sound of its sacred silver voice. It up to the blue sky, to the cotton wool, to the glittering stars, the sound of a deep gong soaring into the sky, and the sound of the sound carried me through deep and dark valleys and lurahs, through the deserted forest, through impenetrable wilderness. While my soul trembled with fear, pain and sorrow.

Kartini wrote again

I have heard *Ginonjing* thousands of times, but not a single sound, not a single note I can catch. Now, after the *gamelan* has stopped, there is not a single sound that I can remember, everything is blurred in my memory, the beautiful sound of grieving, which makes me unbelievably happy, but it is so sad. I can't listen to *Ginonjing*, without being deeply moved. Already at the beginning of the opening notes, I have disappeared drowning, when *Ginonjing* is heard by me, I don't want to, listen to a sad song, that, however, I must, have to listen to the voices that whisper the sigh, which tell the story. to me about the past, about the future, and it was as if the breath of the shaking silver voice had blew away the veil that closed the mysteriousness of the future. And as clear as it is with the present, the pictures of the future appear before my inner heart, So it shudders me, when it appears to me, dark sad images appear before me. Don't want me to see it but my eyes remain wide open, and at my feet gaping into the abyss that makes me nervous and in my heart the light rises again.

Kartini was able to immerse herself in gamelan music, in fact she is more accurately described as a gamelan worshiper. In her letter dated December 12, 1902 to Mrs. Abendanon, she said that music had a great influence on us. This means that gamelan always brings it to the realm of memories in the past. Kartini's love for gamelan is very great because gamelan is able to carry her feelings, especially with the *Ginonjing* music. He

could not forget the gamelan (letter Zeehandelaar, 12 January 1900). With the gamelan, Kartini feels like she is living in the glorious age of her ancestors. Meanwhile, with Western music he feels alive in modern times. In her letter dated August 20, 1902, which was sent to Mrs. Nelly Van Kol it said as: "pouring a stream of fire into our veins".

IV. BETWEEN CREATING ART AND AS A PATRONAGE

The background of Kartini's appearance did not necessarily have to be related to the interests of the Dutch government, especially in terms of proving to bring up one of the advanced personalities from a colony. Kartini was chosen because she could intensely interact with her friends who were Dutch people and in correspondence her letter had a story that was specifically (Bachtiar, 1990). This cannot be separated from Kartini's position, who happened to be the daughter of the regent of Jepara, so she had special access to high-ranking officials of the Dutch colonial government.

One of the accesses is a deep awareness of Jepara carving, because it is considered as belonging to the community. The event that awakened Kartini's awareness was when she was introduced to Zimmerman, a Dutchman, as an observer of Jepara carving. When found together with Mrs. Van Kol and Abendanon, they agreed to promise to introduce Jepara carvings to the agenda of the meeting "Oost en West", namely in the form of exhibitions in the Netherlands (Letter to Abendanon, 15 August 1902). Kartini's attention to the nation's cultural traditions is also shown through her concern for developing various fields of art. Kartini's observation of various branches of the performing arts at the district pendapa did not escape the observations of Kartini. In fact, she paid particular attention to wayang kulit performances that contained high philosophical values.

In the field of dance performances, as a child Kartini was also happy to perform, and together with her peers. In fact, he once dreamed of becoming a dancer and making friends with the

dancers in the regency building. He wrote in a letter dated 29 August 1902 to Mrs. Nelly van Kol:

Very often my mother dressed us as dancers, then danced until we fell tired. Duh. Holy holiness: with complete confidence we immersed ourselves in the dancers' embraces. We admire the art and they are very kind to us. (The art of traditional dancers in Javanese society was considered low at that time based on reasons of decency). Long, long after, we learned to understand who they really were, those whom we admired, and we reduced that admiration as our knowledge of the human world became more and more complete. So, we felt ashamed because we wanted to be dancers. And much, much later, we learned to separate the art from the people who raffled it...

Besides that, Kartini is also interested in the art of batik. While in seclusion, being confined to the walls of the regency house, Kartini had written a letter to Stella Zehandelaar on November 6, 1899. The substance was to express her joy regarding the batik article she had written a year earlier and which would be published in a book. In the book, besides himself, there are also other writers, namely G.P. Rouffaer and H.H. Juinboll entitled "*De Batikkunst in Nederlandsch Indie en haar Gescheidenus*" (Rouffaer, 1918). Kartini wrote on the theme Handschrift Jepara in good Dutch and was placed in the first chapter.



Figure 2: Kartini batik works (often called batik Kartini motifs)

As for Kartini's greatest interest in art is the field of literature, as can be seen in her letter sent to Stela Zehandelaar:

"Everything that is beautiful and wonderful in life is poetry." . Stella also admitted that she wanted to be a writer. You know my passion for literature and you know it is my dream that one day I can become a writer who is reckoned with in the field of literary arts.

Kartini was also interested in painting, although it was not as strong as in literature. Regarding this, he said as follows:

I can paint too, but I'm always tempted to write. Even so, he wrote and painted as he admitted. My current activities are writing, painting, and doing anything that can comfort my father.

Kartini is a figure who knows the power of art but she also knows human flaws. According to him, artists are not always as beautiful, sacred, and pure as the works of art they do, whether in the fields of carving, music or dance, and there is no economic, social, and moral unity between art and artists. However, he appreciated them because his artwork directly helped glorify and increase the prestige of the Dutch East Indies natives among other nations in the world. Various works of art produced by Kartini in this case will be displayed, namely painting, carving and batik. In painting, it is a realist depiction, two swans swimming on a lake, whose blue water is enlightening. In the element of the figure that houses the painting, it is made of teak wood which is carved with Jepara motif ornaments. Only one of these paintings is still stored in the Rumah Kartini museum.



Figure 3: The painting of two geese birds (This painting is the only one of Kartini's works which is still kept in Kartini's house in Jepara)

The carving work created by Kartini is a box complete with carvings in the form of a wayang figure placed on the top cover and on the four walls. The box measures 88 cm long, 33 cm wide,

13 cm high, 5 cm high cover, and 2 cm high leg rests. He admits that the application of motifs with the theme of wayang characters is due to his love for puppet shows (Kartini, R.A, 2010: 148).

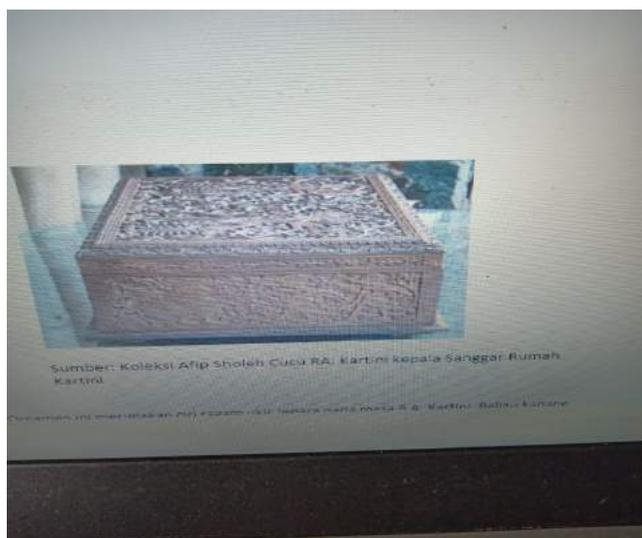


Figure 4: Carved work in the form of a jewelry box / *cepek* with a wayang motif carving with *lung-lungan*

Kartini as an independent curator. At the age of 12 Kartini studied batik. She wears the batik sarong she made herself. He has also studied drawing and painting, some of his works in the form of drawings and paintings are published in Pramoedya Ananta Toer's book "Just call me Kartini". Kartini often writes about various things that surround her life, as well as in the field of batik art which she is familiar with with her two younger siblings. When she was 19 years old, namely in 1898 in The Hague, the Netherlands a large exhibition was held, namely the Exhibition

of Women's Works. During the exhibition, the queen queen stopped at a booth called "Java", where various examples of handicrafts and art products of the Indies people were displayed, including those from Java. The royal queen mother was also interested in batik, so she examined and flipped through the script about the creative process of making batik which is written in detail.

According to H. Bouman, the manuscript on batik entitled "Handschrift Jepara" was written in very

good, if not perfect, Dutch. It is Kartini's writing. A year after the exhibition, Kartini's introductory writing was included in the book *De Batik Kunst In Nederlands Indie en Hare Gescheidenis*, by G P. Rouffaer and H H. Juynboll. In the foreword, the two indologists wrote that the initiative to compile the book was inspired by Kartini's "Handschrift Japara" which was intended to introduce the advantages of folk arts and handicrafts from her country.

From Kartini's writings as expressed by Parmoedya Ananta Toer, Kartini wrote many introductory or promotional writings for batik works and folk crafts. Pramodya's point was in line with the writing by the introduction to Joost Cote who translated some of Kartini's writings which were later published into the book *Letters from Kartini* (Joost Cote 1992). In his writing, Joost Cote said that "Kartini's interest in traditional batik art and her support for the Jepara wood art industry is of particular concern. Kartini positioned herself as an observer, artist, writer and entrepreneur in documenting "traditional" designs, encouraging innovations and introducing more efficient production and trade arrangements.

The influence of the writing entitled *Kartini Handschrift Jepara* is very significant, which thanks to this article has resulted in the results of the wood industry in Jepara being the focus of attention of many enthusiasts. In addition, many people in the Netherlands became more acquainted with the works of art and crafts of the people of the Dutch East Indies. In his letter to Stella Zehandelaar dated 11 October 1901, Kartini said that she cheered when she heard the news that an envoy from the Netherlands would arrive to the Dutch East Indies who cared and wanted to help the Dutch East Indies art in general and batik art in particular. Kartini was also pleased when she learned that the delegation from the Netherlands was planning to clean up foreign interference which might degenerate Jepara's traditional arts.

Apart from batik, Kartini's concern is also directed to the field of carvings carried out by the community in Blakang Gunung Village, Jepara,

where the people have traditionally carved wood as work. Unfortunately, their lives are still poor, their daily social conditions are far from pleasant. Their expertise in the field of carvings cannot be appreciated proportionally and they have not earned a decent income. In her letter dated August 25, 1903 Kartini was very concerned about the lives of those who, according to her, were far from prosperous. In an effort to improve their lives, Kartini campaigned in two ways. First, he strives for the widest possible publication of these artists and their works. among others, through a prose paper entitled "Van een vergeten Uithoekje" (Forgotten Corner). In this article, he explained the various uniqueness of the Jepara area with carving products from teak wood. Second, Kartini directly participated in improving the daily working conditions of the artists who sat half naked on the ground without any foundation, with their legs stretched out with *kathok* trousers covering their knees (letter dated 20 August 1902 to Mrs. Nely van Kol).

In addition, Kartini also sent examples of artworks everywhere as part of the promotion, including to the Queen of the Netherlands in the Netherlands and the Dutch East Indies branch "Oost en West" based in Batavia. Kartini's promotion produced many things, including the entry of orders in large numbers from the "Oost en West" association for Jepara carving works produced by residents who live in the village of Blakang Gunung.

In the design field, Kartini also has several initiatives to create new carving design patterns, but still in harmony with the existing design patterns in society at that time. Another noteworthy achievement is that Jepara's carving works were not only favored by Europeans who were the target audience for Kartini's promotion, but also reached indigenous leaders who filled their houses and offices with Jepara carving works. In his letter to Mrs. Abendanon dated August 25, 1903, Kartini's intention was to seek broader and strategic efforts to develop the Jepara wood carving industry. Kartini has also developed the Jepara wood carving industry. Kartini has also thought about the management and economic

aspects of the people's industry, for example she said:

"To make the industry a little meaningful, first of all it takes capital and leadership. a big workshop had to be set up, lots of kenek needed, as well as guiding other people, and placing them under constant supervision and a place near us always. I think that within a year, at least the capital put into this company will return twice as much. "

In addition, Kartini also had an awareness of the importance of work commitment and loyalty to agreements in doing business, in this context with the association "Oost en West", in Batavia, which marketed the products of the villagers of Blakang Gunung. In the same letter Kartini suggested that "Oost en West" open a branch office in Semarang closer to Jepara because many prospective buyers in Semarang could not understand why they had to order from Batavia for products produced from areas not far from Semarang. This was considered important by Kartini because at that time the agreement between Kartini who represented the villagers of Blakang Gunung and the "Oost en West" group stated that they only distributed products through the "Oost en west" association.

As previously stated, the activity to curate is to pay attention, select, collect, display, research, discuss, document, and manage works of art (Moon, 1999:11-15). Kartini has also paid attention to and cares about batik works, wood crafts and the renewal of her designs. She has written articles introducing and promoting the art products of her community and has even written a comprehensive and detailed introductory article on batik works for a large forum, namely the National Exhibition of Women's Work in the Netherlands. Kartini also opened a corridor connecting the Jepara craft community with the "Oost en West" association which manages sales, she also helped maintain a mutually beneficial relationship between the two parties. Based on what Kartini has done with full commitment and high dedication. Kartini deserves an award, not only as a figure of female emancipation, but also as an artist curator and independent curator, as well as protector and promoter.

Kartini's attention to the development of fine arts and crafts is shown by her concern for the fate of artists and craftsmen, including in the fields of batik, weaving and carving in Jepara. The art of carving wood, forging gold and weaving is on a significant level, so it has received great attention from "Oost en West" for Santa Claus. These creative and skilled artists are able to carry out and express beautiful ideas as a result of the composition of the lines and shapes of the waves that sway very beautifully with a brilliant and glowing finish. According to Kartini, the fate of the artists and craftsmen at that time had not yet received the respect they deserved. Therefore, Kartini tried hard to raise the traditional art that has long been practiced by artists and craftsmen from generation to generation in order to get the respect it deserves. Therefore, Kartini tried to raise the traditional arts that have long been practiced by artists and craftsmen from generation to generation in order to get the respect they deserve. To understand their situation, Kartini did not hesitate directly to the craftsmen's settlement to find out firsthand the realities of life and their socio-economic conditions, then looked for solutions to help solve the difficulties they faced.

According to Burger, economic efforts within Indonesian society are not separate from cultural life, it is different from economic life in Western countries which have completely separated from cultural life (Burger, 1970). . In addition, the individualization of social life in Indonesia is insignificant when compared to that in Western countries, in general, Indonesians are more attached to their communities, thus individual business is more tied to customs and traditions. The efforts made by Kartini showed her concern as a member of society who was bound to customs. He felt he had a moral obligation to help the difficulties faced by craftsmen, according to the voice of his conscience. The ways this is done is by gathering artists and carving craftsmen in the district to work on various ordered items. This is done so that the craftsmen who produce their products can be more widely recognized by the enthusiasts. The enthusiasts can see firsthand how difficult and complicated it is to do

handmade items, so that there is an awareness among them to appreciate the handicrafts of the hands according to the level of difficulty carried out by the craftsmen. Finally, the various efforts that have been made have obtained positive results and promise positive expectations.

After Kartini got good relations with the association "Oost en West", he took the initiative to call Singowiryono the most famous carving expert at that time from the village of Blakang Gunung to lead the craftsmen. (Gustami, 2000, 114). Kartini's initiative was continued by creating new designs that had never been done by Jepara carving artists. At that time, the ornament in the form of a puppet, which was still considered taboo at that time, was asked by Kartini to be used as an ornamental element to work with. This requires extra careful awareness to convince the craftsmen that carving wayang as decoration will not have a negative effect. This event also reflects a renewed mindset, which was originally based on a mythic tradition that considered the taboo of depicting wayang forms in any place, then entered a new modern mindset that had a different point of view at that time. Kartini gives freedom to craftsmen to do the making of goods according to their own abilities and desires. This was intended to provide opportunities for the growth of creative power without pressure from outside. In this context, Kartini wanted to emphasize freedom of creation. The freedom to create is in line with the new values that are developing. It must be admitted that many old traditional values are still useful in modern life, but there are also old traditions that require renovation and innovation and adjustment to the realm of renewal.

The works produced by artists and craftsmen are then included in exhibitions, both at home and abroad. The exhibitions that are carried out are also in the context of promoting the nation's own art products to a wider forum in the hope that their work can be seen by so many people and provoke the interest of buyers. Kartini suggested that this good opportunity had come for crafters after the National Exhibition of Women's Work in The Hague or *Nationale Tentoonstelling voor Vrouwenarbeid*. On that occasion, an institution called "Oost en West" was established whose aim

was to revive the art of handicrafts in the Dutch East Indies, which was experiencing a decline at that time. Furthermore, the association "Oost en West" held exhibitions and succeeded in attracting the attention of people in the Netherlands to the handicrafts of the Dutch East Indies people, so that the craftsmen received large orders. Kartini did not take advantage of the order at all, they were only burdened with the cost of kirin which should have been borne by the craftsman. The large order has further stimulated the craftsmen to be busy in production activities. Along with promotional activities through exhibitions, Kartini also wrote articles published in several European magazines. Several well-known newspapers in the Netherlands published Kartini's writings and articles on Jepara carving, including *Eigen Haard* and *de Echo* magazines.

The endeavors taken by Kartini eventually paid off, namely the growing development of the wood carving furniture industry in Jepara. As a result of the large number of orders, a new problem arose, namely the lack of capital to support production activities. As is known, the material used for carved furniture products is super teak wood. Therefore, the price is expensive and it becomes an obstacle for craftsmen who are experiencing growth. Thus, efforts should be made to find an owner of capital who is willing to help overcome these difficulties. Kartini made an approach to owners of strong capital to be willing to help expedite efforts to develop the traditional arts industry. Her efforts have paid off, so she can move more freely in developing various kinds of products that are of interest to buyers. In terms of marketing Kartini has contacted major cities in Semarang and Batavia. Especially the owner of "Oost en West" who has become a marketing subscriber of the work of indigenous craftsmen. The marketing activities that were successful in attracting buyers from the Netherlands gave Kartini immense joy, for in doing so she helped overcome the socio-economic difficulties of craftsmen.

The various advances that have occurred have to do with changes in the structure of Javanese society. Village ties and feudal ties were very

strong at the end of the 18th century, since the 19th century experienced changes with the abolition of capitalism. The increasing weakness of adult bonds and the widening of individualization are indications of the stronger desire to be independent in economic and business life. Around 1800, the traditional ties in the economic life of the Javanese people were very thick and strong, namely village ties and feudal ties. The situation in Java has changed since the 19th century, with the elimination of feudal ties and the weakening of dea ties. This means that economic life becomes more independent and individualization progresses. Throughout the twentieth century the individualization process continued. This was developed by Kartini in helping craftsmen who give freedom to work and be creative. Kartini's great devotion spirit seems to be understood by the present generation of women, as evidenced by the era of independence and development, there were many female figures who paid great attention to the development of traditional arts.

V. CONCLUSION

Kartini's case is at the same time an example to prove that the gender theory that embraces post-colonialism can help this narrative. Interestingly, Kartini, in this chaotic discourse of feminism, was during her lifetime during the Dutch colonialism era where fighting hegemonicism was considered a protest against emancipation. In another area Kartini must also oppose her own culture, namely the Javanese feudal tradition, because it is related to the position of aristocratic women who must obey tradition. Kartini's movements were also heavy because of the element of hegemonic dependence, as when she had to draw from the West. In this case Kartini also admits that her appearance was also influenced by two of her correspondence partners, namely Rosa Manuela Abendanon Mandri as representing liberal feminism and H. Stella Zehandeelaar as radical feminism. After crossing various obstacles that ended at a young age and having to be willing to wait for the marriage period, it turned out that what became Kartini's concept of thought was successful until it became discouraged in the Netherlands.

Kartini's seriousness in developing Jepara carving was also seen in her efforts to form a cooperative. Together with his close friends from the Netherlands, Kartini sought support and foreign capital to develop the desired cooperative. This is evidenced by the birth of a fundraising institution for Kartini's activities in Java, centered in the Netherlands, which became known as Kartini Fonds. This organization managed to raise a number of funds, although the realization of these funds only occurred after Kartini died. The funds raised were then used to improve the delivery of vocational education and Kartini Schools throughout Indonesia. The condition still looks apprehensive.

Based on the various available data, it shows that Kartini's character as a fighter for emancipation does at a certain level seem inseparable from the Dutch colonial image politics related to her ethical political system. At least it can be said here that the hegemony of the Dutch colonial government in "exploiting" Kartini's narrative was so dominant that there was a reduction. In Kartini's letters, which had just been published at that time, Notosuroto felt that there was a similarity in stance. He gave long quotes from Kartini's letters to illustrate how Kartini was struggling towards a harmonious unification of elements of Eastern and Western civilizations. It is not a narrow nationalism, not an imitation of foreign elements with an attitude of inferiority to oneself, but rather continues to build on its own good foundation, towards the common human ideal.

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ABSTRACT

Based on the sustainable development and the theory of ecological civilization, this paper probes into its initial thinking in ancient China and explores the ideological system of ecological tradition carried forward from past to present to find a new focal point for the current ecological civilization and economic development. According to the time and space sequence of the Agricultural Age, Pre-industrial Age, Post-industrial Age, and Information Age, this paper elaborates the succession and change of human attitude towards nature. It reveals the mean in environmental development.

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I. INTRODUCTION

China has a long history of 5,000 years, which provides us reference and inspiration to get rid of confusion and seek for new ideas when we encounter environmental problems. To better understand ancient approaches to ecological civilization, we can take a look at various classics and poetry. From Erh-Ya, The Book of Songs, to the rare books in the late Qing dynasty, all books sparkle with the dazzling ecological wisdom (Waley, 1960). Through data retrieval and

research, we found that ancient ecological civilization theory emphasizes the rules of natural evolution. In contrast, modern theory roots in Chinese wisdom in traditional culture. Therefore, the ecological civilization theory possesses a philosophical foundation and has been carried forward from ancient to modern times, allowing for a new focus and development path for the current construction of an ecological civilization.

II. "THE WAY OF KNOWING NATURE, THE LAW OF FOLLOWING NATURE" – HUMAN REVERENCE FOR NATURE FROM THE PRIMITIVE PERIOD TO THE PRE-INDUSTRIAL AGE

In prehistoric times, human beings could only show their fear and surrender to nature through myths and totems. As the first cultural symbol of the human clan, these primitive curves express the ancestors' awe for nature, including some resistance. In the stories of Kua Fu Chased After the Sun and Nv Wa Repaired the Sky, our ancestors personified the image of God to express their admiration for the unknown natural forces such as the sky and the Earth, or the Sun and the Moon; additionally, the spirit of never giving up and fighting against the difficulties is showed in another category, such as Jingwei Filled the Sea and Yu Gong Removed Mountains. The Classic of Mountains and Seas is the earliest pre-Qin ancient book recorded; it advocates respect for nature and obedience to heaven. The beautiful description maximizes the leading power of god and nature by overshadowing the human beings (Birrell, 1999). With the increasing consolidation of the idea of the monarchy and the gods, humanity's awe and worship of nature have reached a new height. As a lens of the times reflecting the social

characteristics of Shang and Zhou Dynasties, The Book of Songs also shows people's awe and dependence on the earth. In Song of Shang • Mysterious Bird, the bird's coming to the world explains the tribe's origin fully reflects the primitive inhabitants' worship for the supernatural and unexplainable mysterious power. In the Zhou Dynasty, patrolling and sacrificial activities of mountains and rivers also emerged. The concept of "respecting the sky" reflected that nature is closely related to people's livelihood, where ecological thinking and humanistic core as well as the idea of adapting to surroundings are the original worship for the unknown force. For example, the classic saying: "The moving down of Mars in lunar July; the sewing of winter clothes in lunar September", describes the frequent temperature changes as time goes by.

The Book of Documents also says that one would choose to be accused of incompetence instead of slaughtering the innocent. There is a saying: "Nature has the virtue of cherishing life (Bernard, 1950)." The Analects of Confucius was the most influential classic about the value of humanistic thoughts in the Warring States Period of Ancient China. The ideological core of its propaganda is "benevolence" and "propriety," which serve as the benevolent administration of the country, the "moderation" in the humanistic thought, and the abiding by way of nature in the ecological environment protection (Ames and Rosemont, 1998). The thinking of "respecting nature and fearing fate" enlightens people that they should establish a harmonious and synchronous relationship with nature via developing and utilizing it rationally in moderation. The idea of "kindness and love for all creatures" helps people arouse people's awareness of cherishing life and being integrated into environment. Erh-Ya, the father of dictionaries, also illuminates the wisdom of our ancestors' simple cognition of the natural environment. Erh-Ya's description of baboons in Notes on Animals reflects the idea of species classification and evolution, which plays a positive role in protecting biodiversity. From this perspective, Erh-Ya's detailed and concise explanations of various ecology concepts and its

devotion to sky, earth, and nature can be seen clearly (Carr, 1979). By their simple worldview and preliminary exploration of the ecological value system, the ancients described the sky and the earth as the garden age created by the gods. Human beings should always follow the way of nature and strictly abide by the season.

The Annals of Lu Buwei (Lu Shi Chun Qiu) was the first comprehensive book compiled by a state organization in Chinese history (Nathan, 2001). It promotes naturalism in the philosophical sense by reflecting on human behavior. It also developed Lao Tzu's philosophy "Non-action" by legalizing the behaviors conforming to the ecological thoughts and restraining the public with the behaviors according to the way of nature. This book advocates that people should not cut down trees, burn the land, or overfish during the four seasons. Its ecological significance can still be evident in the sustainable development strategy formulated nowadays. As another masterpiece of Confucianism, The History of the Former Han Dynasty systematically collects and sorts out all kinds of articles written by predecessors, whose ideology "the idea of harmony between man and nature." advocates that man should follow the principles of nature and then carry out various constructions. For the first time, forestry officials, water officials, and garden officials were set up to manage trees, rivers, lakes, and mountains, which fully demonstrates the people's awe of nature (Dubs, 1938)

The idea of reverence for nature has not faded with passing time and advancing technology. The powerful gunpowder called "Sky Fire" at the turn of the Tang and Song Dynasties and coal mining technology as the breakthroughs in the Ming and Qing dynasties, the ruling class still requested that excessive excavation should avoid "damaging the dragon's veins." Even today, the primitive awe of nature can still be kept in the culture and living habits of some ethnic minorities.

In Tibetan customs, it is common for people to live in harmony with nature and animals. Tibetans respect nature and believe that all things are spiritual. The demand for resources exploiting and animals hunting should not go beyond the

most basic needs of life. The celestial burial in Tibetan areas, in which the human body serves as food for vultures after death, is objectively the most direct example of the natural cycle of all things. The construction of terraced fields of the Hani people in Yuanyang is a good example, which not only preserves the soil and water but also gains a good harvest. It still has high reference significance in the construction of ecological and environmental protection projects today.

Respect for nature has been the theme of ancient Chinese ecological thinking; from the bronze cauldron used for sacrifice in the Xia and Shang dynasties to the altar of Heaven and Earth prayed for favorable weather in the Ming and Qing dynasties; from the benevolence and inaction of Confucius and Mencius to the return to nature of Taigu School in Ming and Qing Dynasties. Our ancestors' authentic reverence for earth is also the initial respect for nature that we must learn as their later generations (Li, 1983).

III. "NINE SUNS DROPPED BECAUSE OF THE BOW OF DEMIGOD." -- HUMAN'S SYSTEMATIC EXPLORATION TO NATURE FROM AGRICULTURAL CIVILIZATION TO INDUSTRIAL AGE

While keeping reverence for nature, our ancestors also systematically explored and developed the natural environment. Let's return to the most primitive totem culture. If the stories such as "Nv Wa Repaired the Sky" and "Kua Fu Chased after the Sun" deliver people's awe for nature, the myths centered the human-nature relationship like "Hou Yi, The Sun Shooter" and "Chang' E flew to the Sky" show people's perseverance and resistance against the severe environmental phenomena. The legend known as "Yu, the Great Governs the Flood," which is endowed with mythic and political significance, can be viewed as the classical example reflecting human tampering and developing nature in ancient times. That story releases the people's will to change nature to the greatest extent, showing the ancestors' tenacity and determination against the natural environment. In the Zhou dynasty, Jichang, King Wen of Zhou, explained natural phenomena with

64 divinatory symbols, taking the first step in exploring nature. Qu Yuan followed this step closely as he posed questions in his book *Elegies of the South- Ask the Sky*, such as: "Why is the world scattered at random? Why are the rivers winding? Why doesn't the ocean overflow while rivers from the east flow into it? Who knows?" This constant questioning is demonstrative of the ancient people's eagerness for exploring the laws of nature.

In *The Book of Songs*, there are instructions for agriculture production, it calls for the ethical ideology that people should conform to nature and be proactive. In terms of micro policies, the Chinese government attaches more importance to agriculture than other industries. Moreover, institutionalizing agriculture proved that people at that time realized that agriculture was the cornerstone of development. People should proactively conform to the seasons and laws of nature, adapt to the pace of seasons to arrange farming and life, and not violate the natural laws and seasons. The farmers were required, on the one hand, to conform to nature and on the other hand to engage in production and intensive cultivation, which happens to coincide with the construction requirements of contemporary ecological agriculture.

By analyzing these ancient norms, we can also observe the importance of our ancestors attached great importance to ecological thinking. The *Qin Bamboo Sticks* in Hubei Province can correspond to this point: Chapter One is about the law of the land; Chapter Two is about the law of animal husbandry. The two chapters on the home page show the rulers' attitudes towards natural development and protection. In the Han Dynasty, the codes formulated were imitating the ideas of the rulers of the Qin law to develop naturally by local conditions. The Han people diverted water from the Yellow River to irrigate the Hetao Plain, and the Yellow River Irrigation Area in Ningxia has designated the name "South of the River beyond the Great Wall.

In the peak of the feudal dynasty in ancient China, revised by the ruling class, the Tang Law was more comprehensive than those of previous

dynasties. Through the analysis of Tang Law's strict management and strict punishment measures on urban environmental protection and pollution control, we can see that Tang law attaches great importance to natural development and destruction. The core of the Chinese classical legal system represented by The T'Ang Code, guided by Confucian feudal ethics and morality, highlights the combination of rites and laws (Johnson, 1997). The force of law was used as the backing to promote the norms of ritual, which was regarded as the spiritual pillar to strengthen the repressive effect of law. The two complemented each other, pushed the status of the Tang Dynasty ordinances to a new height, and also provided a blueprint for later generations to formulate laws and regulations in the relevant development environment. As for Su Shi's management of the West Lake dam in the Song Dynasty, it was also a legendary story. According to historical records, there were six wells in the West Lake to regulate the water potential. During the Tang Dynasty, specific officials would clear the river every year. However, from the late Tang Dynasty to the Qian's, the relevant facilities have been abandoned, resulting in siltation and impassibility (Liang, 2018). As an official in West Lake District, Su Shi actively managed the lake's siltation according to feng shui (the appropriate location of a house or place). After carefully observing the terrain and landforms around the West Lake, he did not excavate the mud blindly. Instead, he diverted the river into the lake and turned the sludge into a dike, which protected local people's water transportation and navigation from the impact of sea tides.

Strictly conforming to the approach of ecological protection of the time, Su Shi's project was economical and environmental, thereby preserving the original site of the West Lake and adapting the local condition perfectly. It was an extraordinary pioneering move! Even today, the project has great practical significance for some water pollution control projects. Take the Dianchi Lake treatment as an example, the government did not choose mechanical weeding and silting but a combination of biochemistry and mechanical weeding and soon achieved significant results (Xie, 2019).

Controlling locust plagues has also been an important issue in Chinese history. People in the Song Dynasty were able to describe the life cycle, mating habits, and feeding habits in detail. They invented methods to control locusts' plagues, such as fire attacks and food cutting. They also found parasites that could also kill locusts, which was an early prototype of biological control. Therefore, in terms of the rational development and transformation of the environment, our ancestors are wiser, and we should deepen our understanding of and utilize this powerful wisdom to solve the current environmental problems with more ecological methods.

IV "BALD SHU MOUNTAIN, ACCOMPLISHED EPANG PALACE" – HUMAN'S OVER-EXPLOITATION OF NATURE IN THE CONTINUOUS DEVELOPMENT OF PRODUCTIVITY AND ECONOMY

Xunzi said: "Natural law is universal, equal for all." That is to say that the constantly evolving times are not subject to man's will. In ancient times, it was impossible to explore and develop the natural environment too much because they often explained the inexplicable natural phenomena with the power of gods and ghosts. However, after entering the Shang and Zhou dynasties, with the gradual consolidation of the slavery society, the productive forces have been developed to a certain extent. Ancient people had deeper thinking about the ecological environment and natural phenomena, while science and technology also are developed constantly.

Because of the improvement of technology and the ambitious feudal lords, the abusive development of the environment is inevitable. During the Warring States Period, Zhi Boyao dug a river and it caused flood to the enemy's city, which is the first case of using the water power to carry out a devastating blow to other countries. The ecological environment of the Yellow River, the mother river of the Chinese nation, is also deteriorating day by day because of human activities. During the Shang and Zhou Dynasties, the disturbance to the ecological environment of

the entire basin gradually increased under the intensification of human activities. In the middle of the Warring States period, due to frequent wars and sparse population in the lower Yellow River, the distance between the two banks was 21 kilometers wide. The river had a strong flood storage capacity, and its banks were not easy to burst. In the late Western Han Dynasty, the suspended river had already appeared which result from increased soil erosion in the middle reaches of the Yellow River since the Qin and Han dynasties. In 11 AD, the Yellow River burst again, and floods between the Yellow River and Huai River lasted for 60 years. However, during the Han Dynasty, the Yellow River ecosystem had not yet completely collapsed. There are three main reasons:

1. In 70 AD, under the leadership of Wang Jing, a comprehensive control was carried out on the overflowing river by fixing a new channel at the end of the Western Han Dynasty (i.e., digging the river channel to reduce the impact of the original blockage).
2. In the Eastern Han Dynasty, many nomads began to settle in the middle Yellow River; croplands turned to grazing land; secondary grasslands and shrubs replaced croplands, and soil erosion was relatively abated.
3. At that time, there were many branches in the lower Yellow River, which played the role of flood diversion, sand discharge, and flow regulation (for flood storage and regulation of natural rivers and lakes).

However, with the increase of population in the later ages, more and more regimes were active in the Central Plains, causing impact on the habitat of the Yellow River. The entire Yellow River ecosystem has been damaged at all levels by deforestation and the overuse of downstream tributaries. In the Song and Yuan Dynasties, the flood control dam system was not well maintained and tended to collapse while the nomadic peoples in Yellow River basin.

As Gama Tenzin wrote in the book *God Calls Me From a Distance*: "Where is a plume of a smoke swaying for repaying the land? Where is a trickle of a stream for changing our mind?" In the spirit

of a pilgrim, the author asks viscerally how great a threat man's saber-rattling has posed on friendly nature since the industrial revolution. If we don't hold back, then future generations will end up with a devastated earth from our hands. We don't want to repent or that "those people who sit in the back of the room have access to our ancestors only with a limited number of words and pictures."

In the 1950s and 1960s, many infrastructure projects sprang up rapidly under the demand for socialist modernization. The most well-known was large-scale steel-making. At that time, there was a slogan "To surpass Britain in 5 years, to surpass America in 10 years". Although with high aspirations, it ignored the national conditions and objective laws and did not last long. However, led by the "left-wing" thinking, in the second half of 1958, farmers across the country engaged in steel smelting and the "five small industries" trend. There were 600,000 simple iron and steel furnaces, more than 59,000 small furnaces and kilns, more than 4,000 small power stations, more than 9,000 small cement plants, as well as over 80,000 farm tool repairing plants. Industrial enterprises increased from 170,000 in 1957 to more than 600,000 in 1959. Simultaneously, the existing environmental protection rules and regulations have been criticized and rejected (Ran, 2019).

In the case of chaotic management and lack of pollution control measures, the waste gas, wastewater, and waste residue from the industrial production process was unbridled, and environmental pollution was rapidly increasing, which was the last dance of human mechanical power in front of nature, without knowing that it was about to get payback later (Yuan, 2010). We were all suffering from domestic natural disasters: the Yellow River dry-off, the Tangshan earthquake, the Yangtze River flood, ten environmental hazards abroad, etc. Where should we go, and which path should we choose when facing the counter force of nature?

V. "TURN INWARD AND EXAMINE YOURSELF WHEN YOU ENCOUNTER DIFFICULTIES IN LIFE." -- HUMAN'S REFLECTION AND MEASURES ON ENVIRONMENTAL PROTECTION IN THE POST-INDUSTRIAL AGE

In thousands of years of development, human society has experienced the processes of "reverence for nature," "exploration of nature," and "conquest of nature." Eventually, it turned out that conquering nature is impractical. As a result, human beings began to reflect the concept on the processes and started a new approach: reconnect with nature.

In the 1970s, the ultra-left trend of thought penetrated. The ideas of "socialism without pollution" and "socialism is superior to capitalism" were widely spreading in China. When attending the United Nations Conference on the Human Environment in 1972, Premier Zhou believed environmental protection had become prominent. (Zhang, 2010). In 1973, the State Environmental Protection Office became the first national environmental protection department (secondary organization). In 1982, the State Environmental Protection Office was reorganized into the State Environmental Protection Bureau (under the Ministry of construction), and evolved to the State Environmental Protection Administration (ministry level) in 1998. From those series of institutional restructuring, we can see that the Chinese people, along with the government, were gradually attaching importance to environmental protection.

In addition to legislation, contemporary environmentalists also had come up with new ideas on dealing with ecological and environmental problems. Taking the locust disaster as the breakthrough point, before the 1960s, local governments directly sprayed insecticides in case of locust disaster. Although this method could kill locusts in a short time, it is disadvantageous in the long term in two aspects. Firstly, the insecticides would artificially select the locusts' genes, and the locusts with strong drug resistance would be preserved and propagated in large numbers, which would cause difficulties in the future work

of locust eradication. Secondly, the extensive use of chemicals would cause damage to the whole region, causing ecological disasters. The insect ecologists represented by Mr. Ma Shijun adopted the strategy of "Eradication of locusts with the combination of reform and treatment", which shows our scholars' whole-hearted devotion to more advanced technology and theory. In river regulation and river closure projects, engineers and ecologists worked together to build green projects, among which the most famous was the Three Gorges Dam. River Engineering used to be rough construction and "GDP-only" theory once dominated. For example, the Hoover Dam is known as the "diamond of the desert." It does play a vital role in water conservancy facilities and farmland irrigation in Nevada. However, after its completion, the Colorado River gradually dried up the lower reaches of the river, making the estuarine delta in Mexico a desert, causing environmental disasters. The construction of the Three Gorges project started after careful ecological investigation and cost-effective research. During the construction of the Three Gorges Dam, local flora and fauna that were susceptible to potential damage, such as *Adiantum Nelumbinis* and water cypress, were transplanted for protection. In terms of sludge disposal, the measure of "storing clear water and discharging muddy water" was implemented in the project of Three Gorges Reservoir. In the flood season with more sediment, it generally does not store water and directly discharges sediment. In the season with less slits, it keeps water for power generation and river transportation. Economic development integrates with ecological protection as far as possible.

China's environmental protection industry criticizes and inherits the previous experience. Taking China's three major water conservancy projects: Xiaolangdi, Gezhouba, and the Three Gorges project, as examples, after drawing on the construction experience of Dujiangyan and Beijing-Hangzhou Canal, the construction are also carried out in combination with the new ecological and environmental protection ideas. The design of the Fish Mouth and the Bottle Mouth of Dujiangyan Project achieves perfect

integration of flood diversion and regulation, which was adopted in the Three Gorges and other projects later. Also, the engineers noticed the dam alone was not sustainable to be conducive to the Yangtze River Basin's biodiversity. As a result, the engineers designed specific facilities for fish migration. This design played a positive role in protecting rare animals such as the Chinese sturgeons and the finless porpoises. It is a positive expression of contemporary eco-centrism. Coincidentally, in the process of the urban construction, ecological and environmental protection ideas are fully integrated. By local conditions, the city Jinan in Shandong Province takes spring water specialty to build a beautiful spring city and sets up abundant protection measures. These measures protect the spring water, and increase the ornamental value and promote the building of the city as well. Paying attention to urban microclimate regulation is also an innovation point of municipal development. Relying on lakes and pools, Hefei city in Anhui Province has built a complete Suburban Park system. While enhancing the city view, it has also fixed the dilemma of perennial dryness and the excessive PM_{2.5} levels. Treating ecological problems with ecological methods should be the new focus of environmental protection nowadays. The original treatment plans didn't solve water pollution problem of the two major water systems in Shandong Province, mostly vanity projects scratching the surface. The water quality of the effluent sections in Shandong Province was unqualified all year round. In recent years, after ecocentrism has become a trend, the provincial department decided to adopt the method for a wetland construction with surface water and subsurface flow purification to treat the Haihe River Basin and the Huang-Huai River System. Soon, the efficacy of such ecological methods was apparent in reality. The quality of effluent water and the biodiversity were improved significantly (Zhang et al., 2014). The advanced ecological concept today is to attach importance to the construction of ecological civilization, not to awe of the gods, and to connect people and nature.

Besides the application, ideological guidance is also an indispensable part of the construction of

ecological civilization. China's environmental protection started in the 1970s. The first generation of CPC central leadership with Comrade Mao Zedong as the core noticed the importance of resource conservation and environmental protection and then put forward a series of efficient measures. In 1973, the First National Conference on Environmental Protection was held in Beijing. The conference deliberated and adopted the 32-word guidelines for environmental protection work and formulated the first comprehensive environmental regulation in China's history. The Several Provisions on the Protection and Improvement of the Environment (Trial Draft) was also the starting point of environmental protection legislation in New China (1949). At the same time, resource conservation and environmental protection became the part of the Constitution. In the beginning of reform and opening up, the second generation of CPC central leadership with Deng Xiaoping promoted environmental protection to a new height. During this period, related legislation became the most active part of legislation, and relevant environmental regulations were also transferred from trial drafts to special laws and regulations. During the terms of Chairman Jiang Zemin and Chairman Hu Jintao, the CPC Central Committee put forward the concept of sustainable development, which called for building a resource-conserving and environment-friendly society. We paid attention to the legislation for environmental protection and put forward building an ecological civilization for the first time (Qin, 2018). Since entering the new era, General Secretary Xi Jinping has advocated that "lucid waters and lush mountains are invaluable assets." We should vigorously build ecological civilization and highlight the landmark of green development on the road of economic construction. Xi Jinping once quoted Xunzi's words to King Hui of Wei in his speech, aiming to emphasize inheriting ancient thought of taking nature in a timely and appropriate manner and striving to achieve harmonious coexistence between human beings and nature. At the 2018 National Conference on Environmental Protection, Xi proposed six basic principles for promoting ecological progress in the new era. He did a report to the 19th National

Congress of the Communist Party of China and put forward a refreshed view on ecological progress, saying that the harmonious coexistence of man and nature has become an essential part of the basic strategy for upholding and developing socialism with Chinese characteristics in the new era. He devoted a part of his report to "strengthen the system's reform for ecological progress and build a beautiful China." The evolution of the Party's ecological thoughts is the epitome of environmental protection in contemporary China.

Under the guidance of President Xi Jinping's thoughts on environmental protection, never before in history has this thought been more emphasized than now. As a privilege, a one-vote veto on local officials and enterprises can be implemented as the environmental inspection policy. Those traditional industries featured with high energy consumption and severe pollution are shut down. Moreover, a special campaign targeting water and soil conservation in the Yellow River has been launched. A plethora of environmental projects, including the conservation of water and soil and the pollution control alongside the Yangtze River has been embarked on, the River Chief System has been established and the Yangtze River Protection Law of the People's Republic of China has been carried on since March 1st, 2021. Concrete actions have been made to reduce energy consumption and environmental protection, and it is recognized by all that efforts to global environmental protection have been made. It conforms to the law of development that Chinese thought on ecological civilization has been carried forward from ancient to modern times. The thought that grows more mature and advanced has become an important symbol of a prosperous country.

We have approached issues from the perspective of development, completely removed the "GDP-only" approach, and let the philosophy of ecocentrism take root in people's minds, which is an important milestone in the human development history the same as the "heliocentric theory" replaced the "geocentric theory" (Li, 2021).

With the construction of environmental protection in full swing, we seem to understand the

principles of ecological civilization in the phrases of "non-action," "by the times of agriculture," and "white sand dike in the shade of green poplar." Similarly, we also need to pay attention to the practical problems of ecological construction; we should not limit superficial slogans and go against the objective laws to build ecological homes down-to-earth. The history of environmental destruction in the industrial civilization booming period teaches us that the evolutionary way for people is to reconnect with nature, not to conquer nature (Wang, 2021).

The idea mentioned by Mencius that "there will be much more aquatic products to eat if we don't use fine-mesh for fishing and there will be much more wood available if we cut trees at the right time" agrees with the proposal that tiny net should not be used in winter in Lake Chagan. The Fixed Fishing-Prohibiting Period Planning proposed recently is the best explanation of what is called doing farm work in the right season. The essence of environmental protection has never been disappeared in China's land and revives from the thousands of year's civilization. Artificial intelligence and ancient classics enhance each other's emerging strengths. After numerous changes, the wheel of history, going through the Agricultural Age, Industrial Revolution Age, and Information Age, finally gets on track. Human's attitude towards nature changes from conquering nature to getting harmonious with it. Trivial as it seems, it is a great leap that can turn the tide.

VI. CONCLUSION: LUCID WATERS AND LUSH MOUNTAINS ARE INVALUABLE ASSETS; ECOLOGICAL CIVILIZATION CONSTRUCTION IS THE TOP PRIORITY

Not confine to books, contemporary environmentalists should make field investigations and seek the wisdom of the sages. After rejecting the whole theory of restoring the ancients and historical nihilism, we critically carry forward the historical thoughts and perspectives on ecology and develop an ecological theoretical system by obeying the laws of nature. To truly take the road of sustainable development, we realize that "Lucid waters and lush mountains are invaluable

historical nihilism, we critically carry forward the historical thoughts and perspectives on ecology and develop an ecological theoretical system by obeying the laws of nature. To truly take the road of sustainable development, we realize that "Lucid waters and lush mountains are invaluable assets." and put the construction of ecological civilization in the first place. The construction of ecological civilization should be integrated into all aspects and the whole development process including the economy, politic, culture and society to form a spatial pattern, industrial structure, mode of production, and lifestyle of protecting the environment. Reconnect with nature and cherish the resource-rich earth so that we can better apply Chinese wisdom to new domain.

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Joaquín Machaca Rejas, Lizeth Erika Morales Quispe, Faviola Llacchua Quino
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ABSTRACT

The objective of this research was to determine family economic activities against the COVID-19 pandemic in the province of Abancay 2020, with a quantitative approach, descriptive scope and cross-sectional non-experimental design, probabilistic sampling, consisting of 383 inhabitants between men and women of 18 years after living in the province of Abancay, the applied technique was the survey and the questionnaire as an instrument, obtaining as a result that 25.8% of families survive with family support, 18% of families from their casual day-to-day jobs, "cachuelos" or eventual and 11.7% used their savings; Regarding economic dependence, it is evident that 47.8% families depended economically on their parents, 40.2% of families depended on their own income and in a lower percentage on others; Regarding financial support, it is evident that 52% of families state that they have not received any help, 25.8% of families indicate that they received support from their own families and 12.5% indicate that they received support from a private state institution, of neighbors and others.

Keywords: family economic activities, covid-19 pandemic.

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Family Economic Activities in the Face of the Covid-19 Pandemic in the Province of Abancay 2020

Actividades Económicas Familiares Frente A la Pandemia Covid-19 En La Provincia de Abancay 2020

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RESUMEN

La presente investigación tuvo como objetivo, determinar actividades económicas familiares frente a la pandemia COVID-19 en la provincia de Abancay 2020, de enfoque cuantitativo, alcance descriptivo y diseño no experimental transversal, muestreo probabilístico, constituida por 383 habitantes entre hombres y mujeres de 18 años a más que residen en la provincia de Abancay, la técnica aplicada fue la encuesta y como instrumento el cuestionario, obteniendo como resultado que, el 25.8% de familias sobreviven con apoyo familiar, el 18 % de familias de sus trabajos casuales día a día, cachuelos o eventuales y el 11,7% utilizaron sus ahorros; en cuanto a dependencia económica se evidencia que el 47.8% familias, económicamente dependían de sus padres, el 40.2% de familias dependían de sus propios ingresos y en menor porcentaje de otros; y en cuanto al apoyo económico, se evidencia que el 52% de familias manifiestan no han recibido ninguna ayuda, el 25.8% de familias indican que recibieron apoyo de sus propias familias y el 12.5% indican que recibieron apoyo de una institución estatal, particular, de vecinos y otros.

Palabras claves: actividades económicas familiares, pandemia covid-19.

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ABSTRACT

The objective of this research was to determine family economic activities against the COVID-19 pandemic in the province of Abancay 2020, with a quantitative approach, descriptive scope and cross-sectional non-experimental design, probabilistic sampling, consisting of 383 inhabitants between men and women of 18 years after living in the province of Abancay, the applied technique was the survey and the questionnaire as an instrument, obtaining as a result that 25.8% of families survive with family support, 18% of families from their casual day-to-day jobs, “cachuelos” or eventual and 11.7% used their savings; Regarding economic dependence, it is evident that 47.8% families depended economically on their parents, 40.2% of families depended on their own income and in a lower percentage on others; Regarding financial support, it is evident that 52% of families state that they have not received any help, 25.8% of families indicate that they received support from their own families and 12.5% indicate that they received support from a private state institution, of neighbors and others.

Keywords: family economic activities, covid-19 pandemic.

I. INTRODUCCIÓN

La presente investigación aborda las actividades económicas familiares que adoptaron para poder sobresalir durante la pandemia COVID-19 en la

provincia de Abancay -2020, periodo de la primera ola de la pandemia que sufrió nuestro país como Perú y los países occidentales y oriental que siguen atravesando situaciones económicas difíciles, más aún el sistema familiar, agudizando más desde la aparición de la pandemia COVID-19, diagnosticado en China el 10 de diciembre de 2019, infectando exponencialmente. En la actualidad el planeta cuenta con 1,8 millones de fallecidos y más de 83,8 millones personas infectadas (RTVE, 2020). Mientras en el Perú en la actualidad cuenta con 1, 015,137 casos, con un 18.38% de positividad, y 37,680 fallecidos, con una letalidad de 3.71%; Apurímac con 17,520 casos de 85,096 muestras, letalidad 2.11%; la Red de salud Abancay a la fecha cuenta con 7,135 casos (Sala situacional, 2020). La mayoría de los gobiernos han implementado medidas sanitarias para salvar vidas. Llevaron a caídas dramáticas en la actividad económica, por otro lado, muchos hogares o familias atraviesan una situación precaria en el aspecto económico cuyo ingreso es casi a diario y lo cual la familia viene atravesando esta crisis cada vez que exista una pandemia como históricamente conocemos, como la peste negra ocurrieron en épocas en que prácticamente nadie llegaba a la vejez. Dado que la expectativa de vida hoy es mayor, la situación podría evolucionar de otra manera, pero siempre la economía familiar ha sufrido retrocesos y estragos económicos debido a las guerras y pandemias.

Según González(2017), Cita a varios autores que una guerra provoca que los factores de producción resulten gravemente perjudicados por el conflicto y consecuentemente, esto reducirá los niveles del PIB. Respecto a esta última cuestión, sin embargo, existen ideas encontradas entre los pensadores. Para algunos, como (Ruttan, 2006), (Beard, Beard, & Parrington, 1927) o (Hacker, 1940) la guerra es necesaria para el desarrollo económico mientras que, para otros, como (Gallman, 1960), (Engerman, 1966) o (Goldin & Lewis, 1975) la guerra es perjudicial. En general, los resultados muestran que la guerra puede llegar a resultar muy perjudicial para la economía y que estos efectos se mantienen a largo plazo, especialmente en aquellos casos en los que el conflicto ha sido duradero y la paz es dudosa y según Jordà, Singh

y Taylor (2020), al analizar las consecuencias macroeconómicas de las pandemias en una serie de economías europeas. Nos centramos en las secuelas de 15 grandes pandemias, enumeradas, que provocaron como mínimo 100.000 decesos como la Peste negra, Peste italiana, Gran peste de Sevilla, Gran peste de Londres, Gran peste de Marsella, Primera pandemia de cólera, Segunda pandemia de cólera, Pandemia de cólera en Rusia, Pandemia mundial de influenza, Sexta pandemia de cólera, Pandemia de encefalitis letárgica, Gripe española, Gripe asiática, Gripe de Hong Kong, Pandemia de H1N1, eventos que fueron registrados desde los años 1,331 a la fecha de la aparición del Covid-19 y la situación económica local, barrial y familiar no registra las medidas adoptadas y sigue siendo desconocido.

La presente investigación es de tipo básico, de nivel descriptiva de diseño de investigación no experimental –transversal que en el recojo de información se utilizó la técnica de la encuesta a 383 habitantes entre hombres y mujeres que residen dentro de la provincia de Abancay.

A continuación se presenta algunas investigaciones llevadas sobre temas relacionadas a la economía durante la pandemia como: Jaramillo y Ñopo (2020), Tanto en el ámbito nacional como en el urbano, 4% de los trabajadores son empleadores El resto de trabajadores comprende a asalariados, alrededor de la mitad de los trabajadores no empleadores, independientes alrededor de 40% de trabajadores no empleadores, trabajadores familiares no remunerados (TFNR) y trabajadoras del hogar entre 2 y 3% de los trabajadores no empleadores, En cuanto a los ingresos, los ingresos laborales formales constituyen cerca del 20% de los ingresos monetarios regulares de los hogares y los ingresos laborales informales, cerca del 50%.

En la presente investigación se definió una serie de objetivos, de los cuales el objetivo general fue; Determinar las actividades económicas familiares frente a la pandemia COVID-19 en la provincia de Abancay 2020; Este objetivo general se desglosa en los siguientes objetivos específicos: Determinar la dependencia económica familiar frente a la pandemia COVID-19 en la provincia

de Abancay 2020 y determinar la ayuda económica familiar frente a la pandemia COVID-19 en la provincia de Abancay 2020.

II. REVISIÓN DE LA LITERATURA

A razón de esta investigación se realizó una amplia revisión de las diferentes concepciones existentes con relación a las actividades de la economía familiar:

Familia.

Una definición generalmente aceptada de familia es “la unión estable de un hombre y de una mujer que se aman y que proyectan transmitir la vida”. (Ríos de Rodríguez, 2009) Cita a Lexicón (2004), en consonancia, el antropólogo francés Lévi-Strauss y et.al(1982), afirma que “la familia encuentra su origen en el matrimonio y consta de esposo, esposa e hijos nacidos de su unión; sus miembros se mantienen unidos por lazos legales, económicos y religiosos.” (p.405)

Economía familiar.

Según Schumpeter (2012), define que: “La economía familiar es entendida como una microeconomía que se debe distribuir adecuadamente, evitando el sobreendeudamiento y aumentando la capacidad de ahorro del individuo; para ello deben existir normas internas que la rijan, abogando por un consumo responsable en el hogar, atendiendo a las realidades existentes”. (p.199)

Para Facua Consumidores en Acción (2010) la “economía es la disciplina que se ocupa de dirigir apropiadamente todos los recursos con los que posee un individuo, de tal manera que pueda satisfacer sus necesidades”, mientras que Sevilla (2008), afirma que la economía familiar tiene por objeto una adecuada gestión de los ingresos y los gastos del núcleo familiar haciendo una correcta distribución de los primeros, permitiendo así la satisfacción de sus necesidades materiales, atendiendo aspectos fundamentales de su desarrollo, como la alimentación, la ropa o la vivienda. (p.5), de acuerdo a Conceptos-económicos (2019), se considera que la economía doméstica es un método eficaz para el manejo de la economía en el hogar. Esta

definición está originada por sus medidas administrativas que son de fácil implementación en un núcleo familiar o para una sola persona. En este sentido, principalmente se enfoca en la regulación económica, tomar el control en el hogar. Así como también, busca dar y satisfacer las necesidades básicas de los integrantes de la casa.

La economía familiar es una de las tantas ramas que posee el campo de la economía en general, este tipo de economía se basa en los gastos y los ingresos que se gestionan dentro del núcleo familiar. La economía familiar también es conocida por muchas personas como economía doméstica, la economía doméstica o familiar pretende contribuir a la buena gestión de todos los ingresos que obtiene la familia (Coatm, 2018). Según Álvarez (2013) menciona que, haciendo una correcta distribución de las necesidades, permitiendo así la satisfacción de sus necesidades materiales, atendiendo aspectos fundamentales de su desarrollo, como la vestimenta y la vivienda.

Las actividades económicas, son todas las acciones que realizan los integrantes de la familia con la finalidad de poder percibir o contribuir con bienes y productos, teniendo en cuenta un desgaste físico o bien el consumo de una materia prima que ha sido debidamente obtenida de distintas fuentes.

III. METODOLOGÍA

Tipo de investigación de la presente investigación es de tipo básica de enfoque cuantitativo y ha seguido las pautas de tipo descriptivo debido a que describe los hechos de la realidad problemática de actividades económicas familiares que enfrentaron frente a la pandemia COVID-19 en la provincia de Abancay 2020. Cuyo diseño de investigación fue no experimental transversal, el universo de estudio estaba conformada por 113,391 mil habitantes entre hombres y mujeres de 18 años a más que residen en la provincia de Abancay, el tamaño de muestra fue de 383 habitantes con 1,96 de nivel de confianza y un margen de error del 0.05, y valores para p y $q = 0.5$; la técnica de recolección de datos

utilizada fue la encuestas mediante teléfono y como instrumento de recolección de datos fue el cuestionario, para la aplicación del instrumento de estudio, cuyo trabajo de campo fue desde 04 de abril al 31 de diciembre del 2020.

IV. RESULTADOS

En la tabla 1 se observa el análisis descriptivo de las actividades económicas familiares frente a la pandemia COVID-19 en la provincia de Abancay 2020, indica que 25.8% de familias sobreviven

con apoyo familiar; el 18 % de familias de sus trabajos casuales día a día, cachuelos o eventuales; el 11,7% utilizaron sus ahorros; 7% su sueldo y minimizando o racionalizando gastos; el 6.3% de préstamos de dinero bancario y familiar; 5.7% realizaron con normalidad la agricultura; el 5% de familias continúan con el problema económico; el 2.9% de sus negocios; el 2.6% familias sobrevivieron con crianza y venta de animales menores; y el 2.3% familias de los bonos del gobierno.

Tabla 1: Análisis descriptivo de las actividades económicas familiares frente a la pandemia COVID-19 en la provincia de Abancay 2020.

		Frecuencia	Porcentaje	Porcentaje válido	Porcentaje acumulado
Actividades económicas familiares	Apoyo familiar	99	25,8	25,8	25,8
	Bonos del gobierno	9	2,3	2,3	28,2
	Crianza y venta de animales menores	10	2,6	2,6	30,8
	De Ahorros	45	11,7	11,7	42,6
	Propio negocio	11	2,9	2,9	45,4
	Su Sueldo	27	7,0	7,0	52,5
	Iniciando un nuevo negocio ante COVID 19	3	,8	,8	53,3
	Jubilación	2	,5	,5	53,8
	Minimizando o racionalizando gastos	27	7,0	7,0	60,8
	Negocio familiar	2	,5	,5	61,4
	No soluciona nada	19	5,0	5,0	66,3
	Otros	7	1,8	1,8	68,1
	Préstamos de dinero bancario y familiar	24	6,3	6,3	74,4
	Realizando normal mi agricultura	22	5,7	5,7	80,2
	Reinventándome llevar mi negocio a las redes sociales	2	,5	,5	80,7
	Trabajos casuales día a día, cachuelos, eventuales	69	18,0	18,0	98,7
	Vendiendo mis cosas del hogar	5	1,3	1,3	100,0
Total	383	100,0	100,0		

Fuente: Autoría propia

En la tabla 2 se observa la dependencia económica familiar durante la pandemia COVID-19 en la provincia de Abancay 2020, el 47.8% de familias económicamente dependían de sus padres, el 40.2% de familias dependían de sus propios

ingresos; 4.4% de familias es solventada económicamente por los hijos, el 3.9% dependían de un ingreso familiar, el 2.1% de familias dependen de otros ingresos y el 1% de familias dependían de sus yernos y el 0.5% dependían de sus suegros.

Tabla 2: Dependencia económica familiar durante la pandemia COVID-19 en la provincia de Abancay 2020

		Frecuencia	Porcentaje	Porcentaje válido	Porcentaje acumulado
Dependencia económica familiar	Hijo/a	17	4,4	4,4	4,4
	Otros	8	2,1	2,1	6,5
	Padres	183	47,8	47,8	54,3
	Suegro/a	2	,5	,5	54,8
	Yerno	4	1,0	1,0	55,9
	Ingresos familiares	15	3,9	3,9	59,8
	Propios ingresos	154	40,2	40,2	100,0
	Total	383	100,0	100,0	

Fuente: Autoría propia

En la tabla 3 nos indica la ayuda económica familiar que recibieron durante la pandemia COVID-19 en la provincia de Abancay 2020, el 52% de familias manifiestan no han recibido ninguna ayuda; el 25.8% de familias indican que recibieron apoyo de sus propias familias, el 12.5%

indican que recibieron apoyo de una institución estatal, particular, de vecinos y otros, el 5.2% de familias recibieron apoyo de la empresa donde trabajan, y el 2.3% del gobierno nacional de los bonos y muy mínimamente recibieron de los gobiernos regionales y locales 1%.

Tabla 3: Ayuda económica familiar que recibieron durante la pandemia COVID-19 en la provincia de Abancay 2020

		Frecuencia	Porcentaje	Porcentaje válido	Porcentaje acumulado
Ayuda económica familiar	Municipalidad provincial	4	1,0	1,0	1,0
	De sus familias	99	25,8	25,8	26,9
	Gobierno Regional	4	1,0	1,0	27,9
	Gobierno nacional	9	2,3	2,3	30,3
	Institución estatal, particular vecinos y otros	48	12,5	12,5	42,8
	La empresa donde trabaja	20	5,2	5,2	48,0
	No ha recibido ayuda de nadie	199	52,0	52,0	100,0
	Total	383	100,0	100,0	

Fuente: Autoría propia

V. DISCUSIÓN

Realizada la investigación titulada “Actividades económicas familiares frente a la pandemia COVID-19 en la provincia de Abancay 2020”, se discuten los resultados de acuerdo al problema y objetivos de la investigación; estableciendo para ello la comparación de los antecedentes, revisión bibliográfica y el procesamiento de datos las cuales justifican la investigación.

Según el objetivo general de la investigación de determinar las actividades económicas familiares frente a la pandemia COVID-19 en la provincia de Abancay 2020; en la tabla 1 indica que 25.8% de familias sobreviven con apoyo familiar, el 18 % de familias de sus trabajos casuales día a día como cachuelos o eventuales, el 11,7% utilizaron sus ahorros económicos; el 7% su sueldo y minimizado o racionalizando sus gastos; el 6.3% de préstamos de dinero bancario y familiar; el 7% realizaron con normalidad la agricultura; el 5% de familias continúan con el problema económico; el 2.9% de sus negocios; el 2.6% familias sobrevivieron con crianza y venta de animales menores; el 2.3% familias de los bonos del gobierno. Y según los resultados de estudio de Jaramillo y Ñopo (2020), Tanto en el ámbito nacional como en el urbano, 4% de los trabajadores son empleadores, el resto de trabajadores comprende a asalariados, alrededor de la mitad de los trabajadores no empleadores, independientes alrededor de 40% de trabajadores no empleadores, trabajadores familiares no remunerados (TFNR) y trabajadoras del hogar entre 2% y 3% de los trabajadores no empleadores, En cuanto a los ingresos, los ingresos laborales formales constituyen cerca del 20% de los ingresos monetarios regulares de los hogares y los ingresos laborales informales, cerca del 50%. Con estos datos obtenidos podemos inferir que, el mayor porcentaje familias tuvieron que recibir apoyo de sus familiares y de sus trabajos ocasionales, y muchas veces tuvieron que utilizar sus ahorros, acudir a préstamos.

De acuerdo al primer objetivo específico de determinar dependencia económica familiar frente a la pandemia COVID-19 en la provincia de Abancay 2020; en la tabla 2 indica la

dependencia económica familiar durante la pandemia COVID-19 en la provincia de Abancay 2020, que el 47.8% familias, económicamente dependían de sus padres, el 40.2% de familias dependían de sus propios ingresos; 4.4% de familias es solventada económicamente por los hijos, el 3.9% dependían de un ingreso familiar, el 2.1% de familias dependen de otros ingresos y el 1% de familias dependían de sus yernos y el 0.5% dependían de sus suegros, con estos datos podemos inferir que un alto porcentaje de familias económicamente dependen de sus padres y de sus propios trabajos.

De acuerdo al segundo objetivo específico de determinar la ayuda económica familiar frente a la pandemia COVID-19 en la provincia de Abancay 2020; en la tabla 3 nos indica la ayuda económica familiar que recibieron durante la pandemia COVID-19 en la provincia de Abancay 2020, que el 52% de familias manifiestan no han recibido ninguna ayuda; el 25.8% de familias indican que recibieron apoyo de sus propias familias, el 12.5% indican que recibieron apoyo de una institución estatal, particular, de vecinos y otros, el 5.2% de familias recibieron apoyo de la empresa donde trabajan, y el 2.3% del gobierno nacional de los bonos y muy mínimamente recibieron de los gobiernos regionales y locales 1%. Con los datos obtenidos podemos inferir, más del 50% de familias no fueron beneficiados con ningún apoyo y claramente se evidencia que las familias recibieron en escaso porcentaje el apoyo de las autoridades regionales y nacionales donde claramente se demuestra que la política económica o las medidas económicas en tiempos de COVID-19 no tuvo impacto en la economía familiar, local y regional, y aún más que el gobierno nacional lanzó la política económica de reactivación que no se evidencia en el impacto familiar, local y regional.

VI. CONCLUSIONES

Se determinó las actividades económicas familiares que adoptaron para poder sobresalir durante la pandemia COVID-19 en la provincia de Abancay 2020; indica que 25.8% de familias sobreviven con apoyo familiar, el 18 % de familias de sus trabajos casuales día a día,

cachuelos o eventuales, el 11,7% utilizaron sus ahorros; 7% su sueldo y minimizado o racionalizando gastos; el 6.3% de préstamos de dinero bancario y familiar; 5.7% realizaron con normalidad la agricultura; el 5% de familias continúan con el problema económico; el 2.9% de sus negocios; el 2.6% familias sobreviven con crianza y venta de animales menores; y el 2.3% familias de los bonos otorgados por el gobierno.

Se determinó la dependencia económica familiar frente a la pandemia COVID-19 en la provincia de Abancay 2020; que el 47.8% familias, económicamente dependían de sus padres, el 40.2% de familias dependían de sus propios ingresos; 4.4% de familias es solventada económicamente por sus hijos, el 3.9% dependían de un ingreso familiar, el 2.1% de familias dependen de otros ingresos y el 1% de familias dependían de sus yernos y el 0.5% dependían de sus suegros.

Se determinó la ayuda económica familiar frente a la pandemia COVID-19 en la provincia de Abancay 2020; que el 52% de familias manifiestan no haber recibido ninguna ayuda; el 25.8% de familias indican que recibieron apoyo de sus propias familias, el 12.5% señalan que recibieron apoyo de una institución estatal, particular, de vecinos y otros, el 5.2% de familias mencionan que obtuvieron apoyo de la empresa donde trabajan, y el 2.3% indican del gobierno nacional de los bonos y muy mínimamente afirman recibieron de los gobiernos regionales y locales 1%.

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Mobile Applications as an Urban Digital Platform for Park Management and Ownership, Floresta App

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ABSTRACT

The administration of urban parks is one of the main topics in the development of cities to improve the quality of life of citizens. The study constructs an interactive network of parks for their efficient administration and to provide an urban social platform that improves urban dynamics through the cultural activation of public parks, giving parks a pedagogical role that allows the citizen a quick and safe vision of the socio-cultural activities that take place, as an alternative to the problem of appropriation in the public spaces of the city.

Keywords: mobile app; urban platform; parks; public space; floresta.

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Mobile Applications as an Urban Digital Platform for Park Management and Ownership, Floresta App

Aplicaciones Móviles como Plataforma Digital Urbana de Administración y Apropiación de Parques, App Floresta

Dra. Ericka Martha Guerra Santander^a, Dr. Edgar García Anco^o
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RESUMEN

La administración de parques urbanos es uno de los principales tópicos en el desarrollo de las ciudades para mejorar la calidad de vida de los ciudadanos, El estudio construye una red interactiva de parques para su administración eficiente y, proporcionar una plataforma social urbana que mejore las dinámicas urbanas a través de la activación cultural de los parques públicos, otorgando a los parques un rol pedagógico que permita al ciudadano una visión rápida y segura de las actividades socioculturales que se llevan a cabo, como una alternativa al problema de apropiación en los espacios públicos de la ciudad.

Floresta como plataforma digital urbana, interconecta una red de parques urbanos de Arequipa, como una ventana abierta a la vida urbana los usuarios pueden acceder a la red e informarse desde su móvil sobre lo que acontece en los parques, permite reservar áreas específicas, inscribirse e informarse de actividades socioculturales, facilitando acceso socioeducativo, para fortalecer la apropiación y aprovechamiento de los servicios urbanos socioculturales que ofrecen los parques, facilitando la gobernanza digital del espacio público y contribuye a la sostenibilidad urbana, brindando una alternativa de administración eficiente, incrementando en un 65% el uso actual.

De esta manera, Floresta fortalece la apropiación y aprovechamiento de los servicios urbanos socioculturales que ofrece cada parque público; además, facilita la gobernanza digital del espacio público y contribuye a la

sostenibilidad urbana, brindando una alternativa de administración eficiente del espacio público.

Palabras clave: aplicación móvil; plataforma urbana; parques; espacio público; floresta.

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ABSTRACT

The administration of urban parks is one of the main topics in the development of cities to improve the quality of life of citizens. The study constructs an interactive network of parks for their efficient administration and to provide an urban social platform that improves urban dynamics through the cultural activation of public parks, giving parks a pedagogical role that allows the citizen a quick and safe vision of the socio-cultural activities that take place, as an alternative to the problem of appropriation in the public spaces of the city.

Floresta as an urban digital platform, interconnects a network of urban parks in Arequipa, as an open window to urban life, users can access the network and get information from their mobile phone about what is happening in the parks, allows to reserve specific areas,

register and get information about socio-cultural activities, providing socio-educational access, to strengthen the appropriation and use of socio-cultural urban services offered by the parks, facilitating the digital governance of public space and contributes to urban sustainability, providing an alternative of efficient management, increasing by 65% the current use.

In this way, Floresta strengthens the appropriation and use of the socio-cultural urban services offered by each public park; it also facilitates the digital governance of public space and contributes to urban sustainability, providing an alternative for the efficient management of public space.

Keywords: mobile app; urban platform; parks; public space; floresta.

I. INTRODUCCIÓN

Interconectividad

Actualmente, la globalización está en una nueva fase de flujos de datos e información [1] que, cada vez están más interrelacionados, casi toda la información está en la nube y los modelos empresariales son interdependientes.

La interconexión es clave para el desarrollo en las ciudades, los convenios interinstitucionales, colaboraciones empresariales y la articulación del estado se ha vuelto una necesidad imperante.

Para incrementar la eficiencia de la ciudad, cada función urbana y elemento de la ciudad debe estar interconectado en una red o un sistema urbano.

Ciudades como Arequipa, aún están en la etapa de integrar sus elementos urbanos en redes y/o sistemas, siendo necesario que estas redes funcionales se interconecten unas con otras, puntualmente en el caso de la redes de espacios públicos, los subsistemas de parques y áreas verdes, deben conectarse con redes socio-culturales que, entre otras como la red educativa, potenciarían el valor del suelo urbano, haciendo que los parques sean aún más atractivos por el rol pedagógico otorgado, renovando a la ciudad desde los valores de una sociedad del conocimiento.

Conectarse, es lo nuevo de la cotidianidad, trasladando múltiples posibilidades y recursos globales al día a día, convirtiéndose en un factor estructurante de la sociedad actual.

Como resultado de esta transformación tecnológica, cada grupo social desafía los modelos de dominación, ya no sólo de la sociedad capitalista convencional, sino de la sociedad red, con la construcción de sus identidades autónomas [2].

En este sentido, la interconectividad también evidencia la crisis ambiental, social y sanitaria, enfatizando la desigualdad, el cambio climático y las deficiencias en los sistemas de salud pública.

El acceso a la interconectividad enfatiza la desigualdad social, siendo una condición necesaria, pero insuficiente para que se produzca el conocimiento entre sociedades, que por heterogéneas y diversas, se desenvuelven en una ecología urbana distinta y particular [2].

La información globalizada evidencia problemas comunes de contaminación, deficiencia de áreas verdes, entre otros problemas, que en suma aceleran el cambio climático. Frente a ello, el compromiso internacional para hacerle frente a este tipo de problemas, son prioritarios los espacios verdes, como recursos indispensable para lograr una salud sostenible en las zonas urbanas.

En cuanto a salud pública, la interconectividad ha jugado un doble rol en la actual crisis sanitaria causada por el COVID-19, por una parte la facilidad de desplazamiento ha contribuido a la rápida proliferación del virus, pero por otra parte, la información y avances médicos fueron globales, también, fue fundamental para continuar con actividades cotidianas como las comunicaciones y el trabajo, manteniendo el distanciamiento físico.

En este sentido, es evidente que la interconectividad está más presente que nunca antes, como una herramienta que potencia la funcionalidad y el desarrollo de las ciudades.

Parques:

Los parques y áreas verdes, además de los beneficios evidentes de la mitigación del cambio climático y la reducción de la contaminación atmosférica, contribuyen a la reducción de enfermedades no transmisibles u otros padecimientos como el estrés y reducen la exposición a la inactividad física [3], que causa 3,2 millones de muertes al año [4].

Realizar actividades físicas, deporte u otros en áreas verdes, regula la eficiencia respiratoria, mejorando la oxigenación de las células del organismo, mientras se respeta el distanciamiento físico no representa ningún peligro, siendo herramientas valiosas para ayudar a mantener la calma y proteger su salud durante las cuarentenas [5].

Los parques constituyen lugares donde se desarrolla una parte fundamental de las relaciones sociales, como son los flujos, intercambios y expresiones comunitarias necesarias para construir las relaciones sociales entre los habitantes y la comunidad, son áreas muy importantes para el equilibrio y desarrollo humano y contribuyen a mejorar la calidad de vida de los asentamientos [6].

Actualmente la calidad de vida se analiza bajo una óptica de sustentabilidad integral [7]; por ello, la red de parques requiere valorar indicadores sociales, económicos y ambientales.

Por otra parte, la relación entre espacio público y la construcción de un sentido de comunidad se define como el sentido de pertenencia, compañerismo, el “nosotros” [8].

Los parques constituyen un eje importante en las relaciones sociales de una comunidad, fortaleciendo un sentimiento de apropiación y su identidad sociocultural [9].

Así mismo, el análisis de algunos sistemas de áreas verdes y parques públicos de Curitiba (Brasil), Ciudad de México (México), Madrid (España), Nueva York (Estados Unidos de América) y Santiago (Chile) evidencia problemas comunes como el déficit de superficie verde, la inseguridad y los riesgos de exclusión social [10].

II. JUSTIFICACIÓN

Floresta es una plataforma digital urbana integrada por una aplicación móvil, una página web y un sistema de administración de parques que, permite construir una red digital como una alternativa para el uso eficiente de los parques, en respuesta a la problemática de los parques urbanos en la ciudad de Arequipa.

Floresta permite una administración más eficiente de los espacios y servicios que puede brindar el parque. La idea es cambiar la manera de gestionar y administrar los parques existentes en la ciudad de Arequipa, de forma que se conviertan en lugares que favorezcan las dinámicas urbanas a través de la activación cultural promoviendo una transformación sociocultural y educativa, y no continúen como parques sin vida.

Por tanto, las inversiones en parques, áreas verdes y cursos de agua son un modo eficaz y económico de promover la salud y mitigar el cambio climático [3].

Floresta es un prototipo que permite construir y afianzar la identidad de los parques urbanos, promoviendo la diversidad cultural, mediante mejoras en la gestión de actividades e insertando un motor de vida a los espacios.

Los parques urbanos en la ciudad de Arequipa, normalmente son muy bonitos estéticamente, pero han perdido funcionalidad, volviéndose insostenibles, siendo que, al no cumplir una función social de congregar a los ciudadanos para el ocio y recreación, genera problemas urbanos de percepción de inseguridad urbana y enajenación, por ello es menester promover el uso de estos espacios para generar pertenencia y por ende identidad.

En la ciudad de Arequipa, como en otras ciudades latinoamericanas, la percepción de inseguridad ha ido en crecimiento en los últimos años, por lo que el ciudadano para sentirse más seguro a recurrido a acciones como enrejar los parques, por consiguiente la mayoría de los parques e inclusive algunas plazas se encuentren enrejadas e inaccesibles, perdiendo el sentido de espacio público, su uso es muy limitado o casi nulo, por lo

que los parques en su gran mayoría se han convertido en un espacio muerto, sin actividad alguna y que ha perdido su razón de ser.

III. CONTEXTO

Evidentemente los problemas en la ciudad de Arequipa son muchos, pero todos parten desde un mismo principio, deficiencias en la gestión del espacio público. Los parques urbanos en la ciudad de Arequipa, normalmente son muy bonitos estéticamente, pero han perdido la función real que debe tener un parque. Que es congregarse a los ciudadanos, insertar en ellos el sentimiento de pertenencia y por ende de identidad.

Esta realidad en la ciudad de Arequipa, se da por la percepción de inseguridad que ha ido en crecimiento en los últimos años, el ciudadano para sentirse más seguro a recurrido a acciones como enrejar los parques y cerrar el acceso al público, por consiguiente 90 % de los parques e inclusive algunas plazas se encuentren enrejadas y su uso es muy bajo o casi nulo, por lo que los parques en su gran mayoría se han convertido en un espacio muerto, sin actividad alguna y que ha perdido su razón de ser.

El proyecto “Espacios públicos para la transformación socioeducativa”, hizo todo un estudio que permita cambiar esta problemática, mediante la creación de una red de parques urbanos, que incluya la transformación social necesaria para cambiar la percepción del ciudadano y hacer renacer el sentimiento de apropiación del espacio público.

En teoría al cambiar la percepción de inseguridad del espacio público y si el poblador se apropia del mismo, expulsa a las personas que justamente dan esta sensación de inseguridad e invita a los jóvenes a realizar actividades socio educativas que le en vida al espacio público.

IV. OBJETIVOS

Con el objetivo de “*mejorar las dinámicas urbanas a través de la activación cultural de los parques públicos*”, se plantea el desarrollo de una aplicación móvil que:

Posibilite la interconexión de la red de parques de la ciudad de Arequipa, promoviendo un uso eficiente del suelo urbano.

Proporcione una plataforma social urbana que dinamice y fomente diversidad intercultural y recreativa en los parques, permitiendo al ciudadano una visión rápida y segura de las actividades que se realizan en los parques.

Facilite el acceso y conectividad del usuario a las actividades ofertadas por cada parque de su elección, revitalizando el espacio público.

Permita a los vecinos, participar de actividades sociales, culturales y recreativas, que fortalezcan el sentimiento de apropiación e identidad sociocultural.

Floresta se desarrolla dentro de los parámetros del proyecto de “Espacios públicos para la transformación socioeducativa” del grupo de investigación Aqparq de la Universidad Nacional de San Agustín, Arequipa, Perú. En tal sentido, Floresta es una plataforma digital urbana de libre acceso que permite conectar al usuario con actividades socioculturales de su interés en espacios públicos de la ciudad.

V. METODOLOGÍA

El desarrollo de Floresta, tiene tres componentes, el primero es la aplicación móvil, el segundo es la página web y el tercer componente es el sistema de administración de parques. En conjunto, constituyen una plataforma digital urbana como alternativa de solución a la problemática de los parques urbanos en la ciudad de Arequipa.

La idea no es construir más parques, la idea es cambiar la manera de gestionar y administrar los parques existentes en la ciudad de Arequipa, de forma que se conviertan, en lugares que permitan la transformación social y educativa de los pobladores, y no continúen como parques sin vida.

En una primera etapa, se desarrolla el prototipo que, permita construir y afianzar la red de parques urbanos, mejorando la gestión e insertando un catalizador a los mismos.

En una segunda etapa, se analiza la interconectividad existente con la red cultural y red educativa, para fortalecer los vínculos y crear nuevos valores atractivos en los parques.

En una tercera etapa, el funcionamiento de la red brindará una base de datos que mediante la retroalimentación de la plataforma permita mejorar continuamente la eficiencia de los servicios y la creación de nuevos servicios.

VI. RESULTADOS

En la primera etapa, se realizó una identificación de los parques urbanos que integrarían la red en la ciudad de Arequipa, evidenciando que en su mayoría se encuentran cerrados, el mantenimiento es insuficiente y han perdido la función real que debe tener un parque público, que es el libre acceso al mismo, congregando a los ciudadanos para realizar actividades sociales y recreativas, posibilitando formar en ellos el sentimiento de pertenencia y por ende de identidad.



Ilustración 1: Niña ingresando por encima de la reja al parque barrial en Arequipa. Ancco, K.

Se ha realizado el mapeo de los parques urbanos, identificando las áreas que lo componen, es estado de los servicios, las actividades que ofrece, el tipo y cantidad de especies de flora y fauna

existentes, el número de visitantes por día de la semana, identificando su edad, procedencia e intereses, así como la relación con las actividades de su contexto.



Ilustración 2: Panel de resumen plaza de Characato. Contribución Alumnos Sig1-2019. Huancachoque, Araujo, Ttacca, Uscamayta

Con esta base de datos se ha realizado el primer prototipo del sistema de administración de parques, encontrando que los parques más visitados poseen diversidad de actividades atractivas para la población, la mayoría sólo ofrece canchas deportivas como su principal atractivo, atendiendo sólo a un segmento poblacional.

En consecuencia, en el diseño de la aplicación móvil y la página web, se enfatizarán las actividades y áreas del parque para iniciar la activación de los parques promoviendo su uso.

En la segunda etapa, se realizó una prueba piloto de la plataforma, realizando encuestas en las que se obtuvo:

1. El 100% manifestó que visitar un parque con áreas verdes ayuda a su salud de alguna forma, el 88.3% enfatizó que el contacto con la naturaleza ayuda a la salud mental y emocional, seguido del 45.8% que resaltó la importancia de respirar aire fresco y el 34.2% mencionó la importancia de estos espacios para realizar ejercicio y otras actividades físicas.

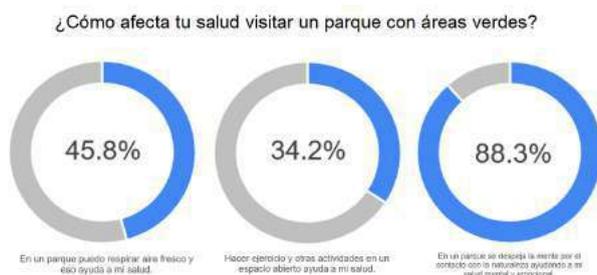


Ilustración 3: Estadísticas de la percepción de cómo afecta a la salud el visitar un parque.

2. Se realizó una muestra sobre el estado actual de la administración de los parques registrando la satisfacción de los usuarios,

evidenciando que sólo el 15.4% se encuentra satisfecho con la administración actual de los parques.



Ilustración 4: Estadísticas de satisfacción con la administración de los parques en Arequipa.

3. Se evaluó también el aspecto estético, facilidad de uso y la experiencia del usuario de la aplicación móvil y la página web, obteniendo

que a más del 80% les agrada tanto la aplicación móvil como la página web.

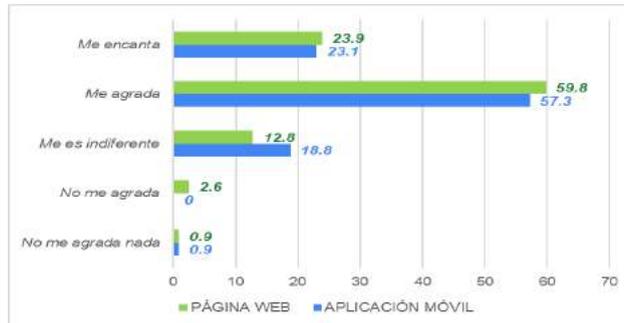


Ilustración 5: Estadísticas de la percepción del aspecto de aplicación móvil y la página web.

4. Por otra parte se les ha pedido a los participantes evaluar la aplicación en el supuesto caso que se establezca la plataforma para todos los parques de Arequipa, obteniendo que:

El 87.5% indica que con la plataforma funcionando la administración actual de los parques mejoraría de mucho a demasiado.



Ilustración 6: Estadísticas de la percepción de mejoría de la administración de los parques.

Los datos de visitas de los parques se compararon con los datos de la primera etapa obteniendo un incremento promedio del 65%.

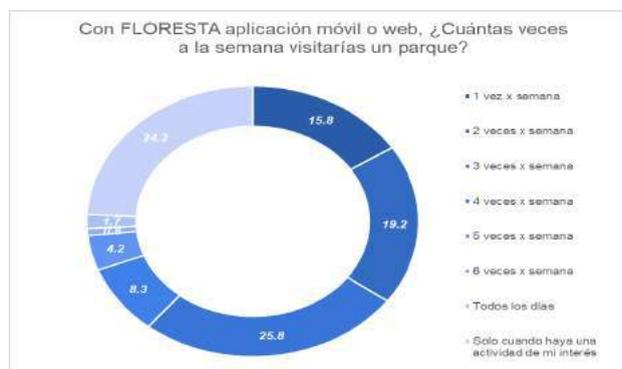


Ilustración 7: Estadísticas de la percepción de incremento de visitas a los parques.

El tiempo de estadía se comparó con los datos de la primera etapa obteniendo un incremento promedio del 18%.

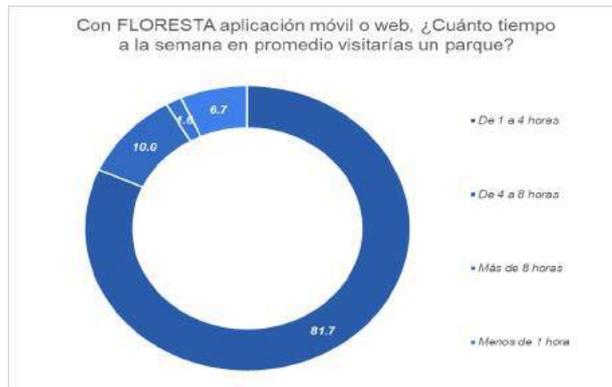


Ilustración 8: Estadísticas del incremento del tiempo de estadía en los parques.

5. También se han evaluado los aspectos más relevantes de la plataforma, obteniendo en promedio que para el 58.3% es relevante y para el 36.2% es muy relevante, según la información del parque, sus actividades y eventos, la opción de reserva, confirmación y notificaciones, seguridad de los datos y recomendaciones de otros usuarios.



Ilustración 9: Estadísticas de la percepción de relevancia de la plataforma.

6. Finalmente, se les ha pedido a los participantes que indiquen si recomendarían el uso de la plataforma a familiares y amigos, obteniendo que el 91.7% sí lo haría.



Ilustración 10: Estadísticas de las posibilidades de recomendación de la plataforma.

En consecuencia, el diseño de la app, se dio en base a los resultados mencionados y al análisis de las necesidades de interconexión de una red de parques urbanos en la ciudad.

Arequipa cuenta con parques urbanos en todos los niveles desde distritales, barriales, metropolitanos, pero todos tienen el mismo problema de la mala gestión, el parque es visitado solo como un bello lugar para pasear o descansar, sin aprovechar todo el potencial del espacio y posibles actividades, reduciendo el tiempo de permanencia en el mismo. A continuación se muestra la interfaz con algunas imágenes de la propuesta de la plataforma, los modos de acceso a la plataforma y

la interfaz de acceso público, tanto de la aplicación móvil como de la página web.

Interfaz de la aplicación móvil

Se puede instalar en cualquier dispositivo móvil de forma gratuita, tiene dos niveles de acceso, el usuario y el administrador; para el usuario la interfaz se diseñó con el principio de operabilidad para que su uso sea sencillo, el aspecto se diseñó para que sea de fácil comprensión y amigable con el usuario.



Ilustración 11: Interfaz del usuario al iniciar la aplicación móvil.

La app se conecta a través de las cuentas en redes sociales, o puede generar un registro nuevo para acceder a la página principal, permite conocer la

historia del parque, sus actividades y las áreas que se pueden reservar.



Ilustración 12: Interfaz del usuario al usar la aplicación móvil.

En las opciones, se puede reservar el espacio para una actividad en grupo por ejemplo un partido de fútbol o inscribirse en actividades programadas, por ejemplo clase de yoga al aire libre.



Ilustración 13: Interfaz del usuario al usar los servicios complementarios de la aplicación móvil

Existe la opción de búsqueda del parque y como llegar usando el servicio de Google mapas, también tiene una sección de noticias y comentarios que puedan hacerlos usuarios para ayudar a mejorar los servicios que ofrece el parque.

La interfaz de la página web

Tiene varios niveles de acceso, en modo administrador general, administrador de parque y usuario.

Administrador

El primero es para el que administrador de todo el sistema con acceso restringido y desde donde

puede gestionar, editar el acceso de los administradores de los parques y resolver problemas que puedan surgir. Tomando en cuenta que, los administradores de los parques son personal especializado en parques mas no en sistemas.

El segundo acceso igual que en la app estará dedicado al administrador de parques, permite aceptar reservas de espacio, ofrecer servicios como por ejemplo clases de teatro, seleccionar horarios, insertar publicidad de eventos que se lleven a cabo en el parque, entre otros.



Ilustración 14: Interfaz del administrador de los parques.

Usuario

En la página web el usuario también podrá encontrar toda la información que encontró en la aplicación móvil.

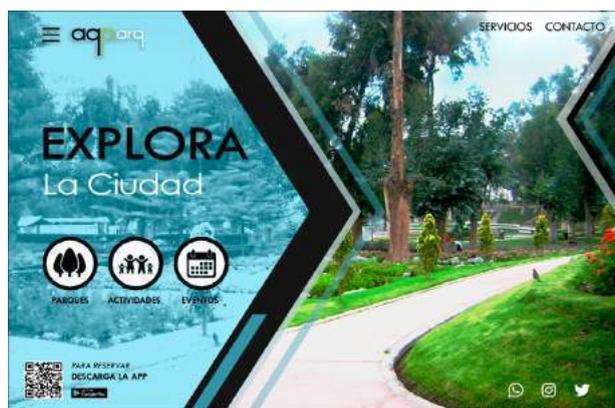


Ilustración 15: Interfaz del usuario al iniciar la página web.

En la página de inicio, el usuario tiene la opción de elegir entre acceder a la red de parques, ver el listado de actividades y/o eventos que se estén ofertando en los parques, con acceso a información completa de la misma manera que en la aplicación móvil, para realizar alguna reservación o inscripción a los servicios que ofrece

cada parque deben descargar la aplicación y registrarse, esto permite un control de seguridad para retroalimentar la plataforma y facilita la difusión de información relevante según la ubicación del usuario mediante datos GPS de los dispositivos móviles.



Ilustración 16: Interfaz del usuario al navegar por la página web.

Al ingresar en la opción de parques, el usuario visualiza un mapa de la red de parques, desde donde puede seleccionar un parque de su elección o puede realizar una búsqueda por el nombre del

parque, también puede filtrar su búsqueda en función a las características que elija, como por ejemplo, parques con área de juegos para niños, entre otros filtros.



Ilustración 17: Interfaz del usuario al informarse sobre cada parque.



Ilustración 18: Interfaz del usuario al informarse sobre las actividades que se realizan en los parques.

VII. CONCLUSIONES

Los parques urbanos de la ciudad de Arequipa tienen un potencial no aprovechado, en su mayoría, son percibidos sólo como un bello lugar para observar, perdiendo el sentido de espacio público donde se pueden congregarse las personas y realizar actividades recreativas satisfaciendo sus necesidades, una administración deficiente reduce las posibilidades de permanecer en los parques, generando desinterés y desapropiación.

La plataforma digital urbana Floresta, constituye una herramienta eficiente que permite mejorar las dinámicas urbanas a través de la activación cultural de los parques públicos, además de facilitar su gestión y administración.

Ayuda a los usuarios, a conocer sobre los parques de la ciudad, informarse sobre cómo llegar y cómo acceder a los servicios que se ofrecen; también, ayuda a los administradores de parques a crear estos servicios dando valor al parque, administrar eficientemente horarios, actividades, eventos y gestionar el espacio público.

De esta manera, fortalece la apropiación y aprovechamiento de los servicios urbanos que ofrece cada parque público; además, facilita la gobernanza digital del espacio público y

contribuye a la sostenibilidad urbana, brindando una alternativa de administración eficiente del espacio público.

Información adicional

La creación de esta plataforma se detalla en dos videos explicativos del funcionamiento de la aplicación y la página web.

- <https://youtu.be/cj2vxO-oQSA>
- <https://www.youtube.com/watch?v=udPV5CxoShI>

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Dylan Thomas's "After the Funeral": The Afterglow of His Early Phase

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ABSTRACT

What Dylan Thomas sings in the transitional art song "After the Funeral" is showing to the pre-war poets the afterglow of his early phase emulating Yeats's organic process of life-in-death, his vision of vicarious impersonal art and persuading them to explore the possibility of what is objective and pragmatic, beneficent and benevolent to their poetic career and living. He vindicates the evolution of his progression as a poet and an artist offering hope to the lost political poets as victims of Auden's aesthetic amoral art song and moves them on to better things from the phenomenon of digression and regression in their dream of the afterlife. Thomas contra-distinguishes Yeatsian process of Grecian altruistic art song from the contemporary poets' ancestral ceremony of immortal art song, from Auden's Eliotian metaphysical process of eternal suffering and eternal art that diminishes his grand influence and his hope for immortality, the lost political poets' self-conflicting process of time-consciousness and timeless art that deprives them of their dream of immortal art and the war poets' romantic process of spontaneity and personal concerns that incurs them the loss of their identity as poet and their dream of immortality.

Keywords: afterglow, lament, predicament, regression, digression, individuation, amoral, reminiscent, altruistic, and extinction.

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Keywords: afterglow, lament, predicament, regression, digression, individuation, amoral, reminiscent, altruistic, and extinction.

Author: Annamalai University, India.

I. INTRODUCTION

The poem *18 Poems* not merely portrays the wreck of time-conscious political poets, Cecil Day Lewis, Stephen Spender and Louis MacNeice, their wriggling in the depression of the socio-political upheaval and their final collapse in

their poetic career, "I see the boys of summer in their ruin ... man in his maggot's barren" (Dylan Thomas, *Poems* 72), but also the watchful gaze of the young Dylan Thomas defying the metaphysical process of intensity and emulating W.B. Yeats's pagan vision of transfigurative and transformative impersonal art, "and boys are full and foreign in the pouch ... I am the man your father was ... we are the sons of flint and pitch ... O see the poles are kissing as they cross" (*Poems*). In the later poem "The Tower," Yeats explains the introspective process of individuation and integration, the Grecian altruistic impersonal art vis-à-vis the metaphysical immortal vision of pure being and pure art and finds his self-image as a poet of individual myth more than a mere visual effect or a collective myth:

I mock Plotinus' thought
And cry in Plato's teeth,
Death and life were not
Till man made up the whole,
Made lock, stock and barrel
Out of his bitter soul,
Aye, sun and moon and star, all
And further add to that
That, being dead, we rise,
Dream and so create
Translunar paradise. (*Collected Poems* 167)

Yeats's poetic process of breath and death, his magnanimous impersonal art irradiates Thomas's early poem *18 Poems* even at the dying moment with W.H. Auden's metaphysical process of self-annihilation and immortal art. Thomas celebrates the later Yeats as his "hero," his godhead:

My hero bares my side and sees his heart
Tread, like a naked Venus,

The beach of flesh, and wind her bloodred
plait;
Stripping my loin of promise,
He promises a secret heat. (*Poems* 97)

Thomas repudiates Auden's Eliotian intellectual process of transgression and transmigration, his aesthetic ironic art, "he holds the wire from this box of nerves ... praising the mortal error ... of birth and death, the two sad knaves of thieves ... and the hunger's emperor" (*Poems*) and offers the lost political poets the Yeatsian way of poetic knowledge to the mystery of human predicament, a hope for a promising future.

In 25 *Poems*, the cluster of meanings becomes more intricate as the readers explore further the relationship between Yeats and Thomas. The political poets drowned in the wild love of Auden's grandeur are seen as the fallen and hopeless dreamers of immortal art song. Thomas, having transfigured the Yeatsian style of evolving his own image as a poet of success, "time upon time the towers of the skies," and the contemporary poets' antithetical images, Auden's metaphysical images of immortal vision of historical knowledge and historical suffering "a handbell through the corridors" and "the children's cry ... of echo's answer and the man of frost" and the political poets' disgraced public and private images, "the ghostly comets over the raised fists," projects the "double vision" of his paradoxical sensibility. He outlines the growth of his warm impersonal vision of poetry in contrast to Auden's cold metaphysical vision and the political poets' self-conflicting vision:

I, in my intricate image, stride on two levels,
Forget in man's minerals, the brassy orator
Laying my ghost in metal,
The scales of this twin world tread on the
double,
My half ghost in armour hold hard in death's
corridor,
To my man-iron sidle. (*Poems* 73)

In the sequence of sonnets "Altarwise by Owl-light," Thomas explains the Yeatsian Grecian altruistic vision of art song, the paradoxical

"double vision" of reconciliation and regeneration, the process of self-discovery and self-development:

A grief ago,
She who was who I hold, the fats and the
flower,
Or, water-lammed, from the scythe-sided
thorn,
Hell wind and sea,
A stem cementing, wrestled up the tower,
Rose maid and male
Or, master Venus, through the paddler's bowl
Sailed up the sun. (*Poems* 14)

Thomas's early art song articulates the modest and moderate language of artistic process, the Yeatsian laboring process of soundless art song identical to his language of moral disinterestedness in the early poem, his Yeatsian mythopoeic functioning as an artist of disinterested goodness and action in contrast to Auden's abstract language of humility and silence, his metaphysical process of aesthetic amoral disinterestedness, his functioning as an artist of Eliotian musical avant-gardism, modernism and ironic immortal vision of double immortality.

Auden has been conscious of his "double" immortality of his poetry, his communion with his contemporary poets and his immortal ancestors since the beginning of his poetic career. In *Poems* (1928), while "following" Walter de la Mare, "a line with left and right ... an altered gradient at another rate" (*Poems* 28), he "learns" the metaphysical functioning of the poet-priest as "the key" to immortality:

All pasts
Are single old past now, although some posts
Are forwarded, held looking on a new view;
The future shall fulfil a surer vow
Nor smiling at queen over the glass rim
Nor making gunpowder in the top room,
Not swooping at the surface still like gulls
But with prolonged drowning shall develop
gills. (*Poems* 29)

Auden's *Poems* (1930) is suggestive of his aspiration for immortality, "a neutralizing peace ... and an average disgrace ... are honour to discover ... for later or other" (42). In *Look Stranger!* his Eliotian historical sense, while adhering to "its military silence, its surgeon's idea of pain," reinforces his hope for immortality, "the Pillars passed ... and into the undared ocean swung north their prow ... drives through the night and star-concealing dawn ... for the virgin roadsteads of our hearts an unwavering keel" (12).

Yeats, commenting on the metaphysical and the romantic poets' dream of eternal art, their vision of immortality antithetical to mortal life as "blind, stupefied hearts," suggests the "double vision" of his pagan humanistic art song, "and whisper it as though ... he were afraid the birds, who cry aloud ... their momentary cries before it is dawn ... would carry it away to blasphemous men," the process of transfiguration and transformation, the advancement of his own poetic career as an artist of poetic images,:

I call to these mysterious one who yet
 Shall walk the wet sands by the edge of the
 stream
 And look most like me, being indeed my
 double,
 And prove of all imaginable things
 The most unlike, being my anti-self,
 And, standing by these characters, disclose
 All that I seek.... (YCP 134).

Thomas, while explaining the Yeatsian framework of his art song that keeps the image of Audenesque grand art and the images of afflicted lovers of Auden's song pattern in the background and the Yeatsian mortal vision of pagan philanthropic art as the theme in the foreground, elaborates on the structure and the substance, the appearance and reality, the metaphysical images and the human reality of his early art song identical to the motif of his early poem:

Beginning with doom in the bulb, the spring
 unravels,
 Image of images, my metal phantom
 Forcing forth through the harebell,

My man of leaves and the bronze root, mortal,
 unmortal,
 I, in my fusion of rose and male motion,
 Create this twin miracle. (*Poems*)

Thomas apparently regenerates the Yeatsian process of pagan humanistic art song and redeems the turbulent political poets in contrast to Auden's metaphysical aesthetic that really kills them, the metaphysical art song being only a symbol of his self-consuming passion, "compelling" them to be esoteric "till the wreck of body ... slow decay of blood ... testy delirium ... or dull decrepitude." Yeats explains the process of caring and sharing, the underlying leitmotif of his art song:

The death of friends, or death
 Of every brilliant eye
 That made a catch in the breath –
 Seem but the clouds of the sky
 When the horizon fades;
 Or a bird's sleepy cry
 Among the deepening shades. (YCP)

His functioning as an impersonal poet of vicariousness in defiance of the contemporary poets' metaphysical and the romantic functioning, "what if those things the greatest of mankind ... consider most to magnify, or to bless ... but take our greatness with our bitterness..." (169), as an artist of Grecian humanistic disinterestedness, "in something that all others understand or share" in contrast to the intellectual artist's immortal vision of aesthetic amoral disinterestedness symbolic of extreme hatred and idealism and the romantic artist's immortal vision of rapturous existence emblematic of extreme love and naturalism, "I see Phantoms of Hatred and of the Heart's ... Fullness and of the Coming Emptiness ... I climb to the tower-top and lean upon broken stone" (174).

In the early art song, Thomas emulates the Yeatsian mortal vision of Grecian altruistic art song, coherence and co-existence, "people's fusion ... light in zenith, the coupled bud ... and the flame in the flesh's vision" (*Poems* 26) as indicated in the last poem of *18 Poems* and extends the meaning of his vicarious impersonal art in the

poem 25 *Poems* and still further in the art song, “Altarwise by Owl-light” vis-à-vis Auden’s metaphysical meaning of the process of depersonalization, his Eliotian vision of perfect work of art. Auden’s early art song, *Poems* is a grand success as his abstract of depersonalization is exclusively death-centric and Word-centric, aesthetic and ascetic ignorant of human reality and human predicament. The political poets’ desire to be as great as Auden proves a miserable failure as they are ignorant of Auden’s metaphysical process of intensity, as they are world-centric in their modes of approach and operation according to Thomas:

Intricate manhood of ending, the invalid rivals,
 Voyaging clockwise off the symbolled harbor,
 Finding the water final,
 On the consumptives’ terrace taking their two farewells,
 Sail on the level, the departing adventure,
 To the sea-blown arrival. (*Poems*)

In the early art song, Thomas demonstrates the paradoxical sensibility as inclusive and incorporative of both pleasure and pain, as metaphorical and metamorphical as his very own early poem, as “the natural parallel” to Yeats’s *modus operandi* and *modus vivendi* in contrast to Auden’s ironic metaphysical sensibility:

My images stalk the trees and the slant sap’s tunnel,
 No tread more perilous, the green steps and spire
 Mount on man’s footfall,
 I with the wooden insect in the tree of nettles,
 In the glass bed of grapes with snail and flower,
 Hearing the weather fall. (*Poems*)

Thomas, having found his identity as Yeatsian magnanimous impersonal poet in the early poem, grows and develops his self-image as Yeatsian pagan philanthropic artist in the early art song.

Yeats’s definition of the process of self-awarding and self-rewarding Grecian altruistic art song

carries an altered empirical sense in the context of metaphysical parable of soul-making, the Eliotian process of self-annihilation and self-sacrifice, the art of depersonalization:

Thereon I made my moan,
 And after kissed a stone,
 And after that arranged it in a song
 Seeing that I, ignorant of for so long,
 Had been rewarded thus
 In Cormac’s ruined house. (*YCP* 145)

To Yeats “identity” does not mean a persisting, unchanging individuality; the attainment of self-awarding position presupposes a process of growth, of becoming. Secondly, the term is closely linked with his pagan vision of moral disinterestedness in contrast to the metaphysical vision of aesthetic amoral disinterestedness and the metempirical vision of ecstatic existence. He explains:

To such a pitch of folly I am brought
 Being caught between the pull
 Of the dark moon and the full,
 The commonness of thought and images
 That have the frenzy of our western seas.
 (*YCP*)

The mind realizing its potential through the knowledge of suffering cannot indulge in self-love or remain absorbed in itself, “forever it is a white child in the dark-skinned summer ... out of the font of bone and plants at that stone tocsin ... scales the blue wall of spirits.” The extended awareness lifts it out of narrow ego-centricity, and increases its obligations to the mortals whose minds are shrouded in ignorance. Thomas explains the Yeatsian process of Grecian altruistic art, the tragi-comic vision of art song:

I mean by time the cast and curfew rascal of
 our marriage,
 At nightbreak born in the fat side, from an
 animal bed
 In a holy room in a wave.... (*Poems* 85)

Thomas’s introspective process of Yeatsian empathic art song identical to his vicarious

impersonal art in the early poem *18 Poems* is treated more fully in the art song “After the Funeral” as included in the transitional poem *The Map of Love*.

In *The Map of Love*, the chief concern of Thomas is to understand the nature of reality -- the nature of the human situation in particular -- and to conquer this reality either by submitting to it or through transcendence. It is from this perspective that his prefatory poem “O Make Me a Mask” should be examined although its immediate bearing is on Yeats’s projection of “a mask,” the creation of antithetical identities of contemporary poets. Thomas discovers in Yeats that to comprehend the fellow-poets’ experience and to attain to freedom from their bondage of ignorance, what is necessary is moral disinterestedness and poetic licence rather than Auden’s depersonalization and poetic justice:

O make me a mask and a wall to shut from
your spies
Of the sharp, enameled eyes and the
spectacled claws
Rape and rebellion in the nurseries of my face,
Gag of dumbstruck tree to block from bare
enemies
The bayonet tongue in this undefended prayer
piece,
The present mouth, and the sweetly blown
trumpet of lies,
Shaped in old armour and oak the
countenance of a dunce
To shield the glistening brain and blunt the
examiners.... (*Poems* 103)

The passage points to Thomas’s development as a poet of self-revival and self-revitalization distinguished from Auden’s self-aversion and expressionism and the war poets’ self-attraction and impressionism. It should also be noted that Thomas’s inner life and his poetry are closely integrated that the separation between the human self and the creative self that is so amazingly illustrated in the intellectual Auden and the dreaming war poets does not, in the main, characterize his pragmatic functioning which is analogous to his performance as a poet of

Yeatsian moral disinterestedness in the early poem *18Poems* and his position as an artist of Yeatsian empathy in the early art song “Altarwise by Owl-light.” So in the transitional poem, Thomas justifies that the theory of depersonalization that Auden emulates from Eliot is fundamentally alien to his Yeatsian poetical genius and empathic character.

In the transitional poem *The Map of Love*, Thomas is not just as metaphysical as Auden or as hysterical as the romantic pre-war poets such as Roy Fuller, Alan Rook, Keidrych Rhys, F.T. Prince, Alun Lewis, and Sidney Keyes; he appears as the archetype of feminine beauty as empiric and empathic, “completeness of their passions won,” as dramatic and dynamic as paradoxical sensibility distinguished from the contemporary poet’s pursuit of metaphysical sensibility and immortal art song and the metempirical insensibility of romantic ecstasy and eternal art, “swears by those horsemen, by those women ... complexion and form prove superhuman ... that pale, long visage company that air in immortality” (*YCP* 301) and as cold and organic as the ageing Yeats who “cast a cold eye ... on life, on death” (304). Yeats’s introspective vision of pagan altruistic art song is analogous to that of Michael Angelo who “left a proof ... on the Sistine Chapel roof” of his humanistic impersonal painting, “proof that there’s a purpose set ... before the secret working mind ... profane perfection of mankind” (*YCP* 303) vis-a-vis the romantic process of self-expressive art, “though grave-diggers’ toil is long ... sharp their spades, their muscles strong ... they but thrust their buried men ... back in the human mind again” or the metaphysical process of self-extinguishing art, “what his forefathers did ...bring the soul of man to God ... make him fill the cradles right” (301), being completely dissociated from human reality, is suitable for funeral music, “whether man die in his bed ... or the rifle knocks him dead ... a brief parting from those dear ... is the worst man has to fear” (*YCP*).

In the transitional poem, Thomas contra distinguishes his Yeatsian theme of vicarious impersonal art identical to the motif of his early poem, “and there and here you must couch and

cry” from the sentimental theme of the indolent political poets, “O my lost love bounced from a good home,” the pleasure-centric focus of the impassive war poets, Fuller, Rook and Rhys, the heroic patriotic love of the active war poets Lewis and Keyes, “the grain that hurries this way from the rim of the grave ... has a voice and a house” and the self-contradicting passion of the passive war poet, Prince and the eternal suffering and eternal art, “anguish and carrion,” of the metaphysical Auden:

Rest beyond choice in the dust-appointed grain,
At the breast stored with seas. No return
Through the waves of the fat streets nor the skeleton’s thin ways.
The grave and my calm body are shut to your coming as stone,
And the endless beginning of prodigies suffers open. (*Poems* 78)

In *The Map of Love*, Thomas’s Yeatsian insight into the tragic mystery that the poets of pre-war time shares with the pilgrim-poet Auden, the nature worshipping poet Wordsworth and the patriotic poets Wilfred Owen and Siegfried Sassoon does not alienate him from the fellow-poets; it only deepens his human sympathies.

MacNeice perceives that Thomas’s transitional poem suggests a contra position between the choice of perfection of art and the choice of perfect life, between the process of death-in-life and the process of life-in-death, between the poetry of pleasure and immortal art and the poetry of life and death, joy and sorrow, individuation and integration, between the poetry of pity and immortal art and the poetry of empathy and the mortal vision of pagan altruistic art. He compares and contrasts Thomas’s Yeatsian skeptical process of munificent impersonal art and Auden’s Word-centric historical process of magnificent metaphysical immortal art, the lost political and the impassive war poets’ world-centric process of great poetry, the passive war poet Prince’s dilemmatic process of Auden’s immortal art and the active war poets’

pity-centric process of immortalizing the war poets Sassoon and Owen:

And if the world were black or white entirely
And all the charts were plain
Instead of a mad weir of tigerish waters,
A prism of delight and pain,
We might be surer where we wished to go
Or again we might be merely
Bored but in brute reality there is no
Road that is right entirely. (*MCP* 181)

MacNeice focuses on the distinction between Thomas’s poetry that is black-and-white suggestive of the Yeatsian cyclical process of human reality and the mortal vision of empathic impersonal art and the contemporary poets who see things in black and white symbolic of the metaphysical and the romantic vision of sentimental reality and immortal art.

The transitional Auden who “condones his fever” and “weakness” chooses Rainer Maria Rilke’s landscape symbolism analogous to the metaphysical process of intensity to integrate thought and feeling, “Times and places where he was well; he believes in joy” (*ACP* 143) and structure the landscape of dying, “only the old, the hungry and the humbled ... keep at this temperature a sense of place ... and in their misery are all assembled ...the winter holds them like an Opera-House,” (146) to confront the environs of romanticism and the rising skepticism of Thomas, “determined on Time’s truthful shield ... the lamb must face the tigress” (142) and tide over his sorrowful declining position and influence:

Fresh loves betray him, every day
Over his green horizon
A fresh deserter rides away,
And miles away birds mutter
Of ambush and of treason;
To fresh defeats he still must move,
To further griefs and greater,
And the defeat of grief. (*ACP*)

During war time, Auden’s functioning as an artist of Rilkean technique has not regained his lost greatness and unrivalled supremacy among the

contemporary poets; hence he seeks de la Mare's technique of imagism analogous to sculptural art to revitalize his withering journey and continue his "voyage" of immortal art, the process of aesthetic amoral art song, "snake-haired, snow-shouldered, pure as flame and dew ... her strange gaze burning slumberous eyelids through ... rises the Goddess from the waves dark blue" (de la Mare 248). Auden explains his change of heart:

That, may be, his fever shall find a cure, the true journey an end

Where hearts meet and are really true, and crossed this ocean, that parts

Hearts which alter but is the same always, that goes

Everywhere, as truth and falsehood go, but cannot suffer. (ACP)

In the middle phase, the image of lamentation in Auden's funeral art song introduces a note of mutability in an otherwise exquisite art world, "white shouts and flickers through its green and red ... where children play at seven earnest sins ... and dogs believe their tall conditions dead" (181) evoking the identical critical situation in which de la Mare was placed, "peace not on earth have I found ... yet to earth am resigned" (de la Mare 250), confronting "the quiet enemy," "gradually the brave sun ... droops to a day's journey done" (249) and singing his "epitaph":

Last, Stone, a little yet;

And then this dust forget.

But thou, fair Rose, bloom on.

For she who is gone

Was lovely too; nor would she grieve to be

Sharing in solitude her dreams with thee. (258)

The next ambitious artistic project *For the Time Being: A Christmas Oratorio*, the imagined height of de la Mare's aesthetic, "That *sotto voce* cons the song ... he'll sing when dark is spread ... and Night's vague hours are sweet and long ... and we are laid abed." (de la Mare 243) imaged as the song of Simeon, sets the perspective of Eliot for Auden's immortality, "the distresses of our choice are our chance to be blessed" (ACP 300).

Auden perceives that de la Mare's metaphysical technique, the model of his earlier poems, though adequate to sketch "a visible world to love or reject," is not enough to portray the contemporary world of alienation and estrangement, loneliness and anxiety, "that seemed ... the hell of childhood" and "he must try again" the existential art, the ironic mode of Eliot, "rummaging into his living, the poet fetches ... the images out that hurt and connect" in the architectural song *Four Quartets*, "a delight cascading ... the falls of the knee and the weirs of the spine ... our climate of silence and doubt invading" to move forward in his pursuit of immortal art during war time. He recognizes the necessity of Eliotian intellectual soul, modernism and musical avant-gardism for his movement:

From Life to Art by painstaking adaption,

Relying on us to cover the rift;

Only your notes are pure contraption,

Only your song is an absolute gift. (ACP 148)

Thus, "guided by tears he successfully reached his Regret." With Eliot's musical pattern, Auden hopes for aesthetic amoral songs and immortality vis-à-vis the contemporary poets' hope for poetry of comforts, pleasures and comic songs:

How prodigious the welcome was. Flowers took his hat

And bore him off to introduce him to the tongs;

The demon's false nose made the table laugh; a cat

Soon had him waltzing madly, let him squeeze her hand;

Words pushed him to the piano to sing comic songs;

And children swarmed to him like settlers. He became a land. (ACP 149)

Auden's belief in the metaphysical process of suffering culminating in Eliotian existential death-wish is typical of his Word-centric vision of transgression and transmigration, pure being and pure art, eternal suffering and immortal art, "on no work of words now for three lean months in the bloody ... belly of the rich year and the big

purse of my body ... I bitterly take to task my poverty and craft..." (*Poems* 105) in contrast to Thomas's process of birth and death, his mortal vision of pagan altruistic art song, success and happiness, and this is specially reminiscent of Eliot's poignancy:

Children's voices in the orchard
Between the blossom-and the fruit-time:
Golden head, crimson head,
Between the green tip and the root.
Black wing, brown wing, hover over.... (*The Waste Land* 69)

The sound-centric passive artist Auden who functions as a passionate lover of Eliotian artistic process, a critic of sceptic poetic process, paganism and romanticism in the early phase carries forward the Eliotian tragic vision of musical avant-gardism and historic sense of sorrow attending on human existence, "lift your eyes ... where the roads dip and where the roads rise ... seek only there ... where the grey light meets the green air" and hopes "to find ... the white hart behind the white well" and attain the highest grade of architectural song "the hermit's chapel, the pilgrim's prayer" (*WL* 71). The dominant impression in the poems of Auden's middle phase is one of frightening elevation that he dreams in his earlier poems, "a rumour of that sea to which they are born ... they hear the ringing pole of summer days" according to Day Lewis, "for infants time is like a humming shell ... heard between sleep and sleep, wherein the shores ... foam-fringed, wind-fluted of the strange earth dwell ... and the sea's cavernous hunger faintly roars" (*DCP*).

The lost political poets of pity, while glorifying Thomas's Yeatsian mortal vision of pagan altruistic art song, remain dilemmatic, "the tall imposing tower ... imposing, yes, but locked" (*ACP*) and the romantic war poets are preoccupied with their fear and comforts rather than Auden's process of Eliotian pure art or Thomas's process of Yeatsian altruistic art song, "erect about a skeleton ... stands the expressive lover ... stands the deliberate man" (*ACP*). The war poets' earlier verses imitate the Wordsworthian process of recollection that "takes

its origin from emotion recollected in tranquility" ("Preface" 180) as the beauty of the war poetry of pity of Owen and Sassoon and the modernism of Auden and Thomas lead inexorably to destruction of their comforts, their personal interests and their lives. Auden, comparing the functioning of the poets of pre-war time to "*Gare du Midi*," "a nondescript express in from the South ... crowds round the ticket barrier," explains their diffused sensibility:

Something about the mouth
Distracts the stray look with alarm and pity.
Snow is falling. Clutching a little case,
He walks out briskly to infect a city
Whose terrible future may have just arrived.
(*ACP* 147)

While the inactive war poets, Fuller, Rook and Rhys continue as lovers of romanticism, the passive lover Prince stands dilemmatic between the romantic process of Wordsworth and the artistic process of Auden, the active war poet Lewis stands divided between the beauty of Wordsworth and Sassoon and Keyes between the un pity of Wordsworth and the pity of Owen. On the whole, Thomas's Yeatsian moral disinterestedness, his modest and merciful functioning contrasts with that of the poets of pre-war time analogous to the "emblems of" their insensibility, their refusal to be sensitive to the disastrous reality of the War II evokes the objective correlative images of "the circus animals' desertion" in Yeats's poem:

A mound of refuse or the sweepings of a street,
Old kettles, old bottles, and a broken can,
Old iron, old bones, old rags, that raving slut
Who keeps the till. Now that my ladder's gone,
I must lie down where all the ladders start
In the foul rag-and-bone shop of the heart.
(*YCP* 296)

The adolescent Wordsworthian war poets lament that the contemporary poet no longer seeks inspiration in nature; but this wistfulness is also tempered with recognition, however faint, of actuality, of the need to bring poetry to more vital

experiences of war. Auden brings out their lament:

Wandering through cold streets tangled like
old string,
Coming on fountains rigid in the frost, its
formula escapes you; it has lost
The certainty that constitutes a thing. (*ACP*)

He is also sarcastic of Thomas's celebration of Yeatsian cyclical process of life and death, his introspective process of individuation and integration, his comic vision of art song, "enormous beauties round him move ... for grandiose is his vision ... and grandiose his love" (*ACP*).

In the art song "After the Funeral," Thomas underscores that it is Auden's Eliotian metaphysical process of immortal song, his seeking of the afterlife, "to surrender now is to pay the expensive ogre twice ... ancient woods of my blood, dash down to the nut of the seas ... if I take to burn or return this world which is each man's work," the lost political and the impassive war poets' dream of the process of immortal greatness, the heroic war poets' worshipping of the process of poetry of pity as a way to commune with the immortal poets of pity, the passive war poet's love of metaphysical process of immortal art and personal romance, "on no work of words now for three lean months in the bloody ... belly of the rich year and the big purse of my body ... I bitterly take to task my poverty and craft" (*Poems* 105) that sound the death knell of their poetic career, the funeral of their living. In contrast, it is Thomas's Yeatsian organic process of kind impersonal art, the workmanship of his Grecian altruistic art song, the Yeatsian *modus operandi* and *modus vivendi* with which he works miracles in his early poem and his early art song outshining the political poets' bleak beauty and even Auden's blazing beauty and assuring him of the afterglow of his early phase that he offers in the transitional art song to revivify the pre-war romantic poets, "to lift to leave from treasures of man is pleasing death ... that will rake all currencies of the marked breath ... and count the taken, forsaken mysteries in a bad dark" (*Poems*).

In "After the Funeral," Thomas's androgynous mode of operation is as paradoxical as Yeats's sensibility in the art song "A Bronze Head," "human, superhuman, a bird's round eye ... everything else withered and mummy dead," as anti-intellectual and anti-romantic as he is in the early poem, "no dark tomb-haunter once; her form all full ... as though with magnanimity of light ... yet a most gentle woman," as sober and sagacious, as composed and "composite" as his early art song, "a mouthful held the extreme of life and death" (*YCP* 289). His craftsmanship, his myth of moral disinterestedness corresponds to that of Yeats who praises, "sobriety is a jewel ... that I do much adore ... and therefore keep me dancing ... though drunkards lie and snore" for "a drunkard is a dead man ... and all dead men are drunk" (*YCP* 268). While deploring the contemporary poets' tendency to seek in the art song a profundity of thought, Yeats demonstrates the integration of thought and sensation particularly in the soundless art song which throws light on the inner stresses and the uncertainties that enrich the texture of the poems:

There on that scaffolding reclines
Michael Angelo.
With no more sound than the mice make
His hand moves to and fro.
Like a long-legged fly upon the stream
His mind moves upon silence. (287)

Thomas's transitional art song renders a common theme that runs through the painful contrast of flux and stability, and a partial restatement of the motif or motifs are implicit or elaborated in the early poem and the early art song. But the argumentations are complicated because of the increase in the contemporary poets' self-awareness that results in an intensification of doubts; and the doubts are incorporated in an inclusive structure in which alternative approaches of the metaphysical Auden, the lost political poets and the romantic war poets conflict and cohere, "my one and noble heart has witnesses ... in all love's countries, that will grope awake ... and when blind sleep drops on the spying senses ... the heart is sensual, though five eyes break" (*Poems* 146).

Thomas's functioning as an artist of self-assertion and self-reservation, prudence and benevolence, his progression through the process of evolution strikes stark contrast to the contemporary poets' metaphysical and metempirical functioning, their dream of freedom and immortal art, their phenomenon of digression and regression:

Forever it is a white child in the dark-skinned
summer
Out of the font of bone and plants at that stone
tocsin
Scales the blue walls of spirits;
From blank and leaking winter sails the child
in colour,
Shakes, in crabbed burial shawl, by sorcerer's
insect woken,
Ding dong from the mute turrets. (*Poems* 89)

In the pre-war time, the leit-motif of Thomas's transitional poem is caring and sharing his Yeatsian introspective process of his memory, his Yeatsian vision of Grecian altruistic art song with the ignorant, helpless war poets, and his vicarious concern is analogous to the motif of his early poem and art song while the inactive war poets' motif is the immortality of Wordsworthian greatness, the heroic war poets' theme of nationalism and patriotism is perpetuation of the pity and truth of the First World War poets, the passive war poet's half-sound intention is immortalization of Auden's immortal art and Auden's sound-centric immortal vision is communion with Eliot's immortal art song and the immortal ancestors, "and dedicate eyes bent upon the ground ... back turned upon the brightness of the sun ... and all the sensuality of the shade ... a moment's memory to that laurelled head" (*YCP* 205).

Day Lewis celebrates Thomas's Yeatsian tragi-comic vision of pagan philanthropic art song, his free play and free love, commends it to the Wordsworthian war poets for their prospective success and happiness, "this clay that binds the roots of man ... and firmly foots his flying span ... only this clay can voice, invest ... measure and frame our mortal best" and persuades them to bid farewell to Auden's

immortal vision of pure being and pure art, his metaphysical concept of human destiny and poetic justice, "no longer let predestined need ... cramp our design, or hunger breed ... its windy dreams, or life distil ... rare personal good from common ill" (*DCP* 183). Spender perceives that Auden's art song is the denial of love and life and life-deniers get easily drawn into it, and he revels in the forgetfulness of Auden's hate and remembers Thomas's love of cyclic reality and art, "in the larger hate which destroys the world ... that time is redeemed and I am content" (*Trial* 49).

MacNeice who endorses his contemporaries' estimation of Thomas's early art song "where life is a choice of instruments and none ... is debarred his natural music ... where the waters of life are free are free of the ice-blocked of hunger ... and thought is free as the sun" directs the pre-war poets to heed to his Yeatsian mortal vision of pragmatic art song for a prospective future:

If it is something feasible, obtainable,
Let us dream of it now,
And pray for a possible land
Not of sleep-walkers, not of angry puppets,
But where both heart and brain can
understand
The movements of our fellows (*MCP* 174)

The transitional art song "After the Funeral" testifies that Thomas has been a success as a popular and influential poet and an artist in the early phase indicating his Yeatsian introspective process of art song, his distinctive evolutionary growth and development, envious position and unrivalled progress as god-head like Auden in the early phase, "where the individual, no longer squandered ... in self-assertion, works with the rest, endowed ... with the split vision of a juggler and the quick lock of a taxi ... where the people are more than a crowd" (174-75) in contrast to Auden's transitional phase becoming the funeral of his grandeur and influence, pride and power among the self-complacent, self-centred and self-contradictory contemporary political and the war poets, "where the altars of sheer power and mere profit ... have fallen to disuse ... where

nobody sees the use ... of buying money and blood at the cost of blood and money" (*MCP*).

II. REVIEWS, METHODS AND OBJECTIVES

Thomas's transitional poem *The Map of Love*, Henry Treece estimates, marks "another step in the poet's development" (102) and the poems in the third volume "are perhaps more varied in matter and conception than those in Dylan's first book; and more powerful in manner than those of *25 Poems*." His art song "After the Funeral" written "in memory of" his aunt Anne Jones deals with his grief at the death of an old lady" (103). John Ackerman, analyzing Thomas's life and work, observes that "an important theme developed in *The Map of Love*, and one that had long troubled Thomas's questioning mind, was the theme of art as illusion, of religion as illusion. Allied to this religious nature was an unwavering honesty he always questioned the validity of his experience, probing what were for him the fundamental truths of art and religion" (84). To him, "After the Funeral" is a formal elegy: its protagonists are the poet, the mourners, and Ann Jones, whose body is asleep in death. The mourners themselves are spiritually asleep, as also the poet until the terrible reality of death wakens him" (81-82). In the song "After the Funeral," Ackerman writes that "for the first time in his poetry, Thomas's emotional range was extended beyond his own subjective world" (76). Walford Davies holds that *The Map of Love* widens "to include love poems, the birth of his first child on the eve of war time, the events of war itself, and other occasional subjects" (63) and "for the first time" responds "to the independent reality of other people" (62). The transitional art song explores "via Ann Jones, the poet's relationship to a particular culture" (89). However, an objective estimation of the art song uncovers the abounding images of Thomas's early poem and the early art song written under the influence of Yeats's poetic process of life-in-death, his vision of moral disinterestedness and the antithetical images of the poets of pre-war time, the romantic war poets' Wordsworthian process of expression of personal experiences and the intellectual artist Auden's metaphysical process of aesthetic amoral art song. So this paper, adopting

intertextual approach, aims at unfolding Thomas's Yeatsian introspective process of self-discovery and self-advancement, his Yeatsian vision of Grecian altruistic art song and his self-delighting buoyant tone of success and influence in the afterglow of his early phase vis-a-vis the contemporary poets' ancestral process of immortality, Auden's metaphysical process of self-annihilation and immortal art, the lost political poets' reflective process of life and immanent art and the pre-war poets' romantic process of self-expression and ecstatic eternal art, the elegiac tone of their descent in appeal and literary reputation, the funeral music in the aftermath of debacle in their heart's desire for the afterlife, the catastrophic results of their having gone after the *modus operandi* of the famous ancestors, "ceremony's a name for the rich horn ... and custom for the spreading laurel tree" (*YCP* 160).

III. DISCUSSION AND ANALYSIS

In the art song "After the Funeral," Thomas perceives that the pre-war poets adopt the romantic process of subjectivism as an ideal way to immortality. Fuller, Rook, Rhys, Prince, Lewis, and Keyes worship the Wordsworthian poetic process of expression of personality, "poetry is a spontaneous overflow of powerful feelings" (*Preface*), love the chaste and pious nature poetry, "it is a beauteous evening, calm and free ... the holy time is quiet as a Nun ... breathless with admiration; the broad sun ... is sinking down in its tranquility" and yearn for Wordsworthian immortality, "the gentleness of heaven broods o'er the Sea" ("It is a Beauteous Evening" 602). The transitional Auden believes in the metaphysical process of life after death, in the Eliotian process, "the progress of an artist is a continual self-sacrifice, a continual extinction of personality" ("Tradition" 296) identical to de la Mare's metaphysical process of intensity and aspires to pure art and immortality and the political poets' glorify Thomas's Yeatsian process of art song, his Yeatsian mortal vision of Grecian altruistic art song that inspires their transitional art songs to dream of their immortality. Thomas explains the leitmotif of his transitional art song, the afterglow of his warm impersonal art in the

early poem and the art song, his introspective process of memory in contrast to the afterlife motif of Auden and the war poets and the after effects motif of the political poets:

My one and noble heart has witnesses
In all love's countries, that will grope awake;
And when blind sleep drops on the spying
senses,
The heart is sensual, though five senses break.
(*Poems* 146)

The juvenile verses of the pre-war poets celebrate the Wordsworthian mind's release from the oppressive thoughts associated with the war, and they also hail the advent of poetry of pity of Sassoon and Owen, "morning smack of the spade that wakes up sleep ... shakes a desolate boy who slits his throat ... in the dark of the coffin and sheds dry leaves..." (*Poems* 25).

The serene, sober beauty of nature, the sound of animals and the silence of water, the sensations produced by the unexpected and refreshing change in weather are conveyed by the spitting image: "the spittled eyes" and "the salt ponds in the sleeve." Closing their ears to Thomas's metaphorical process of magnanimous impersonal art, his animating warm beauty after human experience and to Auden's metaphysical process of aesthetic amoral art, his cold dead beauty, they have ear of Wordsworth. Thoughts of autobiographical poetry lead to thoughts of process of spontaneity and recollection, and summer thoughts, again, bring back memories of Wordsworthian immortality. Thomas recasts the obsequious, gloomy, dismal and mournful obsequies, the romantic process of the afterlife in the opening lines of the song "After the Funeral":

After the funeral, mule praises, brays,
Windshake of sailshaped ears, muffle-toed tap
Tap happily one peg in the thick
Grave's foot, blinds down the lids, the teeth in
black,
The spittled eyes, the salt ponds in the sleeves...
(*Poems*)

The passage underlines the generative process in nature, the cycle of birth, growth, and fruition.

Images of life and love show the operation of the same vital force in the human scene of the war poets. Day Lewis explains:

We are caught, all of us, in time's fine net,
Walled up in time: yet still we seek a secret
Spring, a weak mesh, where we may
Break out and be immortal. (272)

Unlike the poets of the World War I concerned with the truth and pity of war, the poets of the World War II over-concerned with their personal needs, pleasure and freedom are totally free from the concerns of time-conscience and the funest war according to Day Lewis:

So conscience, need, imagination pierce
An arbitrary point between two years:
The fabric tears; but in truth
It is we, not time, who bleed. (*DCP*)

In the opening section of the art song, Thomas projects two images of darkness and light, metaphysical process of aesthetic amoral art and cyclical process of Grecian altruistic art, poetic justice and poetic licence to imply the matter of separation between Auden and the political poets, friendship between Thomas and the political poets, to adjudge the impact of Auden's art song and Thomas's early art song on the time-conscious political poets, "that breaks one bone to light with a judgement clout" (*Poems*). As a matter of fact, Thomas's early poem *18 Poems* has offered the depressed incommunicative political poets, Day Lewis, Spender and MacNeice, the process of soft impersonal art as salvation and his early art song "Altarwise by Owl-light" has enlightened them with the Yeatsian mortal vision of Grecian humanistic art song as an alternative to Auden's metaphysical immortal vision of aesthetic amoral art song. Consequently, the political poets, apart from making a break from their erstwhile godhead Auden, start worshipping Thomas as their godhead. Day Lewis underlines their freedom of communication and Auden's problem of communication:

From the ignoramus of desolation
Our life-blood springs to liberty,
And in the callous eyes we see
The landscape of dissolution. (*DCP* 175)

Spender resolves to reject the laws of poetic justice, the denial of love, life and life-deniers and accepts the creative process of poetic licence, the process of life and death:

... from the impregnable centre
Of what we are, we answer
Their injustice with justice, their running
Terroristic lie with fixed truth. (*Trial of a Judge* 103)

MacNeice laments the setting of Auden as “God or whatever the means the Good” and celebrates the rising of Thomas as the means of love, life and peace:

Time was away and she was here
And life no longer what it was,
The bell was silent in the air
And all the room a glow because
Time was away and she was here. (*MCP* 190)

Moreover, the fallen political poets’ dream of art song get realized in their transitional phase under the influence of Thomas’s Yeatsian tragi-comic vision of pagan altruistic art song, “crumbling between the fingers, under the feet ... crumbling behind the eyes ... their world gives way and dies ... and something twangs and breaks at the end of the street” (*MCP* 199).

In the narrative song “The Nabarra,” Day Lewis, being free from Auden’s metaphysical immortal vision of pure art song, sings of his mortal vision of Grecian philanthropic art song emulating the soft impersonal art of Yeatsian Thomas:

Freedom is more than a word, more than the
base coinage
Of statesmen, the tyrant’s dishonoured
cheque, or the dreamer’s mad
Inflated currency. She is mortal, we know, and
made
In the image of simple men who have no taste
for carnage
But sooner kill and are killed than see that
image betrayed.
Mortal she is, yet rising always refreshed from
her ashes... (*DCP* 191)

In the drama, *Trial of Judge*, Spender revels in the expansion of hate, “in the larger hate which destroys the world ... the time is redeemed and I am content” (*Trial* 50) and emulates Thomas’s Yeatsian process of life and death. In *Autumn Journal*, MacNeice crosses the Rubicon, “sleep, the past and wake, the future” and sings of Thomas’s introspective process of reconciliation and reformation as a matter of confidence:

Sleep to the noise of running water
To-morrow to be crossed, however deep;
This is no river of the dead or Lethe,
To-night we sleep
On the banks of Rubicon – the die is cast...
(175)

Day Lewis, commenting on their imitation of Auden’s tragic vision of art song, their problem of communication as portato, explains their emulation of Thomas’s tragi-comic vision of art song as “thin air above the clouds” as salvation, freedom from ignorance and dreams:

Vain divination of the sunless stream
Our birthright, and the shadowplay concludes.
Ah, not in dreams, but when our souls engage
With the common mesh and moil, we come of
age. (219)

In the pre-war time, the defeated lovers of Auden’s art song demonstrate their triumph and love of Thomas’s introspective process of individuation and integration, transfiguration and transformation in contrast to Auden, the lover of metaphysical process of transgression and transmigration, pure being and pure art more concerned about his future and unconcerned about the war-threatening time, “good-bye, Winter, the days are getting longer ... the tea-leaf in the teacup ... is herald of a stranger” (*MCP* 179).

During the transitional phase Auden, having confronted the adverse climate of hate and fear, mutability and immutability, chooses de la Mare’s aesthetic amoral process of perfection and immortality, “now, galloping through Africa, he dreamed ... of a new self, a new son, an engineer ... his truth acceptable to lying men” (*ACP*) to make his poetry of metaphysical truth appeal to the war

poets and perpetuate his grandeur that he has enjoyed in the early phase, especially among the political poets. Thomas's images of the burial of the dead and the cold feast suggest the death of Auden's influence, his silent and ceaseless flow of historical knowledge and his metaphysical process of ironic art song:

After the feast of tear-stuffed time and thistles
 In a room with a stuffed fox and a stale fern,
 I stand, for this memorial's sake, alone
 In the sniveling hours with dead, humped Ann
 Whose hooded, fountain heart once fell in
 puddles
 Round the parched worlds of Wales and
 drowned each sun.... (*Poems*)

In *Look Stranger!* written in glorification of the Eliotian historical consciousness Auden, having critiqued Thomas's rising influence, his Yeatsian appeal for the process of life and death and pagan altruistic art, "pointing to the moon," the poetry of free play, "the leisured drives through a land of farms ... are good to the newcomer," his free play and free love, "this point in time and place ... is chosen as my working place ... where the sexy airs of summer ... the bathing hours and the bare arms" (*LS* 13), laments his diminishing appeal and decreasing popularity among the contemporary poets, "the little pianos are closed, and a clock strikes ... and all sway forward on the dangerous flood ... of history, that never sleeps or dies ... and, held one moment, burnt the hand" (*LS* 66) and intensifies his artistic process of intensity, "tough in his patience to surpass ...the tigress her swift motions" (*LS* 16) to work his way to the top. In the transitional poems written between 1937 and 1938 and included later in *Another Time*, he emulates the landscape symbolism of Rilke, "slowly our Western culture in full pomp progresses ... over the barren plains of the sea; somewhere ahead ... a sceptic East, odd fowl and flowers, odder dresses." The thought of passage of time attended by thoughts of transience concludes with a cryptic line, "no one guesses ... who will be most ashamed, who richer, who dead" (*ACP*). Then, he turns to the metaphysical imagism of de la Mare who was his ideal of endurance and sustenance in the earlier phase, "for , to achieve his lightest

wish, he must ... become the whole of boredom, subject to ... vulgar complaints like love, among the Just ... be just, among the Filthy filthy too" (147).

Thoughts of mutability haunt Auden in the works of transitional phase, but such thoughts seldom disturb the metaphysical verses of his earlier phase. The misery and transience of human life and the eternity of metaphysical art are contrasted in the earlier verses: in "The Carter's Funeral," "little enough stays musing upon ... the passing of one of the masters of things ... only a bird looks peak-faced on ... looks and sings," in "Allendale," "so under it stand we, all swept by the rain and the wind there" (*New Verse* 5) and in *Poems* (1928), "consider if you will how lovers stand ... in brief adherence, straining to preserve ... too long the suction of good-bye..." (6). In harmony with de la Mare's theological principle that runs through these poems, the emphasis is on happiness of the afterlife rather than on earthly miseries. But in the transitional "Sonnets from China," especially towards the end there is a sudden premonition of Auden passing through the process of dying, but this is more a rhetorical flourish than a genuine concern. It is also clearly implied that de la Mare's metaphysical voice is restorative, and being part of a purposive and Word-centric design in contrast to the world-centric pattern of the poets of war time, his process of death and life loses its horror, "while they breathed, the air ... all breathe took on a virtue; in our blood ... if we allow them, they can breathe again ... happy their wish and mild to flower and flood" (*ACP* 157).

Again, in the time of World War II, Auden goes back to the architectural song pattern of Eliot whom he has emulated in the early phase and become a grand artist, "only the old, the hungry and the humbled ... keep at this temperature a sense of place ... and in their misery are all assembled ... the winter holds them like an Opera-House" (*ACP*). The process of crucifixion of the poet's personality and resurrection, the process of historical perception and self-annihilation represents, as Auden pertinently remarks, the link between de la Mare's metaphysical vision of immortal art and Eliot's existential vision of eternal art. In *The Waste*

Land, Eliot while distinguishing his metaphysical sensibility from D.H. Lawrence's romantic and Yeats's dramatic sensibility, "and I will show you something different from either ... your shadow at morning striding behind you ... or your shadow at evening rising to meet you ... I will show you fear in a handful of dust" (*WL* 27-28), gets the hump on the way to his *magnum opus*:

Yet when we came back, late, from the
hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence.
(28)

Auden's Eliotian process of the poet's death or the process of intensity carries further meaning of existentialism in Day Lewis's poem "New Year's Eve":

We lament not one year only
Gone with its chance and change
Disavowed, its range of blessings unbought or
unpaid for,
But all our time lost, profitless, misspent.
(*DCP* 273)

Moreover, Auden changes his love as de la Mare's ideal process is not adequate to focus on his existential suffering, his alienation and estrangement, his loneliness and anxiety, "religious clocks will strike, the childish vices ... will safeguard the low virtues of the child ... and nothing serious can happen here" (*ACP*). Identically during the World War I, de la Mare is over the hump and he has to work hard to announce the Incarnation of Jesus Christ:

The drumming will be drumming; the fiddles
at their thrumming;
Nuns at their beads, the mummers at their
mumming,
Heaven's solemn Seraph stoops weary o'er his
summing;
The palsied fingers plucking, the way-worn
feet numbing—
And the end of things coming. (de la Mare
238)

Auden responds most keenly to the varied beauty of nature passing through myriad changes, and symbolizes the most active metaphysical principle of pure being and pure art, but he, too, fails to quicken and regain the grounding in the ironic art of survival and success, "wandering through cold streets tangled like old string ... coming on fountains rigid in the frost ... its formula escapes you; it has lost ... the certainty that constitutes a thing" (*ACP* 146). Hence, he changes over to Eliot's existential influence for his betterment during the time of war, "through this pinprick, like life-blood ... the ghosts of time we killed ... spill out – an age course custom has buried alive ... and sightless hours, and pallor of weeks unquicken" (*DCP*).

However, the war poets do not warrant Auden's reading though he assures them that his metaphysical process leads them to eternal art. The impassive war poets' picture of love and fear, pleasure and pain, mortality and immortality, defiance and hatred is inspired by their firm faith in the Wordsworthian process of great poetry, "quarter of pleasures where the rich are always waiting ... waiting expensively for miracles to happen." The passive war poet Prince creates "fortuitous shapes" of Auden's process of impersonal art as he stands dilemmatic between his personal love and immortal art, "you with your charm and your apparatus have abolished ... the strictness of winter and the spring's compulsion ... far from your lights the outraged punitive father ... the dullness of mere obedience here is apparent." The active war poets Lewis and Keyes have been simmering with heroic patriotism and immortal poets of pity, "in unlighted streets you hide away the appalling" and the poets of pity, Day Lewis, Spender and MacNeice falter to be active as they are reminded of their labours of lost love, "the innocent ... unobservant offender falls in a moment ... victim to his heart's invisible furies" (*ACP* 146). Auden's sonnets are unlike anything he has written before; he notes an early anticipation of the immortality motif in the poems of the war and the lost political poets, "but the sky you illumine, your glow is visible far ... into the dark countryside, enormous and frozen ... where, hinting at the forbidden like a wicked uncle ...

night after night to the farmer's children you beckon" (*ACP*). In contrast to Auden's sarcasm, Thomas brings out his objective observation underlining the war poets' dreaming of immortality that turns away from Auden's metaphysical process and the climate of war, "but wishes breed not, neither ... can we fend off rock arrival ... lie watching yellow until the golden weather ... breaks, O my heart's blood, like a heart and hill" (*Poems* 145).

Moreover, Auden's peroration on the brevity of things may not sound pompous to the political poets, but conveys little inward agony; and the sentiment is immediately counterbalanced by vivid images suggesting the vitality of life-force after death, "that, may be his fever shall find a cure, the true journey an end ... where hearts meet and are really true, and crossed this ocean, that parts ... hearts which alter but is the same always, that goes ... everywhere, as truth and falsehood go, but cannot suffer" (*ACP* 143). His stress is on the healing power of the Eliotian process of death and life, "he condones the fever; he is weaker than he thought; his weakness is real" (*ACP*). In parenthesis, Thomas refers to the political poets' belief in the cyclical process of life and death, the Yeatsian process of intensity in contrast to Auden's significant belief in metaphysical process of intensity, the end of Eliotian pilgrimage of eternal suffering and eternal art:

(Though this for her is a monstrous image
blindly
Magnified out of praise; her death was a still
drop;
She would not have me sinking in the holy
Flood of her heart's fame; she would lie dumb
and deep
And need no druid of her broken body).
(*Poems*)

Auden's achievement in the early phase, his historical consciousness and skilled craftsmanship, his musical patterns and aesthetic amoral disinterestedness symbolic of his laws of poetic justice. will-power and endurance, "God or whatever means the Good ... be praised that time can stop like this" could not assure him of constancy amid Thomas's Yeatsian process of

generous impersonal art, his Yeatsian vision of Grecian altruistic art song that could give the fallen political poets a ray of hopeful future, "that what the heart has understood ... can verify in the body's peace ... God or whatever means the Good" (*MCP*) according to MacNeice. In the art song, Auden reaches a more immortal vision of historical consciousness, historical suffering and historical song in contrast to Thomas's voice in the Yeatsian altruistic art song that is deathless and immemorial, and its majestic, elemental sea has also spells of calm when it will not displace even the minor influences in the past. MacNeice observes:

The courage of eyes, the craft of hands,
The gay feet, the pulse of hope,
The will that flings a rope --- though hard --
To catch the future off its guard --
This is on me and these are yours. (*MCP* 191)

The experience is both terrifying and assuring, "all the lost interpretations ... all the unconsummated consummations ... all the birds that flew and left the big empty sky ... comeback throwing shadows on our patience" (*MCP* 211).

Day Lewis brings out the contradistinction between Auden's metaphysical process of aesthetic amoral art song and Thomas's mortal process of tragi-comic art song, "others will journey over ... our hill up along the lane like a rift ... loaded with moon-gold, many a lover ... sleepwalking through the moon's white drift" (*DCP* 243). Spender rejects Auden's laws of poetic justice and accepts Thomas's organic process of life and death as a source of redemption, "from the impregnable centre ... of what we are, we answer ... their injustice, their running ... terroristic lie with fixed truth" (*Trial* 103). The active war poet Keyes perceives that Auden's recognition of the necessity of the Eliotian process of historical consciousness and self-crucifixion that assures him of Eliotian freedom and immortality has not convinced the political poets. But the disgraced political poets' wild love of Auden's beauty in their early phase is accompanied by their knowledge of its transience, of its ultimate decay, "out of clamour ... moulding your vision to such harmony ... that drunken

heroes cannot choose but honour ... your stubborn blinded pride, your inward winter.” Keyes underlines that the political poets’ could not find any purpose or meaning of existence in the metaphysical process of historical beauty of Auden to whom all other beauty fades and impermanence is the condition of all sensory experience, “quick hands in darkness groping ... pluck the sad harp; sad heart forever hoping ... Valhalla may be songless, enter ... the moment of your glory” (*Contemporary Verse* 320). The predicament of the transitional Auden is painful, but the metaphysical order envisaged in the art song of lamentation assures a continuity of life. He invokes the law of poetic justice and senses the imminent death of his poetry, “time and fevers burn away ... individual beauty from thoughtful children, and the grave ... proves the child ephemeral” (*ACP* 131).

However, in contrast to Auden’s process of pilgrimage resulting in regression and declining appeal Thomas’s poetic process is warm and richly sensuous in human experience, the possibilities of immanence are limited despite his forward journey of progress and success according to the active war poet Keyes’s estimation:

O it is such long learning, loneliness
And dark despite to master
The bard’s blind craft; in bitterness
Of heart to strike the strings and muster
The shards of pain to harmony, not sharp
With anger to insult the merry guest
O it is glory for the old man singing
Dead valour and his own days coldly cursed.
(CV)

The impassive war poets’ poetry of nature and Wordsworthian greatness, “now it is time to remember the winter festivals ... of the old world, and see their rafted halls ... hung with hard holly,” the active war poets’ love of Owen and Sassoon and human life have moments of beauty and the passive war poet Prince is elegiac about Auden’s situation and also skeptical about his contemporary poets’ salvation which is possible only through realization of their wholeness, “voices dying when the blind bard rises ... robed in

his servitude, and the high harp ... of sorrow sounding, stills those upturned faces” (CV).

The active war poet Lewis perceives, while projecting the landscape of diffusion in the romantic war poets, that their moments of life, seen in isolation, are fleeting; but their wild love of Wordsworthian order is eternal, presenting a spectacle of fixity in the midst of change:

But no! She cannot move. Each arid patch
Owns the lean folk who plough and scythe and thatch
Its grudging yield and scratch its stubborn stones,
The small gods suck the marrow from their bones. (CV 294)

During the transitional phase, Auden presents the picture of progressive historical development as distinct from cyclic movement, of ceaseless evolution of historical sense reaching forward to successively higher forms of life, each form containing in itself the seeds of destruction and new birth. Lewis explains the change-over:

The valleys crack and burn, the exhausted plains
Sink their black teeth into the horny veins
Straggling the hill’ red thighs, the bleating goats
--Dry bents and bitter thistles in their throats
--
Thread the loose rocks by immemorial tracks,
Dark peasants drag the sun upon their backs.
(CV)

In Thomas’s early poem and the art song, the emphasis is more on the Yeatsian process than on change and mutability, and the mortal vision of a continually repeating cycle of birth, growth, and death leads to a discovery of order in flux according to the active war poet Lewis:

High on the ghat the new turned soil is red,
The sun has ground it to the finest red,
It lies like gold within each horny hand.
Siva has spilt his seed upon this land. (CV)

Thomas transposes the estimation of the active war poets, Keyes and Lewis, their comment on the war poets in general and their disinterested remarks on the contradistinction between Auden's Eliotian metaphysical vision of immortal art, his passionate aesthetic amoral impersonal art, his ascetic profile that leads him to a downward trend and his own Yeatsian introspective process of individuation and integration, transfiguration and transformation, his modest and moderate vision of Grecian altruistic art song, his down-to-earth approach since his early poem and his art song that assure him of continuous popularity and happiness, "her flesh was meek as milk, but this skyward statue ... with the wild breast and blessed and giant skull ... is carved from her in a room with a wet window ... in a fiercely mourning house in a crooked year" (*Poems*).

The war poet Gascoyne estimates that in the earlier phase, Auden is not merely overwhelmed with a sense of his own mortality, "dulled by the slow glare of the yellow bulb ... as far from sleep still as at any hour ... since distant midnight." He is even more disturbed by the decayed condition of the historical impersonal art, "with a hollow skull ... in which vapours seem to reel ... among limp muddles of old thought; till eyes ... collapse into themselves like clams in mud..." (CV 296). In the early phase, his art songs written in conjunction with the Eliotian image represent an unfathomable, changeless reality of which only fitful glimpses are available to the political poets of mortal concerns opposing the metaphysical concerns, "now head sinks into pillows in retreat ... before this morning's hovering advance." Auden approaches Eliot's art song with due reverence; he too shares Eliot's grace and contemporaneous concerns and combats the skepticism of philistine time-conscious political poets of the thirties, "while early guns on Norway's bitter coast ... where faceless troops are landing, renew fire ... and one more day of War starts everywhere" (297). The landscape symbolism of Rilke and the imagism of de la Mare's as echoed in "Sonnets from China" is changed as Eliotian songs and imagism in *For the Time Being*, and Auden attempts at fuller

comprehension of human destiny, his faith in religion. Auden takes up one symbol after another in his unwearied quest for truth, and the resolution achieved in each poem is tentative. Besides, Gascoyne notes Auden's conflict in attitude with the contemporary poets:

Lie still ... Limbs twitch;
Relapse to immobility's faint ache. And time
A while relaxes; space turns wholly black. (CV)

Auden's thought of mutability reminds Gascoyne of the sestet of Shakespeare's sonnet 64:

When I have seen such interchange of state,
Or state itself confounded to decay;
Ruin hath taught me thus to ruminate,--
That Time will come and take my love away.
This thought is as a death, which cannot
choose
But weep to have which it fears to lose.
(*Sonnets* 34)

Auden's despair expressed in the transitional poems is thus replaced in the succeeding middle phase in contrast to the war poets' ecstasy born of partial realization of a vision, "hand paws the wall to reach the chilly switch ... then nerve-shot darkness gradually shakes throughout the room." It is significant that several transitional sonnets foreshadow Auden's unwearied quest for faith in the sonnets of *New Year Letter* and in the songs of *For the Time Being*. Thomas reworks Gascoyne's observation on the transitional Auden:

I know her scrubbed and sour humble hands
Lie with religion in their cramp, her
threadbare
Whisper in a damp word, her wits drilled
hollow,
Her fist of a face died clenched on a round
pain;
And sculptured Ann is seventy years of stone.
(*Poems*)

Auden's metaphysical process of aesthetic amoral art, his historical sense of perfect work of art, his immortal vision of historical suffering and immortal art, his status as Eliotian artist of great stature among the contemporary poets and his

declining state spills over into the early poems of his spell-bound lover Prince according to Gascoyne.

In the collection of shorter lyrics *Poems*, Prince as an ardent worshipper of Auden's art song contrasts the grandeur of Auden's pure art and the feebleness of the contemporary poet's powers of perception, "call out, celebrate the beam ... imprisoning and expressing him" and carries forward the contemporary political and the war poets' dilemmatic process of immortal art and mortal concerns, their doubtful image of greatness, "fix the mature flash for the end but in advance ... fix in the glow of the sense what shall pass" (*MV* 388). The romantic war poets indifferent to Auden's articulate canons and process of impersonalization write poems of Wordsworthian spontaneity and personal experiences, "give him a pale skin, a long hand ... a grey eye with deep eyelids, with deep lids" (*MV*) and the political poets ignorant of Auden's metaphysical process stand divided between time-consciousness and timeless art, temporal and Time concerns, "illiterate illuminations run to seed ... irreconcilables and abominables ... of all kinds swallowed, neither good nor bad ... either remembered or forgotten" prove themselves as fanciful, dilemmatic and tragic as Prince. He sees the political poets' imitation of Auden's immortal art song as "amid the impunities of the polluted city ... I see him in the stale glare of those follies." Prince compares:

In the dusk
There appears the full pallor of his looks
Desiring and desiring to desire.
And in fine he proceeds, fanned by this
dubious flush
In the way I know. (389-90)

He looks to Shakespeare for adequate equivalents of the political poets' jealousy and their babbling of time-conscious art song, "that thou among the wastes of time must go ... since sweets and beauties do themselves forsake ... and die as fast as they see others grow" (*Sonnets* 8), their abysmal failure and uncertain poetic career, "since brass, nor stone, nor earth, nor boundless sea ... but sad mortality o'erswails their power ...

how with this rage shall beauty hold a plea ... whose action is no stronger than a flower?" (35) and in contrast to Auden's enviable position as an artist of bright and miraculous beauty, immortal art song that has the power of forbidding the wreckage of relentless death from which nothing can escape, "and nothing 'gainst Time's scythe can make defence ... save breed to brave him, when he takes thee hence" (*Sonnets*).

Then, Prince gathers up his conflicting emotions of awe, bafflement, despair and uncertainty in his hope for Auden's art song, "it glimmers ... it glimmers from the question of how, how shall it fall ... the moment of the simple sight," as he stands divided between pure art and personal love, "the simple sorrow" and the "green land." He is afraid of facing the after effects in the event of his failure that reminds him of the political poets' fall in the desire of immortal art and the aftermath in their poetic career, "a falling together of many gleams ... neither remembered nor forgotten and neither ... undesiring nor desiring the moment of despair?" With the result, he hangs back and resolves to hang purely on the process of romantic existential art practiced by the contemporary poet, "the process ... of confrontation, reflection, resolution ... that follows, it is this that will ascend ... to the last fitted and related clarity" (*MV* 390). In the last part of the longer poem, "The Tears of a Muse in America," Prince focuses on Thomas's Yeatsian process of transfiguration and transformation in the early phase defying Auden's Eliotian metaphysical process and defacing his Eliotian image and reputation in the transitional phase:

Caught in that leisurely and transparent train
Of the soft ostensibility of story
His motions and his thoughts are their own
net
And while the beam folds on itself I'll not
Deny it is indefensibly too fine. (*MV*)

Thomas's ostensible motif of his Grecian altruistic art song in the early phase is to offer a promising future, a hope to the hopeless political poets of the thirties, but the real intention of his polysemous language is to tarnish Auden's grand image,

influence and popularity among the contemporaries according to Prince.

However, Prince perceives that Thomas is only a shadow of its original glory, a further reference to Yeats's cyclic process of the sun, his tragi-comic vision of pagan humanistic art song, his paradoxical sensibility that accommodates everyone and defaces also Auden's transcendent beauty, his ironic sensibility, his tragic vision of aesthetic amoral art song:

But at least
 Since I have seen him clear,
 Whether he fondle a golden mare
 Which he has ridden through wet woods
 Or in the sunlight by the water
 Stand silent as a tree, this verse no longer
 weeps. (*MV* 391)

Prince's pathetic projection of Auden's transitional poems of Rilkean symbolism and musical pattern and de la Mare's imagism and pure aesthetic, their inadequacies to overcome the pragmatic, skeptical influences of Thomas among the contemporary poets is analogous to the world-centric romantic existential art's wanton destruction of the Word-centric immortal art as presented in Shakespeare's sonnet 65:

O fearful meditation! Where, alack,
 Shall Time's best jewel from Time's chest lie hid?
 Or what strong hand can hold his swift foot
 back?
 Or who his spoil of beauty can forbid?
 (*Sonnets*)

Thomas transposes Prince's discriminating mind that compares and contrasts the Eliotian process of aesthetic amoral ironic art song and the Yeatsian process of pagan humanistic paradoxical art song and implies the storm clouds of war between Auden and Prince looming over the longer poem of *Poems* written and published in the pre-war time:

These cloud-sopped, marble hands, this
 monumental

Argument of the hewn voice, gesture and
 psalm,

Storm me forever over her grave until

The stuffed lung of the fox twitch and cry Love
 And the strutting fern lay seeds on the black
 sill. (*Poems*)

Prince, having experienced that Auden's intellectual process of historical consciousness and self-annihilation has tossed stormy scenes between romantic love and metaphysical art in his early poems of pre-war time, changes his love of Auden's metaphysical process of intensity and moves towards the romantic existential process of intensity in the poem written after the outbreak of war.

The intensity of Thomas's early poem and art song is chiefly due to his Yeatsian perception of the dissonance inherent in the finite nature of man who is also a creative being. From the early poem *18 Poems* onwards he becomes increasingly aware of the fundamental dichotomy in time-ridden existence, "there grows the hours' ladder to the sun ... each rung a love or losing to the last ... the inches monkeyed by the blood of man," of the gap between the infinity of the metaphysical perception and the finite nature of man, "an old, mad man still climbing in his ghost ... my fathers' ghost is climbing in the rain" (*Poems* 67).). His Yeatsian poetic process of birth-in-death, "turns in the earth that turns the ashen ... towns around on a wheel of fire," through which man can merge himself into a new world implicit in the mortal vision of pagan altruistic impersonal art, "how now my flesh, my naked fellow ... dug of the sea, the glanded morrow" (*Poems* 26). His poems that follow are in a sense explorations of possible modes of salvation or transcendence. In *25 Poems*, deliverance is sought in a state of moral disinterestedness, in the Yeatsian process of birth-in-death in contrast to Auden's Eliotian process of death-in-life, "this flesh you break, this blood you let ...make desolation in the vein ... were oat and grape ... born of the sensual root and sap" (136). In the sequence of sonnets "Altarwise by Owl-light," Thomas's recognition of the

disgraced political poets' human misery is asserted as the first step to the Yeatsian knowledge of the mortal process of art song, and it is implicit that this knowledge of the meaning of suffering can lead to realization of the Yeatsian mortal vision of Grecian humanistic art song structured with Audenesque images. His early art song is a song of reconciliation and reformation, Audenesque technique and Yeatsian motif analogous to the mortal vision of Grecian altruistic impersonal art in the early poem *18 Poems* written in defiance of Auden's metaphysical intellectualism and Word-centric tradition, "bound by a sovereign strip, we lie ... watch yellow, wish for wind to blow away ... the strata of the shore and drown red rock" (*Poems*). The intensity of Auden's early poetry and art song is chiefly due to his perception of the dissonance inherent in the finite nature of man who is also an artist of historical significance, posits eternal, immutable metaphysical symbols such as "the dry worlds lever ... stage of the ice, the solid ocean ... all from the oil, the pound of lava ... city of spring, the governed flower" and the intellectual world of "the corpse's lover ... skinny as sin, the foaming marrow ... the dry worlds lever" suggesting that the way to release from human suffering lies in self-dissolution "and craving the sensation but ignoring the cause... we look round for something, no matter what, to inhibit ... our self-reflection, and the obvious thing for that purpose ... would be some great suffering" (*ACP*).

Thomas's Yeatsian mortal vision of Grecian altruistic art song is given an elaborate poetic framework in the transitional art song "After the Funeral" in accordance with the motif of his early poem and art song, the Yeatsian paradoxical process of life-in-death, "behind my head a square of sky sags over ... the circular smile tossed from lover to lover ... and the golden ball spins out of the skies," in contrast to the heroic war poets of pity, the inactive war poets of Wordsworthian personality, the passive war poet's glorification of Auden's immortal art and Auden's Eliotian metaphysical process of impersonality, "not from this anger after ... refusal struck like a bell under water ... shall her smile breed that mouth, behind the mirror ... that burns along my eyes" (*Poems*

100). Thomas appeals to the war poets to choose the Yeatsian vision of gentle impersonal art, the Yeatsian mortal vision of Grecian altruistic art song with which he makes his early phase the *anni mirabilis* and discovers himself a poet of great success and an artist of tremendous popularity as an alternative to the Wordsworthian process of spontaneity or Auden's Eliotian process of metaphysical intensity and directs them to be pragmatic and moderate in their response to war instead of being evasive and ironic like Auden or prodigal and adventurous like the political and the heroic war poets. He persuades:

But I, Ann's bard on a raised hearth, call all
The seas to service that her wood-tongued
virtue
Babble like a bellbuoy over the hymning
heads,
Bow down the walls of the ferned and foxy
woods
That her love sing and swing through a brown
chapel,
Bless her bent spirit with four, crossing birds.
(*Poems*)

Thomas's poetic image of Homeric bard Yeats recalls the immense sea. His sea-image in several early poems represents Yeats's realm of poetry, his mortal vision of identity and self-advancement, metaphorical and metamorphic process, "I dreamed my genesis in sweat of death fallen ... twice in the feeding sea, grown ... stale of Adam's brine until, vision "" of new man strength, I seek the sun" (*Poems* 66). In *18 Poems*, the turbulent ocean is seen as an instrument of wreckage, "my clay unsuckled and my salt unborn ... the secret child, I sift about the sea ... dry in the half-tracked thigh" (*Poems*). In the next two poems, *25 Poems* and *The Map of Love*, Thomas uses the sea-image in two different senses. In the early art song, the sea implies the double vision, the process of life and death of his early poem, the paradoxical artist Yeatsian Thomas gaining advantage over the ironic Auden and offering alternative mode of kind art song and hope for prospective future to the affected political poets:

My sea hermaphrodite,

Snail of man in His ship of fires
That burn the bitten decks,
Knew all His horrible desires
The climber of water sex
Calls the green rock of light. (*Poems*)

In the transitional art song, the sea is implicit of Yeatsian process of pagan warm impersonal art to which Thomas directs the ignorant war poets to emulate and achieve success and popularity that he has enjoyed in his early poem and art song. He recalls:

We lying by seasand, watching yellow
And the grave sea, mock who deride
Who follow the red rivers, hollow
Alcove of words out of cicada shade,
For in this yellow grave of sand sea
A calling for colour calls with the wind
That's grave and gay as grave and sea
Sleeping on either hand. (*Poems*)

Thomas's elevation is from the process of self-discovery to self-development, from bondage to freedom, from the state of obscure poet to the level of godhead and boundless influence and popularity in contrast to Auden who is as much as subject to "sad mortality" as brass or stone or earth. His double vision of his own rising image and of the metathetical Auden's declining image reminds the octave of Shakespeare's sonnet 64:

When I have seen by Time's fell hand defac'd
The rich-proud cost of outworn buried age;
When sometime lofty towers I see down-raz'd,
And brass eternal slave to mortal rage;
When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store.
(*Sonnets* 34)

The fall of Auden's grand image of power and pride, "miraculous ... tortuous glory" (*MV*) recalls the crumbling statue of Ozymandias, "king of kings ... ye Mighty, and despair," the "two vast and trunkless legs of stone ... in the desert" salvaged by "a traveller from an antique land" present a

strange paradox: "nothing beside remains" the splendor of the sculptures on "a shattered visage ... wrinkled lip," "the hand ... the heart" has defied time, but the carved figures have also been disfigured by time, "round the decay ... of that colossal wreck, boundless and bare ... the lone and level sands stretch far away" (Shelley 290).

Dissimilar to Auden's Eliotian process of immortal pride and power, his metaphysical and ironic existential sensibility and the political and the war poets' metempirical process of love and pity, pleasure and pain, nationalism and patriotism and their romantic lyrical sensibility, "whose life is a bluff, professing ... to follow the laws of Nature ... in fact a revolt, a mad conspiracy and usurpation," Thomas's metaphoric and metamorphic process of Grecian altruistic art song and his paradoxical sensibility as illustrated in "After the Funeral" is similar to his early poem, his early art song and to Yeats's process of Grecian humanistic art song, his Homeric paradoxical sensibility actively engaged in modest and moderate, prudent and pragmatic functioning as a poet and an artist of moral disinterestedness and a cosmopolitan human being as well, "smuggling over the frontier ... of fact a sense of value ... metabolism of death ... re-orchestration of world" (*MCP* 182). In contrast to the *modus operandi* and the *modus vivendi* of the contemporary poets, Eliot's esoteric process, pure being and pure art, historical knowledge and self-annihilation, "beloved books that famous hands have bound ... old marble heads, old pictures everywhere" and Lawrence's poetry of primitivism and individualism, "a last inheritor ... where none has reigned that lacked a name and fame ... or out of folly into folly came," Yeats focuses on the Homeric process and theme of his poetry and art song, the introspective process of reconciliation and reformation:

We were the last romantics -- chose for theme
Traditional sanctity and loveliness;
Whatever's written in what poet's name
The book of the people; whatever most can
bless
The mind of man or elevate a rhyme;
But all is changed, that high horse riderless,

Though mounted in that saddle Homer rode
Where the swan drifts upon a darkening flood.
(YCP 206)

In the transitional poem *The Map of Love* and the art song “After the Funeral,” Thomas’s portrayal of his contra position as the redeemer of the afflicted and the affective contemporary poets stands symbolic of Yeats’s role as the patriarch Noah and his Ark, “great rooms where travelled men and children found ... content or joy” (YCP).

IV. FINDINGS AND INTERPRETATIONS

In Thomas’s transitional art song “After the Funeral,” existence is viewed in three aspects: the livingness of individual objects, the life-cycle ripening slowly towards fruition, and the final decay and death of all objects as individual entities. In tracing the varying moments of the War poets’ responsiveness to the poetic process of Wordsworth, Auden and Owen, Auden to the artistic process of Rilke, de la Mare and Eliot and Thomas to Yeats, he recognizes the separateness of each mood:

See what clings to hair and skull
As the boat skims on with drinking wings!
The statues of great rain stand still,
And the flakes fall like hills (*Poems* 37)

MacNeice perceives the modesty and nobility of Thomas’s paradoxical functioning and the candour of the contemporary poets of war time:

Where the altars sheer power and mere profit
Have fallen to disuse,
Where nobody sees the use
Of buying money and blood at the cost of
blood and money,
Where the individual, no longer squandered
In self-assertion, works with rest, endowed
With the split vision of a juggler and the quick
lock of a taxi,
Where the people are more than a crowd.
(174-75)

The contrariness is not dissolved, and the thought-process resembles a flow rather than a cluster. To reconcile the comic vision with the

frightening spectre of the shrunken mood of the fellow-beings would involve the telescoping of two different perspectives. This Auden seldom achieves; what is noted chiefly is a juxtaposition of contraries. In the early poems, the early art song and in the transitional poem, however -- particularly in the art song “After the Funeral” -- Thomas comes close to an inclusive vision, the Yeatsian process of paradoxical art song.

Apparently, the short poem “The Spire Cranes,” representing the *locus classicus* of Thomas’s art song “After the Funeral” offers a comparative and contrastive estimate of the immortality conscious Auden, “its statue is an aviary,” the mortality conscious political poets, Day Lewis, Spender, and MacNeice, “chimes cheat the prison spire” and the immortal existence conscious war poets, Fuller, Rook, and Rhys, the immortal love conscious Prince and the immortal pity conscious Lewis and Keyes, “time for swimmers’ hands, music for silver lock ... and mouth.” The issues involved are wider and cover the whole range of aesthetic amoral disinterestedness of Auden, “the spire cranes” and the moral disinterestedness of Thomas as witnessed in the anti-metaphysical early poem and the anti-Eliotian early art song, “pelter ... in time like outlaw rains on that priest, water.” (*Poems*). Thomas seeks to correlate two apparently divergent areas of experience:

Both note and plume plunge from the spire’s
hook.
Those craning birds are choice for you, songs
that jump back
To the built voice, or fly with winter to the
bells,
But do not travel down dumb wind like
prodigals. (*TCP* 105)

MacNeice perceives that the song “After the Funeral” proposes “a toast” to the ignorant young war poets, the way to success and happiness, the status symbol both in career and life in contrast to Auden’s metaphysical process of self-extinction and immortal art:

The luck and pluck and plunge of blood,
The wealth and spilth and sport of breath,
And sleep come down like death above

The fever and the peace of love –
This is on me and these are yours. (*MCP* 191)

In the transitional phase, Auden's insight into the beauty of things existing in process is attended by the knowledge that all that is living is destined to perish. Towards the end, while the continuity of the process of suffering is assuring, the knowledge of mortality is agonizing, and the poems convey a consoling but sad wisdom, "about suffering they were never wrong ... the Old Masters" (*ACP*). The problem receives a new focus in the art song "Musée des Beaux Art." Auden was partly equipped for the new experience when visited the Museum of the fine arts in Brussels to see the paintings of Brueghel. But his immediate sensation to the first painting "The Numbering at Bethlehem" as recorded in the poem is one of bafflement that recalls his response to the metaphysical artistic process of de la Mare in the earlier phase of his poetic career. The young Auden's love of de la Mare's metaphysical process of historical sense and the incarnation of Christ stirs him to his depths in the juvenile verses and the earlier poems in contrast to the influence of Thomas Hardy's sceptic mortal vision of impersonal art and his Oxford contemporary poets' love of romantic process, how, "when the aged are reverently, passionately waiting ... for the miraculous birth, there always must be ... children who did not specially want it to happen, skating ... on the pond at the edge of the wood" (*ACP* 146-47).

In the second painting "The Massacre of Innocents" Auden's description does not dwell on the uniqueness and formal perfection of the painting in which energy and repose cohere, "how it takes place ... while someone else is eating or opening a window or just walking dully along". But the grandeur recalls Eliot's artistic process of historical sense and self-crucifixion that he emulates in his early *Poems* (1930) and *Look Stranger!*, that fills him with a sense of awe, "how well they understood ... its human position." He brings out the Eliotian ironic sensibility while contrasting with his time-conscious contemporaries and their mortal concerns:

They never forget

That even the dreadful martyrdom must run
its course

Anyhow in a corner, some untidy spot
Where the dogs go on with their doggy life and
the torturer's horse

Scratches its innocent behind on a tree. (*ACP*
147)

Auden's mockery deepens the poignancy of the situation and not just serves as a relief. His short poem "Epitaph on a Tyrant" concludes with the cryptic sense of impersonal sensibility, and serves to unite the two sets of images of Eliot and de la Mare, the hieroglyphics of nature and the process of transgression and transmigration and the metaphysical process of crucifixion and resurrection, the statutory laws of humility and peace:

Perfection, of a kind, was what he was after,
And the poetry he invented was easy to
understand;

He knew human folly like the back of his
hand,

And was greatly interested in armies and
fleets,

When he laughed, respectable senators burst
with laughter,

And when he cried the little children died in
the streets. (*ACP*)

MacNeice observes that Auden's making the equation between the influences of Eliot in the past and the future is his hope for immortality, "there will be time to audit ... the accounts later, there will be sunlight later ... and the equation will come out at last" (*MCP*).

Auden's experience with the third painting "Icarus" reminds him of the time-conscious political poets comparing his falling position to that of the visionary Icarus, "pierced by a shaft of light are you ... the huntress, white and smiling, laid" (*DCP* 212). The distance between the two worlds – the world of art and the world of man, the immortal and the mortal – between the metaphysical and existential process and the metaphorical and metamorphic process makes communication difficult for the helpless Auden:

How everything turns away
 Quite leisurely from the disaster; the
 ploughman may
 Have heard the splash, the forsaken cry,
 But for him it was not an important failure;
 the sun shone
 As it had to on the whitelegs disappearing into
 the green
 Water; and the expensive delicate ship that
 must have seen
 Something amazing, a boy falling out of the
 sky,
 Had somewhere to get to and sailed calmly on.
 (ACP)

On the whole, the art song “Musée des Beaux Arts” is a tribute to de la Mare and Eliot; the analogy of the wise men following a star to greet the infant Jesus shows the nature of de la Mare’s commitment, and brings in Eliot’s devotional, near religious tone, “grief with drenched book and candle christens the cherub time ... from the emerald, still bell; and from the pacing weather-cock ... the voice of bird on coral prays” (*Poems*). The magus-image representing de la Mare carries additional significance. The Western star Eliot serves as a link between the infant Jesus embodying the eternal mystery and the mortal magi; the gulf between the two worlds is at least momentarily bridged. Auden’s patient search for the metaphysical image of vast idea of eternal suffering and eternal art finds a fitting image in Shelley’s description of the wandering moon in the expanse of the sky suggesting both infinity and eternity:

Art thou pale for weariness
 Of climbing heaven and gazing on the earth,
 Wandering companionless
 Among the stars that have a different birth, --
 And ever changing, like a joyless eye
 That finds no object worth its constancy? (“To
 the Moon” 299)

In confronting the heroic image of Thomas being worshipped as godhead by his erstwhile friends, Auden feels oppressed by the knowledge of his own mortality and the political poets’ comparing

him to the falling Icarus looking at the sky. The falling experience benumbs his senses and engenders self-pity and self-doubt, “the air on his face ... unkind as the touch of sweating metal” (*DCP* 213). Day Lewis brings out Auden’s loneliness and anxiety, alienation and estrangement:

Simple goodbyes to the children or friends
 A felon’s numb
 Farewell, and love that was a warm, a meeting
 place –
 Love is the suicide’s grave under the nettles.
 (214)

Spender’s sense of shock gets intensified when he compares and contrasts Auden’s glorious image and his poverty-stricken face powerfully communicating the anguish in his heart. He fuses the story of incarnation, the story of crucifixion, the sacrifice of innocent human lives holding the promise of resurrection and the martyrdom of the judge and his associates as the martyrdom of truth and justice:

Civilization which was sweet
 With love and words, after great wars
 Terrifies; architraves
 Of flowering leaf of the Corinthian capital
 Momentarily shaken; then fall
 In marble waves on life. (*Trial* 56)

MacNeice perceives that Auden’s achievement in the early phase is god-like suggesting the immortal vision of his aesthetic amoral art that makes the time-conscious poets painfully realize their inadequacy. But the transitional Auden will die like Icarus leaving his mission unfulfilled and without achieving anything significant according to MacNeice:

Which being so, it is not surprising that
 Some in their impatience jump the rails,
 Refusing to wait the communal failure,
 preferring
 The way the madman or the meteor fails,
 Deceiving themselves to think their death
 uncommon,
 And mad to possess the unpossessable sea

As a man in spring desires to die in woman.
(MCP 205)

However in the poem “The Tears of a Muse in America,” the passive war poet Prince sees Auden as a pure poet since his early poem, “being in these eyes seen aright ... as he questionlessly is ... in the white air under dawn ... if he lives if he dies” (MV) and gives another, a slightly altered meaning to Auden’s changed position. He prays for Auden’s rejuvenation, his spiritual recovery:

So if all else be but conceivably yet
Of a lucidity that lives, himself
Mirrored may be the same,
Antecedents and foils will palliate. (MV)

Prince feels that Auden’s will and intellectual mind are paralysed, that he must die and be born again so that he may be able to grasp the full significance of his pilgrimage of immortal art and ascend the steep grand hill already climbed by the great ancestors of the past. The implication of the next lines possibly means that Prince considers it little waste to lament the absence of vigorous impulses, the withering of his creative powers: it is indeed futile to think that he would have been able to respond to the metaphysical artistic intensity of Auden, to the beauty of his early poem, even if his creative mind had been active and integrated. He sings of his self-criticism and answer:

For
How idly miraculous
Or of what tortuous glory
In fact this creature was
How should my mere ingenuity relate?
In the great sweetness of which light
I ask if may be I have made
Though in an ecstasy of loss
At the last too little of it? (MV)

Day Lewis’s suggestion is that Prince’s mental faculties, even if in their full vigour and maturity, are not adequate to comprehend Auden’s consummate artistic achievement. He rebukes Prince’s dreaming of renewal of life of Auden, “heroic words sound all untrue ... as love lies in a

dream,” his wild passion for grand art, “that pandemonium of the heart ... that sensual arrogance that impart ... a kind of truth, a kindling truth” and “the sparks at random sown ... the spendthrift fire, the holy fire” (DCP 294). MacNeice observes that Prince’s dreaming of Auden’s artistic pattern and immortality reminds him of the political poets’ dreaming in the fallen thirties:

The bland and sculpted and urgent beasts,
The here and there and nowhere birds,
The tongues of fire, the words of foam,
The curdling stars in the night’s dome –
This is me and these are yours. (MCP 191)

In the poem “A War Time Dawn,” the war poet Gascoyne reiterates the sense of bafflement and the failure of Prince’s creative powers to reach the height of vision of immortal art, “but deep in the velvet crater of the ear ... a chip of sound abruptly irritates.” The pilgrim, no longer sick, represents the mind’s aspiration and visionary potential as yet unrealized, “notes ... from all directions round pluck at the strings ... of hearing with frail finely-sharpened claws” as the political poets of pity, “its throat’s incessantly replenished store ... of tuneless singsong, timeless, aimless, blind.” The active war poets’ divided pursuit of Wordsworthian love and poetry of pity and their response to the truth of war becomes more positive after the initial stupor, “draw now with pricking hand the curtains back ... unpin the blackout cloth.” In the early poems of the active war poet Lewis, the unchanging Wordsworthian order is symbolized by elemental nature, and the contraries are reconciled in the new satirical wisdom of Sassoon, “nearest within the window’s sight, ash-pale ... against a cinder coloured wall, the white ... pearblossom hovers like a stare.” The immediate inspiration for the heroic poet Keyes is his direct experience of the Wordsworthian passive pity enriched by his reading of Owen’s poetry of pity of war, and the truth of Owen’s pity always carries a symbolic significance for him. “all’s yet half sunk in Yesterday’s stale death ... obscurely still beneath a moist-tinged blank ... sky like the inside of a deaf mute’s mouth...” (CV). Gascoyne, commenting on the overall functioning

of pleasure-centric inactive war poets dreaming of eternity, perceives that there is almost a touch of familiarity in their poems, “while the brooding green ... of nearby garden’s grass and trees, and quiet flat ... blue leaves, the distant lilac mirages, are made ... clear by increasing daylight and, and intensified” (CV). The overall motif of the war poets is immortality according to Thomas, “these once-blind eyes have breathed a wind of visions ... the cauldron’s root through this once-rindless hand ... fumed like a tree, and tossed a burning bird” (*Poems* 70).

MacNeice underlines that the passive and the impassive war poets’ wild dreams of pleasure and pathos, immortal poetry of personality and impersonality recall the wild goose chase of the time conscious political poets:

The face and grace and muscle of man
The balance of his body and mind,
Who keeps a trump behind his brain
Till instinct flicks it out again –
This is on me and these are yours. (*MCP*)

The serenity of pity-conscious active war poets is soon disturbed like the indolent political poets as they become aware of the magnitude of their task and of their own limitations. The crystal vision of poetry and nature in the early poems of Wordsworth is associated with perfect calm and corresponds to the mind in contemplative repose. Their Wordsworthian poems of self-expression and personality, dreams of serenity and sentiment, mortal pleasures and immortality becomes a destructive power wrecking the political poets’ poetry of pity according to MacNeice:

The slurred and drawled and crooning sounds,
The blurred and suave and sidling smells,
The webs of dew, the bells of buds,
The sun going in crimson suds –
This is on me and these are yours. (*MCP*)

Thomas understands that the poems of the active and the passive war poets carry the sense of otherness, immensity and distance from the reality of human situations, “because the pleasure-bird whistles after the hot wires ... shall

the blind horse sing sweeter? ... convenient bird and beast lie lodged to suffer ... the supper and knives of a mood” (*Poems* 40).

In the art song “After the Funeral,” the spectacle of change and changelessness, of alternating motion and stillness, of turbulence and calm implies the presence of an underlying order in flux, the mortal vision of magnanimous art song, and helps to achieve a reconciliation of the contradictions on the temporal plane. Thomas contra distinguishes the dissociated sensibility of the contemporary poets of pre-war time “in a warring absence” from his own Yeatsian unified sensibility “in a forgiving presence,” disinterested goodwill and action, mortal vision of Grecian altruistic art song:

Now in the cloud’s big breast lie quiet
countries,
Delivered seas my love from her proud place
Walks with no wound, nor lightning in her
face,
A calm wind blows that raised the trees like
hair
Once where the soft snow’s blood was turned
to ice.
And though my love pulls the pale, nipped air,
Prides of to-morrow suckling in her eyes,
Yet this I make in a forgiving presence.
(*Poems*)

The phrase “pride of to-morrow suckling in her eyes” recall, as Thomas suggests, the war poets’ blindness; the lost political poets’ misery culminating in death-wish is typical of humanity’s general predicament, and the Yeatsian introspective process of transfiguration and transformation gives a special poignancy to the line “once where the soft snow’s blood was turned to ice.” The phrase “the pale, nipped air” and the line “a calm wind blows that raised the trees like hair” carry forward the sense of weariness attendant on human existence

In contradistinction to the contemporary poets’ problem of communication, their “appetite for wholeness” as they “prize half-loaves, half-truths – enough for the half-hearted ... the gleam

snatched from corruption satisfies” (*DCP*), Thomas’s early and transitional art songs, his Yeatsian image of sea is both particular and universal, remote and near, majestically indifferent to the metaphysical reality of human destiny and yet, in a very special sense, a warm friend to the poets of war time. Day Lewis explains that Thomas has been maintaining the *status quo* on a par with Yeats’s functioning:

Each is our wish. Alas, the bird flies blind,
Hooded by a dark sense of destination:
Her weight on the glass calm leaves no
impression,
Her home is soon a basketful of wind.
Travellers, we’re fabric of the road we go,
We settle, but like feathers on time’s flow.
(220)

Yeats, while underlining the contra position of the contemporary poets running their “course” between romanticism and existentialism, “between extremities ... a brand, or flaming breath,” dead “body” and remorseful “heart” destroying “all those antinomies ... of day and night,” defines art song as a hope for freedom, a prospective future of success and happiness, self-fulfillment and self-contentment:

A tree there is that from its topmost bough
Is half all glittering frame and half all green
Abounding foliage moistened with the dew;
And half is half and yet is all the scene;
And half and half consume what they renew,
And he that Attis’ image hangs between
That staring fury and the blind lush
May know not what he knows, but knows not
grief. (*YCP* 212)

What Thomas does in the art song “After the Funeral” is showing the road that is much trodden and the road that is not taken to the war poets and persuading them to explore the possibility of what is real and pragmatic, good and beneficial to their poetic career and living according to MacNeice:

If it is something feasible, obtainable,
Let us dream it now,
And pray for a possible land

Not of sleep-walkers, not of angry puppets,
But where both heart and brain can
understand

The movements of our fellows.... (*MCP* 174)

Day Lewis, while contra distinguishing the falling of the ruling Auden, the image of terrors and the metaphysical aesthetic amoral disinterestedness becoming “a monument to fear,” an image of gloom and despair, “from far, she seemed to lie like a stone on the sick horizon ... too soon that face, intolerably near ... writhed like a furious ant-hill” from Thomas’s rising as a poet and an artist of cause-and-effect emulating the image of Yeatsian introspective process of reconciliation and regeneration, pagan humanistic art song, “the Cause shales off, the Humankind stands forth ... a mightier presence ... flooded by dawn’s pale courage, rapt in eve’s ... rich acquiescence,” celebrates him as Perseus, the liberating, purgatorial image of “the shield”:

But Perseus, lifting his shield, beheld as in a
view-finder

A miniature monster, darkly illustrious.

Absorbed, pitying perhaps, he struck. And the
sky behind her

Woke with a healthier colour, purified thus.
(222)

Spender perceives that the art song “After the Funeral” creates a setting of sharp contrast; “the quay where the river suggests the dirt of all streets ... and the rotting feet of factories is set against the beauty of swans and boats, the far shore and day-green spaces.” The contrasting background is compared to the proud launching of a boat among swans and lights:

And then the heart in its white sailing pride
Launches among the swans and the stretched
lights

Laid on the water, as on your cheek

The other kiss. (*The Still Centre* 86)

MacNeice observes that the art song “After the Funeral” brings in a sudden stir of energy and fruitfulness through Yeatsian introspective process of individuation and integration, transfiguration and transformation, mortal vision

of Grecian warm art to the creative process of the romantic war poets in contrast to Auden's mourning for metaphysical order and stylistics:

The saint on the pillar stands,
The pillars are two,
A young man opposite
Stands in the blue,
A white Greek god,
Confident, with curled
Hair above the groin
And his eyes on the world. (*MCP* 180)

MacNeice contra distinguishes Auden's regression and his pilgrimage of eternal suffering from the technique of symbolism through imagism to existentialism that is a continuous immortal process of dying for immortality, "the sign ... of the cross between his eyes, his mouth drawn down ... he passed the flower-sellers and all ... the roses reeked of an abattoir, the gardenias ... became the décor of a funeral" from Thomas's progression and his Yeatsian introspective process of self-discovery and self-sacrifice, "his hands were always clenched, an eagle ... riveted on a world of vice ... going upstairs he built, block upon block ... an Aztec pyramid of sacrifice" (*MCP* 198). Thomas's transitional art song looks forward, in certain respects, to the later art songs especially the dramatic art song "A Refusal to Mourn the Death, by Fire, of a Child in London," "vision and sinew made it of light and stone ... not grateful nor enchanted ... their heirs took it for granted ... having a world – a world that was all their own" (*MCP* 199).

William Empson perceives that Auden's intellectual capacity to separate joy from sorrow points to his fundamental unreality, and his vision of art song, which is essentially tragic, is the reward of his Eliotian insight into metaphysical experience of historical knowledge and self-annihilation:

Imagine, then, by miracle, with me,
(Ambiguous gifts, as what gods give must be)
What could not possibly there,
And learn a style from a despair. (*MV* 266)

In contrast, Thomas's vision of human reality, as envisaged in the early art song "Altarwise by Owl-light," shows the extension of his awareness of human misery, his introspective process of individuation and integration, his role in the early poem as rehabilitator and as redeemer in the early art song, his tragi-comic vision of Grecian altruistic art song, his progress from simplicity to paradoxical sensibility, his anti-intellectualism which makes the political poets worship him as their godhead, as a hope for poetry, prosperity and happiness according to Empson:

Thorns burn to a consistent ash, like man;
A splendid cleanser for the frying-pan;
And those who leap from pan to fire
Should this brave opposite admire. (*MV*)

In effect, Thomas reminds the pre-war poets of their responsibility and of the price that they will have to pay for gaining a keener understanding of human reality vis-à-vis their dreaming of Wordsworthian immortality. Empson maintains:

All those large dreams by which men long live well
Are magic-lanterned on the smoke of hell;
This then is real, I have implied,
A painted, small, transparent slide. (*MV*)

And it is something of a puzzle that Auden, who incarnates the tragic mystery of creation in the transitional poem *Another Time*, almost ridicules Thomas's transitional art song "After the Funeral," his comprehension of things in which each experience is many-dimensional, "a phrase goes packed with meaning like a van ... a look contains the history of man ... and fifty francs will earn the stranger right ... to warm the heartless city in his arms" (*AT* 30). However, Norman MacCaig holds that Thomas's transitional art song acquires coherence when seen not as indictment but as an exhortation to the pre-war romantic poets to Yeatsian introspective process of self-identity and empathic identification:

Light perches, preening, on the handle of a
pram
And gaps on paths and runs along a rail
And whitely, brightly in a soft diffusion

Veils and unveils the naked figure, pale
As marble in her stone and stilled confusion.
(CV 236)

Treece perceives that the transitional art song makes Thomas a “legend” whom the political poets accord divination in the place of Auden:

One day at dawn
Upon their nags
Twelve tinkers came and their hearts were free,
For they cut twelve whistles from the knuckles
of the dogs,
To hear the black cock company. (CV)

The chief point of interest, according to Vernon Watkins, in Thomas’s transitional dramatic art song is its atmospheric quality and its speculation on the future of the fragmented war poets that is analogous to his major concern for the unpopular political poets and his own active magnanimous disinterested functioning in the early song and the early poem born of his own “enterprise” in contrast to Auden’s historical memory, “a christening remembered,” “the self-born mockers of man’s enterprise” (YCP). He underlines:

The font in your awakening is waylaid,
Where fell that christening moment from the vine.
If I look deeply there, I see time fade
And light grow perfect, dark; and darkness shine.
Again I see the curve her body made,
Bearing you like a pitcher doomed to wine.
(MV 369)

Edwin Muir maintains that Thomas’s transitional art song is an offshoot of his early poem and his early art song, and that it has the characteristic features of Yeatsian pagan altruistic vision of art song, careful impersonal art written for the Wordsworthian pre-war poets, the hollow men’s dream of great art song:

There on a summer evening
Reclines at ease upon his tomb
And is his mortal effigy.

And there within the womb,
The cell of doom.... (MV 357)

In contrast to Auden’s Eliotian smooth legato phrasing in the art songs, “Grace notes of a profound, legato dream,” Thomas’s Yeatsian introspective process of life and death, pagan altruistic impersonal art, his staccato voice in the transitional art song is not just therapeutic as Day Lewis finds, “it is the humming pole of summer lanes ... whose sound quivers like heat-haze endlessly ... over the corn, over the popped plains ... an emanation from the earth or sky.” Its immensity and its mysterious natural rhythms do not merely have a healing effect; it reveals a different plane of human reality as demonstrated in his early poem and his early art song, “to lift to leave from treasures of man is pleasing death ... that will rake at last all currencies of the marked breath ... and count the taken, forsaken mysteries in a bad dark.” The resonant hollows convey to the suffering man the knowledge of this reality, and establish a communion between fragile mortals and an impersonal, primeval innocent soundless power, “they are the lispings rushes in a stream” (DCP). In “After the Funeral,” Thomas directs the romantic war poets to the Yeatsian process of art song, the mortal vision of Grecian vicarious impersonal art that has made his early poem *18 Poems* and his early art song “Altarwise by Owl-light” as grand and popular as Auden’s early metaphysical art song, *Poems* in contradistinction to the Wordsworthian process of expression of personality or Auden’s Eliotian process of impersonality. Yeats sings of his tragi-comic vision of art song in contrast to the contemporary poets’ romantic or tragic vision of immortal art song, “at all these death-beds women heard ... a visionary white sea-bird ... lamenting that a man should die ... and with that cry I raised my cry” (YCP 131).

V. CONCLUSION

Thomas’s art song “After the Funeral,” thus, is a typical exercise in the Yeatsian manner, and the undiscerning enthusiasm of his contemporary poets over his performance as an artist shows how much freedom from ignorance they have enjoyed in his free love and free play, how his

Yeatsian process of gentle impersonal art, his Yeatsian process of mortal vision of Grecian altruistic art song that has liberated them from the climate of depression and disgrace, “strange they could tell a mere child how hearts may beat in ... the self-same tune for the once-possessed ... and the unpossessed” (*DCP* 216). He sings of man’s instinctive nature, places reliance on man’s inward strength and affirms his faith in the potential divinity of each individual human being, “in the groin of the natural doorway I crouched like a tailor ... sewing a shroud for a journey ... by the light of the meat-eating sun” in contrast to the declining Auden’s singing of further exposition of his parable of making historical immortal art song, his belief that man can be redeemed from his miserable existence only through divine grace, “twenty-four years remind the tears of my eyes ... bury the dead for fear that they walk to the grave in labour.” He also suggests to the war poet the possibility of discovering his identity as an individuated and integrated poet or artist attaining to noble heights of development and advancement only through the trials of experience and suffering, “dressed to die, the sensual strut begun ... with my red veins full of money ... in the final direction of the elementary town ... I advance as long as forever is” (*Poems* 140). On the whole in the transitional art song, Thomas’s process of life-in- death, his self-awarding, self-guarding, self-rewarding paradoxical and pragmatic functioning is as introspective and impersonal as his early poem, as mortal and magnanimous as his early art song, as pagan and altruistic as Yeats’s, “the labourer’s hire ... the strength that gives our blood and state magnanimity of its own desire ... everything that is not God consumed with intellectual fire” (*YCP* 200).

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