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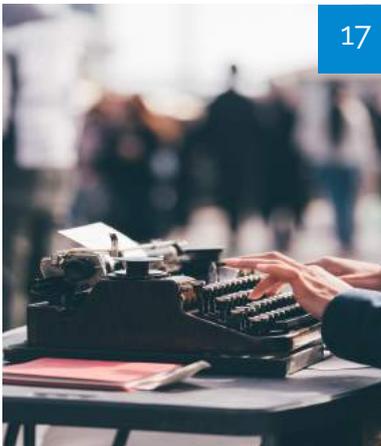


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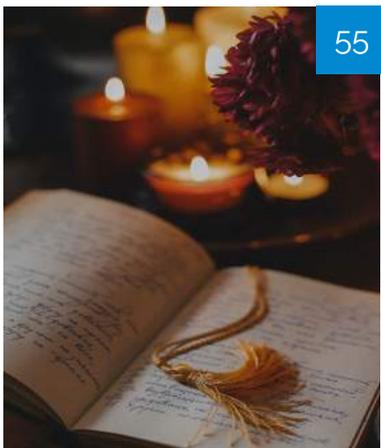
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Guidelines for Dealing with Cases of Ethical Bad Practices in Academic Journals of Social Sciences and Humanities

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ABSTRACT

Within academic publications, "bad practices" have become a recurrent and complex issue for publishing institutions and agents, since their conceptual boundaries are in constant debate. The objective of this article is to propose the bases of a protocol for academic/administrative action, which integrates the rights and ethical obligations of authors and publishers. The guidelines of action are established before a possible suspicion or violation of rights of author (academic plagiarism); duplicate or redundant publications; "self-plagiarism"; manufacture, falsification or invention of data; conflicts of authorship, among others. The analysis presented is the result of a documentary investigation based on national and international guidelines of academic publications. This proposal seeks to contribute to the construction of a model that helps visualize "bad practices" that may arise.

Keywords: academic publication; academic ethics; guidelines; plagiarism; scientific research; social science.

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Guidelines for Dealing with Cases of Ethical Bad Practices in Academic Journals of Social Sciences and Humanities

Lineamientos Para Atender Casos De Malas Prácticas De Autores en Revistas Académicas De Ciencias Sociales Y Humanidades

Carlos-Antonio Romero-Ramírez^α & César-Enrique Jiménez-Yañez^σ

ABSTRACT

Within academic publications, "bad practices" have become a recurrent and complex issue for publishing institutions and agents, since their conceptual boundaries are in constant debate. The objective of this article is to propose the bases of a protocol for academic/administrative action, which integrates the rights and ethical obligations of authors and publishers. The guidelines of action are established before a possible suspicion or violation of rights of author (academic plagiarism); duplicate or redundant publications; "self-plagiarism"; manufacture, falsification or invention of data; conflicts of authorship, among others. The analysis presented is the result of a documentary investigation based on national and international guidelines of academic publications. This proposal seeks to contribute to the construction of a model that helps visualize "bad practices" that may arise. Two flowcharts that exemplify the operationalization of the proposed protocol are included.

Keywords: academic publication; academic ethics; guidelines; plagiarism; scientific research; social science.

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RESUMEN

Dentro de las publicaciones académicas las "malas prácticas", se han convertido en un tema

recurrente y complejo para las instituciones y agentes editoriales ya que sus fronteras conceptuales siguen en constante debate. El objetivo de este artículo es proponer las bases para la elaboración de un protocolo de acción académico/administrativo, que integre los derechos y obligaciones éticas de autores y editores. Los lineamientos para actuar ante una eventual sospecha o denuncia de transgresión de derechos de autor (plagio académico); publicaciones duplicadas o redundantes; "autoplagio"; fabricación, falsificación o invención de datos; conflictos de autoría y de intereses en artículos en proceso o publicados. El análisis presentado es resultado de una investigación documental basado en lineamientos nacionales e internacionales referentes a publicaciones académicas. Esta propuesta busca contribuir en la construcción de un modelo que ayude a visualizar administrativamente los casos de "malas prácticas" que se puedan presentar. Se incluyen dos diagramas de flujo que ejemplifican la operacionalización del protocolo propuesto.

Palabras Clave: publicación académica; ética académica, lineamientos; plagio; investigación científica; ciencias sociales.

I. INTRODUCTION

Today it is common to find ourselves, as part of the administrative process of an academic journal, with—among other documents—manuals, rules or guidelines on ethics and good publishing practices. This is because overnight, any and all authors who dare submit a manuscript for

possible publication are presumed guilty of "academic plagiarism" until a software program says otherwise. The purpose of using these informatics programs is to maintain the academic integrity of the journal, its processes and its authors. As a result, the journals have at this point assumed a new function: that of supervision and control. It is no longer enough for authors to abide by the rules for authors *to the letter*, nor to survive the scrutiny of the examiners. Nowadays it is not even sufficient the one guarantee the proposed work to be unpublished and original; no, one must prove that it is not *plagiarized* (totally or partially.)

In this sense, talking about "plagiarism" in academic circles generates suspicious glances and more than one uneasy look. According to Valderrama (2012), "For an editor it is difficult to control things so that no problems related to ethics arise in the publication process—problems from which not even the editor himself is exempt" (417). So today the scientific journals are no longer having good papers submitted to them; the journals are receiving works that are not "corrupted", and the authors no longer care so much for how well-written the manuscript is, "as long as it contains no plagiarism". This is where manuals on ethics and good practices acquire more meaning and importance than the publication rules, since "[...] the process is not designed to detect some "vices" [...], concepts such as fraud, plagiarism, undeserving authorship, duplicity, fragmentation and an excess of self-citations are frequent among the offenses committed by the authors" (Valderrama 2012, 417).

This new scenario has changed the look of scientific publications and has called the originality of the publications into question. The problem (if it can be considered such) was that the work was always done trusting that those involved—most of them with postgraduate academic degrees—were acting in good faith. It was assumed that the authors as teachers and researchers were well trained and informed; and that since they knew the rules, we would never have to have doubts connected with their work. Reality told us otherwise: publish or perish;

publish (at all costs) or lose the bonus; and after coming down with "point-it is", the teaching staff falls into practices of simulation (Silva 2011; Medina 2015.)

Faced with this reality, academic journals should look for appropriate forms and formulas that will provide a guarantee, both for the authors and especially for the readers, that the published works meet the criteria of quality, honesty, ethics and good practices. In other words, the challenge to authors and publishers is to demonstrate to the community that the works presented and published are original and unpublished. Regarding the foregoing, there are associated with the scientific publishing world several publishing organizations that provide rules and action guidelines related to transparency, ethics and best publication practices in academic publications. Many journals adhere or ascribe to these, to face the detection of bad practices, or to report them. The best known are those proposed by: the Committee on Publication Ethics (COPE); the Directory of Open Access Journals (DOAJ); the Publishing Ethics Resource Kit (PERK) of the Elsevier Group, and the International Association of Scientific, Technical and Medical Publishers (STM).

Currently, in Latin America all academic journals that are part of indexes, databases and repositories are required to have a "code of ethics" or a "manual of good practices" that gives assurance of the magazine's commitment and good faith to act when facing events of "bad practices". For this reason, many of these magazines are sheltered under the existing guidelines. Unfortunately, acting administratively against one (or several) of these cases ends up being a complex task, which is why most of the magazines that deal such a case prefer to reject the article, if it is in process, or remove/delete it if it is published (in a digital magazine), thus granting invisibility to the authors who committed the wrongful act. At this point lies the importance of each journal's possessing an administrative action protocol that fits its disciplinary nature and needs—that goes beyond the here or there of the legality—that reprimands and makes visible the authors' misconduct (intentional or unintentional.

The objective of this chapter is to offer the bases for the creation of an academic/ administrative-action protocol, which integrates the obligations of authors and publishers, and establishes the guidelines for action in case of possible suspicion or accusation of bad practices (violation of author's or authors' rights/"academic plagiarism"; duplicate or redundant publications; "self-plagiarism"; fabrication, falsification or invention of data; conflicts of authorship and interests) in articles in progress or published. At the end of this work we will present two flow charts that exemplify the operationalization of the proposed protocol.

1.1 The question of originality

We all know and understand that the construction of scientific knowledge is built on the basis and discussion of what already exists (hence the citations and references), so that the authors are not the only ones who "speak" in a text. Starting from this premise it will then be necessary to establish where or in what lies the originality of a work. In the case of Mexico it is necessary to refer to the Federal Copyright Law,[1] which establishes in its third article that: "The works protected by this Law are those of original creation at risk of being disclosed or reproduced in any form or medium" (1). For Nettel (2013, 139), "The central characteristic the law considers in order for a work to be protected, is *originality*, a vague word which is difficult to define, but which clearly seeks to define the object of the protection of the law". According to the author, in the description of article four of the Law, specifically in section C, "without explicitly defining *originality*, it does provide elements with which to begin to describe it" (139).

This problem, which the author identifies and which is evident, leaves more doubts than certainties, especially in the description given by the Law regarding with original works: "Those which have been originally created without being based on another pre-existing work; or that, although they are based on another, their characteristics allow the affirmation of their originality" (article 4, section C and subsection I, 2.)

"[...] the Law does not establish which are those characteristics that would allow us to identify the existence of *originality* in cases where one work is based on another. We are left then, to reflect on what these characteristics might be, outside of what is contained in the legislation" (Nettel 2013, 140).

Although Mexican legislation is not so clear in this regard, there are other legislative examples (Chile and Costa Rica) that do not leave much room for interpretation as to how to recognize the originality of a work. In the case of legislation in Chile, Chubretovic (2017, 15) establishes that:

"[...] for that creation to be protected as intellectual property, it is required that this work be original; that is, it must have its own characteristics that make it distinguishable from other works, and it cannot be a copy or simply a mechanical application of knowledge.

"In this sense, it may be that the idea underlying the work may not be original—the same idea might perfectly well be used for several works. However, what must be original is the particular form of expression of the idea in the work, which idea should reflect a unique creative process and the uniqueness of the author.

"That a work has to be original does not mean that it has to eliminate any reference or even any similarity to another work or works. A work based on or resembling an existing creation will not be a copy, insofar as it contains sufficient elements that distinguish it as a different work, becoming a *derivative work* in relation to an *original work*".

Costa Rica's Law on Copyright and Related Rights[2] (*Ley de Derechos de Autor y Derechos Conexos*) in its articles 7 and 8[3] establishes that:

Article 7. Any person may freely use, in any form and by any process, the intellectual works belonging to the public domain; but if they were by a known author, that author's name may not be deleted in publications or reproductions, nor may interpolations be made in them, without an appropriate distinction between the original text and the editorial modifications or additions.

Article 8. Anyone who adapts, translates, modifies, restructures, summarizes/abridges, parodies, extracts, in any way, the substance of a public-domain work, is the exclusive owner of their own work; but they cannot oppose others' doing the same with that work in the public domain. If these acts are carried out with works or productions that are in the private domain, the authorization of the person who owns the rights will be necessary. The databases are protected as compilations.

The ad hoc reading and interpretation of these regulations can be found in the work of Arce (2009, 62), who, based on current legislation, states that:

[...] a work is original as long as it is not a copy or plagiarism of another preexisting work whose authorship belongs to another person. Therefore, a plagiarized work is not original by definition, since its authorship legitimately belongs to another person.

The requirement for originality, however, does not prevent a work from incorporating pre-existing material into it, but when some pre-existing material is incorporated into a new work, the copyright covers only the original material contributed by the author.

[...] The originality does not then, prevent the specific work from being inspired by a pre-existing work, or ideas contained in a third-party work, or in isolated events, because what is relevant is the particular creative contribution made by the author on their own work.

With the concept of originality, a little clearer, we can begin to understand and set the limits of what we should identify as "plagiarism." The word has morphed into that academic nonsense that nobody wants to see or hear. Now, although the tenor of this chapter is not to delve into the subject of "academic plagiarism",^[4] we believe it necessary to address some basic questions for a better understanding of the proposal we will make later.

1.2 Publish or lose the bonus: academic plagiarism

Talking about "academic plagiarism" is complex and complicated because its boundaries are not as well-defined as we think, and we cannot formulate a good conceptualization of it if we do not determine what we must understand by "plagiarism." This is the idea Arce (2009) shares about it:

"There is no legal concept of plagiarism satisfactorily clear and precise due to the difficulty in determining its limits; and because it has had and still has a substantially doctrinal definition. Linked to the above and to the acknowledged legal imprecision, are the numerous doctrinal definitions in existence. These, of course, are not necessarily coincidental" (Arce 2009, 62).

If we look in a dictionary or an encyclopedia, we will of course find a definition for the term, but for these purposes, it will fall a bit short. In 2004, Aragón presented the jurisprudence from a 1997 case in Spain, regarding moral rights. In this case there was established what should be identified as "plagiarism". The case had to do with a partial plagiarism for "the insertion in a doctoral thesis, of entire chapters of scientific works without attributing them to their authors or mentioning the origin of the text [...]" (Aragón 2004, 8). This case determined that:

"[...] Plagiarism should be understood as 'everything that involves copying other people's works in substance, by what is presented as a mechanized activity, scarcely intellectual and creative, lacking all originality and concurrence of human genius or talent, even though it may manifest a certain ingenuity; taking place in identical situations and those others which, although masked, reveal similarity to the original creation; once stripped of ruses and disguises, producing a state of appropriation and exploitation of the creative work and the ideological or intellectual effort of others" (Aragón 2004, 8-9).

The growing pressure to publish, associated with indicators, bonuses and recognitions on an occupational and professional scale, can lead

authors to avail themselves of bad practices, including “academic plagiarism”. While this is not a justification—nor is it intended to be—it is the authors themselves who relate and recognize that these bad practices are increasing (Medina 2015; Silva 2011; Arbesú *et al* 2008), such as using things already published, and which contribute no new elements to the discussion in the field or to the discipline. They establish that these tactics perpetuate academic misconduct, such as using the work of others, the product of their research data; having others do the work and then presenting it as their own without giving credit, or without giving relevant credit. This generates competition in the discipline, and produces a perception that peers/colleagues are acting unethically; so that “if they do these things and nothing happens to them, then I can and will do the same”. Some even take advantage of the human resources they find in the classroom, and appropriate the work of their students. These *behaviors* indicate that there should be a concern about the education and/or training of professors/researchers with regard to ethical and technical issues (critical apparatus, quotations and references.)

Academic plagiarism is a serious threat to research and to the dissemination/divulgation of science. Timal and Sanchez (2017), citing Alberto Liaseca, point out that plagiarism “[...] hides itself among other verbs, such as to quote, to repeat and to re-edit. From this perspective, the act of citing, repeating or re-editing the work or idea of an author implies plagiarism, which is not castigated because it is considered a tradition” (p. 54). From this perspective we can also say that not all “plagiarism” is deliberate; whether it is intentional or accidental will be determined by the nature of the work, the material incorporated or the contributions the author has or makes. Now then, how does one determine the seriousness of “plagiarism”? How does one determine intentionality? While the editor must ensure ethical practices and investigate when there may be misconduct, the answers to these questions are difficult to establish. That is why there is a proliferation of “anti-plagiarism” software.

For some authors, such as Hexham (1999), “[...] academic plagiarism occurs when an author continuously uses more than four words from a printed source without the use of quotes and without making a precise reference to the original source in a research paper presented as their own.[5] Although the definition can be considered a bit extreme, the author's idea is to establish some parameters to define and recognize “plagiarism”. For Nettel (2013, 142), however, the only way to clarify where “plagiarism” begins is to classify it,[6] since “one of the difficulties comes from the fact that not all uses of a text are reprehensible; some are perfectly acceptable and even necessary—quotes, for example”. In summary, it is necessary to have knowledge and an open mind to perform the analysis of a text “accused of plagiarism”, in order to establish responsibilities and sanctions. For that reason, the digital tools which help to search Internet databases and websites for coincidences and similarities are important.

1.3 *The illusion of anti-plagiarism software programs*

A couple of years ago, academic work was rediscovered[7] by a new digital tool, the *anti-plagiarism software programs*. Since there are different ways of committing plagiarism, because the authors systematically manipulate the information that underpins their article; and because plagiarism is not just “word for word,” and all authors are guilty at the time of submitting their manuscript to a magazine, these *softwares* make themselves *necessary*. We formed our first impressions of them in 2016.

One of the important things we have discovered is that “anti-plagiarism” software is not *anti-plagiarism*, and that at the end of the day, these programs only give us information regarding Internet coincidences of the text under review. That being the case, after analyzing the software, it is up to us to review and evaluate each of the coincidences, since the computer programs do not consider all the variables that must be taken into account in these cases. On the one hand, we realized that we cannot attribute responsibilities a priori (although the evidence

says otherwise) and that we must rely, initially, on what the author points out. Similarly, regardless of the level or percentage of coincidences, we cannot just randomly judge, since we have to carry out a review coincidence by coincidence to establish some intentionality (Publishing team, 10).

The business of these tools has grown exponentially,[8] since many publishing companies rely almost exclusively on what the software says. All are commercial, and the idea they have sold is that with the use of their tools,

“plagiarism is prevented”—a confusing idea and devoid of any context; since if there is bad practice it is generated when the writing is conceived—that is, the author does it. One of the advertising texts that appears on *Turnitin's* main website in Spanish[9] displays the following: “Prevent plagiarism. Identify unoriginal content with the most effective similarity detection solution in the world. Manage the risk of academic misconduct by comparing the content produced in your institution with the only database that includes the Internet, student papers and indexed scientific articles” (see *Image 1*).



Source: Screenshot of the website <http://www.turnitin.com/>

Image 1: Turnitin advertising text

We can see this same type of advertising in the presentation of other well-known “anti-plagiarism” software, as is the case of Copyleaks, who also offers immediate response services on the front page of its website. “Detect

plagiarism and paraphrased content using advanced technology. Confirm originality with sophisticated algorithms that scan and track textual content in all languages” (see *Image 2*).



Source: Screenshot of the website <https://copyleaks.com/>

Image 2: Copyleaks advertising text

What these companies do not mention in the offers on their pages, is that this “intelligent” system works with algorithms that only deliver statistics in relation to matching data (compare) similar, matching and duplicate content that should be reviewed and analyzed in detail, one by one, by one person or several, since each case will have to be reviewed and evaluated in its own context. The percentage delivered by the system is only a starting point and cannot be, like some universities and magazines, the only source of information for refusing a job or accusing or censuring. There are different types of coincidences we can find in an article, and different types of errors and omissions that must be analyzed under a responsible editorial judgment.

With respect to the above, on the Ithenticate website you can access and download a paper entitled *Plagiarism Detection Software. Misconceptions*[10] in which it mentions the *7 Misconceptions of Plagiarism Detection Software*. Near the end of the first page of this document you can read the following:

[...] But identifying matched content is only part of the process of detecting plagiarism. The remainder requires a critical human element—a thorough interpretation of the scan’s results to determine whether the matched content constitutes an act of plagiarism or is simply a quote or excerpt. Search algorithms cannot parse intent, nor can they determine if matched content is properly cited. The combination of technology and human analysis yields the most thorough plagiarism assessment”.

In summary, no “super-intelligent software” can detect *plagiarism*; it can only match data and deliver percentages of matches; which, as we have indicated, should be reviewed in detail one by one, by a qualified person. This means that any “anti-plagiarism” *software* is a good tool to start with with, and with which to accelerate the process of revising the text on the network. It should not, however, be considered as a rule or as a sole reference. We must not forget that *plagiarism* or the violation of authors’ rights is only one of the many bad publishing practices

that exist—and that no software addresses. For this reason it is important to have clear administrative protocols, both for the authors and for the publishers, so that in case any bad-practice situation should present itself, it can be handled according to guidelines that seek to ensure the fair treatment of all authors as well as others involved in an academic publishing process.

II. PROPOSAL FOR AN ACADEMIC/ADMINISTRATIVE-ACTION PROTOCOL FOR ADDRESSING CASES OF BAD PUBLISHING PRACTICES

The proposal we present below is made responsibly, based on our publishing experience, and in order to promote ethical behavior and good publishing practices, especially for Latin American academic publications. We believe that this proposal can serve as a basis for the construction of a model that would serve and cover all the angles presented today from the lack of ethics in publication to the proliferation of bad editorial practices. The main objective is to establish administrative processes that would oversee and follow up—at any stage of the publishing process—all cases in which are presented, detected or denounced those authors who in their articles fall into bad practices or unethical behaviors that would tarnish the integrity of research and the construction of scientific knowledge.

Both the proposal and the flowcharts, which we will present farther on, were prepared based on the analysis of policies, standards, guidelines and protocols presented by different institutions and international organizations related to the publishing field: Committee on Publication Ethics (COPE): “Principles of Transparency and Best Practices in Scholarly Publications”[11] and Flowcharts[12] Directory of Open Access Journals (DOAJ): “Principles of Transparency and Best Practices in Scholarly Publications”[13] Publishing Ethics Resource Kit (PERK): “Publishing Ethics Resource Kit for editors”[14] Elsevier Group: “Policies”[15] International Association of Scientific, Technical and Medical Publishers (STM): “Preservation of the Objective Record of Science. An STM Guideline”[16]

European Association of Scientific Publishers (EASE): “EASE guidelines for authors and translators of scientific articles published in English”; [17] National Organization of Information Standards (NISO): “NISO RP-8-2008, Journal Article Versions (JAV): Recommendations of the NISO/ALPSP JAV Technical Working Group”. [18]

In principle, all academic journals must assume their commitment, as publishing entities, to implement ethical and transparent editorial practices that support all their users in the publishing process; and to ensure the monitoring of their administrative procedures; always guaranteeing clarity and resolution to possible conflicts and to settle, in accordance with protocols and regulations, cases that arise from unethical behavior. The first is to establish and classify unwanted behaviors so that all authors can be aware of in detail, —right from the start—what the magazine considers to be a bad practice. We present and propose below the following general classification:

- *Copyright infringement ("academic plagiarism")*: when an author or authors use passages or fragments (paragraphs, data, images, graphs, tables) of other work(s) without giving credit or recognition to the original author, and present it/them as their own. Copyright infringement may be literal (total or partial); substantial (reproduction of a large part of other works without permission and recognition of the original sources); paraphrased (ideas, phrases or ways of presenting information are copied without reproducing and/or using the same words.)
- *Self-plagiarism*: when an author or authors use passages or fragments (paragraphs, data, images, graphics, tables) already published by themselves without giving credit or recognition to the original publication, presenting it as new. In this area we can identify: redundant articles (publishing the same information as new in two or more articles), or duplicate articles (publishing the same article in two or more journals.)
- *Fabrication, falsification or invention of data*: when an author or authors directly

manipulate, deliberately and fraudulently invent, change, modify, alter, distort, transform, omit and/or replace the data (interviews, surveys, statistics, graphs, drawings, photographs, etc.) or sections (methodology, results, conclusions) of an investigation to obtain their own benefits.

- *Conflicts of authorship and interests*: when an author or authors arbitrarily integrate one or more co-authors (coercion) or exclude another (when they should appear.) Not having the authorization of all co-authors for the publication of the article. Using research material for publication without giving credit to, or including original researchers. Integrating “non-existent” co-authors (inventing the name of a person or untruthfully putting in the name of one that exists.) The author or authors of the article present a conflict of interest with the investigation and its procedure.

Furthermore, there should be included all cases where there is a clear conflict of interest or any ethical problem with the publication, presented specifically in journals with clear-cut disciplinary characteristics. Considering all of the above, the journal or the publishing party must act administratively (a case file/case will be opened) in case of suspicion, complaint or accusation of any of the above-mentioned unethical practices or behaviors. In the event that these are unfounded, the case will be dismissed after review. The administrative procedure that will be effected can be presented in two stages of the publishing process: during and after the publication.

- If the case is detected during the editorial review and arbitration process, the article will be immediately discarded as regards publication, and will be registered as a rejected article. The author or authors will be notified of the situation, and will be given all available information justifying their rejection.
- If the case is detected after the publication of the article, it will proceed administratively in accordance with the policies and protocols of action presented in this document. The author or authors will be notified of the situation, and

will be given all available information to enable them to respond formally with reference to the case.

In order to deal with and to follow up each case (suspicion, complaint or accusation) in an objective manner, and to look for the best possible alternative solution, we consider it necessary (not mandatory), in accordance with the characteristics of the case, to use a nomenclature for the classification of faults consistent with their dimensions and implications.

III. TYPES OF FAULTS

Serious: In several passages the article contains an exact copy of other published works, and these are not cited or referenced, or are not cited correctly. The text contains invented or fabricated data. The article was already published in its entirety or in large part (in any version or type of publication) or is based on the same information, with results identical or similar to another article already published. The article uses data, images or figures without the authorization of the original authors and /or without giving them the appropriate credit. The article presents serious omissions. The author and/or authors of the article present a conflict of interest with the investigation and its procedure.

Moderate: the article contains duplicate and/or redundant paragraphs cited correctly/incorrectly, and/or is redirected to another group, and/or is extended with additional data. Some phrases or lines are literally copied and incorrectly referenced. Some data have inconsistencies, or coincide with others already published. The article uses data, images or figures cited correctly, but without the authorization of the original authors. The article presents errors and omissions in several of its paragraphs.

Minor: the article presents some spelling errors, references or badly-referenced citations, typographical errors, data presented with some error in calculation, or neglect.

Whether or not the nomenclature of the typification of the offense is used, in case of any suspicion, complaint or accusation, the author

should always be notified about the situation. They may respond or may not; and this will require them to consider that the following types of responses can be presented:

- *Satisfactory response:* the author/authors respond within the established period, acknowledging the error and assuming the fault. In some cases, the author/authors provide additional information for the investigation of the case and undertake to follow the suggested actions.
- *Unsatisfactory response:* the author/authors do not know, or partially or totally deny the fault; they allude to various factors (third parties), in trying to avoid liability. They do not pledge to follow the suggested actions.
- *Does not respond:* the author/authors do not respond to the communication and formal presentation of the case evidence. Faced with this situation, the publisher must contact the authorities belonging to the institution with which the author/authors are affiliated, notifying them of the case.

In the event that there is suspicion, denunciation or accusation regarding an article already published, there must be a clear procedure that makes visible the offender/offenders who with their behavior weaken the process of knowledge construction that academic journals so zealously safeguard. That is why it is important not to delete or remove a published article if a bad practice is confirmed. The suggestions and recommendations (COPE, STM, NISO, Elsevier) for this type of case, is to favor errata, correction, the expression of concern, or retraction above elimination. This means that the affected journal will not delete or remove any published article from its publication. The elimination or removal of a published article should only be done if the following situations arise:

- People's health is put at risk.
- The political and social stability of a community is put at risk.
- The integrity of third parties is directly put at risk (defamation or slander.)
- Per formal request in connection with a police or judicial investigation process.

In the absence of any of the aforementioned situations, administrative procedure will be followed in accordance with the actions recommended by COPE, the STM and by Elsevier (see procedure in flowcharts.) These actions, depending on the case, are the following:

1. *Errata (Erratum)*: the article presents minor errors, such as an error in editing, layout or spelling; finger or calculation errors.

1.1 *Procedure*: at the request of the author/authors or of the publishing body, the correction is made and the errata are published in the most current issue of the journal, referring to the published article (data of the original publication) indicating the error. (For more details, check the flowcharts.)

2. *Correction (Corrigendum)*: the article presents a part of the work shown to be misleading (some parts have been copied, and/or erroneous and/or badly produced and/or falsified data has been presented.)

2.2 *Procedure*: the author/authors are notified; indicating to them what the correction is; the author/authors make the modifications. Only the corrections are published in the most current issue of the journal, referring to the published article (data from the original publication.) The original article retains its validity, but an addendum is included that includes the correction of the text and indicates “This article was corrected for (the reasons for the correction are included).” (For more details, check the flowcharts.)

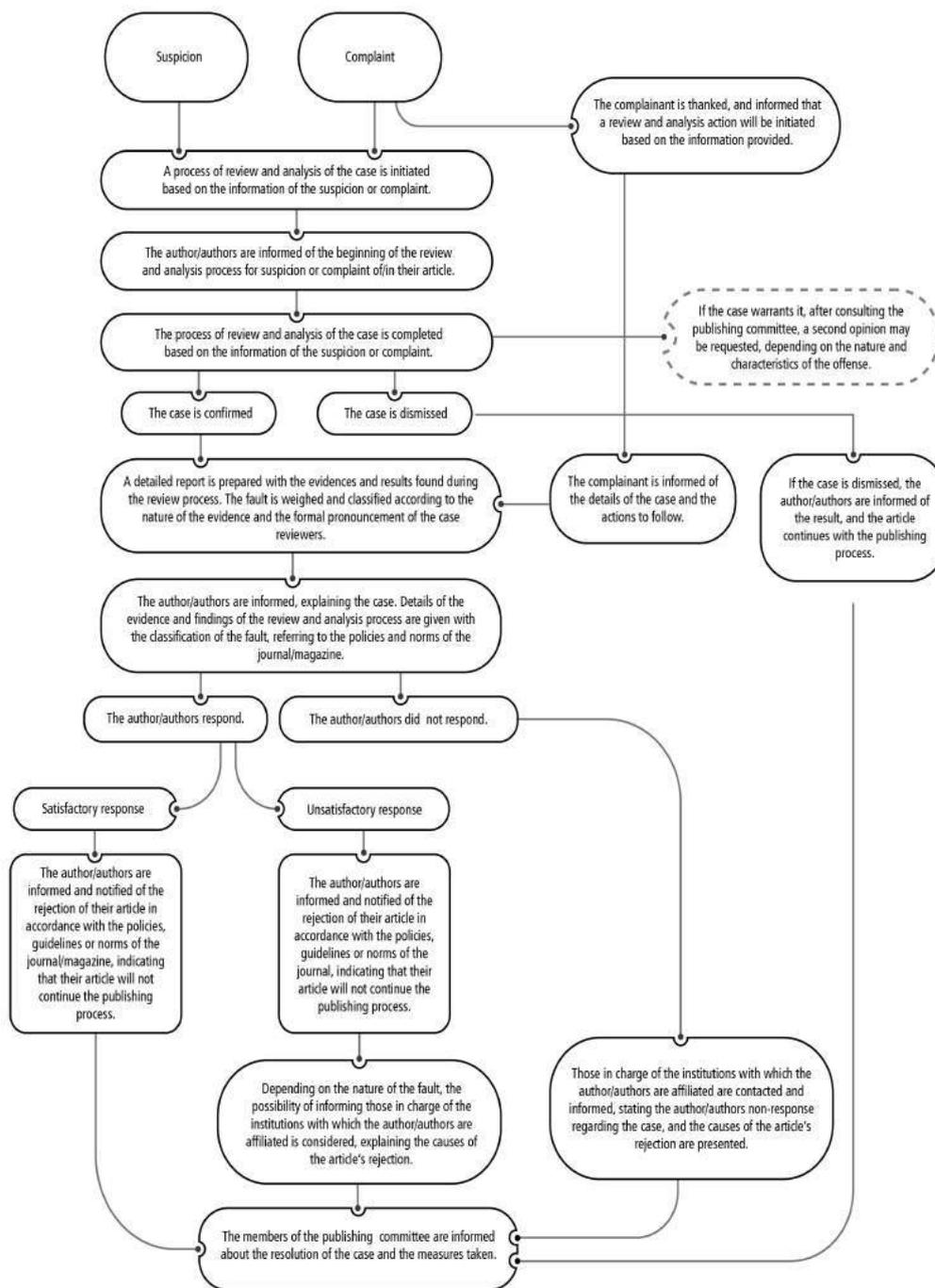
3. *Retraction*: the article presents a significant total or partial copy; the article has already been published on another platform or support; the article contains redundant information and /or data (copied, autocopied) or presents invented data or makes fraudulent use thereof; the article presents problems with its authors. Articles may be retracted by their authors or by decision of the publishing entity.

3.3 *Procedure*: the author/authors are notified to let them know the reason for the retraction. The retraction is published in the most current issue of

the journal referring to the published article (data from the original publication.) The original PDF article is still in use, but a watermark with the word “retracted” is added to the entire document; the digital files (html, xml, epub) are eliminated. Included is an addendum revealing that the article is retracted, and adding that, “This article was retracted for the following reasons (reasons included.) because of (the reasons for retraction are included)” (For more details check the flowcharts.) Retraction as a last resort is used to correct the literature, and to alert readers about publications that contain serious ethical flaws, so that their findings and conclusions cannot be relied upon. (For more details, check the flowcharts.)

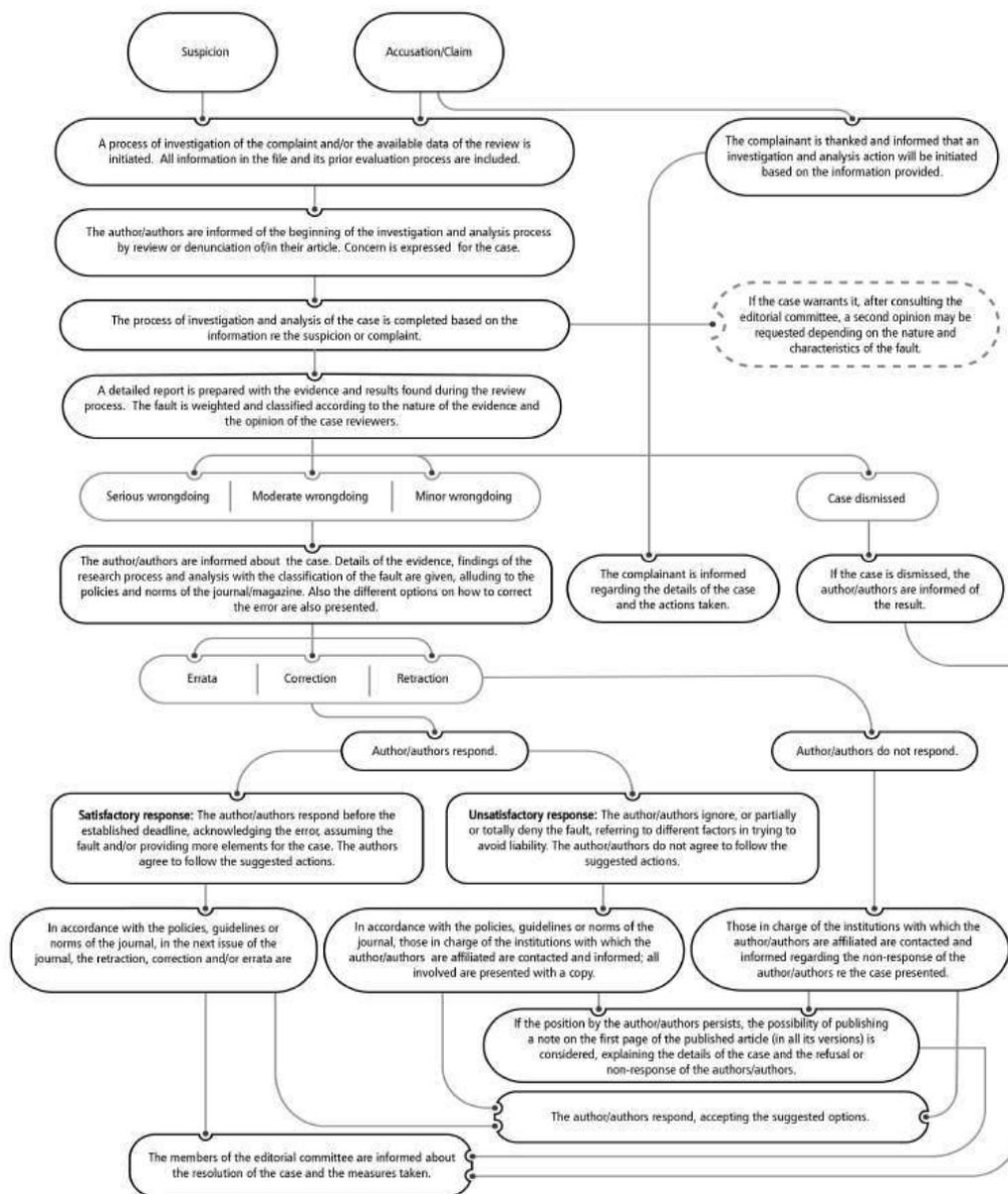
Everything indicated in this document is summarized in the following flowcharts to take administrative actions when facing unethical practices in the field of academic publishing. These diagrams are based on the principles of transparency and best practices for academic publications promoted by the Committee on Publication Ethics through its flowcharts.

Flowchart 1 Protocol of academic/administrative action regarding articles received and in process of publication in case of a suspicion, complaint or accusation.



Source: Our own production based on COPE, Elsevier and STM.

Flowchart 2 Protocol of academic/administrative action for articles published and facing suspicion, complaint or accusation.



Source: Our own creation of Flowchart based on COPE, Elsevier and STM.

IV. FINAL CONSIDERATIONS AND REFLECTIONS

One of the central points of this proposal is that all publishing teams must face and take charge of the presence of “bad practices”, with protocols and resolution strategies facing authors seeking to publish their texts fraudulently in academic journals. One can no longer avoid these issues by removing the evidence, leaving the guilty

unpunished and invisible. Editorial teams must address each case according to administrative protocols, without becoming censors or slaves of the software. This challenge brings with it the imperative need to develop a consensual definition for the requirements necessary for evaluating and analyzing an original, unpublished work so as to determine whether it contains all the elements needed for publication.

Sometimes our magazines are taking a shot in the dark, searching for the best way to face and solve these problems—for which we were not prepared. Today, publishing teams must be agile detectors of possible “bad practices”, although there is no training available. There are not even any institutional bases for backing up the steps to follow when these types of cases present themselves. Regardless of the fact that everyone must align themselves with the new publishing production forms, little has been done about it. The academic organizations, as guarantors of their journals’ publishing process, must assume their commitment as publishing entities. They must create the conditions necessary for achieving ethical and transparent publishing practices, giving support to all those involved in the publishing process. This requires professional training as well as the establishment of administrative bases (regulations, standards and protocols) that will aid in ensuring the construction and dissemination of scientific knowledge.

That being said, as publishing teams we must act in good faith as we deal with our authors, since the majority of these are pursuing good academic and editorial practices; very few fall into “bad practices”. We know—without trying to justify it—that the present-day system of quantitative evaluation associated with individual academic *productivity* is fierce. This creates pressures for the authors, leading them to make inappropriate decisions so as to maintain the income linked to that productivity. Everybody seems to be saturated with this mindset or capitalist form of knowledge generation. The pursuit of “indicators” on the part of the authors, the magazines, and the institutions themselves, has turned this state of affairs into a globally-lucrative business—disguised as “excellence”—as a means of ranking; as being “indexed” or receiving a scholarship. What we do not see, is that it is these same companies (those that sell us this “excellence”) are the same ones that establish the parameters for achieving it. They are also the ones that sell us the tools with which evaluate it: software and informatics programs. It is they who set the rules, and tell us that nothing we publish has any value

(even if it is of quality), unless it is created within the framework of this macabre game.

Those of us who find ourselves involved in the work of publishing, are going around in a whirlpool—absorbing and demanding—that works to toss out critical thinking, self-analysis and the defining of priorities. It is therefore important to stop at this point and reflect on what kind of scenario we want to create, and what steps we want to follow. Publishing teams and academics, backed by their institutions, should be the ones to make the rules by means of the criteria, norms and protocols pertaining to each discipline and context, so as to get back to the value of good practice, focused on the building of knowledge and the democratic dissemination of it. We therefore present this proposal, which we believe can help publishing teams develop their work in a safer, more comprehensive manner.

V. GRATEFULNESS

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Notes:

1. Document consultation: Ley Federal del Derechos de Autor (Federal Copyright Law, Mexico); last reform published DOF 06-15-2018. Available at http://www.diputados.gob.mx/LeyesBiblio/pdf/122_150618.pdf
2. Document consultation, Ley de Derechos de Autor y Derechos Conexos (Copyright and Related Rights Law); Costa Rica; published in Gazette No. 212, November 4, 1982. Available at http://www.sice.oas.org/int_prop/nat_leg/Costa/l6683.asp
3. Reformed by article 1 of Law 7397, May 3, 1994.
4. Journal Perfiles Educativos (Num. 154, vol. XXXVIII, 2016) has a supplement on “Academic Plagiarism”, available at

<https://www.iisue.unam.mx/perfiles/articulo/2016-154-plagio-academico.pdf>

5. The author's own translation of the original text by Hexham (1999) "[...] Academic plagiarism occurs when a writer repeatedly uses more than four words from a printed source without the use of quotation marks and a precise reference to the original source in a work presented as the author's own research and scholarship".
6. For more details and information on types of plagiarism you can consult Maurel-Indart (2014) and Hexham (1999).
7. The tone of the wording in this paragraph is ironic since we believe that so far, although software programs can support editorial work, they have not been very useful; that is, they have sold us a product idea with misleading advertising.
8. The holding company iParadigms, LLC owns the Turnitin, iThenticate and WriteCheck brands, three of the companies associated with the most important software in this area.
9. <https://www.turnitin.com/es>
10. Document available at <https://www.ithenticate.com/hs-fs/hub/92785/file-227590694-pdf/docs/plagiarism-detection-misconceptions.pdf>
11. Available at <https://publicationethics.org/resources/translated-resources/espan%20C3%B5l-principios-de-transparencia-y-mejores-pr%C3%A1cticas-en>
12. Available at <https://publicationethics.org/guidance/Guidelines>
13. Available at <https://publicationethics.org/guidance/Guidelines>
14. Available at <https://www.elsevier.com/editors/perk>
15. Available at <https://www.elsevier.com/about/policies>
16. Available at https://www.stm-assoc.org/2017_09_05_STM_Guide_Preserving_the_Record_of_Science_5_September_2017.pdf
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The Maxim Nation Through the Optic of Dmytro Dontsov's Publications (Linguistic Aspect)

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ABSTRACT

Language analysis of Dmytro Dontsov's contributions on the aspect of political science, philosophy, teaching of humanitarian disciplines is particularly relevant at present, when the factor of the heroic past, respect for traditions, leveling of national identity began to gain heavy momentum. The importance of the paper is that for the first time the understanding of state-building principles is systematized through the prism of political linguistics.

Keywords: the maxim nation, definition, linguistic means, state-building worldview, dmytro dontsov.

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Language analysis of Dmytro Dontsov's contributions on the aspect of political science, philosophy, teaching of humanitarian disciplines is particularly relevant at present, when the factor of the heroic past, respect for traditions, leveling of national identity began to gain heavy momentum. The importance of the paper is that for the first time the understanding of state-building principles is systematized through the prism of political linguistics. The goal of the research is to find out and show the lingual specific features of the maxim nation for the approval of state-building views. The article defines the definitions of the maxim nation basing on the works of D. Dontsov, compares the understanding of the maxim nation in diachrony and synchrony, which is accumulated by the works of scholars and journalists of interwar time. An attempt to complete the characteristics of the analysed maxim was made; the traditional and individual-authorial content of the indicated lexeme was identified as a factor for the construction and development of the state. The analysed language means show the challenges faced by the Ukrainian nation, characterize its identity, which promotes the understanding of political situation, gives psychological references for the formation of the worldview. The analysis of the texts of D. Dontsov gives not only informative documentation on the events of that time, but also allows to distinguish those factors that contributed to the establishment of state-building principles. The interdisciplinary level of the politic-journalistic texts research shows the language as a national system that forms a personality.

Keywords: the maxim nation, definition, linguistic means, state-building worldview, dmytro dontsov.

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I. INTRODUCTION

The long-term ideological, territorial, linguistic occupation of Ukraine are those historical and political factors that have prevented numerous diaspora works from entering Ukraine, hence the national culture of the totalitarian era has been deprived of the creative heritage of political thinkers of the interwar period. In particular, D. Dontsov's works were forbidden, having been focused on Ukrainian-centric views and reproducing such ideological postulates on the construction of a state that did not fit into the framework of communist-imperial system of that time. Today, despite the period of 27 years, when the independence of Ukraine has been restored, when the process of decommunisation and decolonization of Ukraine takes place there is a need to study the texts of journalistic and scientific-journalistic styles that serve the ideological sphere of human life.

Since one of the tasks of political linguistics is to study the influence of language on the formation of the worldview, it is important today to consider the heritage of Dmytro Dontsov, whose journalism has formed generations of fighters, beginning with the Organization for the Liberation of Ukraine, the soldiers of the Ukrainian Insurgent Army (UPA), who fought for independent Ukraine against the occupation of the Polish, fascist and the Soviet communist regimes. The Dontsov's contributions are of great importance for the reconstruction of the modern Ukrainian state, since all of his works are of an interdisciplinary nature, thus referring to political

science, history, literature, philosophy, psychology, which a language component accumulates in itself.

The state-building thinking formation on D. Dontsov's works is one of the political linguistics aspects, since it allows us to interpret the current political situation through the prism of understanding the political factors of the past. Also, the late 20th and early 21st centuries' events for Ukraine are a major test of the strength of the state. The Revolution on Granite at the times of L. Kuchma, the Orange Revolution, the Revolution of Dignity, current Russian-Ukrainian war, which has begun in 2014, and the full-scale invasion started on February 24, 2022 are those factors that have had the very basis of ideology, the theoretical foundations of which follow from the works of D. Dontsov.

II. LITERATURE REVIEW

It is gratifying that today the works of D. Dontsov are returned to the wide public for reading, first of all, thanks to the Scientific-Ideological Center of D. Dontsov (the head is Oleh Bahan), who published the 10-volume corpus of works of an outstanding political thinker. A prominent Ukrainian historian Y. Dashkevych (Dashkevych 2007) made an investigation of the heritage of D. Dontsov, which was subjected to interpretations according to different ideologies. The scientist and political analyst O. Bahan showed the views evolution of the publicist against the background of Ukrainian history, reproduced the political-ideological concept of the thinker that dates back to Antiquity and is present in the European classical idealistic philosophy and gave an understanding of the aphorism of his language (Bahan 2008). The factor of philosophical hermeneutics in the works of D. Dontsov, the ideological aspect of his personality, the interpretation of the social past, and the essayist nature of the interpretations of various political concepts was considered by the educational and public figure S. Kvit (Kvit 2013). The issue of Ukrainian nationalism in the aspect of Dmytro Dontsov's works is also the subject of consideration by such scholars as T. Erlacher (Erlacher 2014), I. Barinov (Barinov 2014), H.

Coleman, Y. Hrytsak, T. Hundorova, M. Shkandrij (Coleman 2017), R. Caruso (Caruso 2015) and O. Zaitsev (Zaitsev 2015).

Since political linguistics touches upon a wide range of linguistic problems, the basis of the article is the state-building thinking formation. A principal issue for the analysed problem is the study of national Ukrainian concepts and evaluative-expressive metaphor, made by I. Holubovska (Holubovska 2004). Interpretation of the text based on the writer's thinking, reproduction of the written work through the prism of the reader's understanding and understanding of the conceptual picture of the world reflected in the human psyche were analysed by A. Zahnitko (Zahnitko 2006). Bases of applied linguistics as structurally broad science were submitted by N. Bidiuk (Bidiuk 2017, 3). Synthetic study of the philosophical aspect of language and psychological peculiarities of human behaviour based on anthropocentrism was made by N. Bardina (Bardina 1997). The specificity of cognitive categorization, the relationship of language, society and politics; the history of multimodal and political linguistics are considering objects in the book of I. Biskub (Biskub 2018). Data of the corpus linguistics (Dikareva 2013) and cognitive linguistics (Nesterova 2015) are also pertinent to the work.

Goal of the research is to find out and show the lingual specific features of the maxim *nation* for the development of state-building views. The target goal is supposed to accomplish the following tasks:

- To find out the role of the cultural and political background for the perception of the maxim *nation*;
- To compare the features of the interpretation of the maxim *nation* in the generally accepted vocabulary practice and in the texts of political figures;
- To analyze linguistic means of influence on the formation of the worldview.

The following methods were used to solve the accomplished tasks: a) The method of complex analysis, which helps to interpret linguistic

aspects through the prism of literature, political science, philosophy, etc.; b) The method of informational-semantic analysis, which is reproducing the knowledge about the world in terms of the author's position; c) The method of conceptual analysis, which is reproducing the analyzed concept through the prism of influence on consciousness; d) The method of contextual analysis, which allows the inclusion of context data as a meaning-creative factor.

The interpretation, scientific observation, descriptive, comparative, generalization methods were used as auxiliary.

An appeal to the linguistic personality of D. Dontsov in the aspect of political linguistics is the basis of the following linguistic disciplines: a) Personology, since it is worth updating unjustifiably ignored figures, who formed the whole generation of fighters; b) Linguistics of communicative influence, being the development of the basics in the field of management, to achieve the goal; c) Cognitive science, which is related to the influence on consciousness; d) Political linguistics, which forms the state thinking and ideologically reinforces the said; e) Psycholinguistics, which reveals the mechanisms of psychological influence on the production of ideas; f) Teaching methods of a native language to form a state-building worldview.

Data sources are the texts of D. Dontsov "Nationalism", "The spirit of our past" and "Literary Essays". In addition, the texts of the writers of the interwar period and dictionaries of different historical periods were involved in the analysis.

The importance of the work is that at all times and for all peoples language is a universal source of preservation and transmission of information, therefore, especially today at the time of the Russian-Ukrainian war, which lasts from 2014 until the present day, it is important to actualize the creativity of those writers, publicists, thinkers, who have made a significant contribution to the development of the Ukrainian state.

The need for data collection is also conditioned by the following factors: a) Creativity of political

figures and writers of the 20th-30th years of the 20th century is usually studied by writers, partly by philosophers and political scientists. However, there are no linguistic works that can show how linguistic means influence the formation of a worldview; b) The problems of political publicists of that time retain its relevance and significance; c) The journalistic texts were not the subject of a thorough study, although they are a cut of the political situation of a certain time; d) The study of linguistic personality of D. Dontsov, a Ukrainian nationalism ideologue (born in Melitopol that is the eastern territories of Ukraine, which are now partially occupied) is extremely important.

III. DATA ANALYSIS

The object of the study is the maxim *nation*, which is considered diachronically in the Ukrainian vocabulary tradition and which was actualized by the works of Dmytro Dontsov. As a result of the texts study, three basic blocks, which reproduce the maxim *nation* in the aspect of applied problems of linguistics, were distinguished:

- The maxim *nation*, which is updated in the lexical-semantic system of the language by dictionaries and journalistic writings;
- Lexical means (antithesis, metaphor, comparisons), which reproduce the socio-ideological atmosphere of interwar time and are relevant today;
- The maxim *nation* with attributive modifier, which manifests the position of the author.

IV. FINDINGS AND DISCUSSION

Ukraine, which suffered political enslavement at least since the Pereyaslav Council in 1654, when our state fell under the power of Russia, is little known about worldwide. In addition, the methods of Ukrainian extermination were the most diverse: we had survived three Famines (resulting in deaths of more than 10 million people), numerous repressions over the Ukrainian language (over 300) from the time of the Valuev circular and the Ems decree, when the publishing of books, theatrical performances and the original

and translated literature import were forbidden. As well the Russification of Dnieper Ukraine and Western Ukraine occurred not only by the methods of political repressions, but also by interference in language phenomena. As a result, the Spelling System of the language (which is significant for the existence of the state) was annihilated, numerous grammatical word forms, words themselves and syntactic constructions were prohibited. Thus, the eliminated original Ukrainian language was reflected in diaspora, which was not a subject to Soviet-era prohibitions.

It is worth to note that unnecessary tags were tied to the texts of the ideologue of Ukrainian nationalism, resulting in a significant layer of literature of the interwar period (between the First and Second World Wars) was not investigated. In addition, some people treat Dmytro Dontsov with enthusiasm, others with fear. The enthusiasm arises in strong and daring, the fear – in those, whose mind is adapted to slavery, and who has the fear of struggle, freedom and victory affirmed by the imperial system of the USSR. Therefore, today it is worth studying the development of political journalism from the standpoint of a fundamentally different perspective on the processes of that time. It is also important to study the national language through the reconstruction of qualities of the national character (Hryhorenko 2013, 17).

The scientific novelty of the paper is that the study of the linguistic personality of D. Dontsov is the result of an outlook change of the numerous Ukrainian communities, as he promoted the formation of the elite, respect for sources, set himself the target to return the faith of Ukrainians to their own strength and create an independent state. Now, in the time of Russian-Ukrainian war the system of state-building views of D. Dontsov once again provides guidelines for understanding the heroism and dignity of Ukrainians and builds faith in their own strength.

The concept *nation* is the subject of analysis of philosophers, political scientists, historians, philologists, etc. Therefore, the definitions of this complex concept are numerous; even some scholars find it impossible to interpret the

mentioned maxim. In this regard, V. Lisovyi is correctly pointing that the notion *nation* is a bunch of concepts, each of which highlights a certain aspect of this issue (Lisovyi 2000, 595).

There are multiple ways to name the considered concept in linguistics. Numerous studies prove that the exact name is a concept, since it is a culturally determined mental concept that is the core of human spirituality and unique to each culture (Holubovska 2004, 91–92). Concepts are the subject of linguistics (potential value), cognitive science (a phenomenon of a mental nature) and cultural studies (as a cell of culture) (Litiaha 2013). The word *nation* can be considered in the aspect of lexical semantic meaning, thus forming a term field and presenting the possibility of its functioning in the terminology of various branches. However, in my opinion, it is appropriate to formulate the concept of maxim (and not the concept) for the consolidation of the Ukrainian multi-century tradition of creating an independent state and the formation of a state-created world outlook.

“Maxim [from lat. maxima (sententia) – the main rule, principle] – a formula that is expressing some sort of moral requirement, logical or ethical principle” (Slovník inshomovnykh slov 2000, 336). The token maxim can be considered as a derivative of the token maximalism, meaning something excessive. However when it comes to the excesses, the Holy Scripture explains well by the fact that there is always a need to be hot or cold, but in no case lukewarm. D. Dontsov in his work “The spirit of our past” clarifies this as follows: “This division is somewhat similar to Spengler’s division into ‘predators or herbivores’ or Aristotle’s division of animals living in an attack or escape” (Dontsov 2011, 104). Consequently, the study of the worldview that allowed the idea of an independent state to be confirmed is a maxim in the political life of Ukraine.

Until now, the maxim *nation* (according to the texts of the interwar period) was not the subject of linguistic analysis in terms of the state thinking formation. The diachronic cut most clearly reflects the defining characteristics of this concept.

It is worth noting that at the UN General Assembly on February 28, 2022, the maxim *nation*, in particular, the Ukrainian nation was the subject of discussion. The representative of Moscow tried to tell that their goal is to wipe Ukraine off the face of the earth, therefore the Moscow authorities definitely understand that the concept of nation is central to the existence of the state and the formation of worldview. Instead, the British representative emphasize the necessity to stop the war. The modern struggle of the Ukrainians is a demonstration of the maxim *nation* in reality, because Ukrainians are fighting for their existence under the fire of the enemy army.

- The most accurate definition of the maxim of nation, as a large corpus model, is provided by the Etymological dictionary: “The nation – through the Polish language is adopted from Latin; lat. *nātiō* ‘birth, origin, genus; people, nation’, associated with ancient Indian, ‘birth, family’, ‘relative’, with Greek ‘origin, birth’, with Gothic ‘genus, generation” (Etymolohichniy slovnyk 2003, 53). Etymon is always compared with birth; therefore, it foresees the continuous connection of generations. The “Political Dictionary” that dates back to 1940 (the time of the Second World War) sets out the definition as the nation of a tyrant Stalin, whose cult was even denounced by the Party Congress in Soviet times. According to the definition of this dictionary, nation is the stability of people, which has developed historically and has a common language, territory, its unifying element is an economic, psychological and cultural factors (Politychniy slovnyk 1940, 398). It goes without saying that further there states a lie about the free development of nations, which was completely impossible in the USSR, but the definition does not cause any remarks. The Soviet “Political Dictionary” (Politychniy slovnyk 1982, 397) and the Dictionary of Foreign Words (Slovnyk inshomovnykh sliv 2000, 379) duplicate the definition of nation. Hence all the Ukrainian lexicographic works agree on the commonality of territories, the unity of language and the

totality of cultural and historical heritage. It is important to mention that only the Explanatory Dictionary of the Ukrainian Language (in the second sense) (Slovnyk ukrainskoi movy 1974, 232) identifies the nation and the state. This position is evidenced by the heritage of prominent thinkers Ivan Puliui (physicist and at the same time the first interpreter of the Holy Scripture) and Ivan Franko (classics, encyclopedist of the Ukrainian literature). Therefore “at the time of entering the stage of the history of nations, the notion of language – nation – state is identified” (Farion 2017, 194), namely the nation- and state-building functions of the language are decisive. This view is pivotal not only in the Ukrainian political thought. P. Alter convinces: “If the pursuit of state independence is an important element in the definition of a nation, then this indicates that the nation and the state do not necessarily determine each other but at least are closely linked” (Alter 2000, 586).

By the way, the Concise Oxford Dictionary of Politics (The Concise Oxford Dictionary of Politics 2005), which acquaints with the most important political realities of our time, does not present the concept of *nation* at all. Instead, the registered article *nationalism*, authored by the political science teacher, professor of politics of sport Lincoln Alison, uses the concept of nation from the first sentence. Thus, “*nationalism* is the transformation of the commitment to its nation into firm principles and programs” (The Concise Oxford Dictionary of Politics 2005, 432). In fact, the definition of *nation* is given in the article *nation-state*; that is, “the population within a state that has a common culture, language and ethnicity, which is characterized by the strong historical continuity” (The Concise Oxford Dictionary of Politics 2005, 435). This particular article (written by Paul Ingram, head of the Oxford University research group) focuses on the key issues for Ukraine, since the construction of national states took place in Europe in the 19th century. However, only now the Ukrainian state is actively forming its national priorities to support the own ideological and socio-economic

development. All strong European states are built on a national foundation and became strong due to the national ideology created by the English, Polish, German, Czech, Bulgarian, Romanian and other nations.

It is worth paying attention to the basic theses concerning the definition of a *nation* by Dmytro Dontsov. The task of the publicist was to affirm the *nation* as a spiritual essence on the territory of Ukraine, which arose on the basis of the heroic past, to show its cultural and traditional uniqueness and to set the correct optics of the future. S. Kvit, the researcher of D. Dontsov's contributions, believes that numerous definitions of political thinkers evolved, they were different, yet "the consideration about the uniqueness of the *nation* by D. Dontsov does not grow into the philosophy of superiority. Ukrainians are not better than the others. They just do not want to be offended. Like each and every 'modern' *nation* they deserve an independent political life in their own country" (Kvit 2013, 127). Today we have a strong awareness of the maxim *nation* in the time of war, because Moscow's war against Ukraine is an attempt to destroy Ukrainians as a nation, to destroy freedom and the right to live on their land.

Dmytro Dontsov provides an incredibly expressive definition of the maxim *nations*: "*Nation* – as an expediently directed will – is not only the connection of people, who inhabit their land in the given time, but also the connection of all generations that populated the same space in the past and will populate there in future times" (Dontsov 2011, 122). A similar definition is given by Dariia Vikonska, a writer-erudite, intellectual of the 20th century and at the same time a vulnerable and emotional contemporary of D. Dontsov: "A *nation* is the same people, who live in the same place" (Vikonska 2013, 39). In addition to the length of time (present, past, future) the text "The spirit of our past" adds to the understanding of nation a triune factor: will, memories, readiness, that is, "the common will in the present", "memories of the past doings of the ancestors", "readiness for further great deeds in the future" (Dontsov 2011, 120). Actually, these postulates consolidate the *nation*; therefore,

everything that weakens the power of the nation, must be "removed from the road". The topicality of D. Dontsov's words is obvious, because one of the main demands for a ceasefire that Putin says is denationalization.

The great publicist constantly appeals to the national will, the national idea, as the *nation* is eternal in the interpretation of the ideologue of Ukrainian nationalism, when its will is not a sum of individual wills, but an independent one. On the basis of reading of numerous texts by D. Dontsov, the theoretician of nationalism, O. Bahan concludes: "It is necessary to rehabilitate in the public consciousness the ideological traditions of nationalism that can raise in the society national dignity, heroic sensuality, responsibility, organicity in culture, nobility and breadth of political thinking, etc." (Bahan 2016, 573). This is exactly the kind of rehabilitation of the notion *nation* we see during the current Russian-Ukrainian war. In an open interview with CNN and Reuters, President of Ukraine V. Zelenskiy actually confirmed the significant ideas of D. Dontsov and emphasized that we (Ukrainians) are the nation that lives on its land, so "we do not hold back, we fight, and this nation will fight to the end"(Zelenskiy's open interview with CNN and Reuters, March 1, 2022).

According to the convictions of Dmytro Dontsov, the *nation* can rule only through the universal sides of its genius. Also, a *nation* that wants to play its role in the world "must once and for all get rid itself of the outlook of the devastated races and master the dramatic, volitional world of the strongest peoples of the rulers" (Dontsov 2006, 225). The identity of the *nation* is confirmed by the following words: "Every *nation* has its own law, its own truth, and it must obey only them" (Dontsov 2006, 221). These postulates are now violated by the Russian Federation, which is waging war against Ukrainians and denying the unconditional right of Ukrainians to freedom and democratic values.

In the context of catastrophes of the 19th century, that is, the pampered age, "which bloody outcome was made by the First World War" D. Dontsov provides the following definition to the maxim

nation: “One of the most beautiful emanations of will to struggle and struggle for freedom” (Dontsov 2006, 25). As the starting point, the author of “Nationalism” sees only one law that is not a subject to time – this is the law of struggle, which Heraclitus called the beginning of all things, the law of eternal rivalry of *nations*. The author is convinced that “the world belongs to those, who knows how to want”, instead our age has begun to forget what the will is, what the struggle is. The whole world saw the Ukrainian heroic struggle, about which D. Dontsov once wrote.

Numerous definitions of a *nation* excite the imagination in the psyche of people; as there is an idea from W. v. Humboldt that every person perceives what is said according to an individual experience (later the Kharkiv professor Oleksandr Potebnia expressed those thoughts in Ukraine). Consequently, the vocabulary definitions are clear and comprehensive, but the ideological orientation of the definitions of the maxim *nation* by Dmytro Dontsov is psychologically directed at the formation of statesmen, to appeal to the conscious part of citizens, to recreate the original features of Ukraine. Diachronic analysis (according to vocabulary definitions and scientific works) is important for the formation of the corpus of ideological dictionaries that allow to recreate the linguistic evolution and to show the shifting of emphases of the language thinking in every political-ideological time.

- The second aspect of the paper is to consider the maxim *nation* in the texts of Dmytro Dontsov through the prism of emotionally-expressive means of language: antitheses, metaphors, comparisons.

The political task of D. Dontsov was to create strong Ukrainians and the path to this goal is illustrated by the most convincing linguistic figure – antithesis. In the preface to the third edition of his defining work “Nationalism” (Dontsov 2006), Dontsov explains the ideology of *nationalism*, which, in contrast to *socialism* and *dragomanism* (the essence of which is “*a Ukrainian is asking for a little*”), craved and gained “*everything*” (Dontsov 2006, 20). Then the question arose:

“What is the purpose of the *nation*?” Again (as opposed to the *lukewarm-sentimental love of tranquillity and idyll*), the author determines that this is the *pathos of Shevchenko’s, not split, “one love” to his nation* (Dontsov 2006, 20). The antithesis here is, on one hand, *the ideology of nationalism*, on the other one, *socialism and dragomanism*. Another definitive antithesis of D. Dontsov for understanding the maxim *nation* is a need for Ukrainians *to get everything*, while an inadmissible option is when a Ukrainian is *asking for a little*. There is another antithesis to accumulate the arguments: *the love of tranquillity and idyll*, as opposed to *Shevchenko’s inflammatory love for their nation*. The original Ukrainian realities include the knowledge not only the terms as *socialism, nationalism*, but also personomen (or anthroponymic markers) and the knowledge of Ukrainian history, literature and culture. For example, D. Dontsov creates a negative lexeme *dragomanism*, since M. Drahomanov was a supporter of unity with Russia, did not think about the separate cultural and political development of Ukraine, recognized cosmopolitanism and liberalism, which the author categorically did not accept. As for the *lukewarm-sentimental love*, the representatives of such eulogy of Ukraine were P. Myrny, H. Kvitka and others. This is again denied by the author, as it is important for him to fight for the establishment of an independent state, and not to seat quietly in the ideological slavery.

The following quote should be convincing for the Ukrainians:

“While we do not urge in ourselves the creation of our world from external chaos, while the “*Little Russian*” *tenderness* does not replace in us the *stubborn love of dominion*, while the *theorems* do not become *axioms, dogmas*; “*shyness*” does not turn into “*brutality*”, and *invertibrate “love of people”* into *aggressive nationalism*; – until that time Ukraine will not become a *nation*“ (Dontsov 2006, 202–203).

This definition, which formulates the maxim *nation* in Ukraine, is a condition and at the same time the basis for solving many political, social and psychological problems. Therefore, these

antitheses are of particular relevance: “*Little Russian*” *tenderness – stubborn love of dominion; theorems – axioms, dogmas; shyness – brutality, invertebrate “love of people” – aggressive nationalism*. In the opinion of the scientist and publicist O. Bahan the cause of numerous defeats of Ukrainians today is that “the society has turned through total unscrupulousness in the jelly mass – sleepy, without any principles or ideas, unorganized and chaotic in its intentions (Bahan 2016, 572). Today's Russian-Ukrainian war brings to the surface completely different words: “*pride*”, “*heroism*”, “*dignity*”, “*nobility*” - these tokens about the Ukrainian nation now are known and understood all around the world.

Texts of D. Dontsov are the sources of the state creating information, which may not be known to the reader, however, such categorical and principled statements of the author give a kind of world-wide understanding of the problems, shape the worldview and cause various associations that are a psychological element of the language thinking. It is clear that the Provencal people are known to the world community in the aspect of the French state. However, D. Dontsov gives his own understanding of the Ukrainian Provencals and Ukrainian Provencalism, which defines as timid to the political demands stratum, devoid of state aspirations. Since the Provencal people were concerned only with the present of their people, they did not need to identify the *nation*, especially the *political nation*, so they began to care about people, more precisely, about the *plebs*. Thus D. Dontsov opposes the maxim *nation* and the *plebs*, explaining that even in Rome, the opposite of the *patriciate*, it was a *crowd* that lived only with its own interests (Dontsov 2006, 110). Hence the antithesis of the maxim *nation* in the texts of the thinker is a *plebs*, a *crowd*, a *province* that has a negative connotation and creates the position that directs the reader to the understanding of the peculiarities of the state-building of the postcolonial people.

D. Dontsov raises the question of *nation* to explain various realities. For example, characterizing intellectualism, the author shows how this supposedly positive trend is extremely

negative for Ukraine. Intellectualism has led our national idea to the abandonment of our own national ideal, to universalism, so that the thinker proved that the intellectuals did not understand that different nations had different feelings and desires, as what was *true* for one nation, for the other one was a *lie*. These language antonyms in the text create an ideological opposition concerning the understanding of the position of the *nation*. The fact of absence of the “worldwide truth” is evidenced by the research of the thinker, linguist, academician O. Potebnia. Considering the problems of the nation and language in the works “Language and Nationality”, “The problem of denationalization”, “On nationalism”, the linguist proves that there is no greater degradation than the alienation of the language from the peoples, and concludes that the guarantee of the nation unity and its most certain sign is the language (Farion 2016, 36). Today, during the war, we have interesting confirmation of the determining factor of language, in particular, the word “*palianytsia*” (a type of Ukrainian bread) became somewhat of a test word, because Russian soldiers cannot pronounce in a right way. Meanwhile, Kremlin propagandist Olga Skabeyeva at her television program said that “*palianytsia*” (bread) is “*polunytsia*” (strawberry), so we have here a paronymic effect imposed on ignorance.

An important clarifying mean of the ideology of D. Dontsov is a metaphor. The ideologue of nationalism argumentatively presents the historical evidence concerning again the “character”, on the basis of which the large *nations* are formed. The author tells metaphorically how important it is *to say to the heart of the nation*, as the most dangerous weapon in the war is not heavy cannons, but *the ability (of the leaders) to fasten the hearts* (Dontsov 2006, 181).

It is noteworthy that the political thinker shows important aspects of the formation of the nation. For example, when a Ukrainian idea wants to win and become dominant, it should *leave the damned legacy of slave times* (Dontsov 2006, 208), and also *the nation must love the freedom*. Therefore: “To be free, *the nation must love the*

freedom more than its herds, goats, cheese and the loved ones; more than the benefits, and even the physical existence of certain generations that fall in the campaign” (Dontsov 2009, 554).

The psychological aspects of linguistics can be traced on the basis of numerous linguistic means combined at the same time. Basing on the explanation of the Ukrainian Provençals views, the author creates an antithesis (all is nothing, the purpose of the nation is the benefits of the unit, the nation as a whole is the nation as a mechanical collector, own state is a foreign state), metaphor (spiritual castrated eunuchs, to drown in the Provençal marsh, he could see the province from the height of his own garbage, the Provençals gathered in the crowd, the Provençal people’s internationalism is a quiet retreat), comparison (the Provençals gathered like a herd of sheep before the thunderstorm), which are very important for understanding of the ideas of the author.

The combination of comparisons (the nation as a soft iron, as an induction magnet), antitheses (the nation as a soft iron – the nation as a steel), and metaphors (the nation must saturate itself with magnetic energy, the wing-spread of freedom) gives the understanding of the nation. Therefore, we have such a universal definition for the establishment of a state-building worldview: “When a nation wants to become like steel, to saturate itself with ‘constant’ magnetic energy, it must get it in its own idea” (Dontsov 2006, 222). As a conclusion: political, social, cultural, religious ideology must be adapted to the “mentality and psyche of the nation”, and this requires a “wing-spread of freedom” (Dontsov 2006, 223).

Consequently, such a large number of linguistic expression means confirms the Sapir-Whorf hypothesis that the specifics of people’s thinking correspond to the language of communication. Thus, to form a political *nation*, to awaken a sense of patriotism, to build a state, Dmytro Dontsov uses not only the knowledge of philosophy, history, language, but also the emotional and expressive means (antithesis, metaphor,

comparisons), which form the imaginative thinking.

- The third aspect of the paper is to clarify the maxim nation in the texts of Dmytro Dontsov through the definition of attributive modifiers: the Ukrainian nation, the political nation, the ruling nation, the nation-applicant, the nation-host, the nation-master, the nation-parasite. It is noteworthy that these attributes, expressed by the appositions, give not only the second name to a notion, but are peculiar symbols in the Ukrainian mentality. For example, it is well-known that bread-salt is Ukrainian hospitality; mother-father is a symbol of the family. Dmytro Dontsov introduces these particular distinctive components in the text in order to form a political and state-building worldview. For example, “the Ukrainian nation needs to expand, but definitely in the same direction as the nation-parasite” (Dontsov 2006, 69).

The concept of Ukrainian *nation* in Soviet times was formulated as follows: “sovietness” excluded politics, and Ukraine (by their definition) became one of the branches of the Russian people, Ukraine had to participate in the nationwide life of Russia, the Ukrainian cause became a matter of “purely cultural”. Dmytro Dontsov emphasizes on the significance of Ukrainian question by the apposition because he introduces the maxim *the nation-host* and cites S. Yefremov (from 1912): “Between the Ukrainian *nation-host* and its parasite (Russia) ... there is no chance to talk about ‘national enlightenment or antipathy” (Dontsov 2006, 90). In his speech on the sixth day of the full-scale Russian invasion of Ukraine, the Prime Minister of the United Kingdom Boris Johnson said: “Zelenskiy inspires and mobilizes the whole world” (B. Johnson. Leadership and Courage, March 1, 2022).

D. Dontsov presents the incredible argumentation of thinking of the Bolsheviks, who recognized only the consolidation of their power in Ukraine. This position is explained by the ideologue of Ukrainian nationalism through the maxim *nation-master*, namely: “the instinct of members of the *nation-master* was spoken in them”

(Dontsov 2006, 99). The conclusion is obvious: “A *nation* that wants to dominate should have the master’s mentality of *the peoples-ruler*” (Dontsov 2006, 208). And now we are sending the world clear message that we are the rulers of our land and will never allow to seize our territory.

The attributes *political* (*nation* that must be formed in Ukraine) and *the dominant* (*nation*, that is, Russian) reproduce the events of that time. Thus, “those, who rejects the notion of a political nation, should come to a denial of the notion of nation in general, which cannot exist without its own state political competitions” (Dontsov 2006, 74).

Consequently, attributive modifiers contribute to the clarity of the above, form the extraordinary characteristics of political realities; reproduce the psychological foundations of the author’s thinking and thus influence the reader.

V. CONCLUSION

This study is an attempt at systematic analysis of interpretations of the maxim *nation*, which is a complex in its essence, as a result of a several-centuries distortion of this concept by numerous ideologue of the Soviet era. Therefore, the studies of political linguistics, which allow you to use the data of political science, history, literature, philosophy, psychology to solve specific state-political tasks, are of great importance. In addition, political linguistics allows you to focus your eyes on the past to gain the knowledge for the future. Today, the analysis of the maxim *nation* based on the works of D. Dontsov fully corresponds to the current linguistic and political situation in Ukraine. Maxim *nation* is verbalized through the formation of its vertical growth, it is about not being sad and oppressed, but, on the contrary, to be strong and brave. Ukrainian nation shows incredible courage in the struggle against the Moscow enemy, that is, the tokens of understanding of our nation today are “*honor*”, “*pride*”, “*memory of the glorious Cossack past*” (and in no case our tokens are “*suffering*” or “*weeping for the better*”). And our sympathy for Russia was completely unjustified. Muscovite Russia burned Kyiv in 1169, then we suffered

enslavement from the Tsardom of Russia and Russian Empire and were repressed throughout the existence of the Soviet Union. That is why Russia is not a “strategic partner” for Ukrainians, it is an eternal historical enemy.

An appeal to linguistic features of Dmytro Dontsov’s texts in the political aspect illustrates the impact on society, in the philosophical aspect allows us to find out the theories of different doctrines, in the teaching aspect teaches to be able to formulate their own opinions, and in the psychological aspect helps to form a world-view position.

The paper presents three trajectories of a scientific research: 1) definitions, 2) visualizing emotional and expressive language means (antitheses, metaphors, and comparisons), 3) attributive modifiers that illustrate a fundamentally important maxim *nation*.

To understand the political realities in the texts of Dmytro Dontsov different types of analysis are used which psychologically and politically influences the understanding of the difficult situation in Ukraine today, when the responsibility of the nation is to build a Ukrainian state. Therefore the maxim *nation* is a gift of God, it is the right to be in the world, the eternal right which Moscow denies, and instead revives imperialism and colonialism, Ukrainian nation is keeping Europe from the enemy. We will win because we are on the side of truth, goodness and justice, therefore the Ukrainian nation is indestructible. And the works of D. Dontsov affirm the defining postulates of our existence, the most important of which are our land, our rules.

As a result of the study, it was found out that consideration of the maxim *nation* contributes to the formation of a generation of fighters for the independence of their state, reproduces the outlook of the fighters, cultivates the national values that the modern European world gained in the middle of the 19th century, and Ukraine has only recently begun to develop them.

The maxim *nation* is always inseparable from the relevant ideas of the present. The Russian-Ukrainian war united the Ukrainian nation. As the

President of Ukraine V. Zelenskiy said on March 3, 2022 “We have nothing to lose but our own freedom and dignity. And this is the greatest treasure for us” (Zelenskiy to Russia).

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Pull and Push Factors Influencing Teachers in Rural Ghana and their Effect on Students Academic Performance

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ABSTRACT

Many teachers refuse posting to rural schools in Ghana because they are not willing to live in rural areas. This denies rural schools of teachers who could teach to raise student achievement, particularly in the West Africa Senior Secondary Certificate Examination, which qualifies senior high school (SHS) graduates for higher education in Ghana. To understand the pull factors that could motivate teachers accept to live and work in rural areas, and the push factors that could influence teachers to transfer from rural to urban schools, we adopted the qualitative-quantitative research approach with interview, questionnaire administration and observation to solicit data from 120 teachers (19 females; 101 males), 757 SHS 2 students (306 females; 451 males), and two Headmasters (males) in two public SHSs in rural Afigya-Kwabre West district of Ashanti Region and the Deputy District Director of Planning and Statistics.

Keywords: pull-push factor; rural area; education in rural areas.

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Pull and Push Factors Influencing Teachers in Rural Ghana and their Effect on Students Academic Performance

N.A.A. Opoku-Asare^α, A. Yeboah^σ, A. Tachie-Menson^ρ, K. E. Clifford^ω

ABSTRACT

Many teachers refuse posting to rural schools in Ghana because they are not willing to live in rural areas. This denies rural schools of teachers who could teach to raise student achievement, particularly in the West Africa Senior Secondary Certificate Examination, which qualifies senior high school (SHS) graduates for higher education in Ghana. To understand the pull factors that could motivate teachers accept to live and work in rural areas, and the push factors that could influence teachers to transfer from rural to urban schools, we adopted the qualitative-quantitative research approach with interview, questionnaire administration and observation to solicit data from 120 teachers (19 females; 101 males), 757 SHS 2 students (306 females; 451 males), and two Headmasters (males) in two public SHSs in rural Afigya-Kwabre West district of Ashanti Region and the Deputy District Director of Planning and Statistics. Findings from these rural schools revealed that job/personal/property security, early release of teachers for study leave, respect and recognition for teachers, and a peaceful rural environment are the major pull factors that motivate SHS teachers in rural Afigya-Kwabre West district to stay. However, compromised job/personal/property security, and lack of additional sources of income are significant push factors that threaten their retention. Moreover, it is evident from the study that when a rural Senior High School teacher vacates post, there is a high possibility of students experiencing a decline in their academic performance in that particular subject area, the following year. Contrary to this, when Senior High School teachers in a rural area are highly motivated to

stay, then, there is a high possibility of an increase in students' academic performance in the subsequent year. We believe that rural posting would be attractive to SHS teachers in Ghana if the government of Ghana improves the living and working conditions of teachers in rural areas and implements the 20% of basic salary allowance recommended by the Anamuah-Mensah education review committee in 2002 to compensate teachers in rural Ghana.

Keywords: pull-push factor; rural area; education in rural areas.

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I. INTRODUCTION

Teachers are central to every educational system. They constitute the most important factor that determines the quality of education that children receive, ensure achievement of curriculum objectives and determine the quality of any educational system (UNESCO report on Teacher Motivation, Compensation and Working Conditions, 2006; Kocchar, 2004; Amissah, Sam Tagoe, Amoah, & Mereku, 2002). To a large extent, attaining quality education depends on teachers who have a strong commitment to teaching as effective facilitators who inspire their pupils to learn (Colker, 2008). Hence, increasing student achievement implies recruiting, preparing and retaining qualified teachers who are ready to offer quality teaching to improve schools and develop quality manpower to support economic development of nations (Addae Mensah, 2000, as

cited in Siaw, 2009; Center for Public Education, 2005; Ankomah & Amoako Essien, 2002).

To give meaning to this theory, the Government of Ghana instituted policies such as housing schemes, payment of car maintenance allowance, study leave with pay and a proposed 20% pay incentive allowance to compensate teachers who accept to work in rural and deprived areas (Adu-Gyamrah, 2011). In addition, headmasters and headmistresses of the various Senior High Schools in rural and urban Ghana provide free meals for teachers who work in boarding schools; Parent-Teacher Associations pay motivation and extra teaching allowances; awards are given during speech and prize giving days; and some schools provide free accommodation for their teachers. These and other incentives are sanctioned by the Ghana Education Service (GES) to entice teachers to stay on in the schools they work in.

In spite of these incentives, preliminary research conducted by the researchers reveals that the majority of Senior High School teachers in the rural part of Afigya-Kwabre West district of Ashanti Region are not willing to stay there to offer their services. This raises a lot of questions as to; what factors makes it easy or difficult for some teachers to continue working in the area? and what is the effect of the “push” and “pull” factors on the standard of education in Afigya-Kwabre West district of Ashanti Region? The study was therefore carried out to investigate into factors that influence Senior High School teachers in rural Ghana to either stay (pull factor) or leave (push factors). The study ultimately aimed at identifying how these decisions affect the academic performance of their students.

II. PUSH AND PULL OF MIGRATION

Migration has changed the demographic composition of towns, cities, and nations (Solem, Klein, Muñiz-Solari & Ray, 2011). People change their area of location in relation to factors that either push them away from their original locations or pull them to a new one. Movement from one place to another emanates from the interaction between the push and pull factors (Schott, 2013). Push factors are the factors or

conditions within a place that forces people out while pull factors are conditions within another that attract and draws people from their homeland to it (Gussin, 2013; Whitelaw, 2012; Riley, 2011). Push factors include low productivity, unemployment, poor economic conditions, and lack of opportunity for advancement while opportunity for better employment, high wages, better facilities, and better working conditions constitute pull factors (Kaith, 2009). Push factors are associated with an area of origin and pull factors, an area of destination.

Migration is possible between any two places. However, as Lee’s theory of general migration (Muñiz-Solari, Li, & Schleicher, 2010) suggests, flows or spatial movements between the origin and destination targets of migration encounter intervening obstacles that can affect a person’s decision to move. Movement is likely to occur if the plusses (pulls) at the destination target outweigh the plusses of staying at the place of origin and the vice versa. In the context of this paper, the pull factors constitute the reasons or issues that motivate teachers in rural areas to retain their teaching positions in rural schools and the push factors refer to the reasons that influence teachers to transfer from rural to urban or peri-urban schools.

III. CONCEPT OF RURAL AREAS

The concept of ‘rural’, has no universal definition because different countries have different perceptions of what rurality means (Adedjeji & Olaniyan, 2011). The classification of an area as ‘rural’, according to Nukunya (2003), is context specific and depends on the heterogeneity of the population and the presence of certain social amenities and essential services In Ghana, a rural area describes a locality that is either far or not too far from an urban area, that has settlement patterns characterized by isolation, extractive economic activities and a population of less than 5,000 people (Ghana Statistical Service, 2003).

Although rural areas are often lauded for being healthier, quieter, safer and a good place to raise children, rural lifestyles also pose some

substantial disadvantages that threaten the retention of teachers in rural classrooms (Miller, 2012). A rural area is also known to offer family-oriented settings, fresh air, and enhanced quality of life (Cowan, 2010) yet many teachers refuse rural posting due to concerns about the quality of housing, classroom facilities, healthcare, school resources, opportunities for professional advancement, professional isolation, and language barriers (Addy, 2013; Amoako, 2011; Akyeampong & Lewin, 2002; Coultas & Lewin, 2002; Hedges, 2000). Teachers in rural schools may also have reduced contact hours with their students as compared to their colleagues in urban schools with respect to missed school days when teachers have to travel to the urban centers to seek medical care, collect pay, attend in service training, or visit family (Mulkeen, 2005), which negatively affects schooling effectiveness.

Understanding the pull factors that define teachers' motivation to accept posting to rural areas in spite of urban attractions and the push factors that could induce a teacher to transfer to an urban area as this study sought to do, is therefore very appropriate and necessary for identifying effective strategies to improve acceptance of rural posting by qualified teachers and also mitigate teacher attrition from rural Senior High School (SHS) classrooms.

3.1 Senior High School Education in Rural Areas

One's qualification into Senior High School (SHS) in Ghana is based on WAEC grading system. Only high performers who obtain BECE Aggregate 6-12 are fit for consideration for admission and placement in the elective programmes of study (Hayford, 2007; Asihene, 2009; Dorleku, 2013). However, SHS in Ghana are graded into three categories as first, second and third class, depending on the level of educational resources available to the schools. First class schools are mainly located in urban areas, they are well-endowed and organized; they have more well trained and qualified teachers, better facilities and are recognized nationwide as good schools where students obtain excellent WASSCE grades that qualify them for higher education in Ghana's public universities (The President's Committee on

Review of Educational Reforms in Ghana, 2002; Asihene, 2009; Siaw, 2009). On the other hand, second class schools are relatively less endowed and perform marginally below the standard of first class schools. Although mostly located in peri-urban environments, these schools tend to receive JHS applicants with good BECE grades, with many of them generally performing well in WASSCE. More importantly, third class schools are predominantly located in rural communities, are poorly resourced and patronised mainly by applicant's resident in those areas (Banson, 2010; Asihene, 2009; Siaw, 2009). Moreover, teaching output of SHS's in Ghana is measured largely by student achievement at WASSCE and not by the facilities available, the level of teaching and learning materials or location of the school (Ankomah, 2002). However, teaching in urban schools where resources are readily available is of high quality and is therefore preferred to teaching in less endowed Senior High Schools in deprived communities. As such, majority of students from rural SHS end up failing simply because of the unfair situation arising from rural-urban disparities. Moreover, many parents are even unwilling to allow their wards to select rural SHS (Adinyira, 2012; Banson, 2010) and there have also been several reports on teachers expressing a strong preference for urban postings than rural postings (Akyeampong and Stephen, 2002 and Hedges, 2000). The Ministry of Education (MOE) and Ghana Education Service in an attempt to help rescue SHS in rural areas from collapsing, introduced the Computerized School Selection and Placement System (CSSPS) that placed students in SHS programs based on raw BECE scores in all subjects. Interestingly, many parents refuse CSSPS placement to rural schools for their children and do everything to bring them back into the urban SHSs where they believe their children would make it to university (Adinyira, 2012; Asihene, 2009; Siaw, 2009). The few who do stay are seriously faced with the problem of losing teachers or having teachers teaching less than their counterparts in urban areas (Mulkeen, 2005) since any trip away from the rural area by the teacher to visit a doctor, to collect pay, to engage in in-service training, or to visit family

may involve long journeys and involve missed school days.

3.2 Push and Pull factors that affect Teaching in rural areas

The motivating factors which cause workers to either stay or leave varies from worker to worker. No wonder there is a rather large and growing body of research dedicated to exploring factors that predict teacher retention. Collectively, the findings demonstrate the power of wage, opportunity costs, non-wage attributes, and teacher characteristics in predicting teacher retention. (Lavy (2004), Glewwe, Ilias and Kremer (2003), Adedeji and Olaniyan (2011)).

The out flow of teacher in rural Ghana continues to be a major problem inspite of the numerous incentive packages being approved by the government such as free meals for teachers in boarding schools, Parent Teacher Association motivation allowance, extra class allowance, awards during speech and prize giving days and free accommodation. Additional packages include Otumfuo Teachers and Educational Workers Awards scheme, the proposed 20 per cent allowance for teachers in rural and deprived areas which is yet to be implemented (Adu-Gyamereh, 2011) and the study leave with pay where teachers in rural and urban areas qualifies after teaching for two and five years respectively.

Despite these incentive packages, Cobbold (2010) recalled that GES still expresses concern about teachers not returning to the classrooms after pursuing further studies in tertiary institutions. Figures from the GES reported by the GNA indicated that out of 16,446 teachers who went on study leave between 1997 and 2002, only 4,914 (about 30%) returned to their posts. Quansah, (2003) supports with the accession that, “the number of teachers that are permitted to go on study leave each year” is the most serious cause of the shortage. Unfortunately, the 30% who return even opts to teach in SHS (Akyeampong & Lewin, 2002; Cobbold, 2010; Hedges, 2002), and also prefer to be posted to urban schools (Gottelmann-Duret & Hogan, 2000). However, teachers in Ghana tend to come from a higher

socio-economic background than average for the country as a whole (Akyeampong & Stephens, 2002). Their reluctance to accept rural posting stems from a profound fear among newly trained teachers with a modern individualistic outlook that if you spend too much time in an isolated village without access to further education, you become “a village man” (Hedges, 2002). Moreover, posting single women to unfamiliar areas may cause cultural difficulties, and may even be unsafe as Rust and Dalin (1990) and VSO (2002) argues. This is because posting unmarried women to isolated rural areas may be seen to limit marriage prospects. Also, posting married women to rural areas is seen as dissociation from their family and as such women are not posted to rural areas as a matter of policy in Ghana and other African countries (Hedges, 2002) no wonder male teachers outnumber female teachers in rural schools in Ghana. This is why Duncan-Adanusa (2006) laments the fact that even though secondary education in Ghana gained international recognition as the best in Africa for its quality for almost two decades after independence in 1957, it now experiences a huge depression partly because many teachers refuse postings to rural schools, which ends up eroding schooling effectiveness. As such, the impact of these push and pull factors on rural teachers over the years have negatively affected students’ performance in examinations and led to a decline in the quality of education offered in Ghana.

IV. METHODOLOGY

The study sought to understand the factors that make it easy or difficult for qualified teachers to live and work in rural areas and how these “push” and “pull” factors affect the standard of education and student achievement in rural Afigya-Kwabre West district of Ashanti Region, Ghana. The researchers employed the mixed method approach for data collection and analysis. This heightened the understanding of the phenomena from multiple data which gave a wider perspective of the problem, hence the choice (Creswell, 2012). Data for this qualitative-quantitative study were gathered via interview, questionnaire administration and observation of classroom

activities from a simple random sample of 120 teachers (19 females; 101 males) from all the departments; 757 SHS 2 students (306 females; 451 males), the Headmasters of two public senior high schools (SHSs) and the Deputy District Director of Planning and Statistics.

In this study, only SHS 2 students participated as respondents because those in SHS 1 had not experienced their teachers long enough to provide accurate data on them and students in SHS 3 and SHS 4 were preparing to write the West Africa Senior Secondary Examinations (WASSCE) and could not be disturbed. For ethical reasons and in line with much qualitative inquiry, the sampled schools are not named but only identified here as Schools A and B. The selected teachers and students answered questionnaires that comprised both closed and open-ended items while the two (2) Headmasters were interviewed to validate the questionnaire responses. The 877 copies of questionnaire personally administered to the teachers and students had 100% and 76.2 % return rate, respectively. Formal interviews were conducted with the two headmasters and an unstructured interview with the Deputy District Director of Planning and Statistics.

V. THE STUDY AREA

Afigya-Kwabre West district has a land area of 342.3km and a population of about 89,967 (Ghana Statistical Service, 2014). The district has peri-urban features as it lies on the fringes of the Kumasi metropolis (approximately 20 km north) as well as rural features in the hinterlands where the two sampled public senior high schools are sited. The district has two public coeducational senior high schools that offer day and boarding facilities.

School 'A' is a less endowed mixed-sex boarding school and has day students who live in the community and neighbouring towns. The school is located at the outskirts of the town but not fenced. Even though the school is under staffed, it has few staff bungalows with majority of the staff staying in the town and other neighbouring towns. Some even shows to come all the way from the city, Kumasi. The highest staff qualification is a

degree. School "B" on the other hand is well-resourced in facilities and staff strength but with few staff member staying outside the school. Due to its proximity to the city, 40% of its staff have been able to upgrade themselves to the master's level with 3 pursuing their PHD. The nagging questions were: "what 'pull' factors build resilience for SHS teachers to accept to work in rural Afigya Kwabre West district? and "What 'push' factors would cause an SHS teacher in rural Afigya Kwabre West district school to transfer to an urban school?"

VI. DISCUSSION OF FINDINGS

6.1 Identification and Description of Pull Factors

Since the research involved intra-national migration, the pull factors relate to the factors which can attract a teacher working in a rural area to remain longer in spite of the attractions of urban areas while the push factors influence other teachers to transfer from the rural teaching post to an urban area. From the responses shown in Table 1, which the 120 sampled teachers in rural Afigya Kwabre West district gave to the items in the questionnaire, security (with 96% of total responses) stands out as the most significant pull factor that positively influence the sampled SHS teachers' decision to remain and work in this rural area. The importance of security as a major pull factor is highlighted by Maslow's hierarchy of needs theory (Riley, 2012) which asserts that once physiological needs are met, one's attention turns to safety and security needs.

As also depicted in Table 1, the teachers' decision to stay in the study area is also significantly motivated in varying terms, by the motivation derived from incentives and rewards offered by the sampled rural schools (63% of responses), greater access to further education as compensation for accepting rural posting (60% responses), respect and recognition for teachers in rural areas (58% of responses), and the peaceful rural environment (58% of the responses).

Table 1: The Pull Factors

Pull Factors	% of Total Respondents
Security (Job, Personal and Property)	95.8
Motivation (incentives & awards)	62.5
Access to further education	60.0
Respect and Recognition	57.5
Peace of mind	57.5
Staff accommodation	45.8
Improvement in students' academic performance	31.7
Easy access to teaching materials	30.0
Have understanding administrator	26.7
Attractive climate / weather condition	20.0
Position held in school	14.2
Non-payment of utility bills	11.7
Easy access to land for farming	9.2
Good interpersonal relations at work	9.2
Low cost of living	7.5
Teacher's age	6.7
Native of the town	2.5
Better chance of finding courtship	1.7

Source: Field data, 2014.

On the contrary, if the lower level physiological and safety needs are not met, higher level motivators cannot awaken. This theory is also strengthened by Herzberg's two-factor theory (as cited in Riley, 2012) that the presence of hygiene or maintenance factors, which include security at the workplace serves to prevent dissatisfaction that could undermine one's motivation and job satisfaction. Hence, if teachers in rural Afigya-Kwabre West district perceive that they are as secure as their colleagues who work in urban schools where facilities are better, then, as Adams' Equity theory (as cited in Yeboah, 2014) indicates, this group of teachers would experience a higher level of job satisfaction that would motivate them to work harder towards attaining organisational objectives – in this case, to promote schooling effectiveness and student achievement.

Contrary to the notion that rural areas are characterized by lack of opportunities for professional development (Amoako, 2011) and fewer opportunities for professional advancement (Towse, Osaki, Funja, & Kirua, 2002), Table 1 shows access to further education as a pull factor that motivates teachers to accept to work in rural

Afigya-Kwabre West district. Further probing of this variable through interview with the headmasters and Deputy District Director of Planning and

Statistics tracked the basis of this response to the Anamuah-Mensah Education Review Committee Report (2002), which recommended that in considering teachers' applications for study leave, the Ghana Education Service should give priority to teachers who serve in deprived areas over those of urban teachers. According also to the headmasters and the respondents, teachers in rural and deprived areas in Ghana qualify for study-leave after serving for two years but they need to do an additional year to qualify for paid study-leave while their colleagues in urban schools must serve for four and five years respectively to be granted study leave. Study leave-with-pay has therefore become a strong motivation for teachers who wish to further their education and also retain their professional position in the employ of Ghana Education Service. This form of motivation is enticing more teachers to work in rural areas no wonder 62% of

the teachers responded that motivation is one of the key pull factors.

It is evident also from Table 1 that motivation in the form of incentives and rewards available to teachers in the two sampled schools constitute the second most important of the 18 pull factors that engender teacher retention in rural Afigya-Kwabre West district. This implies that 63% of the 120 teacher respondents were satisfied with what accrues to them on the job besides their remuneration, which corroborates the belief that incentives bring about job satisfaction and is a key factor in the stability of the teaching force and the commitment of the teacher to the teaching organization (Klecker & Loadman, 1996 as cited in Yeboah, 2014).

Further probing of this response through interview with the headmasters and Deputy District Director of Planning and Statistics revealed that teachers in Ghana (including teachers in the two sampled schools) enjoy several incentive packages that are meant to help retain them in the schools. These incentives include free meals, Parent-Teacher Association motivation allowance, extra classes allowance, awards given to teachers who have hard on speech and prize giving days, free accommodation, and the Otumfuo Teachers and Educational Workers Awards scheme. What is missing from the list of incentive packages designed to retain teachers in rural classrooms in particular, is the 20% of basic salary hardship allowance that was proposed by the Anamuah-Mensah Education Review Committee in 2002 to reward teachers in rural and deprived areas and also mentioned in The President's Committee on Review of Education Reforms in Ghana (2002) but is yet to be implemented (Adu-Gyamrah, 2011). As North (2013) posits, finding ways to motivate employees can be a challenging prospect for employers because individuals have different needs and expectations; dissatisfaction however, can lead to consequences such as high turnover and absenteeism. Motivation is the inner strength or the inspiration behind all actions, and most naked answer to why we do what we do (Danz, 2011).

Implementing this special incentive is most likely to motivate more teachers to accept rural posting to help bring equity in the national distribution of qualified teachers and bridge the widening gap between the quality of education in rural and urban Ghana towards increasing higher education opportunities for the student population in rural Ghana. Adedeji and Olaniyan (2011) have argued that a major incentive for teachers to be located in rural areas is the provision of housing. Indeed, the data in Table 1 indicates that staff accommodation on-campus is not the priority of teachers in the two rural Afigya-Kwabre West district, as this pull factor recorded only 46% of the total 120 responses.

Further probing of this issue through interview with the headmasters and Deputy District Director of Planning and Statistics revealed that only teachers who have been at post for five years or more are given school accommodation; teachers who have been there less than five years have to find their own housing in the local community. Consequently, many of the teachers who lived in Kumasi and its environs prior to accepting posting to Afigya-Kwabre West district decide to commute to school by public transport, which implies making round trips of about 40 km daily to satisfy their teaching requirements in most cases. According to the school heads and other teacher respondents, these teachers usually arrive late for first period lessons, they hardly engage in the schools' co-curricular activities, and hurriedly leave the school compound immediately classes end in order to avoid transportation difficulties for their return journey to Kumasi. In most cases, teachers who cannot withstand the pressure seek transfer from Afigya-Kwabre West district to join the staff of urban and peri-urban schools, which invariably reduces staff numbers in the rural schools and minimize the rural students' academic performance and achievement in the WASSCE.

The scenario validates Adedeji and Olaniyan's (2011) assertion that where teachers cannot live near the school, they are likely to spend a lot of time travelling, often to the detriment of their school work. Shelter is a major human need so when teachers are relieved of the problem of

shelter, they are more likely to get to school early and also give out their best in teaching (Orstein, 1995, as cited in Curzon, 1996; Mankoe, 2002). Constructing houses for teachers as Mulkeen (2005) suggests could motivate more teachers to accept rural posting and also stay in the rural areas to serve as academic role models for rural students to emulate. This perhaps, underlines the Anamuah-Mensah Education Review Committee's (2002) lists staff accommodation among the basic infrastructural facilities that the Ministry of Education should provide in order to create an environment that is conducive for the delivery of quality education in Ghana's senior high schools. By extension, the Afigya-Kwabre West District Assembly should complement national efforts to provide affordable and decent housing to attract and retain qualified teachers in their jurisdiction. The questionnaire responses in Table 1 also

indicate that lower cost of living that is generally associated with rural lifestyles, easy access to land for farming, which could serve as additional source of livelihood, ethnicity or the fact that a teacher is a native of the community, and marital issues scored very low responses, which implies that these variables have little or no impact on the sampled teachers' decision to work in this part of Ghana's rural environment. As the headmaster revealed some of their teachers remarked, "living in this area isn't that bad, it's more peaceful here"; "Kumasi is not very far away and I can bring what I need from there"; "I will qualify for study-leave with pay after three years and then I can get a school in Kumasi or somewhere close by"; "where there is life, there is hope for a better future". These sentiments imply a sense of hope for a better future.

Table 2: Identification and Description of Push Factor

Push Factors	% of total number of Responses
Socio-Environmental Push Factors	
Poor job, personal and property security measures	97.5
Lack of accommodation	42.5
Desire to get close to family	41.7
Inadequate teaching resources	32.5
Students' poor attitude towards learning	32.5
Inconvenience in furthering education	31.7
Poor living conditions	31.7
Lack of good schools for children	30.0
Lack of recreational centres	26.7
Difficulty finding courtship / partner of standards	12.5
Economic Push Factors	
Lack of other sources of income apart from salary	59.2
Poor remuneration	44.2
Inability to embark on extra / vacation classes	41.7
Delay in payment of allowances	24.2

Source: Field data, 2013/2014

Not surprisingly, security is also the topmost concern of the teacher respondents. It is the most significant push factor that would compel any

teacher in this rural setting to transfer from to an urban or peri-urban school. As seen from Table 2, lack or compromised security is the single most

influential factor that can induce a teacher serving in rural Afigya Kwabre West district to decide to transfer to an urban school. With 97.5% of the total responses given to the questionnaire, this response indicates that any threat (real or perceived) to the security of a teacher's job, person or property could compel them to vacate their rural teaching post.

With respect to the economic factors, Table 2 shows lack of additional sources of income (59.2% of total responses) as the next important push factor that can have adverse impact on teacher retention in rural Afigya-Kwabre West district and other rural Ghana environments. Lack of other sources of income as a push factor makes it clear that lack of opportunity to engage in other income generation activities to supplement a teacher's salary is a threat to teachers' acceptance of rural posting as well as their decision to stay in the rural area. According to the headmasters, many business opportunities exist for teachers in urban areas, mostly as "contract home teachers" who offer extra tuition for students outside school hours and on weekends and school holidays. Home teaching on contract or itinerant basis, it was learned, is very lucrative and fetch some SHS teachers more money than their monthly salaries.

Consequently, some teachers prefer posting to urban schools where they find it easy to engage in teaching and other income-generating activities to supplement their incomes. Among the many comments made by the headmasters of the schools on this issue were: "home teaching and holiday classes in Mathematics, English language, Biology, Physics and Chemistry is the most attractive business for teachers in towns and cities; even teachers who live in Kumasi and work in rural schools also do it on part-time basis"; "good teachers are not easy to find so we try to make our teachers happy so they remain with us longer by giving them some small incentives and rewards but you know that no matter what you are able to give, individual differences play up and our best doesn't please some teachers so they leave"; "incentives don't work the same way with everybody so we just hope our teachers would appreciate the extras we provide but you cannot prevent any teacher from going away so we do our

best to retain our teachers so our schools can also do well and move up the schools' WASSCE league table".

The implication is that a teacher could accept posting to a rural school but end up transferring to an urban or peri-urban school if they are unable to supplement their salaries by any means, which would worsen the staffing situation in that rural school, compromise the students' learning of that particular teacher's specialized subject and the students' achievement in the West Africa Senior Secondary Certificate Examination (WASSCE). The ripple effect seems to be the lowered student learning and performance in the WASSCE, lowered standard of education in rural areas, poor grades obtained by rural SHS students in WASSCE, and the exclusion of the large majority of rural SHS graduates from participating in higher education in Ghana due to poor WASSCE grades (Opoku-Asare & Siaw, 2015; Asihene, 2009; Siaw, 2009).

The fact that security and lack of opportunity for teachers in this rural community to supplement their salaries could induce a rural SHS teacher to transfer to an urban area is quite threatening. This finding reflects the Herzberg two-factor theory (Yeboah, 2014) which indicates that a lack, absence of or poor attention given by the management of any organization to hygiene or maintenance factors such as employee security, can bring about unpleasantness or dissatisfaction. The notion that employees who become dissatisfied with their working conditions could vacate their post reinforces the Equity theory that if workers perceive a level of inequity or unfairness when they compare their work situations to that of others, they could have the motivation to change the situation in order to generate, at least in their minds, a much better or more accurate sense of fairness, which could lead to employees working less hard or even quitting the job. This scenario calls for adoption of urgent measures to improve the living and working conditions of teachers who serve in rural areas so they could be retained in the rural classrooms raise the standard of education in rural areas of Ghana.

VII. EFFECT OF PULL AND PUSH FACTORS ON RURAL SHS STUDENTS' ACADEMIC PERFORMANCE

Based on the adopted definition of 'pull' and 'push' factors as the factors that attract teachers to stay in rural areas and the factors that induce teachers to vacate their rural teaching posts respectively, "vacated post" (VP) has been used to represent push factors whereas "non-vacated post" (NVP) represent the pull factors. In assessing the effect of pull factors (Non-vacated Post) and push factors (Vacated Post) on the academic performance of the sample SHS students in the two Afigya-Kwabre West district schools, it was realized that the effect could be an increase (positive effect) or a decrease (negative effect). The basis for the rating of the students' performance was the 2008-2009 and 2011-2013 WASSCE results of the two schools, and other official records on teachers who vacated post in the various subjects in which the students wrote

WASSCE. These records were obtained from the Heads of the two schools.

It must be emphasized that no WASSCE took place in 2010 because the then three-year SHS program had been extended to four years in 2007 (Yeboah, 2014), which required that the final-year students of the three-year program stay on for another year. Consequently, students who entered SHS in 2007 completed in 2011, the 2008 batch completed in 2012, and the 2009 batch completed in 2013. The 2008 and 2009 WASSCE results represent the output of students who entered the three-year program in 2005 and 2006 respectively.

The effects of the pull factors (attributed to Non-Vacated Post) on the academic performance of students of the two sampled schools were identified as potential agents for causing an increase (positive effect) or a decrease (negative effect) in students' academic performance in particular WASSCE subjects.

Table 3: Effects of Pull Factors on Students' Academic Performance

EFFECT	SCHOOL A SUBJECT AREAS				SCHOOL B SUBJECT AREAS				RESULT	
	2008 2009	2009 2011	2011 2012	2012 2013	2008 2009	2009 2011	2011 2012	2012 2013	TOTAL	%
Non-vacated Post	16	17	15	17	20	21	21	18	145	100
Positive	16	16	7	7	6	21	12	7	92	63.4
Negative	0	1	8	10	14	0	9	11	53	36.6

Source: Field data, 2013/2014

Table 3 reveals that in 2008, out of the 16 subjects in which no teacher vacated post in School A, only positive effects (16) were recorded in all the 16 subjects that reflected in the students' WASSCE results for 2009. However, in that same year 2008, out of the 20 subjects in which no teacher vacated post in School B, 14 negative and six positive effects were recorded to explain the students' performance in the respective subjects in which they wrote the 2009 WASSCE. Moreover, in 2009, out of the 17 and 21 subjects in which no teacher vacated post in Schools A and B respectively, only one (1) negative effect and 16 positive effects were recorded in School A's 2011 WASSCE results. On the other hand, all 21 subjects recorded positive effects in School B's

2011 WASSCE results. In 2011, out of the 15 and 21 subjects in which no teacher vacated post in Schools A and B respectively, 8 negative and 7 positive effects were recorded in School A's 2012 WASSCE results while School B recorded 12 positive and 9 negative effects respectively in the 2012 WASSCE as shown in Table 3.

Also, in 2012, out of the 17 subjects in which no teacher vacated post in School A, 10 negative and 7 positive effects were recorded in the 2013 WASSCE results for those subjects. In the case of School B, Table 3 shows that in 2012, 11 negative and 7 positive effects were recorded in the 2013 WASSCE results for the 18 subjects in which no teacher vacated post in School B. Furthermore, Table 3 reveals that from 2008 to 2013, 53

negative effects (constituting 37%) and 92 positive effects (constituting 63%) of the cumulative effects that were recorded in the WASSCE results for the two schools.

This suggests that if SHS teachers in rural areas do not vacate post, more positive effects are likely

to be recorded in WASSCE than negative effects. There is therefore a high probability of rural schools recording increased students' academic performance in the WASSCE if SHS teachers in rural areas are motivated to stay.

Table 4: Effects of Push Factors on Students' Academic Performance

EFFECT	SCHOOL A SUBJECT AREAS				SCHOOL B SUBJECT AREAS				RESULT	
	2008	2009	2011	2012	2008	2009	2011	2012	TOTAL	%
	2009	2011	2012	2013	2009	2011	2012	2013		
Vacated Post	5	4	8	5	4	3	5	6	40	100
Positive	5	3	1	0	2	1	1	0	13	32.5
Negative	0	1	7	5	2	2	4	6	27	67.5

Source: Field data, 2013/2014

Table 4 shows that in 2008, five teachers vacated post in School A but no negative effect was recorded in the subjects that were handled by those teachers in the 2009 WASSCE results. That same year 2008, four teachers vacated post in School B and the school recorded two (2) negative and two (2) positive effects in the 2009 WASSCE results for those subjects that were handled by those four teachers.

In 2009, where four teachers vacated post in School A, the 2011 WASSCE results showed one (1) negative and three (3) positive effects in the subjects that were handled by those teachers. On the other hand, School B lost three teachers in 2009 and recorded one (1) positive and two (2) negative effects in the subjects which were handled by those three teachers in the 2011 WASSCE results as shown in Table 4. It can also be seen from Table 4 that in 2011, eight teachers vacated post in School A and the school recorded seven negative and one positive effects in the subjects that were taught by seven of those teachers in the 2012 WASSCE results; one subject was not examinable at WASSCE.

Again in 2011, five teachers vacated post in School B, which yielded one positive and four negative effects in the subjects that were handled by those teachers in the 2012 WASSCE results. Moreover, in 2012, five teachers vacated post in School A. This resulted in five negative effects with respect

to the subjects which were taught by those teachers in the 2013 WASSCE results as exhibited in Table 4. In the same year 2012, six teachers vacated post in school B. As such, the school recorded negative effects in all six subjects taught by those teachers in the 2013 WASSCE results as shown in Table 4.

It is evident also from Table 4 that between 2008 and 2013, 27 negative effects (constituting 67.5%) and 13 positive effects (constituting 32.5%) of the cumulative effects were recorded overall for the two schools. This suggests that when SHS teachers in rural areas vacate post, more negative effects are likely to be recorded than positive effects in WASSCE results. Hence, there is a high probability of a decline in students' academic performance when their teachers are not motivated enough to stay.

The heads of the schools concurred on the issue of teachers and WASSCE with one of them lamenting the fact that getting replacements for teachers who transfer or vacate post just before WASSCE is written is the nightmare of school heads, particularly if they are in rural schools". According to them, if a teacher who handles Form 3 or Form 4 leaves while their students are being prepared for WASSCE brings much pressure to bear of them because rural schools hardly have their full complement of teachers for both the core and elective subjects, confirming Owusu-Afriyie's

(2009) assertion that finding specialist teachers in certain subjects is a difficult task in Ghana.

Knowing that WASSCE determines SHS graduates' participation in higher education in Ghana (Opoku-Asare & Siaw, 2015; Atuahene & Owusu-Ansah, 2013) makes it very necessary for the Ministry of Education and the Ghana Education Service to implement measures such as the implementation of the proposed 20% of basic salary as hardship allowance to motivate teachers who work in schools that are located in rural and deprived communities of Ghana (Anamuah-Mensah, 2002; Adu-Gyamrah, 2011; Amoako, 2011).

VIII. CONCLUSION AND RECOMMENDATIONS

Although the study was based on a small sample of teachers and schools located in one district in Ghana, the data presented point to the presence of many push and pull factors that could influence SHS teachers in Afigya Kwabre West district of Ashanti region and other parts of rural Ghana to vacate their teaching posts and relocate to schools in urban and peri-urban areas. The research findings indicate that security concerns, lack of motivation and low-income levels can take teachers away from rural Afigya-Kwabre West district of Ashanti region and negatively affect educational standards in the area. Student performance in WASSCE in particular, raises much concern because regardless of a school's location in the rural or urban setting, all final-year SHS students in Ghana are required to write WASSCE, which is the entry qualification that largely determines SHS graduates' participation in higher education in Ghana (Osei-Mensah, 2012; Asihene, 2009).

As Quist (2003) has indicated, Ghana regards secondary education as the most readily available form of higher education that is capable of nurturing higher levels of literacy, increasing education on political practices, strengthening democracy, and producing middle level manpower for national development. The fact that some Senior High School teachers are not willing to accept posting to rural areas and are unable to

extend their stay in rural Ghana is therefore worrying with respect to the high rate of illiteracy in rural areas where the majority of the population resides and also in terms of the expectation that rural populations in Africa will keep rising and lead to increased demand for teachers in rural schools (United Nations Development Planning, 2009). It is possible, or likely that what was found in the singularity (the sampled District) will be found in similar situations elsewhere. As such, the government of Ghana would have to provide the necessary educational resources and infrastructural development to improve the service conditions of SHS teachers in rural Ghana so that enhanced job satisfaction would attract and retain more qualified teachers to help bridge the widening rural-urban gap in secondary education (Anamuah-Mensah Review Committee Report on Education Reforms, 2002).

Moreover, inequitable distribution of economic and educational resources across different parts of Ghana that has led to wide rural-urban disparities in the quality of education and student achievement, particularly in the West Africa Senior Secondary Certificate Examinations, is too glaring when this is viewed in relation to the skewed participation of more urban SHS graduates in higher education in Ghana to the detriment of their peers in rural schools (Siaw, 2009; Kwame Nkrumah University of Science and Technology Planning Unit, 2009). This validates Duncan-Adanusa's (2006) assertion that teachers' refusal to accept posting to rural schools has contributed to a depression in the quality of secondary education in Ghana.

Not having qualified teachers to direct students' learning in rural areas has direct negative consequences for schooling effectiveness in Ghana, therefore, bridging the rural-urban gap in educational development is more likely to motivate more qualified teachers to be dedicated to staying and working in rural areas. Rural areas already experience deficits of qualified teachers (The President's Committee on Review of Education Reforms in Ghana, 2002) so proactive measures ought to be implemented in Ghana to facilitate acceptance of rural posting and also

sustain SHS teachers' motivation to stay in the rural areas to promote student learning and achievement in rural schools such as in Afigya Kwabre West district of Ashanti region.

Qualified SHS teachers also constitute a core competitive asset for the Ministry of Education and Ghana Education Service to ensure attainment of quality secondary education in Ghana. This makes it necessary for the two agencies to evolve more pragmatic measures to improve the motivational level of the teachers in order to sustain their commitment and thereby attract more qualified staff to the rural Senior High Schools across the country. The authors recommend that the Government of Ghana implements the proposed 20% of basic salary incentive for teachers who accept posting to rural and deprived areas of Ghana at least, to compensate for the lack of additional sources of income. This incentive can also boost teacher satisfaction and encourage teachers to work harder to bridge the rural-urban gap in educational standards and student achievement in Ghana.

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ABSTRACT

The paper seeks to expose the relationship between protest theatre and politics in Zimbabwe. It is a qualitative research which focuses on plays produced by Rooftop Promotions. Protest theatre is a tool determined to change the status and identity of a people. It is a medium through which people's living conditions are improved through communication with those in power.

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The paper seeks to expose the relationship between protest theatre and politics in Zimbabwe. It is a qualitative research which focuses on plays produced by Rooftop Promotions. Protest theatre is a tool determined to change the status and identity of a people. It is a medium through which people's living conditions are improved through communication with those in power. The mandate of this paper therefore is to establish the nature of the relationship between politics and protest theatre. The arguments in the paper are necessitated by the idea that if it is theatre that has played a fundamental role in giving birth to new Zimbabwe in 1980, why can't it continue to be in the service of the masses again as it was during the struggle. The article therefore seeks to bring out the power that theatre has in reflecting the political environment in Zimbabwe. The paper comes to the conclusion that there is no symbiotic relationship between protest theatre and politics in Zimbabwe.

Keywords: protest theatre, politics, relationship, zimbabwe, rooftop promotions;

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I. INTRODUCTION

Theatre in most countries of the world has been treated with a lot of mistrust especially by most governments due to its subtle power to influence masses. The relationship between protest theatre and Zimbabwean politics needs a lot to be desired as it hinges on the empowerment of a talent by the local people and at the same time revolutionary to

the status quo. The article is concerned with the idea that, despite attainment of political independence in Zimbabwe (a situation in most African countries) development and growth of theatre as a form of social expression has suffered a blow at the hands of political subjugation. This in turn is prejudicing the development of the discipline and suffocating those talented to perform and those eager to consume the product and act upon the situation. Therefore the prevailing situation in the country is suppressing the growth of theatre industry in a bid to protect some ill political practices in government. However, history has it that the relationship between theatre and politics is usually sour. In light of this fact, the article examines the relationship between protest theatre and politics in a Zimbabwean context, specific reference being made to plays produced by Rooftop Promotions Productions. The article generally focuses on theatre as a product of the indigenous knowledge system by the indigenous people and how it was used to communicate issues that concern people to the powers that be. It is in the same vein that this genre of performing arts should continue to prevail even in the 21st century as a tool to empower the masses in their interaction with the political environment.

II. THEATRE AND POLITICAL EMPOWERMENT

This article draws from a larger study that investigated an African perspective of language for development through theatre and drama with the aim of establishing how language through theatre is a powerful tool in political emancipation. In the same vein, the current article is furthering the debate by analysing the

relationship that exists between protest theatre and politics in Zimbabwe.

For a better understanding of the arguments in the article, the researcher uses the concept that theatre is a powerful tool for political empowerment. It is only through acting and imitating that the status quo (political wise) can be questioned. Ogu-Raphael (2009:70) notes that, “the medium of theatre like other art forms, has not received much attention from government and its agencies, perhaps because, it is considered as an ‘unserious business’ and a ‘time waster’”, and therefore not capable of engendering development. Against the negative perceptions of theatre, it is difficult to conceive of it as capable of generating any form of development, both for the individual and the society. Counter to the same view, the article seeks then to establish how Zimbabwean artists through various productions used in the paper are perceived in the political environment that they live in. But the functions and manifestation of the theatre in our society today, has taken a very radical dimension, such that the entertainment value has received some kind of de-emphasis. Its role now is to serve a more constructive purpose: one that will contribute to social and revolutionary change in the society. Thus the use of Rooftop Promotions Productions is emphasising the important role that theatre has in communicating the political image of the country. In the case of the present article, the relationship between protest theatre and politics in Zimbabwe can be established as its effectiveness is deemed detrimental by the powers that be. Thus Obuh (1992:138) writing about the effectiveness of the theatre as an instrument of change states that:

One of the agents of socio-political change is drama/theatre. Drama is the most economical mode of experience, which conveys an idea that can be accepted as true. Drama’s impact is also direct and more immediate than other forms of expression.

The functionality of theatre is no longer in doubt, as many people have come to realize the potency of theatre in development. It has the power to influence thought and opinion, and can serve as a

popular and effective means of political propagation, economic empowerment and culture diffusion. As such, the purpose of using Rooftop Productions is against the backdrop that their performances speak to the political environment of the Zimbabwean people hence it should serve as an eye opener to influence the masses’ decision on the right path to follow. In fact, it is a “medium through which the soul of man reaches out beyond itself to transform” (Sofola, 1984:2). The medium of theatre as a communicative art has a very high correlation with development.

When theatre is used for the betterment of people or to help people realise their potential, it should be aimed at transforming the people from being objects to become subjects of development. This is because, as active participants in the development process they are able to contribute to decision making, especially as it affects them. In that regard, the analysis of Rooftop Productions suffices for the article as the productions are a brainchild of the Zimbabwean people who are being agency of their situation. As such, Mlama’s description of the nature of theatre for development is quite instructive. Mlama (1991:67) says, this theatre should be:

intended to empower the common man with a critical consciousness crucial to the struggle against forces responsible for his poverty. It is an attempt to enable the masses to break free from the culture of silence imposed on them and re-awaken or strengthen their latent culture of resistance and struggle which needs to be part of the process to bring about their development.

For Mlama, theatre functions as a tool for conscientisation. Through this, people are made aware of their predicaments and are able to identify and analyse them towards finding solutions. This is a truism in as far as Rooftop Promotions Productions are concerned especially with the plays used in this article. Even if it is considered as a means to break free from the culture of silence, the artists find challenge of lack of political will and support from the governments they serve because they consider that as protesting against the ruling government as some of the plays are eventually banned as soon as they

are released like what happened with Super Patriot and Morons.

Even when theatre and drama are considered tools for development there is no way it can be isolated from the communities or societies that create them. It is within the context of those societies that the creation of these works of art is made possible. Ogbonna (2010) in his writing of 'Dramatic literature for development: imperatives of Nwamuo's *Save our Lives* and Duruaku's *A Question of Choice*' also points out that dramatists should spring with the motif of making their art relevant to the people, especially common men by way of addressing social issues. He goes on to mention that the very many ills and malaise of society, the violence and denials, nepotism and anarchy, the class structure and social injustice are the rich – stone of which dramatists coin to develop their art to sustain and solve the problem of man and his immediate space. Nwamuo (1996:41) confirms the idea when he says:

One of the many concerns of drama is to re – create, record and heighten significant incidents and experiences in order to draw attention for remediation..... modern social drama is keeping pace with development in economic, social and political lives of identified communities.

The quotation above therefore means that theatre is more concerned with addressing the problems of man and proffering solutions. It is quite significant to note that the above authority managed to bring out the role of the artist to his community as shall be seen in the plays by Rooftop Promotions. The type of theatre with this effect is called protest theatre.

III. PROTEST THEATRE

The type of theatre which the masses use to communicate their grievances to those in power is called protest theatre. Protest theatre was established in the early 1970s by the Brazilian Director Augusto Boal, it is a rehearsal theatre designed for people who want to learn ways of fighting back against oppression in their daily lives. Ngugi (1998) described this as 'humanizing

humanity'. This type of theatre is predominant where there are political, social and economic tribulations which people have to protest against.

One of the reasons that led the government of Zimbabwe to pull out supporting the theatre industry was because theatre became the bed rose for articulating national political grievances. This was not taken well by the government; some theatrical performances were too confrontational and too close to the bone for the ruling party. During an interview with Rooftop Promotions Director Daves Guzha, he says,

In Zimbabwe we are at the height of directorship, theatre is a mirror of what is going on in the country and people should allow artists to air their grievances and these are the very reasons that could tackle national building issues...most theatre artists are not fully aware of their rights of freedom of expression and this is why it becomes easy for the government to ban and prohibit some theater plays. Because of this reason the government has turned away from funding the theater industry. (Crisis Group Interview, 2010)

This is a clear manifestation that theatre industry in Africa and Zimbabwe in particular is not supported by the government and yet it is the same means of mobilizing masses that won them independence in 1980. Theatre is extremely important as a tool of education, development and communication. Asante (1987:27) says, 'In the politics of education, Paulo Freire has said that true education is a liberating experience for the peasant. Beyond this however, is the fact that certain political constructs impose definite limitations in concepts and content on all discourse about reality.'

Theatre is a tool of empowering the oppressed by listening to their voices. However the case in Zimbabwe has been that of censorship in plays that were viewed as confrontational to the situation in Zimbabwean politics (Chinyowa 1998). The censorship in Zimbabwe has not spared theatre groups, some groups shield away altogether from performing in certain parts of the country, in particular those which are the hotbed of political intolerance. Referring to the subject of

confrontational theatre for instance Silvanos Mudzova, Director of Victory Entertainment formed in 2007, had this to say during an interview,

The theatre industry has gained limited financial assistance from the government. Even though the government has an interest in promoting arts and culture, freedom of expression is still under threat. The political climate has resulted in limits on the freedom of expression of theatre groups, although some groups do raise some awareness on domestic violence and child abuse. Lack of a clear government policy on arts and culture undermined the theatre industry. Some theatre plays are to demarcate the political lines and depict the dysfunctional eras of the government which is not normally taken well by the government. Instead of getting prestige in their own arts and culture sector the government feels threatened by this sort of confrontation thus it becomes difficult for the government to fund the theatre industry. Rather they put close look and so many plays have been banned in a bid to protect the country.

It is evident that freedom of expression is not ubiquitous in Zimbabwe and this has affected the way that funds are supposed to be distributed in the theatre industry and how this industry is given way to be expressed as an independent fraternity. The society is not homogenous but is made of different social classes and groups with competing and often conflicting ideologies. Thus the reflection of Zimbabwean politics in the productions of Rooftop Promotions shows that theatre still plays a very important role in empowering the masses in the 21st Century.

IV. ROOFTOP PROMOTIONS PERFORMANCES

Rooftop Promotions is a theatre promotion company led by the producer Daves Guzha, a prominent Zimbabwean artist with long history in both stage and screen plays and also a social justice activist. The company has produced several plays and are usually showcased at Theatre in the Park in Harare where the group is resident. This article will use the following

productions as reference, *Rituals*, *Two leaders I know*, *Pregnant with emotions* and *Super Patriot and Morons*.

V. RITUALS

This is a political satire that seeks to inspire the communities to overcome the culture of fear and silence which stems from political chaos. It grapples with strengthening the people amid the political subjugation. The play is inspired by political violence of 2008 which affected thousands of people, some through death, grave injuries and other human rights abuses. ‘The play seeks to provoke people to initiate forums of dialogue on how to begin the process of healing. The play exposed the cancer of violence that has spread in our society while giving different ways for the Zimbabwean audience a different view on achieving national healing.

5.1 *Two leaders I know*

The *Two Leaders I Know* is the story of Daves Guzha’s life under the shared rule of Ian Smith and Robert Mugabe. The story begins when Daves is only 9 years old, living through the years of Zimbabwe’s Liberation War, to a peaceful Zimbabwe after its independence from British rule still muddled with sanctions, food shortages, price controls and finally to the Zimbabwe we have all come to know. The history of his native country has left him confused, wondering what his life would have become had it not been for his country’s history – bloody and peaceful. Should he hope for a better future – and what future would that be with only half his life left to live – or hope for a peaceful ending, going to his grave with only what his country has dished out to him. Should he be envious of a child, from a different country, half his age, whose tender years have been influenced by the same number of leaders and possibly more – a child whose life is certain to be influenced by at least four leaders by the time he reaches Daves age? What difference would it make? Are all lives influenced by Politics? Do we blame politics for the lives we’ve managed to shape? Are we all a result of the politics of our countries? Do we consider the possibilities? It also highlights squandering of Marange diamonds.

The play is a close analysis which tries to convince people that they should have a critical eye to their political leaders as it claims that some of the leaders are authors of people's problems.

5.2 Pregnant with emotions

The play is a true reflection of the political environment in Zimbabwe. It is a story about a woman who is pregnant for 13 months. The baby, who speaks through the woman, is refusing to be born until the country's socio-political and economic problems are solved. The inclusion in the play of reflective poetry to represent the voice of the community and the soulful mbira (finger piano) symbolize the agony of a nation under siege. Overall the play is a balanced and fair criticism of a nation bedevilled with festering problems. In Zimbabwe the play has been designed to stimulate civil society to engage in open debate on the problems saddling the country.

5.3 Super Patriot and Morons

Super Patriots and Morons is a political satire and comedy of errors where people in an unnamed African country laugh at their own social, political and economic mistakes. The play centres on an iron fisted leader intolerant of opposing political views and sees non-believers of his rule as enemies and fronts for 'imperialists' who have to be stopped. The play tells the story of a woman living in a non-functioning state. In a queue one day, she explodes with frustration, and is arrested for her outburst. She is brought before the unnamed leader, who she confronts. 'By your greed and mismanagement you have failed us', she tells him. Twelve years after Super Patriots and Morons was banned, the message is a strong and relevant one. As the country remains stranded in political stasis, Zimbabweans look with anxiety to the future of leadership in the country. Super Patriots and Morons raises universal questions about the nature of leadership, the need for accountability and transparency in political systems. The play imagines the success of a carefully imagined and executed indigenization policy, which genuinely assists Zimbabwean businesses. It imagines a

successful agricultural and land reform policy, which provides food enough for the country and the region. It asks why we have squandered our diamond resources and failed to sustainably exploit our platinum, gold and uranium. And it looks for a political system in which diversity of political opinion strengthens rather than factionalises the parties, and in which there is no need to hide behind the tinted windows of a bulletproof Mercedes.

5.4 Thematic issues in Rooftop Promotions Plays on Zimbabwean politics

From the above submissions, it can be deduced that the relationship between theatre and Zimbabwean politics is acerbic. It has been highlighted that as long as the plays are bringing out issues that are subversive to the ruling government then it is not considered as constructive criticism but sabotaging and undermining the government. As a result of this negative relationship that exists between the two, protest theatre has never seen the light of day in many African countries, Zimbabwe included and yet the same type of theatre has played a significant role in their fight for political independence. This section brings out thematic issues in Rooftop Promotions plays in a bid to reflect the relationship between Zimbabwean politics and theatre. The issues that come out of the plays are dehumanization of the masses, unfair distribution of resources, and disillusionment of the people, political suppression and freedom of expression.

VI. DEHUMANISATION OF THE MASSES

Dehumanisation is a central tool of propaganda, war and oppression, it is often defined as to make less human or to deprive of human character. It is a psychological process of dehumanising the enemy, making them see less than human and hence not worthy of humane treatment. Regarding the need for struggle to improve life situations, Ngugi (1998) contends that art, in its beginnings, was always a friend of the human for the search of freedom from hostile nature and nurture. It is well noted in the complexities of history and social formations, that the state and

the arts do not always function in their logical absolutes. What Ngugi contends is the major driving force that applies to all artists with an evolutionary and revolutionary stance, especially when a new people to be born out of the existing system. Rooftop Promotions' production *Super patriot and morons* brings out the dehumanisation aspect which the people of Zimbabwe are going through. In the play the masses are denied the power to express what they feel or want. The woman in the play is arrested for airing out what those in power have failed to deliver to the people. This shows that people have been robbed of their human nature to speak out their minds and feelings which is dehumanisation. The same play brings out the dehumanisation of the masses through comedy when people in an unnamed African country laugh at their own social, political and economic mistakes. They are hopeless, they have been stripped of their human nature to act upon their situation to the point of laughing at their own situation.

Rooftop Promotion productions certainly took the lead in unleashing theatrical productions which are protest in nature after Cont Mhlanga's Workshop Negative of Amakhosi theatre production. Achebe (1988: 15) notes that "humanity's struggle for the improvement of one's lot is a tide that ebbs and flows through history". Therefore, it is argued that against this background, Rooftop Promotions formulates its productions from the society's concerns, their struggle for human rights and formality. Rooftop Promotions play highlights the requisite necessity of struggle towards social, economic and political emancipation. Guzha seems to be aware that humanity cannot be a destination but rather those living should be alive to forge a struggle for survival. Rooftop Promotions plays present that Africans should stand as players in making progress and history. Theatre is and should be fully used to the maximum to speak that which is embedded in the hearts of the people. *Pregnant with Emotion*, brings out an array of the cry of the people to want to choose for whatever they want against the state's overwhelming presence and dominance. The play also presents the masses as a dehumanised lot especially when Noah and his

wife Marwei's house was demolished by Murambatsvina and were left homeless. On the same note, Marwei is pregnant and under normal circumstances these people are the most respected in the community but in this regard she is left to suffer. Their problems multiplied and thus bringing out the dehumanisation aspect of the political situation in Zimbabwe.

VII. POLITICAL SUBJUGATION AND FREEDOM OF EXPRESSION

Political suppression is another factor that Rooftop Promotions productions address in their plays which is a true replication of what is transpiring in the environment in which it is made. The play "*Rituals*" (2009) according to the Zimbabwean Newspaper (27 August 2011) is a vivid political satire that seeks to encourage the communities to overcome the culture of fear and silence that stems from political violence. It grapples with strengthening the people amid the political subjugation. The play's quest is to unravel the truth about the political violence which occurred in 2008. It seeks to bring to light the brutal treatment that was done to people who were deemed to be spearheading anti-government information or ideologies. This play was largely sponsored by an NGO who had an agenda of spearheading national healing after a period when some people went through untold political suffering from 2000-2007. The play also tries to motivate the people to stand firm for whatever political beliefs they have. The purpose of the message in the play was aimed at healing the nation and designing a healing mechanism for Zimbabwe for the 2008 political violence which still hover in the minds of a lot of people who were beaten, maimed all over in the locations and in rural areas. The aim of the play is to educate people on how they can get over their agonizing political experiences. The play subsequently exposes the culture of violence in Zimbabwe at the same time contributing to unity and reconciliation. Political violence in Zimbabwe has stayed and developed in years through party-political powers and has been exacerbated by the Zimbabwean people and then incorporated as their political culture. The implication of such a

message is not in line with the government's agenda thus the play is banned, cementing that there is lack of freedom of expression and political suppression in Zimbabwe.

To support the idea of political suppression and lack of freedom of expression, the ZANU-PF government heavily relies on its state apparatus, engage the judicial and political control to oversee all politically sensitive theatre productions. In terms of the law, it employs the Censorship and Entertainment Control Act (1967) which is run under the Ministry of home affairs, the Access to Information and Protection of Privacy Act (AIPPA-2002) and the Public Order and Security Act (POSA-2002) (Ravengai 2010). These instruments of the legislation are put into use to silence plays that are politically motivated. In political control of plays, the government is heavily secured in terms of protection against those labelled as traitors. It employs the use of the National Arts Council, a council that put restrictions on conditions of performance. Party youths sometimes used to cause commotion and disturbances at venues of play. The police and the CIO sometimes are deployed to threaten and instil physical torture on artists. The political environment will be so tense and does not allow certain plays to be aired. It is as a result of this that plays such as *Rituals*, *Two leaders I know and Super patriot and morons* by Rooftop Promotions did not see much light in Zimbabwe.

VIII. DISILLUSIONMENT OF THE MASSES

After the liberation struggle and independence in 1980, expectations for a 'new' Zimbabwe were overwhelming among the people. People looked forward to improved standards of life. However as time went by, in the 1990's the hopes had not been fulfilled. The economy was getting worse. People were disillusioned, they were looking forward to the promises they were given upon attainment of independence. They thought that if they had one of their own as leader, things would be perfect for them. Instead in the play, *Pregnant with emotions* the artist is bringing out the feelings and how emotional the Zimbabwean people are because they have been deceived. *Pregnant with Emotions* subtly satirises

Zimbabwe's chronic fuel, food and power problems and brings to the fore the question of succession and political leadership in local politics. According to Mushekwe (2006) in Zimbabwean newspaper, *The Standard* (25 August 2006), the central thrust of this play is crystal clear. Besides the general public being deceived, Noah, the character in the play, despite his loyalty and allegiance, he ends up tasting bitter medicine from the regime he supports. In a replay of government's infamous *Operation Murambatsvina*, municipal authorities raze the couple's house, thus exacerbating their plight as they come face-to-face with a plethora of vicissitudes after being rendered homeless. He himself thought they were together but to his surprise they denied him the right to own a home, thus being betrayed by the system he thought he knew better. Thus Nwamo (1996:) contends that, "one of the many concerns of drama is to re – create, record and heighten significant incidents and experiences in order to draw attention for remediation.....". In the same vein the playwright in Mushekwe (2006) reiterates that, the art sector has an instrumental role of being the mirror of the society. He further notes that, "as Rooftop promotions we don't go out of the way to produce provocative work but people must not expect us to be passive and ignore the reality and situation on the ground". Hence conscientising the masses to act and find solutions for their problems.

Furthermore to reflect the bitterness of being disillusioned in the people of Zimbabwe, perhaps the most captivating scene in the play is when Chirikure says: "*We don't know where to begin. Our tongues are too heavy! Heavy with anger, frustration, sorrow and fear. We thought they were part of us and us part of them. Their skin colour and the fact that they speak our language deceived us. We are left wondering, asking questions. Wondering what really went wrong?*" (Mushekwe, 2006). This is really a touching and sad scenario where the people voted leadership into power but the same leaders are betraying the masses. On the other hand the play *Super Patriot and Morons* is a purely political satire and comedy of errors where people in an unnamed African country laugh at their own social, political

and economic mistakes. In the play they cast the struggle to get their dissenting voices heard whether, youths, women or the ordinary citizens, the cast explored questions like:

- When will citizens engage in action to bring about change?
- How can people make the government be responsible to the general public?
- How can people deal with political and economic point views that are different from their own?

The play's focal point is on an iron fisted head who is not in support of opposite political views and sees those who do not support his leadership as opponents and agents for 'imperialists' who have to be stopped. The play questions the promises of the liberation struggle, it questions the meaning of democracy. The major questions in the play are very sensitive and ugly to the ruling party. It seems it's more than ten years after independence but even half of the promised packages have not been met. Thus theatre in this regard is a true replica of what is transpiring in the society but the question that needs to be answered is, 'Is it serving the purpose that it is supposed to serve?'

IX. UNFAIR DISTRIBUTION OF RESOURCES

Zimbabwe's political dispensation is marked by the leaders who enjoy their seats at the top and forget that the masses are down there suffering. The political scenario is characterised by people who enjoy unfair distribution of resources where the rich continue to be rich and the poor get poorer. This is manifested in the play *Pregnant with emotions* by Rooftop Promotions. In the play the masses are puzzled by the way the authorities enjoy life whilst they are suffering. The woman in the play laments that, "*Now we know better. They are not part of us and we are not part of them. They were never and will never. They are on the other side of the river. If they were part of us they would be walking with us. But when we walk they fly. When we cry they sing. When we go hungry they feast. They are on the other side of the river and our eyes are open. Wide open.*"

(Mushekwe, 2006). This is a clear indication that theatre is a true reflection of what is happening in the society hence the dramatist has to highlight such issues in their productions. The fact that the masses make it clear that they see this unfair treatment is an effort by the artist to let the rulers know that whilst they enjoy life, the ordinary citizens are watching 'powerlessly'.

Another production by Rooftop Promotions, "*Two leaders I know*" centres on more national issues as its starting point. It centres on the economic crunch of 2000 and other issues pertinent. According to an article in The Standard Newspaper (12 Dec 2013) the production envisages the similarities between two leaders. The blogspot Guestplay from Zimbabwe, (2008) notes that the story starts off with a 9 year old boy celebrating his birthday at school while being exposed to the ravages of war and culminates with him trying to celebrate his 40th birthday....the play highlights conspicuous similarities between Smith and Mugabe's economic governanceit highlights squandering of Marange diamonds. The play is a close analysis which tries to convince people that they should have a critical eye on how matters of the economy are being handled by the leaders. On the other hand, the play '*Rituals*' showcases a courageous and relentless artistic vigilance of tooling the people to stand and confront the state on all the irregularities and problems it causes in the people through unjust ways such as corruption and looting among others. In most dire political, social economic circumstances theatre is used to amplify the underlying problems and it empowers the masses to take action against their dire situations. There is every hope surging in the brutal economic conditions, problems shall come to an end through the struggle when the oppressed wake up from fear, face their problems and fight until they get emancipation regardless of impending conditions.

X. CONCLUSION

After all has been said and done, the million dollar question remains. Do we really need protest theatre in Zimbabwe? This genre of literature from its grassroots promoted the spirit of

togetherness and was a vehicle through which the indigenous people could solve their problems. It was a voice of the voiceless majority and even those in power would adhere to the grievances given and provide solutions to the people. In the liberation struggle, the vehicle played a fundamental role in bringing the masses together to fight for a common cause. In the final analysis it can be concluded that theatre has continued to serve, educate and empower the masses with important information although on the contrary the African governments in general and Zimbabwe in particular do not support the cause as they now consider the mode that assisted them to gain independence as evil to the government.

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Literature-in-English is an interesting subject and its pedagogies should be treated as such in the classroom but this position seems unrealised in Literature lessons. This paper attempts to bring to the fore what is expected of poetry lessons in the 21st century and how these expectations seem to stand in marked contrast to the present classroom realities. This paper also reiterates the need for all-round development of Literature students not being limited to the aspects of formal analysis of literary texts and linguistic development, but also affective engagement and aesthetic experience.

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Literature-in-English is an interesting subject and its pedagogies should be treated as such in the classroom but this position seems unrealised in Literature lessons. This paper attempts to bring to the fore what is expected of poetry lessons in the 21st century and how these expectations seem to stand in marked contrast to the present classroom realities. This paper also reiterates the need for all-round development of Literature students not being limited to the aspects of formal analysis of literary texts and linguistic development, but also affective engagement and aesthetic experience. To bridge the gap between the present classroom realities and expectations of poetry lessons, this paper presents two learner-centred innovative strategies; brainstorming technique and the use of YouTube as rescue tools to endear Literature students to the subject and make them see the relevance of poetry in a globalised world.

Keywords: literature-in-english, poetry, learner-centred strategies, brainstorming, youtube.

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I. INTRODUCTION

One of the alluring subjects offered in schools is Literature-in-English. Its inherent features: universality; non-triviality; personal relevance; variety; emotion stimulant; naturally intrinsically appealing; creativity; critical thinking; motivating effect; applicability to life situations; evocative meaning and multifarious interpretations foster its relevance in daily living (Maley, 2001). Literature-in-English equips English as Second Language (ESL) learners with the use of language

in different contexts, promotes healthy psycho-social and affective factors of students, exposes them to literary experience and develops their linguistic repertoire/elucidation. Drama, prose and poetry are the genres of Literature-in-English.

Poetry is a piece of writing in verse form, expressing deep feeling or noble thought in beautiful language, composed with the desire to communicate an experience (Olatoye, 2000). Consequently, Poetry lessons should be a holistic blend of literary appreciation: affective engagement, aesthetic experience, formal analysis of literary text and linguistic development. Of all these, affective engagement and aesthetic experience captivate students' attention and interest to Literature. Shen (2010) notes that:

Aesthetic experience serves as the entry point to the text and further leads readers to reflection and analysis. After this has been done, then students can begin to acquire knowledge of literary conventions with less difficulty. The acquisition of literary conventions is best accomplished through students' affective engagement in appreciating poetry. The literary conventions should not be taught as discrete knowledge separated from poetry reading (pp.23-25).

II. PROBLEM OF THE STUDY

Shen (2010) affirms that the basic objective of literature instruction in schools is "to develop fluent, independent readers who turn to books for enjoyment and information" (Sloan, 2002: 28). Independent readers are developed when Literature lessons are interesting, participatory and experiential while teaching strategies employed are learner-centred, fun-filled,

pragmatic and exploratory. However, observation has shown that there is a far cry between poetry lessons and expectations from poetry lessons.

Observation has shown that Literature instruction is currently characterised by teacher-centred or text-centered activities which do not give room for active students' participation. Literature lessons are also cognitive-oriented, examination-centred and targeted at language awareness and rote learning for literary analysis with little attention given to the affective and psychomotor domains. Without affective domain, Literature lessons become boring, abstract, theoretical, and product-centered (Jimola, 2019). This has caused some students to have unwholesome attitude towards Literature. Experience has shown that ineffective teaching methods employed in the classroom have contributed to this menace. For instance, some poetry teachers, who wish to make the class participatory, urge students to construct meanings from poems but their students go through agonizing and frustrating time trying to unravel the hidden meanings in such poems because the teachers are unable to guide them effectively. This problem could be traced to lack of knowledge of the application of the Reader Response Theory, propounded by Rosenblatt, a literary theorist.

Also the teaching methodology adopted by Literature teachers appears to be uninviting and rigid. Bassey (2020) attests that all over Nigeria there is a habitual way of handling poetry lessons in the classroom. The teacher begins the class by:

writing the title of the poem and the poet's name on the board, reciting the poem to the students or getting one student to do so aloud. Thereafter, the teacher asks the students questions from the poem. The lesson ends with the students being instructed to identify the literary devices (p.33).

Students' encounter with poems needs to be transactional and interactive but many teachers force their students to adopt their own-constructed meaning instead of giving them the opportunity to derive their own meanings from the text. Mohammad and Amir Hossein (2012) affirm the need to encourage students to

give their own interpretations and construct meanings through their experiential knowledge to the literary text rather than being prevailed upon to accept the teacher's interpretation. The focus of most Literature teachers is to develop students' formal literary skills, literary appreciation, linguistic development, facts and information to the detriment of students' affectionate engagement, lived-through personal and aesthetic experience. Consequently, learners grapple with the problem of being dependent-meaning makers who lack the creative and critical thinking potentials to respond to the text and express their own ideas and feelings freely. This situation has caused lack of self-belong, disinterestedness, inconsequential participants in the reading tasks and classroom activities.

When learners are allowed to have lived-through experiences through personal connection; activation of previous knowledge, background information from past experience; negotiation of meaning with the poem; and develop empathy for the poem's speaker, they develop affectionate evocation and are motivated with sustained interest; they actively become enthusiastic and passionate readers of poems (Shen, 2010).

After the development and sustenance of affectionate evocation, students' exposure to various conventions and elements of poetry such as the use of musical devices, imagery, rhyme, rhythm, setting, characterisation, tone, allusion and figurative uses will make them to have successful literary transaction, appropriate appreciation of Literature thereby enabling them to critically reflect on the poem rather than concentrate on abstract theory for which poetry lessons are currently stereotyped. To salvage this situation, there is a need for Literature teachers to employ teaching and learning activities that foster students' affectionate engagement, lived-through personal and aesthetic experience.

III. JUSTIFICATION OF THE STUDY

Several studies have been carried out on the need to adopt effective teaching strategies in Literature classrooms: advance organizer for poetic literature (Ayanniyi, 2009); stylistic and thematic

approaches for poetic literature (Kolade-Ojo, 2012); language and reader-response based approaches for poetic literature (Akele, 2015); scaffolding and cooperative learning strategies for prose literature (Oluwadare, 2018); peer conferencing strategy for poetic literature (Bassey, 2020). Findings from these studies indicate the effectiveness of different strategies but there is no evidence to prove that Nigerian Literature teachers are aware of these strategies, even if they are aware, they seem not to employ them in the teaching/learning process.

To improve on this situation, there is a need to overhaul the “chalk and talk” and “sit-down-and-listen” traditional method of teaching to incorporate innovative teaching strategies that would holistically help students relate Literature-in-English to their own lives, culture and society. Such strategies should cater for students’ affective engagement; aesthetic experience; formal analysis of literary text; and linguistic development. Examples of teaching strategies through which effective teaching/learning can be achieved are the use of brainstorming and YouTube. Brainstorming is a strategy that provokes creative and critical thinking to solve problems while YouTube is a strategy that attracts students’ attention by providing extra visual support. The integration of brainstorming and YouTube has the potentialities to open up a new paradigm of learner-friendly teaching techniques which could foster students’ behavioural, emotional and cognitive engagements.

IV. LITERATURE REVIEW

4.1 Brainstorming

Brainstorming is one of the strategies embedded in the discussion method; its target is to air divergent viewpoints and opinions, enhance learners’ communication skills, foster critical thinking and decision-making skills and to find a solution to a specific problem within the specified time frame given in the classroom. The teacher is required to adequately plan for the lesson, use questioning technique to achieve the stated objectives and act as a facilitator rather than a

sage when students interact in response to questions. Brainstorming technique involves oral and pre-writing exercises for helping the learner and for expressing ideas by the teacher (Bilal, 2012).

During brainstorming sessions, some rules are considered: no criticism, evaluation or defence of ideas; this opens up possibilities and breaks down incorrect assumptions about the problem's limits; building on members’ suggestions is allowed; strange and wild ideas are accepted; and quantitative idea is encouraged than qualitative ideas (AlMutairi, 2015; Alberta Learning, 2002; Hashempour, Rostampour & Behjat, 2015). Mogahed (2011) posits that there are numbers of ways to organize brainstorming: individual brainstorming, individual to whole class, group brainstorming, and small group to whole class (pyramid). Every stage has two phases; a divergent phase and a convergent phase (Treffinger & Firestien, 1989 cited in Wu, 1993).

Some studies have been carried out on brainstorming strategy: brainstorming strategy and learners' writing skill (Maghsoudi & Haririan, 2013); effect of using brainstorming strategy in developing creative problem solving skills (AlMutairi, 2015); brainstorming strategy and English students’ writing performance (Amoush, 2015); and brainstorming as a way to approach student-centered learning (Norseha & Polin, 2016). Findings from these studies reveal that brainstorming helps the L2 learners gain more independence and success in writing; develop creative thinking skills; has positive effect on English students’ writing; and contribute to the increase in students’ motivation, confidence and participation.

4.2 YouTube

One of the online educational tools that demand little technological expertise is YouTube (Younger, Duncan, & Hart, 2013). Yuen (2015) notes that YouTube, among web 2.0 tools, has recorded increased growth in its educational use due to its educational potentials such as catering for students’ individual learning needs with a focus on Gagner’s multiple intelligences; verbal/

linguistic, visual/spatial, musical/rhythmic, and emotional intelligences (Berk, 2009). YouTube, launched in 2005, is a repository for user-generated content. Content on YouTube includes music videos, TV clips and personal videos uploaded by users, who are mainly members of the public. Videos can be viewed by anyone with an internet connection; however, in order to upload videos, a free user account is required (Burke, Snyder, & Rager, 2009) cited in Roodt and Peier (2013: 475).

YouTube is a viable option for modeling strategies, providing additional context on education trends and assessing student learning through student-created videos (Younger, Duncan & Hart, 2013). It could make class situation better and develop students' language skills by improving their fluency in speaking and pronunciation, competence in grammar and vocabulary, and make students understand the contents taught. A number of different potential learning outcomes to consider when utilizing videos in the classroom were given by Burke (2009) to include: serve as supplemental audio-visual materials, grab students' attention, give students a focus and concentration, generate interest in the class, draw on students' imagination, improve learners' attitude towards content and learning, and make learning fun.

Jalaluddin (2016) notes the merits and demerits of YouTube in the classroom: it is a learner-centered veritable tool that can be employed outside and inside of the classroom to make videos, share and also find more similar videos related to the content learnt. Embedded videos provide irresistible, motivational, fascinating and inspirational potency in language classroom; cater for different learning styles, breed independence and critical and reflective thinking; and provide useful online resource for learning and teaching process. YouTube however has some demerits which include: distractions capable of getting students off the topic could pop up; possibility of copyright issues and privacy invasion; language use could sometimes render students puzzled.

Some studies have been carried out on the use of YouTube for teaching purposes: YouTube and websites in the content and language integrated learning (CLIL) Classroom (Oddone, 2011); YouTube and students' content learning (Alwehaibi, 2015); YouTube and speaking skill (Jalaluddin, 2016). Findings from these studies indicate that students' motivation and participation can be enhanced in CLIL contexts; students can be highly motivated to watch, read, write, discuss, interact and take part in the various activities throughout the learning process; and that YouTube is a valuable tool through which multiple language skills can be taught. Buzzetto-More (2015: 56) gives a list of some impactful educative YouTube videos websites which can be leveraged by teachers and learners:

- YouTube EDU (<http://www.youtube.com/edu>): is a service for educators which contains short lessons from teachers, full university courses, professional development materials, and inspirational videos from global leaders;
- YouTube Teachers: It was created to help K-12 teachers use educational videos to educate, engage and inspire students with content aligned to common core standards;
- YouTube for Schools (<https://www.youtube.com/schools>): is an opt-in programme that allows schools to access thousands of educational videos from vetted YouTube channels like PBS, TED, and Khan in a secure environment.
- TED Talks Videos (<https://www.ted.com/>) (Jalaluddin, 2016)

V. EXPOSING LITERATURE TEACHERS TO INNOVATIVE TOOLS OF BRAINSTORMING AND YOUTUBE USING THE POEM "THE SCHOOL BOY"

5.1 Using Brainstorming Technique to Teach the Poem "The School Boy"

Akele (2015) explains the utilization processes of brain-storming session in classroom:

1. Identifying the problem: In preparation for a brainstorming session, the teacher needs to:

- i) select a specific, not a broad problem about the poem to be read.
 - ii) allow students to read aloud the title of the poem.
 - iii) create awareness about the text by asking students to predict what the focus of the text could be by brainstorming or inferring from the topic of the text or content similar to the topic that could help them understand the text better. Example, lesson on the poem “The School Boy” could be triggered off by a related question like: Can you remember your first day at school? How did you feel, bored or enthusiastic?
2. Preparing the group: teacher divides the class into groups of three or four depending on the class size. Students in each group read the poem silently to get the gist of the poem noting key words and difficult words.
 3. Strict adherence to four basic rules of brainstorming must be followed:
 - i. No room for criticism
 - ii. “Freewheeling” is allowed
 - iii. Ideas should not be weeded until the brainstorming is completed.
 - iv. Quantity is needed, students write every idea down.
 4. Display of related questions on a flip chart, blackboard, overheads or other available tools. The questions are not limited to the following:
 - i. What is the poem about?
 - ii. What does each stanza address?
 - iii. Identification of themes
 - iv. Identification of the figures of speech used in the poem
 - v. What feelings does the poem arouse? What sense does it appeal to and how does the language used create some effect on the reader?
 5. Teacher sets a realistic time-limit needed for students to generate their ideas on the question raised above.
 6. Leading the ideation session: Ideas are generated in relation to the set time.
 7. Utilizing after thought group ideas to the whole class: At the expiration of the set time, in conjunction with the students, each group discusses the relevance and relatedness of the ideas written down to the whole class. At this point, some ideas will be eliminated to give room for the most cogent ideas which will be selected for consideration and deliberations.
 8. Processing ideas: Teacher explains the stanzas of poem. The selected cogent ideas from students are discussed and deliberated upon thoroughly. The teacher corrects misconceptions and clears knotty issues.
 9. Poetry lessons should be a holistic blend of literary appreciation: affective engagement, aesthetic experience, formal analysis of literary text and linguistic development. To achieve these, the teacher alongside the students engage in the following:
 - i. explain the plot of the poem
 - ii. explain themes
 - iii. identify and explain the figures of speech used in the poem
 - iv. relate the poem to personal experiences and experiences of life in general
 - v. discuss the moral lesson of the poem and the impact on the society.
 - vi. reason empathetically (through imagery, symbolism and repetition) so as to have a vivid experience of the speaker’s idea, mood, feeling, voice and tone
 - vii. discuss the language used in the poem, explain the effects the diction creates on the reader and simplify the difficult words in relation to the poem.

5.2 Using YouTube Technique to Teach the Poem “The School Boy”

Alwehaibi (2015) explains the utilization processes of YouTube videos in classroom:

1. Before the class begins, teacher would have searched for YouTube of poems/short videos which focus on the poems;
2. When an appropriate YouTube video had been selected, the URL of the poem would be sent to the students in the class/by email two days before the time of the class requesting them to watch it;

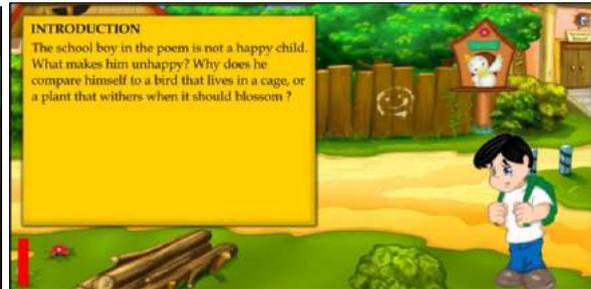
3. Then, the whole class would watch the YouTube video on the accessible and available means in front of them nonstop;
4. Subsequently, the teacher alongside the students read out the poem;
5. Then the video clip would be shown again with frequent stops for further discussion and reflection on affective engagement, aesthetic experience, formal analysis of literary text and linguistic development respectively using the following:
 - i. explain the plot of the poem
 - ii. explain themes
 - iii. identify and explain the figures of speech used in the poem
 - iv. relate the poem to personal experiences and experiences of life in general
 - v. discuss the moral lesson of the poem and the impact on the society.
 - vi. reason empathetically (through imagery, symbolism and repetition) so as to have a

vivid experience of the speaker's idea, mood, feeling, voice and tone.

- vii. discuss the language used in the poem, explain the effects the diction creates on the reader and simplify the difficult words in relation to the poem.

VI. ANALYSIS OF THE POEM; "THE SCHOOL BOY"

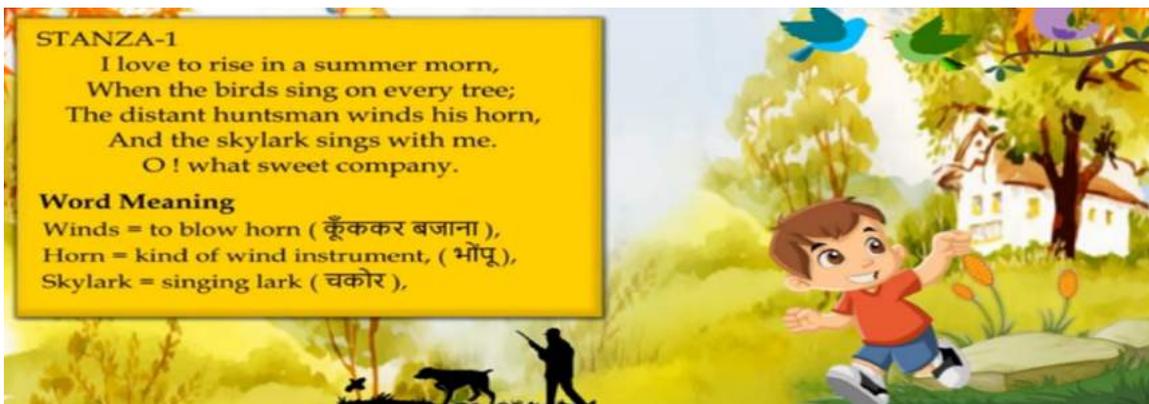
The poem "The School Boy" was written by William Blake. "The School Boy" is a romantic poem which appreciates nature, parades its beauty as source of inspiration and admiration, displays love for it, demonstrates the tranquility that nature incorporates, and frowns at every societal or human effort to trample on nature. It is a poem that centres on the glorification of nature which was very common during the Romantic era. The title of the poem, "The School Boy" captures the focal point of the poet's intention.



URL of the of YouTube Pictures: (1) m.youtube.com/watch?v=yXg_FRwS5Ko
(2) m.youtube.com/watch?v=k_p1FqA-idg

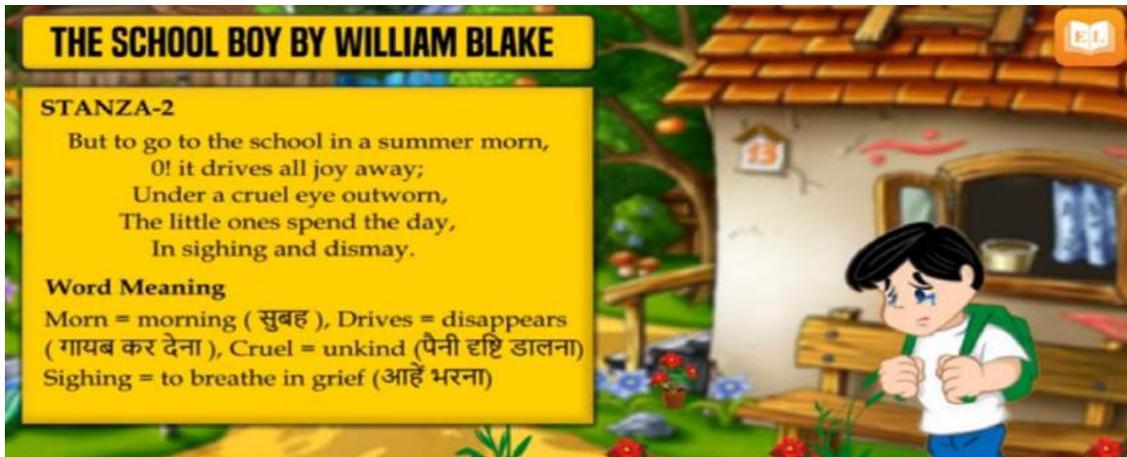
Stanza 1: The poem expresses the feeling of a young school boy who is attached to his natural world of trees, birds, melodious sounds of hunter's horn, and summer morning. The boy

enjoys his every early morning blissful plays, freedom, inspiration and movement amidst the beauty of nature "when the birds sing on every tree" (l. 2)



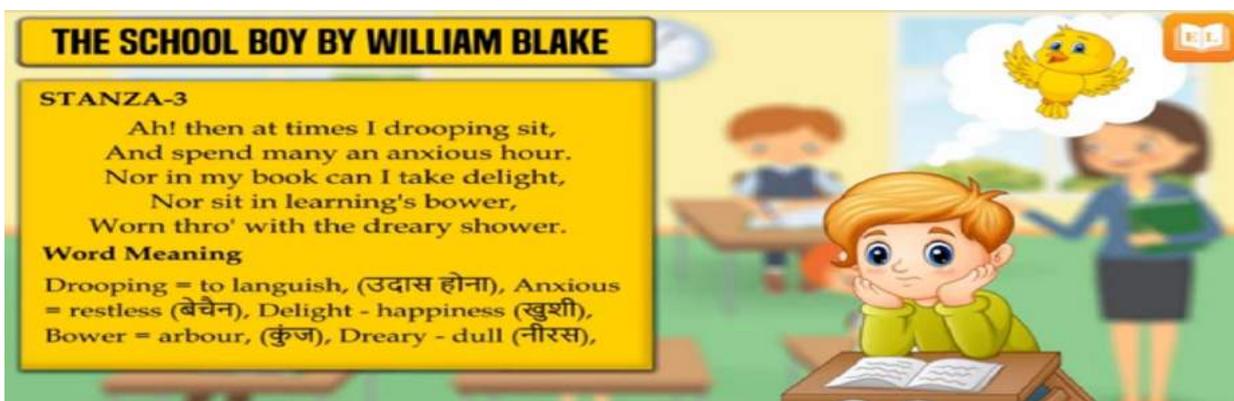
Stanza 2: However, his attachment to his physical environment is severed as he is expected to “go to school in a summer morn” (l.6). His freedom is not only curtailed because he has to leave for

school but also the fright of spending “the day in sighing and dismay” (ll. 9-10) “under a cruel eye outworn” (l. 8).



Stanza 3: The school boy is not at ease with his new found environment. To the boy, the new environment is laced with restrictions, disillusionment, boredom and frustration which he exudes in his word: “Ah! Then at times I

drooping sit” (l. 11) reveals his state of depression, suppression and mental torture which has caused him to hang his head down due to lack of excitement and interest in his book and class activities.



Stanza 4: The boy reveals in his vituperation his predicament, despair and annoyance about confinement and modern day classroom imprisonment occasioned by formal education. The poet persona shows the impossibility of developing optimal and hitch-free talents and potentialities in an unsupportive place and wrong time: “How can the bird that is born for joy sit in a cage and sing” (ll. 20-21). How is he expected to “drop his tender wing and forget his youthful spring” (ll. 19-20) and put up pretentious acts and abilities in his formative age of development and progress? How reasonable and progressive is this?

THE SCHOOL BOY BY WILLIAM BLAKE

STANZA- 4

How can the bird that is born for joy,
Sit in a cage and sing.
How can a child when fears annoy,
But droop his tender wing,
And forget his youthful spring.

Word Meaning
Joy = happiness, (खुशी), Annoy = to tease (तंग करना), Tender = soft (नाजुक)



Stanza 5: Appeal is made to the poet persona's parents about his plight. He passionately presents his plea by drawing their attention to what fate

awaits buds if they are nipped "And blossoms blown away" (l. 21).

THE SCHOOL BOY BY WILLIAM BLAKE

STANZA - 5

O! Father and Mother, if buds are nip'd,
And blossoms blown away,
And if the tender plants are strip'd
Of their joy in the springing day,
By sorrow and care dismay,
How shall the summer arise in joy,
Or the summer fruits appear ?

Word Meaning
Buds = first leaf (कलियाँ), Nip'd = to destroy something at an early stage of its development



Stanza 6: The poet persona's entreaty in stanza five continues. Several rhetorical questions pervade this stanza on the need for his parents to see through his lenses and reflective thinking that it is unworkable for him to achieve his dream if he is detached from his fount of happiness and contentment. He explicates that if his fun,

pleasure and happiness meant to be enjoyed in childhood are expurgated and curtailed due to his parents' imposition and desire for formal education, it is unimaginable how his later life would be presumably, shattered, worthless or unprofitable "Or how shall we gather what griefs destroy? ... "When the blasts of winter appear (ll. 28 & 30).



6.1 Poetic Devices Used to Achieve Literary Effects.

The poem is structured into six stanzas of five lines each. End rhyme of *ababb* permeates each stanza. The diction is simple and understandable. The use of diverse figurative expressions add meaning to the poem:

(i) *Personification*: Birds cannot sing and plants cannot be joyous as these are human attributes has shown in the lines below:

“When the birds sing on every tree Line 2

And the skylark sings with me Line 4

And if the tender plants are strip’d Line 23

Of their joy in the springing day” Line 24

(ii) *Metaphor*: The lines below are used metaphorically which means the act of denying the boy his happiness

“The bird” in line 16 is used metaphorically in reference to the boy in the poem.

“If buds are nip’d” line 21 means hampering the boy’s development.

“The tender plants are strip’d” line 23.

(iii) *Rhetorical Questions*: The pitiable predicament of the poet persona is vividly portrayed through the use of rhetorical questions such as:

How can the bird that is born for joy, Line 16

Sit in a cage and sing? Line 17

Or how shall we gather what griefs destroy,

Or bless the mellowing year,

When the blast of winter appear?

(iv) *Use of contrast*: Admiration for nature, its beauties and tranquility in stanza one “I love to rise in a simmer morn/When the birds sing on every tree (ll. 1-2) is contrasted with other stanzas especially stanza two “But to go to school in a summer morn/ O! It drives all joy away!” (ll. 6-7)

which explicates repugnance and hatred which the poet persona has for school.

(v) The use of uncommon repetition of rhymes *ababb* in each stanza enhances the musical and echoing effect in the poem.

(vi) *Alliteration*:

Consonant sound: /h/ alliterates in “hunter”, “his” and “horn” in Line 3

Consonant sound /s/ alliterates in “skylark” and “sings” Line 4

Consonant sounds /w/ and /g/ in “we”, “gather” “what” and “griefs” Line 28

(vii) *Symbolism*:

“The cage” symbolizes school which constraints children’s freedom.

“A cruel eye” symbolizes hostile watchful eye of teachers in the classroom.

“The summer morn” symbolizes serene environment which is a gift of nature.

(viii) *The themes in the poem are*: love for the beauty of nature; insatiable quest enshrined in nature; education is not only tied to formal education; all-round education is better acquired in a natural setting where happiness, freedom and fulfillment are domiciled unlike formal education in a classroom where enslavement, sadness and artificiality are the order of the day.

After the teaching session, students are allowed to reminisce about the lessons gained. Students are paired up or sat in small groups to do some tasks related to the poem for further clarifications, questions and deliberations on the themes for moral implications, its relevance and applicability to their lives. For instance, students must be made to know that life is not a bed of roses and they cannot not always get what they want at all times, so when faced with an unwanted situation, students must learn how to brace up, face the challenges, adapt, persist and never throw in the towel in as much as the challenge is a worthwhile cause.

At the end of the class, as a home assignment, students could be requested to go home and reflect on the poem in relation to its relevance to their society and also paraphrase/summarise the poem in one paragraph.

VI. CONCLUSION

Brainstorming and YouTube are strategies which foster critical thinking; enhance analytical descriptions; appeal to sense of sight; and are insightful and pivotal in teaching and learning of Literature-in-English to endear the students to literature. These strategies could make students have positive dispositions to Literature-in-English since these teaching strategies are inviting, exploratory and participatory.

VII. RECOMMENDATIONS

The following recommendations were made to create an interactive Literature-in-English classroom:

1. Teachers' should utilise student-centred strategies which are participatory rather than the current teacher-centred strategies.
2. Attention should be focused on transactional and interactive theories rather than on the information theory alone which is text-centred or author-centred.
3. Innovative strategies such as brainstorming and YouTube should be tried out through the provision of conducive environment and logistics.

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