



IMAGE: A MAP OF THE STARS OF THE ORION CONSTELLATION

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Graphics of Silence: Transactional Printed Materials Offered by People with Hearing Disabilities in Public Spaces in the Capital of Chile

Pedro Álvarez Caselli & Javier Carrasco Salas

Pontificia Universidad Católica de Chile

ABSTRACT

This article explores an area of graphic design and social design that highlights graphic pieces in public settings, circulating in spaces of social exclusion to generate an exchange between a disabled person and a bystander, due to the economic scarcity of the communicators in a situation of poverty. A preliminary has enabled the creation of a corpus of visual materials, mainly printed, ranging from handwritten or “scribbled” notes, to printed materials for soliciting alms due to economic hardship and the specific issue of deafness. They are conveyed through popular sign and printed symbol systems that accompany this type of visual language. To address these practices, we use a qualitative methodology, while acknowledging the need for critical discussion about the extent to which methodologies are appropriate or even possible in such fragile contexts of care. We emphasize a form of visual testimony that this research defines as “graphics of silence,” based on material evidence emerging from precarious conditions. This reflection and proposal aim to document a circuit of graphics that emerge from a subaltern position, motivated by the need for donations within a transactional exchange.

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Keywords: social design, precarity, graphics, deafness, local print shops.

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I. INTRODUCTION

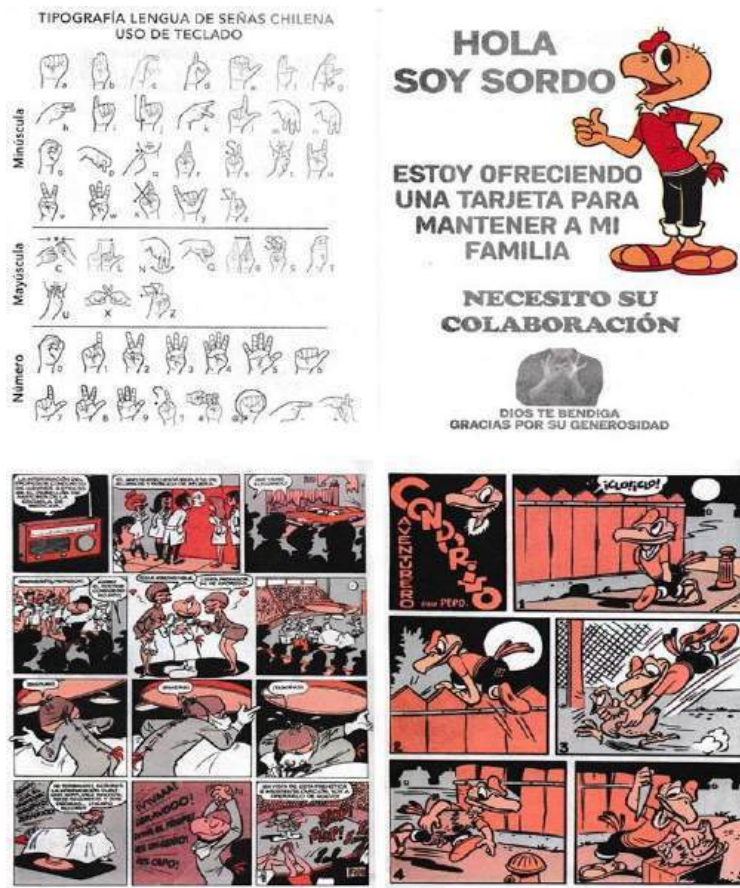
This article seeks to explore a contested area of social life as a part of visual culture in the urban context of Chile’s capital. Specifically, it examines printed documents found in the public sphere (pedestrian areas and public transport), offered by individuals in vulnerable conditions—mainly people with disabilities (or those who feign them) or street vendors. These non-normative, non-professionalized graphic expressions emerge spontaneously and unpredictably in public spaces marked by social exclusion, which compel a form of informal labor that often borders on soliciting charity. This type of begging is framed by concepts rooted in both biblical and capitalist traditions, emerging from a condition of precarity.

Given the fragile condition of both the object and subject of our study (graphic artifacts and the people who make them circulate), we refer to some authors—though not directly aligned with our approach—such as Geert Lovink. From a European perspective, Lovink identifies a contemporary condition of “precarious life” resulting from “our intense life of prototypes,” framing it as a kind of lament (Lovink, 2019, pp. 10–12). At the same time, Lorusso (2024) suggests that certain Western belief systems try to solve design problems through a form of “disillusionment” to negotiate the gap between management and execution, bureaucracy and innovation. On the other hand, Bonsiepe (2012) foresees a possible “crisis” where design could shift toward the operational or performative character of material and immaterial artifacts—in terms of behavior that is inserted into cultural and social dynamics (p. 264).

This raises an contributive convergence—one we do not intend to fully address—explored by authors closer to the Southern Cone such as Escobar, Osterweil, and Kriti Sharma (2024). They focus on relationality, proposing that we are inextricably linked to each other, to the Earth, and to a multitude of non-human entities. They warn that the accumulation of power and processes rooted in Europe and other hegemonic regions has been fundamental in the destruction of relationality, producing individuals who function within a so-called market economy (p. 26). Beyond the literature and epistemological margins of design discourse in the current planetary crisis, this “market economy” is also expressed in “other ways”, that serve marginalized people in urban spaces to survive in developing countries.

A piece of paper—sometimes printed, other times scribbled by hand—as a transactional artifact, assembles a space of sociability when requesting a voluntary contribution based on a demand. For example, these disabled people offering printed calendars to passersby. When the printed paper is not self-written, other variables emerge that appeal to the small local graphic industry: neighborhood print shops, paper distributors, mixed-goods bazaars, shops that sell all sorts of

items while also offering digital printing services, etc. Here we refer to graphic evidence that alludes to willful solicitation while simultaneously citing clichés or imaginaries of immediate proximity. For instance, the figure of *Condorito*, a prominent comic strip character in Chile and other regions in Latin America.



Archive: Javier Carrasco.

Figure 1: Above: Leaflet with Chilean Sign Language alphabet and the use of a keyboard by a deaf person offering the printed piece as a means of supporting their family. The pamphlet includes a “pirated” Condorito comic from 1949 (in his early years). Condorito is the most important and recognizable character in Chilean comic history.

In this proposal, we refer to a form of expression and articulation of short-lived materials—ephemera—as “graphics of silence”, due to their deregulated echo of dissemination, which nonetheless continue to exist through the requests of a group of garbage collectors during national holidays, in a newspaper delivery person on New Year’s, or in a deaf individual who communicates visually through a graphic action impulse. In a way, these are performative spaces that demand attention (“I give or express something in exchange for something in return”). Hence, within this tense space of graphic productions and forms of manifestation, we find various taxonomies ranging from handwritten notes to full-color digital printing.

As a working corpus, based on approximately one hundred papers with printed and handwritten content, we focus on graphics acquired or spontaneously found on the street, in dumpsters, small declining print shops, public transportation; pieces received at home, and even provided by people in our networks. For this project, which includes handwritten notes, calendars, brochures, manuals, and objects of donation, we aim to reflect on the limits of design and its relationships with social action, particularly considering challenges related to linguistic and expressive development.

This article examines materials and a material network that disseminates evidence of people unable to meet their physical and psychological

needs, and how, from disadvantaged and contested spaces, they seek a sense of communication that interrogates the ethical and transactional dimension of design. At the same time, it raises questions about the social intentions that this discipline shares with other areas of knowledge, leading us to reconsider hegemonic representational approaches constructed from social contexts that are foreign to our local and continental reality.

As Richard Sennett aptly states, “objects do not inevitably fall apart from within, like a human body. The stories of things follow a different course, in which the importance of metamorphosis and adaptation grows through human generations” (Sennett, 2009, p. 16). This reflects the interest in valuing certain graphic productions that are as fragile as they are testimonial, whose internal logic operates within certain traditions of thought and action. These are defined as subaltern from a singular perspective marked by modern, expert, professional, and certainly Western biases (Banerjee & Wouters, 2022; Carey-Thomas & Bayley, 2023). For this reason, too, it becomes complex to categorically establish gender issues in the examined material, since those who produce and distribute these items are mostly men, on the basis of evidence obtained.

II. THEORETICAL FRAMEWORK

For approximately two thousand years, an artistic practice referred to “any human activity carried out with skill and grace” (Burke, 2001; Shiner, 2004). However, in the 18th century, it was split into two categories: the particular and refined experience of the “fine arts” (poetry, painting, architecture, and music), versus everyday outputs associated with the useful or relational (embroidery, storytelling, bookbinding, shoemaking, printing loose leaflets, etc.).

Thus emerged what came to be known as arts and crafts, which eventually paved the way for the formation of a modern discipline in the 20th century called Design—initially without machine intervention and based on manual production. This marked the transition from unique,

handcrafted objects to technoscientific ones (Ledesma, 2003), standardized and produced in larger quantities. This sparked another issue: the debate between high and low culture and its cultural ramifications. A cultural artifact emerged, no longer imbued with an aura, and could be technically reproduced (Benjamin, 2018; Buck-Morss, 2001). It became a material expression of vernacular origin—be it a family photograph, a product label, a political pamphlet, or a flyer asking for charity.

Interest in graphic and visual elements from popular culture became evident some decades ago, first in some Anglosphere nations, through serialized art or design expressions (posters, books, magazine covers, vinyl record sleeves, etc.), in a context of opposition or relation between peripheral (or Third World) cultures undergoing development and hegemonic or developed cultures (Bonsiepe, 1985; Escobar, 2017; Fry, 2011). With the subsequent shift brought about by the transient phenomenon of postmodernity in its connection to graphic design (Pelta, 2004; Poynor, 2003), the problem between dominant and subaltern cultures was relativized. Nevertheless, controversies arose in which the boundaries between professional and self-taught design blurred, to the point where modern designers like Massimo Vignelli considered it a “cultural aberration” and Steven Heller labeled it “the design of the ugly” (Poynor, pp. 148–149), from a position of dominance.

Therefore, it is worth asking: what differentiating modes certify the autonomy of designers who, from professional or academic fields, have validated the discipline through a unique and specialized production of images and visual communications? This involves addressing the shift in graphic design work from a profession based on manual skills toward a practice mediated by software that precedes certain intangible operations (Manzini, 2015), where the issues defining graphic design reside online and in software programs, making the discipline’s knowledge public.

In this late-20th and early-21st-century context, an interest emerges in Latin America and Chile—

from within the discipline of Design—in what is defined as “popular graphics”, both in typography and in the treatment of images and the reappreciation of the manual stroke (Álvarez, 2004). Locally, this refers to the concept of rescuing urban-popular graphics, typographic safari, or vernacular graphics, among others, as initiators of a new decolonial perspective that intends to question hierarchies of knowledge and norms that are deemed acceptable or correct by Anglo-Eurocentric modernity. This line of thinking from radical exteriority (Quijano, 2014) made it possible to consider certain aspects of the uniqueness of local contexts in relation to inherited excluded gazes on marginalized graphic expressions.

In this way, various initiatives, projects, and publications related to design practices began focusing on the informal production of objects and graphics to find new ways of approaching local identity. They considered the visual expression of urban popular culture as a subject of documentation, to rewrite—or at least complement—the official history of Chilean identity from a more inclusive perspective. Early signs of attention to neighborhood and communal graphics at the intersection of typography and graphic design in design schools came from projects like *Gráfica popular chilena* (1994) by Patricia Armas, who at the time raised the issue of “how things are said, and which things may not properly fit within the disciplinary field of design” (Armas, 1994, p. 23). This raises a longstanding question about the boundaries of design productions—namely, what are the indicators for whether or not a particular graphic expression or action “is design,” especially when it emerges from a cultural framework that is not clearly defined and which, according to authors like Papanek or Manzini, *is* design—whether it's making sushi in an airport or building an atomic bomb (Manzini, 2015; Papanek, 1971).

Later, *Tipografía.cl* was launched, a web project by designers Luis Rojas and José Soto, who in 1998 developed urban-popular digital fonts such as Antillanca, Cachito, and Emiliana, among others, cataloging and analyzing hand-painted signs for minibuses, local bars, and neighborhood

shops. This effort was formalized with the creation of the country's first Typography Diploma offered by the School of Design at the Pontificia Universidad Católica de Chile, which also addressed the phenomenon.

Outside the academic sphere, one of the first editorial experiments was the publication *Pintura en gral: letreros califonts y otros* by designers Roger Conscience (Switzerland) and Mathias Iglesias (Chile), published by the collective La Nueva Gráfica Chilena (LNGCh) in 2001. This zine-like print showcased expressions of popular graphics, such as religious and entertainment figures, as well as hand-painted signs for public buses and commercial establishments—with an authorial tone. The following year, graphic designer Esther Engelmann from Bauhaus-Universität Weimar published the article “Typographic Safari: Popular Graphics and Typography from the Streets of Santiago de Chile” (2002).



Archive: Pedro Álvarez and Javier Carrasco.

Figure 2: Covers of the first publications on popular graphics in Chile from the field of design. Covers of *Gráfica Popular Chilena* by Patricia Armas (1994); *Pinturas en gral: letreros, califontes y otros* by Mathias Iglesis and Roger Conscience (2001); *Santiago Gráfico* by Francisco Somalo et al., and *Micros* by Manuel Córdova et al. (2006).

Historia del Diseño Gráfico en Chile (Álvarez, 2004) proposes a historicization based on extensive archival work and oral sources, which forms a national narrative that includes and excludes, like other histories of graphic design in Latin America. In its final section, it considers some of the “spontaneous” manifestations that are addressed in this article: “unofficial” design within a teleological vision of design in the Southern Cone, such as the seminal research projects published in the last two decades of the twentieth century and the beginning of the next, in different countries.

In parallel, niche books such as *Modesto Estupendo* (Córdova, 2004) and *Micros* are printed, exploring a local ecosystem through photographic documentation. The former analyzes popular manifestations of signage and murals for advertising purposes, while the latter explores a particular visual world through the personalization of the workspace and the ethos of public transportation. *Micros* (2006) states that the publication “aims to respectfully rescue—and keep alive—the spirit of one of the emblems of post-dictatorship urban popular culture”

(Córdova et al., 2006). Likewise, designer Pepa Foncea carries out the project *Gráfica popular en los carretones en Santiago* (Popular Graphics on Carts in Santiago) (2006), which results in an exhibition in the Santiago Metro—the city’s main underground transportation system—at the Quinta Normal station.

That same year, the book *Santiago Gráfico/ Graphic Santiago* is published, a project that contains several years of photographic work by Juan Francisco Somalo, accompanied by texts from various authors. It addresses some recent ideas and issues, such as the overabundance of signage, recycling alternatives in the city’s outskirts, the readaptation of objects beyond their original purpose, the impossibility of sustaining design rules in a Third-World context, and the reinterpretation of international iconographies in a local vernacular (Álvarez, Castillo, Sanfuentes, and Villarroel, 2006). This publication reveals a shared perspective that also emerges in other projects across the continent, such as *Sensacional de diseño mexicano* (2001), *Proyecto Cartele* (2002), *Gráfica popular Ecuador* (2007), *Recuerdos de Iquitos* (2009), *MVD: Gráfica*

popular de Montevideo (2010), and *Fileteado Porteño* (2010), among others: a concern that initially stems from academia and later from the professional facet of “unofficial” design.

It consisted mainly defined the parameters that typesetters, photomechanical technicians, and printers had to follow to achieve the projected effect (Llop, 2014, p. 17). With the expansion of graphic production in the new digital universe, a landscape of excellent dispersion—and even deregulation—emerged, in which the skills and strengths traditionally validated in Graphic Design began to undergo a shift in processing, mainly in terms of accessibility. This was a consequence of the normalising of the practice through graphic editing software, to the point where it became difficult to predict the medium on which a given graphic message would be displayed.

III. EXPLORATION METHODS

Initially, following Gillian Rose (2023), we premised that the visual materials we attempt to examine can be “situated” in four places: that of production (self-production, small shops, neighborhood photocopy centers, small printing presses), where the image is generated; the place of the image itself—the visual content (what it displays); the spaces of circulation through which it travels (from its handmade or run-down machine-processed condition, to its presentation in a sometimes performative act); and the place where the viewer encounters the image—what we understand as reception (public buses, subway systems; central, popular, and peripheral urban areas, etc.).

From this, we consider images themselves to have their own agency, as they can potentially serve as a space of resistance. Christopher Pinney (2004) suggests that the important issue is not “how images are seen,” but what they can “do” (p. 66). Following Mitchell (2020), based on three dimensions of analysis, by “image” we mean that which has a form that appears in certain media; by “object” we refer to the material support of the image; and by “medium” we refer to the set of material practices that assemble an image with

the aim of producing something new: a *picture*, as a complex assemblage of virtual, material, and symbolic elements. In the strictest sense, a *picture* can be a printed item offered in public to ask for alms.

For the methodological work, various sources have been consulted. Among them, *Proyectos en Artes y Cultura* (Barraza and Vera, 2010), which proposes criteria and strategies for defining an idea through a series of practical tools, and establishing coherent relationships between the nature of a project and its essential components.

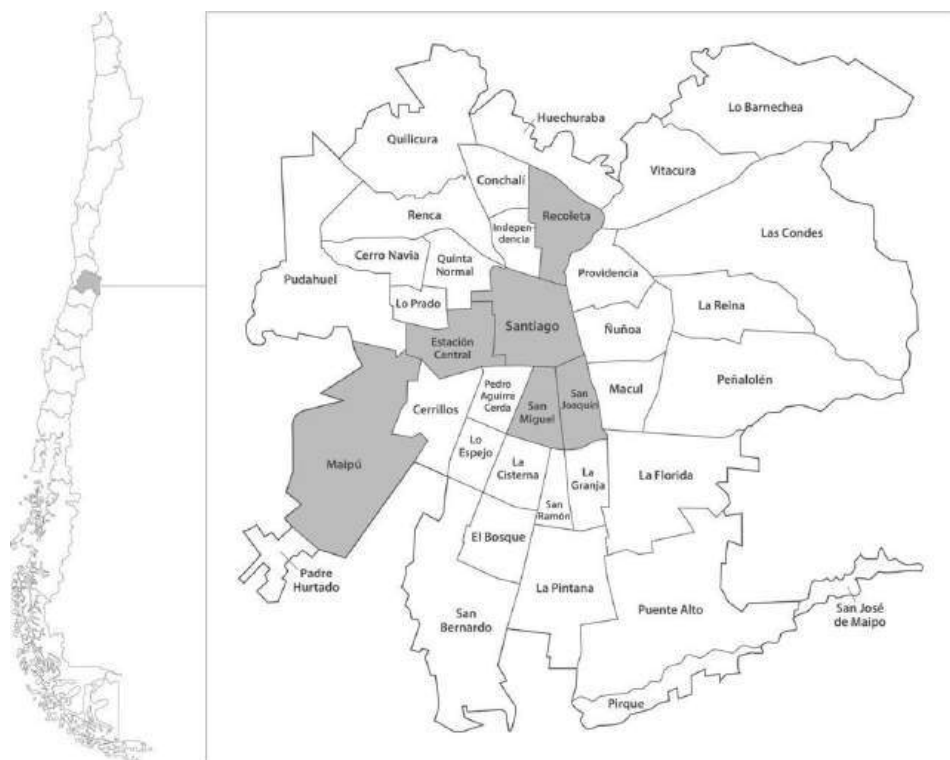
Investigación social: Lenguajes del diseño, edited by Manuel Canales (2013), addresses the lessons learned by a group of Latin American researchers who, in addition to their investigative practice, also supervise graduate theses. From the specific field of design, Patiño (2015) conducts an interesting historical and theoretical investigation that supports an integrated and cross-cutting research program in design education. In their *A Designer’s Research Manual*, Visocky O’Grady (2018) present an overview of techniques and methods to incorporate into the creative design process. Muratovski (2016), in turn, offers principles for research in, for, and through design, and provides materials for qualitative visual research based on artistic/project-based media to produce and represent knowledge, ranging from films or photographs to sketches or informal notes that are part of an agency and network of expressions that build a cultural web (Charras et al., 2024).

Donoso (2019) also provides material focused on research methodology from the perspective of the professional practice, aiming to connect it with daily work while maintaining a certain distance from purely academic production. Finally, Lupton (2011) considers the visual research work as a way of collecting information that is not present in texts to analyze reviewed materials, ephemera, and transitional graphic pieces from the perspective of the image’s power.

Returning to the methodological aspect, it is worth noting that the selected materials (a corpus of 100 images) come from a larger repertoire

collected mainly over the past 15 years, although earlier visual and bibliographic evidence exists. Ethnographically, the relationships established with the actors (those offering graphic pieces) in public spaces have been casual and brief or mediated by minimal conversation, without structured or semi-structured interviews due to their impracticability (oral sources). Rather than “fieldwork,” this was a search for graphic evidence. Regarding these subjects—who may be difficult to “study” without falling into “academic

extractivism”—they are mainly people with hearing disabilities, mostly men over 30 years old up to elderly individuals with scarce resources and in poverty. For this reason, gender or intersectional postulations do not apply to this study. Additionally, in geographic terms, the vast majority of the graphic pieces (some shown here) come from the central zone (including the north-central and south-central areas) and the western part of Santiago de Chile.



Source: Own elaboration.

Figure 3: Map of Santiago de Chile. The municipaliti.es highlighted in gray correspond to the areas where the graphic material was collected. On the left, the map of Chile is shown to locate the study area.

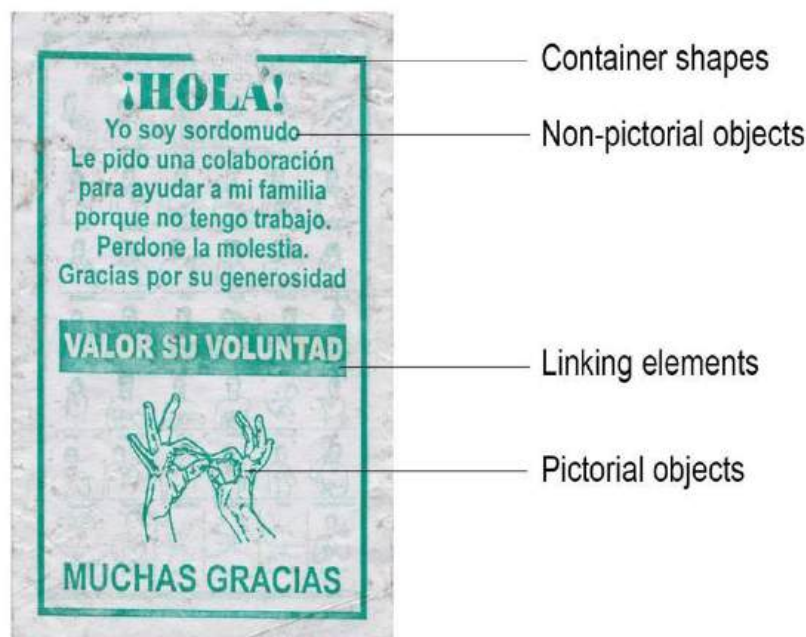
Although it may seem “pretentious” to analyze this evidence in an academic context, we consider it viable to approach it through visual and design methodologies, since it is part of culture and does not exist outside of it; indeed, we believe it should not be excluded or marginalized. From a descriptive perspective, the project involves archival work and the use of a matrix or technical sheet for each graphic piece to systematize the collection of images, considering the following variables: a) title or heading of the graphic piece, b) individual or group issuing it, c) design, printer

or place of issuance of the flyer, d) type of printing, inks and typographic fonts used and/or handwritten text, e) themes and motifs of the document, f) dimensions of the graphic object, and g) year of publication (declared or estimated).

On the other hand, we use an interpretative matrix to address two basic aspects: first, the graphic objects that make up this type of expression, and secondly, the coding of the graphic message itself. This mode of analysis is based on the methodological contribution of Jörg

von Engelhardt (2002), who proposes that visual language is articulated through the characteristics of graphic objects and the spatial relationships

they maintain with each other when interacting with other objects in a web of meanings.



Source: Own elaboration.

Figure 4: Diagram of graphic object components from a printed visual piece used in communications by deaf individuals. Analysis model adapted from Jörg von Engelhardt's proposal.

Likewise, we are also interested in the parametrization of graphic systems proposed by Rosa Llop (2014), which involves approaching the study of the codification of a printed product as a mode of symbolization in relation to the message's objective, examined from a semiotic perspective. This analysis later incorporates a second variable articulated around the mode of expression (the syntax of the graphic message). In this analytical proposal, among other possible ones, we can identify three strategies:

a/ Literal codification. In this type of codification, what is presented bears an evident resemblance to the object, the real physical structure, or the specific theme it represents. For example, in Figure 5, the person appealing, from their position of social disadvantage, clearly presents the communication issue through sign language, which becomes an iconic and recognizable visual system within the culture of the Southern Cone.



Archive: Javier Carrasco.

Figure 5: Printed sign language alphabet designed for communication with deaf or hard-of-hearing individuals. Single-color offset print of a fragment from a monochrome diptych.

b/ Metaphorical encoding. In Figure 6, what is displayed belongs to a different semantic field than what it directly alludes to, yet it retains a shared structure or function. In the case of the 2020 calendar (left), the photograph of a possibly stray dog symbolizes—or stands in for—the disadvantaged condition and vulnerability of the

person offering the printed product. The fixed price of the calendar avoids the ambiguity or guesswork often associated with almsgiving, presenting instead a strategy of exchange within a transactional code that accounts for the production and distribution costs of the color print.



Archive: Pedro Álvarez and Javier Carrasco.

Figure 6: 2020 calendar and word scramble booklets. Left: Calendar cover printed in single-color offset. Right: Word scramble booklet. Both offered within the public transportation system (metro and buses) of Santiago de Chile.

c/ Metonymic Encoding. In Figure 7, the displayed elements belong to the same semantic field as what is referenced, yet they represent it through a part of—or a potential outcome related to—that concept. In this image, classic hand sign

illustrations are used, accompanied by universal concepts such as "man," "woman," "family," or "I love you." Additionally, signature traits of the fictional character's construction, such as the mustache, hat, and cane, are featured.



Archive: Javier Carrasco.

Figure 7: Printed Sign Language Alphabet for the Deaf and for Silence. Photocopy of a sign language alphabet designed for communication with hearing-impaired individuals, featuring the figure of silent film actor and comedian Charles Chaplin as a “hook.”

IV. DISCUSSION AND RESULTS

To contextualize the emergence of what we call "graphics of silence", we address the issue of individuals in vulnerable situations and how they position themselves in the spaces offered or denied by society (Lad, 2003; Libertun de Duren, 2021). In this regard, one of the first points to consider relates to the personal realization of the human being, who seeks some form of recognition. In Western societies, individuals need to engage in some form of paid activity to achieve their personal goals and, thus, attain their well-being. This conception of living has long marginalized other groups of people: the homeless, those with physical and mental disabilities, and even people who, by their own choice, disengage from any form of employment.

In the case of deaf individuals, as with people with health conditions in general, the national social structure has also discriminated against them to the point of being considered incapable of working (Ferrante, 2017). During the Middle

Ages, Christianity began to develop a foundational role in the welfare field in the West. Beggars received aid or alms from more privileged groups, who, in turn, saw in these impoverished individuals a means to achieve salvation through charity, the highest expression of Christian values (Castel, 1997, p. 51). The marginalization of this group persisted until the Enlightenment, with the work of Abbé Charles-Michel de l'Épée, founder of the first public school for the deaf in 1760, marking a significant milestone in social inclusion (Nature, 2012). Since these early educational instructions, certain advances in inclusion have been made. However, discrimination and invalidation of this group persist, with miserable pensions and weak social capital forcing them to devise strategies within the informal economy (Ferrante, 2017, p. 281).

As mentioned earlier, most of these materials have been collected over the past 15 years. One of the first evidences gathered occurs in public

transportation, where a woman boards an urban minibus to solicit alms, personally extending a

paper on which she conveys her plight to each of the passengers through a handwritten note.

NECESITO
SU AYUDA
YA QUE MI MAD
FALECIÓ. SOM
CINCO HERMAN.
NECESITAMOS
SU AYUDA PARA
SALIR ADELANTE
GRACIAS QUE
DIOS LOS BENDIO

HOJA DIOS LOT BENDIGA
SOH SORDO MUDO
TENGO SIDA Y
CANCER DE PROSTATA
AYUDARME
CON UN CHOCOLATE
GRAZIAS POR LA PROPINA
ESITHOZ

Archive: Javier Carrasco.

Figure 8: Left: Reproduction of a handwritten request for alms, distributed on public transportation in Santiago, Chile. Photocopy on letter-sized bond paper cut on the right, circa 2016. Right: photocopier-printed paper by a deaf mute who asks for a chocolate and claims to have cancer and AIDS. In this document, the individual without a disability feigns the conditions they allege to have.



Source: gallica.bnf.fr / Bibliothèque Nationale de France. On the right, full-color printed flyer, 2024. Archive: Javier Carrasco.

Figure 9: Comparison between a reproduction of the manual alphabet, printed in the 19th century in Paris, and a flyer distributed in the 21st century in Santiago, Chile. On the left, *Manual Alphabet* (1863), Charles-Michel de L'Épée (1712-1789).

These graphics are situated within the realm of popular culture, which is characterized by maintaining "a strategy of resistance against attempts of penetration and manipulation by the dominant culture" (Podestá, 1988, p. 11). By way of example, Figure 9 illustrates the discussed points. An image dating from 1863 shows hand representations for each letter of the manual (sign) alphabet, created by Abbé Charles-Michel de L'Épée. The image's composition is similar to those used today in graphics promoting the sign language alphabet: it begins with a greeting, followed by a narrative section that indicates the price of the leaflet (in this case, ten cents), and then transitions to the manual alphabet and the representation of each letter. On the right, a flyer distributed in Santiago de Chile during the second

decade of the 21st century displays a compositional structure remarkably similar to the one described above.

From a historical perspective, since the invention of the printing press, there has been a close connection between religious practices and the printed materials used to disseminate it. This includes the figurative use of iconic and popular religious imagery—such as that of Jesus Christ—which also appears at the textual level. The aim is to evoke empathy or compassion in the recipient, using an instructional design that reflects the values of good Christian conduct (generosity, forgiveness, mercy, etc.), summarized in the closing phrase: "God bless you."



Archive: Javier Carrasco.

Figure 10: Example of "silence" graphic with references to Catholic order, both in figurative representation and textual content. Single-color offset print, intervened with colored markers on cardboard, 2022.

In addition to the deaf people efforts made by people trying to make a living—often appealing to religious imagery through pamphlets, flyers, and other formats—there is also evidence of private charitable institutions that have adopted and

reproduced popular visual styles to solicit donations.

Such was the case in Chile with the organization Hogar de Cristo, which, in the early 1990s,

reproduced designs imitating the format of public transportation tickets for its urban donation campaign. The result was a collection of five ticket-like pieces, numbered according to the coins that were in circulation at the time (1, 5, 10, 50, and 100 pesos), distributed based on the amount donated by passersby (Figure 11). One interpretation of these ephemeral prints lies in the shift of the offering party—from individual to

institutional. Additionally, one can observe the appropriation of both format and visual language from public transportation tickets. The use of *guilloché*-style patterns—typical of numismatic design—is not arbitrary; during that period, many of the tickets used in public transportation were printed by the Casa de Moneda de Chile (Chilean Mint) (Servicio Nacional del Patrimonio Cultural, 2013).



Archive: Javier Carrasco.

Figure 11: A collection of tickets issued by the Hogar de Cristo institution, circa 1990. Note the inscription at the bottom: “El Hogar de Cristo agradece su donación” (“Hogar de Cristo thanks you for your donation”).

In line with the appropriation of imagery beyond religious frameworks, another characteristic of the graphics used by vulnerable individuals relates to the inclusion of highly recognizable cartoon characters—both regionally (such as *Condorito* in Chile) and globally (such as Mickey Mouse and other Disney characters, as well as Bugs Bunny or Tweety from Warner Bros., among others). These characters appear in a range of formats: accompanying a message on a flyer, included in an workbook-style booklet with word scrambles, puzzles, and other printed games. Notably, one character is conspicuously absent: Porky Pig, a stuttering pig who was once part of the imported pantheon of animated figures introduced into the country and the region through the dominant U.S. popular culture (Figure 12).



Archive: Javier Carrasco.

Figure 12: Single-color offset printed leaflet, circa 2014.

Here, the disabled or marginalized person appeals to two opposing worlds (north-south): the nostalgic effect of the pirated character, which is simultaneously a commercial brand (a franchise), and at the same time, an institution of Westernized animation culture—received and integrated as an established image in the Southern Cone, rather than an original character of genuine cultural contribution, since its fictional actions construct an entertainment landscape shaped by the commercial monopoly of Northern culture.

In the image that follows, which has circulated only within Chilean culture, a representation of Latin America emerges through the presence of iconic animated characters that dominated national television during the military dictatorship and the transition to democracy (1974–1990). These characters elicit alms through a message of apology and a plea to avoid contempt toward the person distributing the printed item. Bugs Bunny (locally known as *el Conejo de la Suerte*) raising a fist reminds of television episodes in which the animated mammal encouraged people to participate in the

mid-19th-century “gold rush” in the United States or to pursue wealth through simplistic or short-term strategies.



Archive: Javier Carrasco.

Figure 13: Diptych by disabled people to obtain resources for their daily needs. One-color offset printed leaflet, circa 2014.

In alignment with distinctly national culture, the appropriation of the image of *Condorito* reflects a repertoire of widely circulated popular imagery, encompassing various themes associated with this emblematic figure—such as humor and ritual (New Year’s, national holidays, Christmas), food (local dishes and beverages), national identity and

its construction through collective imaginaries (historical events, patriotic symbols, flora and fauna, historical figures, etc.), belief systems (fetishism, popular religiosity), and adherence to models of cultural domination (imperialism, tropicalism, technological determinism, etc.).



Archive: Javier Carrasco.

Figure 14: Diptych designed to ask for resources to support household economy. Digitally printed leaflet, 2023.

V. CONCLUSIONS

Rather than offering a definitive conclusion, this section raises a controversy: the critical examination of these types of materials, produced by individuals who are unlikely to ever access the final analysis of this article, inevitably invokes a paradox. Influential figures in design theory cited throughout this text (such as Papanek, Bonsiepe, Manzini, Escobar, among others) explore the ontological scope and boundaries of design, from the idea that “everything is design” to more professionalized or decolonial perspectives. What we face here is a form of academic extractivism, which is particularly difficult to navigate in situations of marginality. Our methodologies—largely grounded in foreign theoretical frameworks and our own academic elaborations—risk overlooking the agency and context of the people whose work we analyze.

Nonetheless, these “graphics of silence” modestly challenge the long-predicted demise of print media—predictions voiced repeatedly by various thinkers, from Marshall McLuhan in his classic *The Gutenberg Galaxy: The Making of Typographic Man* (1962), to David Carson and Lewis Blackwell in *The End of Print* (1995), or Umberto Eco and Jean-Claude Carrière in *This Is Not the End of the Book* (2010). These forecasts are directly contested by printed materials

produced using old typographic presses, neighborhood photocopiers, offset machines, or analog-digital hybrids, all of which continue to exist in small-scale commercial, social, and territorial exchanges. What emerges is a kind of social assemblage—borrowing from Bruno Latour (2005)—between a human agent and a non-human graphic object, in which a person in poverty and affected by deafness asserts their agency through non-oral communication that becomes pure graphic expression.

What is particularly interesting here is that the natural sign language of deaf individuals acquires multiple nuances and representational forms, avoiding the need for interpretation by intermediaries and incorporating elements from both national and transnational cultures. In this context, the presence of a hearing individual is unnecessary; instead, the aim is to reach an observer or reader through visual strategies supported by materials ranging from utilitarian objects (such as adhesive bandages) to informational flyers using the visual sign alphabet itself, as well as popular and religious cultural references integrated into this visual language. These strategies give rise to a hybrid format—part leaflet, part puzzle magazine, part comic book, and part commercial flyer featuring offers and promotions.



Archive: Javier Carrasco.

Figure 15: Band-Aid patch. A classic product sold on the streets of Chile by people with disabilities or in poverty.

In these printed materials, referred to here as “graphics of silence”, there is a strategy for survival as well as a declaration of principles, offering a sense of belonging and identity to a group lacking collective affiliation within a system that has historically ignored them and failed to establish paths for their inclusion. The explicit recognition of selling or distributing small products—such as candy, pocket calendars, or adhesive bandages—as work (Figure 15), distinguishes these acts from traditional begging.

Beyond the established studies on “popular graphics” already present in Chile and some other countries in the region, the documentation and examination of these *deaf graphics*—even more fragile and difficult to trace—opens a field of inquiry (in art, anthropology, design, aesthetics, etc.) that questions the relationships and modes of making between human beings and equally fragile infrastructures. These occur within a social exchange ecosystem where graphic expression, even from a disadvantaged position, can be considered meaningful to visual culture. Although this article refers to “persons” rather than “users,” the way in which these materials are obtained—and how small, declining print shops or photocopy kiosks on the verge of disappearing establish relationships with these individuals who solicit alms through a piece of design—remains a matter (and tangle) to be further explored in this research, given its many ramifications. For now, the focus remains on the graphic pieces themselves.

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The Concept of Christology: Exploring the Theological Understanding of the Divinity and Humanity of Christ

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ABSTRACT

Throughout the history of the early church, Christian theology has consistently recognized the concept of Christology. The topic of the divinity and humanity of Christ has attracted a wide range of attention among theologians. Despite this recognition, there have been some conflicts specifically related to Christological theology. The study rests on the nature and understanding of the divinity and the humanity of Christ. The present study will address the understanding of the theological concept of Christology and how we perceive the coexistence of human and divine aspects. Thus, exploring the human and the divine attributes of Jesus Christ in dialogue with contemporary experts. The Christological theology emphasizes the importance of Jesus Christ in Christian theological contemplation. Christology addresses the fundamental inquiry of "Who is Jesus" due to skeptics and limited believers. It also stresses the need for investigating of Christ's divine and human nature, similar to the disciples' question about Jesus' obedience to every circumstance, including death, resurrection, and salvific value.

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I. INTRODUCTION

Many theological disputes have surrounded the characteristics of God the Son, His divine nature, and His humanity; hence it is crucial to undertake a methodical study of Christology. Daniel L. Migliore asserts that Christology is not the

entirety of Christian doctrine, but rather the foundational basis from which all other aspects are derived and analyzed the doctrine of the person of Jesus Christ. The critical examination of our fundamental principle is belief in Him. Migliore has explicitly stated the Apostles' Creed articulates our unwavering belief in Christ: "I have faith in Jesus." Jesus Christ, the exclusive Son of God, our sovereign. The Bible affirms that Jesus is the Messiah and the realization of the divine agreement concluded by God with His followers. The prior knowledge of Christ's identity is necessary to understand the advantages we derive from receiving His gifts. Christology comprises more than a simple examination or theoretical understanding of Jesus.

According to Daniel Nicholas and Stanley Horton, the redemption of humanity by God through the Mediator, the Lord Jesus Christ unveils the divinity and humanity of Christ. Thus, from an exegetical perspective, the presence of God's redemption on earth is through Jesus Christ. Thus, Daniel and Stanley disclosed that Jesus Christ possessed the qualities of both divinity and humanity.

Roy Adams unpacks that personal identity is shaped by an individual's historical background and the nature of Christ. The ancient church declared Jesus Christ's identity as described in Gospel accounts. The passage anticipates Jesus' redemption and extraordinary actions as a foreshadowing of the Messiah. The concept of Christ's person and activity reveals his inherent bimodal nature, combining deity and humanity.

Oscar Cullman projects the characteristics of the Christological concept, acknowledging the presence of God initially. This sensitive concept often leads to contrasting ideas and diverse

beliefs. The genuine and Living God is explicitly discussed, with the Bible being the divine originator of the cosmos. Recognizing God's characteristics is grounded in faith and aligned with Hebrews 11:3.

William J. Abraham argues that belief in Christ's nature is fundamental rather than epistemically basis, and can be maintained without evidence as a specific belief rooted in a sound noetic framework. Abraham unfolds that while there are compelling reasons for God's existence, they are not crucial for rationality. He suggests that a comprehensive understanding of divine qualities is necessary to demonstrate divine favor towards humanity, the church, and oneself. This personal acknowledgment of divine favor is not solely derived from an academic or theoretical perspective but also from the soul.

From Marcus Borg and Nicholas Wright, the Pentecostals' worship and testimony of God's characteristics arise from their soul, as they believe in the singularity of their deity, the Lord, as the supreme deity of the universe. This scholarly article will be divided into six sections: the divine nature of Christ, his human nature and interconnectedness, God the Son and the Trinity, Christ's divine mission, the ultimate goal of emulating humanity, further elaboration on the divine, and the revelation of Christ's divine nature, demonstrating His divine nature.

The paper uses a comprehensive methodology of a biblical-theological analysis to glean various literature materials. The research paper will opine that Jesus Christ possesses both spiritual and carnal tendencies. The study will help the readers to understand that the nature of Christ is the center of humans' salvation. The research paper will examine the doctrine of Christ covering areas such as the background of the study, attributes that depict the nature of Christ, narratological concept of the nature of Christ, divinity of Christ, humanity of Christ, God the Son in the Trinity, humanity in Christ's divine purpose, Seventh-day Adventist Church's stance on the divinity and humanity of Christ, Biblical position on the divinity and humanity of Christ, analysis and evaluation, and conclusion.

II. THE ATTRIBUTES THAT DEPICT THE NATURE OF CHRIST

Russell E. Joyner underscores the nature of Christ as independent assumptions or personal aspirations. Thus, Joyner fashioned deities that aligned with their lifestyles and aspirations, resulting in futility and despondent hearts. He posted that Jesus Christ possessed both divine and human qualities.

Stephen R. Holmes explores the Scriptures to understand Christ's identity, depicting five issues in discussing the divinity and humanity of Christ. The first is derivation, which involves determining which terms to use to describe Christ's qualities. The second issue is span, which involves establishing Christ's holiness, eternity, and immutability. The third issue is analogies, which involve distinguishing between Christ's goodness and human goodness. Finally, Holmes unlocks the concept of the external standards to measure the goodness of Christ's and His perfection respectively. Holmes argues that human language is insufficient for articulating concepts related to Christ, posing a linguistic dilemma concerning word selection. It unfolds the univocal and equivocal use of words that are crucial in defining Christ's goodness. Holmes suggests that Christ's goodness is identical to God His life, making Christ self-existent. The doctrine of divine perfections, including Greek impositions like impassibility, simplicity, and immutability, has been argued to contradict the Trinity, Christology, and soteriology, leading to defining divine attributes based on the Scriptures.

From Randy Maddox, John Wesley's analysis of Christ's essence stresses divine traits and perfections, differentiating between the natural and moral properties of Christ. He posits that Christ possesses God's primary natural attributes are eternity and infinitude, signifying His self-existent essence. Wesley's theological pursuits and convictions underscore the significance of divine direction and the necessity of exalting Christ's glory, honor, and strength in worship.

God is a Spirit, eternal, everlasting, and perpetual, predating creation. He is all-powerful and capable

of accomplishing divine goals. God fashioned the heavens and earth through the Word and demonstrated His immense might in Christ. He is omnipresent throughout the universe and is the study of Christ's divinity and humanity. God is omniscient, aware of our thoughts and intentions, and the origin of all wisdom (Psalm 104:24).

Hans Frei argues that God's moral characteristics are primarily characterized by compassion, purity, forgiveness, sacredness, and graciousness. Frei stressed God's kindness as more fundamental than justice. God is reliable, veracious, and benevolent, as demonstrated in Psalms. He is patient, slow to anger, and abounds in love and forgiveness. Christ's love is considered sacred, and He is a source of comfort and guidance for believers. The concepts of grace and mercy represent God's unique nature and actions. Grace involves receiving unmerited gifts, while mercy safeguards us from retribution. God is sacred and distinct from sin, emphasizing the importance of sanctification and holiness.

III. NARRATOLOGICAL CONCEPT OF THE NATURE OF CHRIST

In the historical narratology of Jesus Christ, extensive discussions have emerged concerning His divinity and humanity. During this era, Jesus's disciples acknowledged Him as Immanuel, "God with us." Matthew 1:23 In contrast, the Pharisees and Sadducees regarded Him as merely human (Matt 26:65). After the ascension of Jesus and the death of the disciples, the church progressively faced challenges in understanding the character of Jesus and His connection with the Father, resulting in the development of new doctrines and diverse perspectives on this matter. The Ebionites alleviated this tension by denying the authentic or ontological divinity of Jesus, claiming that He was born to Joseph and Mary like any other human being.

He was intended to be the Messiah, albeit in a completely normal and human capacity, lacking any supernatural or special powers. Thus, the antithesis of Ebionism was Docetism, which asserted that "the divine Christ possessed no authentic human body; it was merely an illusion, a

phantasm, for if Christ died, he could not be God, and if he was God, he could not die."

In the Seventh-day movement, the founders, previously affiliated with the Christian connection, introduced Arianism, also a concept regarding Jesus' pre-incarnational origin. This led them to assert that during His incarnation, Christ was both human and divine, viewing His death as a mere human sacrifice rather than a divine atonement. In His human essence, there exists no distinction whatsoever between Christ and humankind. This perspective elucidates the ontological character of Christ concerning humans' soteriology. While there is a consensus on the sinlessness of Jesus, there remains much disagreement concerning the nature of His humanity, specifically regarding whether He possessed the inherent tendencies of fallen human nature.

3.1 *The Divinity of Christ*

Andrew Ter Ern Loke's encounter with salvation and inner spiritual metamorphosis in his comprehension and evolution of the essence of Jesus Christ served to validate the teachings articulated in Scripture. Andrew Loke placed greater emphasis on the divinity of Christ than on humanity. He posited that the essence of Christ, his unwavering preoccupation was with the divine nature of Christ. Undoubtedly, the only christological heresies that elicited his direct condemnation were those that he concluded rejected the complete divinity of Christ. Loke laid much emphasis on Christ's divinity influenced his perspective on Christ's humanity.

Essentially, Loke's intense focus on the divinity of Christ constituted an articulation of his belief that 'God is the one who initiates our salvation. It is Christ's death that facilitated our forgiveness, redemption, and salvific value. In the Gospel of John, Christ's divinity is prominently demonstrated through the impactful introduction of the incarnate Word of God.

Hans Schwarz surveys grace as a gift from God based on the assertion that Jesus Christ is God, as indicated in John 1:1. Schwarz formulates the concept of "Triune Grace" by examining the

connection between Jesus and the Trinity. He posits that the object of grace is the Son of God who acts independently. There is no division of work among the three members of the Trinity who portray divine identity. Hence, the essence, characteristics, and actions of God the Father are the same and incorporated both in God the Son and God the Holy Spirit. More importantly, the divine nature of Jesus Christ is indisputable, reliable, and accurate. Karl Rahner rejected this divine nature and eliminated it as the fundamental basis concerning inspiration and revelation.

3.2 The Humanity of Christ

In John 1:1, Christ is presented as the Word of God, and in verse 14, the Word incarnates and resides among us, signifying Christ's humanity. Kathryn Tanner opines that individuals are fashioned in the likeness of God, and comprehending this is essential for grasping the significance of Jesus Christ. Humans resemble God more than other beings, and Jesus embodies the image of God through incarnation. Tanner stresses the hypostatic union of incarnation as the perfect human representation of God. Through oneness with the non-human, Jesus embodies the quintessential image of God. Thus, the second person of the Trinity, the Holy Spirit, is intrinsically linked to Him, representing the first person of the Trinity.

According to Thomas Torrance, the image of God explores the concept of human beings in the Psalm, specifically in verses 4-6. Torrance asserts that Jesus, the "Son of Man," is incarnated in humanity and made a little lower than God. He is then crowned with glory and majesty, seated at the right hand of God the Father, and all creation is under His feet. He surveys the significance of the Son of God's incarnation, arguing that the human nature of Jesus Christ of the Creed contradicts Arians' theological perspective assertions. The second person of the Trinity was incarnated for our redemption, as articulated in the Creed. The incarnation is a singular occurrence, as Christ arrived to reinstate the intent of God's creation. The restoration remains ongoing since Apostle John asserts that

humankind shall be like God when Christ appears in His second coming.

From Wilhelmus Brakel, the concept of participating in human nature is emphasized through Christ's conception and birth, which are shared events with humanity.

Brakel's Christology does not argue for Christ's humanity but assumes he was the Son, the second person of the Trinity. He believed that Christ incarnated as man, concealing his divine traits. Again, Brakel asserted that Christ's humanity was evident in Mark 13:32 and Luke 2:52, where he classified the second coming as applicable solely to his human nature. Thus, the conviction in Christ's humanity was evident in his writings and teachings. The doctrine of the divinity and humanity is the heart of the Christian faith. Christian faith depends on Jesus' being God in human flesh and not an extraordinary human. The divinity and humanity of Christ are attached to Jesus' self-consciousness. Some theologians argue that Jesus did not make any claim to be God, but He is both spirit and flesh. Thus, Jesus Christ preached about the Father, but not for Himself. It is alleged that Jesus did not claim He is the God, but there is someone lesser than God.

3.3 God the Son in the Trinity

According to Robert Jenson, the Father is the unreturned giver, while the Son and Spirit are distinct gifts. The Son represents the external manifestation of grace, while the Spirit signifies the inward endowment. The Father, Son, and Holy Spirit are interconnected, with Christ's work emanating from the Father and conveyed through the Holy Spirit. Jenson emphasizes the importance of understanding God through the doctrine of the Trinity. He argues that the Triune nature of God is a mystery beyond our understanding, and neglecting this could lead to the church losing its identity. Thus, humankind can comprehend the Father and Son through revelation from the Bible. Jesus praised the Father for concealing these matters from the wise and discerning and emphasized that no one understands the Father except the Son.

3.4 Humanity in Christ's Divine Purpose

Tony Lane posits that knowledge of God not only requires faith but that faith also incessantly pursues fuller comprehension of Jesus Christ. Christians seek to comprehend their beliefs, aspirations, and moral affections. More significantly, humankind certainly grasps our position as human beings within the framework of Christology. Thus, the Bible projects many significant declarations on the divinity and humanity of Christ. Consequently, we no longer regard anyone from a worldly perspective; although we once knew Christ in a worldly manner, we now know Him differently. Even though, Jesus Christ possesses the qualities of humans, His human tendencies project the divine purpose.

According to Frank B. Holbrook, in the Bible, human beings recognized Jesus Christ in His humanity and He was slightly inferior to God and adorned with glory (Psalm 8). Therefore, we now recognize the resurrected Christ, who is at the right hand of His majesty. This understanding is based on God's reconciliation through Christ. Human beings have been transformed into a new creation in Christ, a unique position in the Trinity. Holbrook emphasizes the human nature of Christ, highlighting his unity with humanity and being human in facets of life. This rationale for Christ's triumph over darkness and evil is based on his incarnation in human form, experiencing and participating in our existence from birth to death. From Erwin Lutzer, Christ has benevolently bestowed upon humanity the gift to partake in its shared existence while allowing humankind to partake in Christ's glory. The Apostle Paul unveils a pivotal passage regarding our identity in Christ as humans (Romans 8:16-18). The Spirit of God testifies with our spirit that we are children of God, His heirs, and fellow heirs with Christ. With this Jesus Christ bears with all humanity and shares sentiments with all our afflictions and hardships.

IV. SEVENTH-DAY ADVENTIST CHURCH'S STANCE ON THE DIVINITY AND HUMANITY OF CHRIST

The Seventh-day Adventist Church persists in confronting substantial theological difficulty, especially about the nature of Christ's person. Despite the persistence of this issue over the years and the emergence of new insights, substantial arguments on the nature of Christ endure. The dispute within our church concerning the relationship between the nature of Christ, sin, sanctification, and perfection has endured for decades and shows no signs of resolution. Kenneth Gage argues that Jesus adopted our complete human nature after the fall caused by Adam's transgression. They contest the claim that Christ may have represented the unfallen character by utilizing passages from Ellen G. White and doing a biblical interpretation of Hebrew texts and analogous verses. The alternate viewpoint asserts that Christ has an unfallen nature, a concept that has recently gained popularity among several Adventists, who contend that Christ came in this pristine condition.

Norman Gulley addressed Adventist theology's issue of the nature of Christ. He questioned whether Christ took pre- or post-fall human nature if He was affected by the Fall of Adam and Eve if He accepted sinless human nature, and if He vicariously took upon Himself fallen human nature. Gulley explains the Man of Sin in Romans 7:1, focusing on the law of sin and Christian turmoil. According to Norman Gulley, humankind can only overcome this dilemma by attaining the complete infilling of the Spirit, as demonstrated by Jesus. He rigorously argues that Jesus was the only person born and baptized by the Holy Spirit.

Woodrow Whidden asserts that Jesus was born of sinful flesh but remained without sin. This brings about the concept of the nature of Christ's fallen. Erickson unpacks that the virgin birth (Matt. 1:16, 18-25; Luke 1:26-28; 3:23) denotes His birth from a human mother, confirming His identity and connection with humanity as the "Son of Man" (Matt. 8:20; 24:27). The analogy clarified in Romans 5 and Hebrews 2:11, 14, 16-18, which

demonstrate the comparison between Adam and Christ. Paul concedes that Jesus assumed the sinful nature of humanity (Romans 8:3). Whidden explores the nature of Christ's fallen. To comprehend the nature Christ adopted upon His entrance on Earth, humankind must examine the purpose of His coming, as expressed by Whidden. Thus, Christ descended to Earth to rectify Satan's distortions and allegations, projecting the substitute surety and model for fallen humanity. Jesus Christ became our alternative, the pioneering figure, and the paragon of humanity, achieving fallen nature through the example of Jesus Christ.

Joseph Ellet Waggoner debated and supported the nature of Christ's fallen. Waggoner affirmed that Jesus Christ was created in the form of sinful flesh, suggesting that He embodied all the weaknesses and sinful tendencies characteristic of fallen humanity (John 1:14; Rom. 8:3, 4). He emphatically opined that Christ was fashioned of the seed of David according to the flesh. David acknowledged the full spectrum of human desires, as he proclaimed, behold, I was sharpened in iniquity; and in sin did my mother conceive me. He clarifies that Christ took on human form to redeem humanity; consequently, He was made akin to sinful man, as it is sinful man that He came to redeem. Russel Standish radically stressed that Jesus Christ has the strength and power to conquer death. Death has no authority over an immaculate entity, like Adam in Eden; likewise, it could not have affected Christ had the Lord not placed upon Him the sins of mankind. Therefore, He contends that because He was tempted in the same manner as we are and participated in our human nature in every imaginable respect (Hebrews 2:16-18; 2 Cor. 5:21; Gal 4:4, 5; Heb. 2:18; 4:15, 16; Heb. 5:2). Humankind undermines Christ's divine essence and subjects Him to fallibility. He disclosed that through His vulnerability, He could prevail, be spotless, and overcome similar obstacles by placing our complete reliance on Him. Thus, Christ's session at God's right hand, His high priestly ministry, and the last confrontation of His saints with Satan culminated in their victorious triumph over sin. This indicates that in the

ultimate generation, the people of God (saints) will exhibit immaculate, impeccable qualities without sinning on this Earth.

The nature of Christ unfallen projects the nature of Christ. This concept emphasizes the character of Christ as the central focus, rather than shifting from ontology to soteriology or hematology. Soteriology must be determined in conjunction with the examination of ontology, chiefly concerning the nature of Christ. The human nature of Christ unfallen examines the notion of original sin, claiming that all post-fall individuals are involved in a disrupted connection with God (Rom. 14:23). This ultimately leads to the commission of immoral actions (1 John 3:4). Another assertion is the use of the Greek terms *homoima* or *homoioo* (likeness) instead of *isos* (same), unveiling that Jesus was merely analogous to other humans in possessing a sin affected physical body, but not identical. James Stevenson examines the appellations of Christ as "monogenes" and "protokos, signifying that His birth and essence are both unique and unmatched identities. Stevenson agrees with this argument and clarifies that it is widely recognized among Adventists concerning the humanity of Jesus.

It is crystal clear that Jesus embodies the essential characteristics of human nature and blood (Heb. 2:14); had a human mother (Gal. 4:4); adhered to the conventional laws of human development (Luke 2:52); and encountered physical limitations typical of ordinary humans, including hunger (Matt. 4:2; 21:18), thirst (John 4:7; 19:28), fatigue (Matt. 8:24), and weariness (John 4:6). Wolfhart Pannenberg asserts that Jesus Christ remained unfallen, albeit in a reduced state (Heb. 2:17). Hence, in every aspect, it was essential for him to be made akin to his brethren so that he might function as a compassionate and trustworthy high priest. Adams believes this can be contextually understood in other texts as not including all meanings. Paul's counsel to Timothy on the suitability of every creature for consumption, and Peter's endorsement of submission to human authority for the Lord's sake do not suggest a literal interpretation but rather convey a significant understanding.

Thus, Christ was a genuine human being, vulnerable to the fluctuations, perils, and constraints that threaten us all. However, this does not suggest that He possesses impulses toward sin. Ellen White argued that Jesus needed to be a second Adam, not a descendant of Adam, to face greater temptations, as resisting them is more challenging than succumbing.

V. BIBLICAL POSITION ON THE DIVINITY AND HUMANITY OF CHRIST

Biblically speaking, God revealed Himself to humanity after Adam's fall in the Garden of Eden. After Adam and Eve defied God, God reconciled humanity to Himself. God communicated with humanity, established companionship, and demonstrated His strength by annihilating Sodom and Gomorrah. God has engaged with humanity through self-revelation and has persistently manifested Himself in various manners. Gerard Van Groningen explores the narrative of the Exodus to be the most remarkable direct embodiment of God's presence, splendor, and might. God established the nation of Israel to manifest Himself as the Anointed One and the Savior of humanity. Thus, the nature of Christ's humanity unlocks that He came in human form to redeem all humankind from our sins. This helps mankind to comprehend that if we fully rely on and trust in God we will gain salvation.

God profoundly cherished the world, granting His sole begotten Son so that all who believe in Him and not perish attain eternal life. Paul Tillich unpacks that the deity descended among humanity. Tillich unfolds a compelling analysis of human ignorance and blindness about recognizing God's qualities. Jesus Christ encountered conflicts and conspiracies to thwart His earthly ministry. Matthew and Mark unveil his robes in reaction to the statement of the Son of Man seated at the right hand of God. Jesus Christ revealed the mystery of the Kingdom of God and kept the identity of the Messiah.

According to Adrian Rodriguez, the identity of Jesus Christ existed on Earth as both fully God and fully man. This concept is revealed when Peter attains the revelation of the Messiah. Jesus

Christ's identity was a subject of skepticism throughout the centuries. Jesus attains the status of the revelation of the Son of God (Mat. 11:25). At His crucifixion, the enigma of salvation and liberation from sin was revealed. The self-disclosure of Jesus Christ occurred to Saul and John on Patmos. More significantly, Jesus Christ is ontological and soteriological in human nature, whereas He was functional in divinity. With this, Christ came to this earth in human identity, humbled Himself to die for all human beings, but He ministered through the unction of the Holy Spirit.

From Gerald O'Collins, the Revelation of Jesus Christ bestowed by God to reveal to His slaves the imminent events; transmitted through His angel to His servant John, who bore witness to the word of God and the testimony of Jesus Christ. John to the seven churches in Asia: Grace and peace to you from Him who is, who was, and who is to come, from the seven Spirits before His throne, and from Jesus Christ, the faithful witness, the firstborn of the dead, and the sovereign of the kings of the earth. To Him who loves us and has liberated us from our sins via His blood, and has established us as a kingdom and priests to His God and Father, be glory and reign forever and ever.

Thus, every eye shall behold Him, including those who pierced Him; and all the tribes of the earth will lament for Him. John the Revelator posits that Jesus Christ is the Alpha and the Omega which implies the beginning and the end. According to Jurgen Moltmann, humankind can achieve unity with Christ; despite our human weaknesses, temptations, and capacity for sin regenerated and born again, with faith in Christ dwelling within us. Mankind can be completely aligned with the Father and directed by the Holy Spirit, thereby becoming similar to Jesus. Hence, human beings can attain sinless perfection if we fully rely on God.

VI. ANALYSIS AND EVALUATION

The understanding of the divinity and humanity of Christ depicts Jesus' character as either fallen or unfallen and is evaluated from the perspective

of persons who are born again, regenerated, or sanctified. Many theologians opine that Jesus possessed a sinful nature, he contextualizes this notion from Paul's viewpoint (Heb. 2:17). This indicates Jesus Christ was made like an image of God, and possessed falling identities, but He did not sin.

Jesus assumed a fully human nature while simultaneously being divine. Consequently, in His corporeal form, He experienced human frailty, subjected to temptations akin to ours, with the potential for transgression. In this instance, Jesus Christ possessed an unblemished intellect, spirit, and volition, remaining perpetually aligned with the Father and guided by the Holy Spirit. Thus, He resembled the unfallen Adam.

The nature of Christ is a multifaceted issue that has been scrutinized by nearly all systematic theologians and researchers who go into this subject extensively. Thus, examining the essence of Christ will undoubtedly shape one's view on soteriology. Kwabena Donkor asserts, that an action-oriented hamartiology normally leads to a perfectionist soteriology, a concept echoed in the concept of the unfallen nature of Christ perspective. Kenneth Gage also reiterates that since Jesus did not sin, no individual should sin. This suggests and advocates for legalistic approaches to self-salvation, undermining dependence on and the essential role of Christ as the atoning sacrifice through whom salvation is achievable. Therefore, the soteriology of the unfallen nature does not perceive Jesus as an equal to be emulated in overcoming sin, unfolding that salvation is attained by meticulously mirroring the example of one who was wholly akin to us. It asserts that Jesus' substitute possesses deeper importance than simply serving as an example.

The Christian church acknowledges Christ's nature, permitting a range of perspectives on the divinity and humanity of Christ, thereby promoting its examination while rejecting any imposition of personal opinions on others. The church acknowledges that the argument has persisted for decades, even centuries, without resolving the diverse perspectives involved.

Donkor and Gage projected the unfallen nature of Christ, but a fallen perspective regarding the nature of Christ approaches the issue primarily through missiology, transitioning from ontology to soteriology. Conversely, proponents of the unfallen view examine it within the framework of hamartiology and soteriology to ascertain the ontological nature of Christ.

Ellen White posits that Jesus Christ's nature portrayed humanity, but not the propensity to sin. Despite Christ's human infirmities, Satan could not triumph over Christ. However, humans are sinful by nature, and White believed we must cleanse ourselves from all unrighteousness. Ellen White's belief in Christ's complete humanity emphasizes His obedience to God's Holy Law, not as a lesser God but as a man. On the strength of this, she considered Jesus as the global redeemer, demonstrating that a man can keep God's commandments through faith in God's power, making Him an example of what humanity can do. Christ's life demonstrated obedience, as He was not uniquely adapted to obey God's will. His sinless human nature did not give Him an advantage in dealing with temptation. Thus, Christ's identity with humanity is complete enough to avoid the unfair advantages of sinning.

In respect to the divinity and humanity of Christ, Christ possesses human tendencies and spiritual tenets. The church acknowledges that the Bible unequivocally reveals Jesus as God, human, and sinless, and hence agrees that what transpired within Mary's womb remains incomprehensible to humanity. Consequently, acknowledging the profundity and sanctity of this research paper, we must consistently realize that our perspectives are inherently restricted and that our assertions of comprehension should be marked by humility. Meanwhile, humankind must emphasize that the incarnation occurred not to provoke theological discourse among believers, but to enable the Son of God to die for us and liberate those who throughout their lives the sacrifice that God made for us. This leads to the atonement for our sins and the redemption human beings have received through faith in Jesus, freely accessible to us continual reliance on Christ, and empowerment by the Holy Spirit. I contend that one of the

problems contributing to this situation is our divergent opinions on the divinity and humanity of Christ in which I confirm that Christ is both fully spiritual and flesh.

VII. CONCLUSION

Tanner articulates the paramount anticipation of all time by quoting Augustine, who asserts that the true honor of man is the image and likeness of God, which is not preserved except by him through whom it is expressed. Tanner asserts that humans embody the image of God, strictly speaking, only when beholding God directly in heaven. The resemblance of God will be complete in this image when the vision of God is realized. The Apostle Paul posits that all humankind exhibits the image of Christ (1 John 3:2).

At the manifestation of Christ, we will be transformed to reflect his likeness, as we will perceive him in his authentic form. At Christ's revelation at the final trumpet of God, we shall ascend to heaven to meet the Lord. The teaching of the mystery of the theology of the divinity and humanity of Christ persistently burdens our souls as we prepare ourselves for the most momentous day in historic glorification. He is described as the one who was and is to come, the Lion of the Tribe of Judah, and the Prince of Peace. Christology surveys Christ's everlasting nature and identity. He has granted humans as a new creation in Him. Humankind's ambition reconciles with Paul's passage which depicts that, for the Lord Himself will descend from heaven with a shout, with the voice of the archangel and with the trumpet of God, and the dead in Christ will rise first, people living and endure will be assembled with them in the clouds to meet the Lord in the air and shall be with the Lord forever (1 Thess.4:16-17).

It is a significant honor to draw near to Christ and to reign beside Him, as expressed in Revelation 20. The dual nature of Christ, encompassing both divinity and humanity, is most effectively expressed in the hymn located in Philippians 2:6-11. Jesus Christ existed in the form of God, did not consider equality with God something to be seized, but emptied Himself, taking the form of a

bond-servant, and being made in the likeness of men.

In Christ's human form, He exhibited humility through obedience, culminating in death, specifically death on a cross. In the light of this, God elevated Him to the highest position and bestowed upon Him a name that exceeds all others, ensuring that in the name of Jesus, every knee shall bend, whether in heaven, on earth, or beneath the earth, and every tongue shall confess that Jesus Christ is Lord, to the glory of God the Father.

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The Pen-Picture of Modern Broken Loveless Society in Maugham's the Kite

Rinku Nandi

ABSTRACT

William Somerset Maugham portrays an awesome family picture in 'The Kite'. In this short story, the interesting matter is the relationship among family members. A simple tale exposes the complexities of human psychology in a lucid and catchy way. In remote past, Maugham scattered the seed of separation which brings the theme of divorce in our modern and loveless society. At present, divorce has become a widespread phenomenon across social classes. Smashing the kite indicates smashing the lovely conjugal relationship in our contemporary society. This destruction of the kite serves as a metaphor for the breakdown of marital harmony. This paper attempts to entrap the vivid word picture of modern society in the short story 'The Kite' which was written in 1947.

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I. INTRODUCTION

William Somerset Maugham's 'The Kite' is a remarkable short story, having significance not only in the field of literature but also in our modern society, especially the complexities of human psychology. Maugham was a qualified physician and a very prolific British writer. Writing was his passion. During the period of 1930s, he became the highest paid author.

In 1947, William Somerset Maugham wrote this popular short story 'The Kite'. In the beginning of the story, 'The Kite' employs an open first-person narrator, while a large portion of the story uses a hidden first-person narrator. This story was told

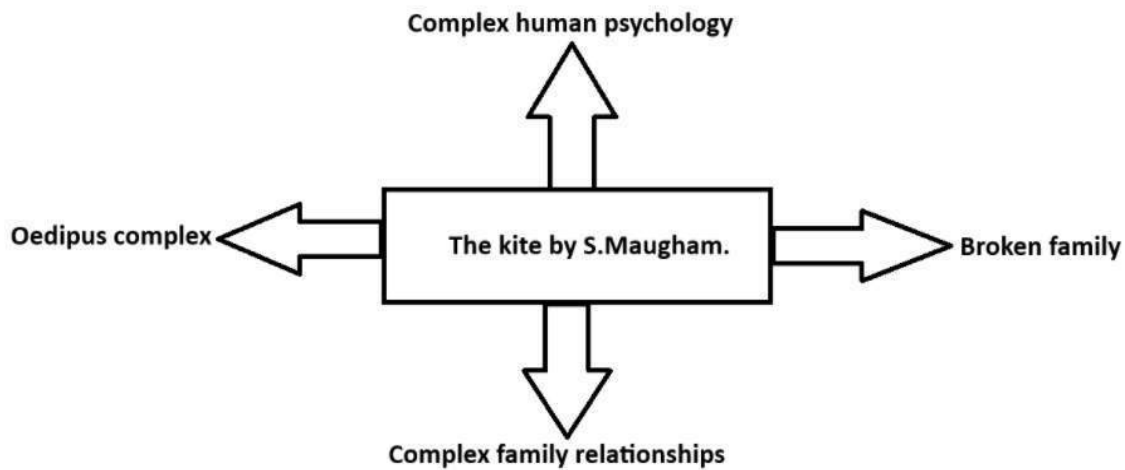
by Ned Preston, who was a good friend of Mr. Maugham. Ned Preston is a prison visitor at Wormwood Scrubs. For that reason, he met Herbert as Herbert is a prisoner there. Ned Preston unfolds Herbert's life story to Maugham. He revealed the step-by-step facts about how Herbert ended up in the prison very nicely. Despite being a short story, it spans a significant timeframe probably twenty-two because in the end of the tale, Herbert is twenty -two.

In the story, we found four main characters Samuel Sunbury, Beatrice Sunbury, Herbert Sunbury and Betty Bevan. If we analyse the story, we clearly understand that Herbert Sunbury is in central point of the story. Herbert is the only son of his parents, Mr. Samuel Sunbury and Mrs. Beatrice Sunbury. In the beginning of the story, we saw Herbert's mother, a little and thin woman but strong, active and sharp. She is the head of her family, though she is a housewife. Being the head of the family, she has a dominating nature to her husband and her son. Herbert is a good boy and later an intelligent young man. Actually, we called Herbert as mom's boy. In the very beginning of the story, we noticed that Herbert's relationship with his mother is not a normal relationship of mother -son rather some abnormal kind of over-possessive bonding. Maugham's story is the study of complex human psychological theories. In that case the famous psychologist, Sigmund Freud uses the term ' Oedipus Complex' which spoils the life of the son. The name 'Oedipus' is associated with the classical story of the king oedipus who unknowingly married his mother. Oedipus Complex manifests infantile sexuality within the child's relations to his parent of the opposite sex. It is a kind of mental state in which the person feels excessive love and affection for the parents of opposite sex. In that part of his life, he has no control over unconscious desires and passions. Herbert was living a life completely

controlled by his dominating mother. Although he had a nice job but, he still used to bring all his salary to his mother. At the age of twenty- one his mother used to give him money for conveyance and small allowance as pocket money this fact suddenly strikes the mind of the reader as something abnormal. Besides, Herbert behaves like a child, although he was twenty-one years.

This story reveals a family picture. The kite became an ideal thing in Sunbury's family. The kite was the only thing Herbert had control of. Herbert felt freedom from daily monotonous life to fly a kite. But Mrs.Sunbury holds the string to feel the pull and tug of the kite on her fingers. Gradually the story developed and Herbert is twenty-one.

The complexity of the story starts when Herbert tells his parents that he has invited a girl to his house for tea on next day. Herbert's words shocked Mrs.Sunbury's ego. This is the turning point of the story. She did not like Betty. Actually, she hates Betty. She tries to prepare tea in best manner. Actually she does not accept the girl as her son's wife. She strongly objects to their marriage. But Herbert overcomes this and marries Betty and shifts from his parents' house. This is really a shocking matter to Mrs.Sunbury. A mom's boy like Herbert takes a drastic step for the first time in the story.



In this story the character of Betty is very fascinating-----the characteristics of a modern fashionable girl though the story was written in 1947. We can't think the fact that a girl like Betty in ancient past visits her would-be-husband's house before marriage. But Betty does this. Betty was habituated to use cosmetics and fashionable dresses like 21st century's women. She curls her hair to make it wavy and wears costly high-heeled shoe. She smokes in the presence of the seniors. Smoking in front of senior members indicates no respect for our senior family members. Betty uses an english slang 'fag' which means cigarette. Through the character of Betty, Somerset Maugham hints at a sudden breakdown of social values. This Sunbury family picture reveals the problems of the generation gap through differences in opinions, values, habits, behaviours

and experiences between younger and older family members.

Mr. and Mrs. Sunbury are continuing their hobby of kite flying. After his marriage, Herbert has not touched a kite because his wife does not like it. A long time passed. Gradually, Herbert is in sport once again. This time, his mother offers him to fly kite. Betty begins to suspect Herbert of delay in returning home. Spying on him Betty knows that what is the real reason. There is a quarrel between the husband and the wife. Herbert left Betty and went to his father's house.

In this story, Betty suspects Herbert again and again this kind of manner reveals that there is no trust in their conjugal life. A happy married life means we understand some sort of peaceful

bonding and nice adjustment between all the members of a family. But in this story, we find lack of adjustment in the life of a newly married couple.

In the end of the story, we saw that Betty lodged a complain with the Magistrate that her husband is not paying her maintenance. At last the Magistrate ordered him to pay 25shillings a week for her maintenance but Herbert refused to give Betty. Herbert is imprisoned, and Herbert prefers jail instead of providing the alimony to his wife. This part sheds light on Herbert's complex psychology.

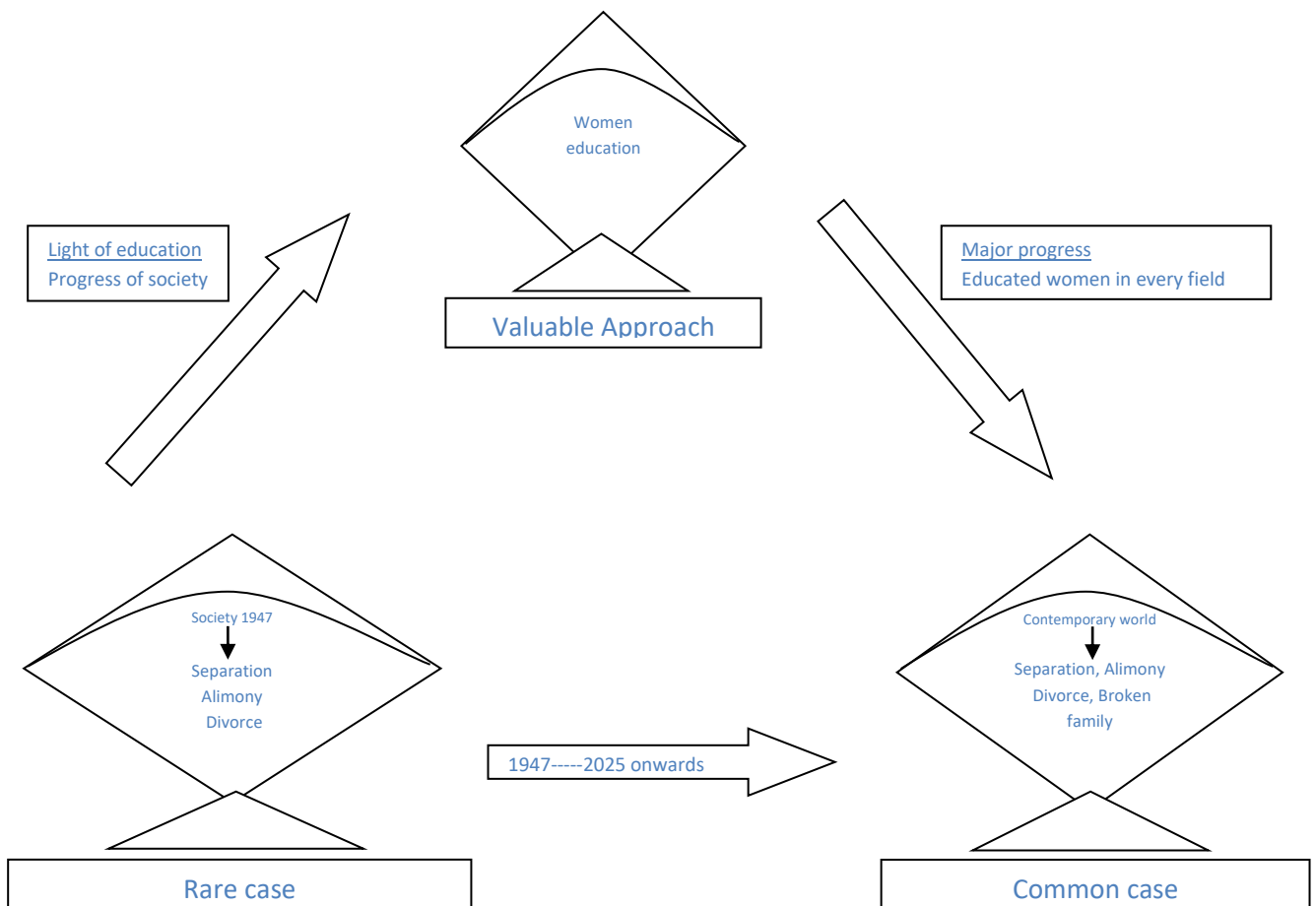
The smashing part of the story attracts the reader's curiosity. Betty wants to save Herbert from his mother's emotional attachment. Betty destroys not only the kite but also wants to destroy the theme of Oedipus Complex. But Betty failed.

Maugham portrays the view of the fragmentation of social life in the modern world. The moral values were changed, and we see many nuclear families and the loveless marriages. Maugham

presents the theme of divorce which is the fruit of loveless marriage. In our modern society the rise of divorce is the ordinary matter and a little thing. Though Maugham in his mind's eye saw the theme of divorce in ancient past.

Maugham reveals the multifaceted separation idea in one short story. Son separated from his parents. Husband separated from his wife. Daughter-in-law separated from her mother-in-law and above all, a boy separated from his normal social life. Just think how fatal the result of separation is. Actually, this many-sided separation idea presents our modern, broken and loveless family without any adjustment.

Maugham focuses the various psychological complexities in human mind. In contrast, Maugham indicates a positive light on women education in ancient society. Betty Bevan was well educated and she worked in a typewriting office in the City. Betty plays the role of a modern independent girl. Today we feel the need of women education for the progress of our contemporary society.



The Pen-Picture of Modern Broken Loveless Society in Maugham's the Kite

Education fosters a common understanding of values, beliefs and stronger relationships within the family. But in our contemporary world if we glance there is separation, loveless marriage and divorce. Now divorce is every classes' cup of tea in our society. In the end of the story, Maugham explains the ideal of kite-flying. Kite-flying is just like a virus which can not be cured. In fact, divorce plays the role of the virus in our contemporary world which spreads rapidly.

In a nutshell, the kite has multiple implications in this storyline. The kite works as a bridge between the bonding of Herbert and Mrs. Sunbury. Mrs. Sunbury's kite flying suggests that she wants to control Herbert as she controls the kite. On the other hand, the kite symbolizes Herbert's freedom. This kite flying is the cause of divorce. Throughout the story, Herbert's mother and his wife both are trying to control Herbert's life. As a result, Herbert's social normal life was shattered just like the smashing of the kite. In another sense, smashing the kite indicates to destroy the theme of Oedipus Complex. Betty wants to save Herbert from his mother's grip. In the end of the story, the readers saw that Herbert prefers going to jail and controls his life of his own's will.

To sum up, William Somerset Maugham, in his mind's eye, draws the mosaic scenario of broken, loveless, nuclear and self-centered family picture in our modern society. In this contemporary society---social values, emotional attachments and relationships among family members are very trivial just like an insignificant small kite. The story was written in 1947 and in my opinion, Maugham plays the role of an astrologer who foretells the scenario of our modern society through the story 'The Kite'. Maugham draws the perfect picture of complex human psychology, which captures the fragmentation of our contemporary society.

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The Monastery of Batalha and the Memory of the Military Orders—the Tombs of the Founder's Chapel

Dr. Mario Cunha

INTRODUCTION

After defeating the army of John I of Castile at Aljubarrota, the King vowed to build a monastery near the battlefield as a token of his gratitude to the Virgin Mary. This monastery would serve to commemorate the events of that day, the 14th of August, 1385. Following the example of his royal predecessors—who, over time, had favored or founded monastic institutions to serve as burial places for themselves and their close relatives—the Monastery of Santa Maria da Vitória would become the chosen resting place of his House, the Avis dynasty, which was just taking its first steps.

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The Monastery of Batalha and the Memory of the Military Orders—the Tombs of the Founder's Chapel

O Mosteiro da Batalha e a Memória das Ordens Militares – os Sepulcros da Capela do Fundador

Dr. Mario Cunha

INTRODUCTION

After defeating the army of John I of Castile at Aljubarrota, the King vowed to build a monastery near the battlefield as a token of his gratitude to the Virgin Mary. This monastery would serve to commemorate the events of that day, the 14th of August, 1385. Following the example of his royal predecessors—who, over time, had favored or founded monastic institutions to serve as burial places for themselves and their close relatives—the Monastery of Santa Maria da Vitória would become the chosen resting place of his House, the Avis dynasty, which was just taking its first steps.

Having only recently been elevated to the throne, during the Cortes held in Coimbra between the end of March and April 6 of that same year, King John I was the natural son of King Pedro, and thus the half-brother of King Ferdinand, who had died on October 22, 1383.

Over time, the burial places of kings reflected the territorial expansion of the Kingdom from North to South. Afonso Henriques had his parents, Henry and Teresa, buried in Braga. From 1147 onward, when the southern border of the Kingdom moved to the Tagus River and the center of gravity shifted to Coimbra—where the Canons Regular of the Holy Cross were richly endowed—the royal pantheon was established in their church: Afonso I and Sancho I were buried there.

Meanwhile, in 1153, Afonso Henriques donated the vast estate of Alcobaça to Abbot Bernard of

Clairvaux; the Cistercians established their principal house in the kingdom there, noted for the size of its church, begun in 1178—the longest of its kind in Portugal, consisting of twelve bays. The construction of the current building began in the late 12th century, which explains Afonso II's decision (he died in 1223) to be buried there—followed by Afonso III and his queen, Beatriz, Afonso IV, and Pedro I (alongside Inês de Castro, for whom he commissioned a magnificent tomb befitting her status).

Afonso III's successor, King Dinis, may have attempted to establish a new royal pantheon in the Monastery of São Dinis and São Bernardo in Odivelas, of the Cistercian Order, which he founded in 1295, but the effort did not succeed—perhaps due to tensions in his relationship with his heir, Afonso IV.

When, after the battle, the King decided to erect a monastery in honor of the Virgin and to establish a Dominican community there, King John could not yet imagine what the project would eventually become. It is known that the construction site was established between 1386 and 1388, while a provisional conventual church—naturally dedicated to the Virgin—was being built. This would later be known as Santa Maria-a-Velha ("Old St. Mary"), in reference to the definitive church whose construction began in 1388 and lasted until 1402.

The project was entrusted to Master Afonso Domingues (1330–1401). During this first phase, the main body of the church was built, along with the first register of the apse and the transept

portal. Construction also began on the Royal Cloister, Chapter House, Refectory, Dormitories, and Sacristy. Afonso Domingues died in 1401 and was succeeded by Huguet, a master of uncertain origin—possibly Catalan, though some believe he may have been Irish—who remained connected to the Batalha Monastery until his death in 1438.

Huguet completed several works initiated by Afonso Domingues, including the main body of the church and the Royal Cloister. He also redesigned the apse and laid the foundations for King Duarte's Pantheon (the "Unfinished Chapels") and conceived, designed, and carried out the construction of the Founder's Chapel—a work that we will focus on here, given its significance

I. INTRODUÇÃO

Vencido o exército de João I de Castela, em Aljubarrota, o Rei prometeu mandar erguer nas imediações do campo de batalha, como prova da sua gratidão à Virgem, um mosteiro que servisse para recordar os sucessos daquele dia, o 14^o do mês de agosto de 1385¹. À imagem dos reis, seus antecessores que, ao longo do tempo foram privilegiando ou fundando instituições monásticas que lhes servissem de lugar de repouso após as suas mortes – eles e os seus familiares mais próximos – o Mosteiro de Santa Maria da Vitória viria a ser o lugar de referência da sua Casa, a dinastia de Avis que então ensaiava os seus primeiros passos².

Alçado à condição régia havia poucos meses, em Coimbra, nas Cortes que reuniram entre finais de março e 6 de abril daquele ano, D. João I era filho natural do Rei D. Pedro, meio-irmão, por isso, de

¹ É o próprio D. João quem o declara no seu testamento, redigido por Lopo Afonso em 1426: "(...) porque nos prometemos no dia da batalha que ouvemos com el Rey de Castela, de que Noso Senhor Deus nos deu vitoria, de mandarmos fazer aa homrra da dita Nossa Senhora Samta Maria (...) ally açerqua domde ella foy hũu moesteiro". Vd. (Testamento de D. João I in GOMES, 2002: 135).

² O presente texto constitui uma revisitação à conferência que apresentamos em novembro de 2015, no Congresso "A Batalha e o Mosteiro de Santa Maria da Vitória. História de uma Vila e Construção de um Mosteiro". Este é um texto inédito visto que desse conjunto de palestras nunca chegaram a ser publicadas as respetivas atas.

D. Fernando, falecido em outubro de 1383, no dia 22. Ao longo do tempo, os lugares de sepultamento régios foram refletindo a expansão territorial do Reino no sentido Norte-Sul. Afonso Henriques fez sepultar os pais, D. Henrique e D. Teresa, em Braga. Por sua vez, a partir de 1147, quando o limite Sul do Reino avançou até ao Tejo e o seu centro de gravidade se estabeleceu em Coimbra e os padres crúzios foram cumulados de mercês, o panteão afonsino estabeleceu-se na sua igreja: Afonso I e Sancho I fizeram-se aí sepultar. Entretanto, ainda em 1153, Afonso Henriques doou ao Abade de Bernardo de Clairvaux, o extenso couto de Alcobaça³³; os cistercienses fizeram estabelecer ali a sua principal casa no reino, a qual se destaca pela dimensão da sua igreja, começada a construir em 1178 a mais comprida do seu género existente Portugal, composta por doze tramos. A construção do atual edifício remonta aos finais do século XII, facto que explica a decisão de Afonso II (falecido em 1223) de aí se fazer sepultar – depois dele Afonso III e sua rainha, D. Beatriz, Afonso IV e Pedro I (juntamente com Inês de Castro, para quem mandou confeccionar um magnífico túmulo, condizente com o seu). O sucessor de Afonso III, D. Dinis, ensaiou, talvez, o estabelecimento de um novo panteão real no Mosteiro de S. Dinis e São Bernardo de Odivelas, da Ordem de Cister, que fundou em 1295, mas a tentativa não vingou, um resultado, talvez, das tensões que caracterizaram o seu relacionamento com o herdeiro, Afonso IV.

Quando, finda a batalha, o Rei tomou a decisão de mandar erguer um mosteiro em honra da Virgem e nele estabelecer uma comunidade dominicana, D. João não podia imaginar, ainda, o aspeto que viria a adquirir a sua empresa. Sabe-se que a instalação do estaleiro da *opera* teve lugar entre 1386 e 1388, enquanto ia sendo levantada a igreja conventual provisória – naturalmente, de invocação à Virgem – que mais tarde seria identificada como Santa Maria-a-Velha, por alusão à igreja definitiva, cujos trabalhos de construção tiveram início em 1388, tendo-se prolongado até 1402. O projeto foi confiado a

³ COCHERIL, Maur (1989) – *Alcobaça, Abadia Cisterciense de Portugal*. Lisboa: INCM, p. 19.

mestre Afonso Domingues (1330-1401); no decurso desta primeira campanha procedeu-se ao levantamento do corpo da igreja e primeiro registo da abside e portal do transepto, iniciando-se, também, a construção do Claustro Real e Sala Capitular, do Refeitório, Dormitórios e Sacristia. Afonso Domingues morre em 1401, sendo substituído por Huguet, mestre de origem incerta, possivelmente um catalão – não obstante haver quem admita a hipótese de se tratar de um irlandês – que permanece ligado à Batalha, também até à sua morte, ocorrida em 1438. Huguet conclui algumas das obras que Afonso Domingues iniciara, nomeadamente o corpo da igreja e o Claustro Real, além de proceder a uma reformulação da abside e lançar as bases do Panteão de D. Duarte (Capelas Imperfeitas) e de conceber, projetar e levar a cabo a construção da Capela do Fundador, obra de que particularmente aqui nos ocupamos, atendendo ao seu significado.

II. A CAPELA

O Panteão Real da Batalha, mais conhecido como Capela do Fundador, não fazia parte do projeto inicial do conjunto. A ideia de construir um grande espaço funerário que servisse de última morada para o Rei e seus familiares diretos surge, não apenas, com a chegada de Huguet à direção das obras, mas também como um reflexo da consolidação da nova dinastia.

Conquanto auspiciosa, a situação em que se achou o vencedor de Aljubarrota no final da jornada que o consolidou no Poder, podia revelar-se efémera, fosse por causa da situação interna do Reino, que podia evoluir de um modo desfavorável, considerando as feridas abertas no decurso dos últimos anos, fosse em consequência de algum acontecimento adverso do quadro internacional. Três décadas volvidas sobre a jornada de 14 de agosto de 1385, a situação mudara: em 1411 a paz foi restabelecida com Castela (Tratado de Ayllón, datado de 31 de outubro). Isto permitiu ao Rei levar a cabo uma empresa que nenhum outro monarca hispânico até então ousara: D. João atravessa o Estreito de Gibraltar à frente de um exército, põe cerco a cidade de Ceuta e submete-a no dia 21 de agosto de 1415, com isso expandindo os domínios do Reino de Portugal e, por

consequência, da Cristandade. O prestígio que este feito lhe traz é enorme – para ele e para a sua descendência – justificando a ideia de mandar construir na Batalha um lugar onde ele e os da sua Casa pudessem repousar juntos.

A Família Real, D. João e sua mulher, Filipa de Lencastre, cultivavam os ideais da Távola Redonda e o Panteão da Batalha, no modo como foi construído e se encontra organizado é um reflexo disso: o Rei e a Rainha repousam ao centro, num grande túmulo duplo, rematado pelas respetivas estátuas jacentes. Os dois presidem a uma espécie de reencontro familiar que era suposto prolongar-se pela Eternidade: nos arcossólios da parede do lado Sul encontram-se os túmulos dos filhos, a saber, os infantes D. Fernando, D. João, D. Henrique e D. Pedro.

A ideia de construir a capela não fazia parte do projeto original do mosteiro. O Rei tende a abraçá-la na sequência da morte inesperada da Rainha, ocorrida a 19 de julho de 1415, poucos dias antes da partida da expedição a Ceuta. D. João e D. Filipa de Lencastre encontrava-se por esses dias em Sacavém, numa tentativa de estarem a salvo da pestilência que grassava na região, mas com as idas e vindas de mensageiros, relacionadas com os preparativos militares, as condições sanitárias em torno da Família Real acabaram por ficar comprometidas. D. João decide, então, que seria mais avisado passarem a Odivelas e irem pousar no seu mosteiro onde estariam mais seguros e deixa Sacavém apressadamente. D. Filipa fica (...) *pera acabar suas deuações* (...) ⁴ e quando, por fim, chega a Odivelas, apresenta alguns sinais de enfermidade que, no entanto, desvaloriza. O seu estado de saúde agrava-se e no decurso dos dias seguintes, confirma-se o pior dos diagnósticos: a Rainha contraíra a peste.

Não vamos aqui deter-nos na descrição de Zurara sobre o modo como a Rainha foi preparando a sua

⁴ ZURARA, Gomes Eanes de (1915) – *Crónica da Tomada de Ceuta*, Lisboa: Academia das Ciências de Lisboa, Cap. XXXVIII, pág. 117 (ed. crítica por PEREIRA, Francisco Maria Esteves)

morte e, como no final deixou este mundo⁵. Diremos apenas, referindo o cronista que os (...) *Iflantes teueram seu comsselho açerqua da emterraçam da Rainha, e acordarom porque o tempo era queemte, ca era quando o soll estaua em i dous graaos do signo do liom, que a soterrassem de noute, o mais secretamente que sse fazer podesse. e no outro dia polia manhaá, lhe foy feito ho offiçio segumdo compria aas eixequeas de tamanha senhora. (...)*⁶

O corpo de D. Filipa ficou, assim, sepultado no Mosteiro de S. Dinis e S. Bernardo de Odivelas, uma solução provisória, considerando a urgência do momento: a expedição marroquina fora já retardada por causa da sua doença, mas o processo tornara-se imparável, não havendo tempo nem condições para organizar funerais condignos com o seu estado e condição. Foi, por isso, necessário deixar passar aquele ano e esperar pelo mês de outubro de 1416, para o seu corpo ser exumado e definitivamente trasladado para a Batalha, onde primeiramente foi depositado numa cripta, depois na capela-mor⁷, onde em 1433, o seu Rei se lhe veio juntar, conforme o disposto no seu testamento, datado de 4 de outubro de 1426. Nele, D. João I manda que o seu (...) *corpo se lance no Moesteiro de Sancta Maria da Victoria, que nós mandamos fazer, com a Rainha D. Felippa, minha molher a que Deos acrescenta em sua gloria, em aquel muymmento, em que ella jaz, nom com os seus ossos della, mas em hum ataúde; assi e em tal guisa, que ella jaça em seu ataúde, e Nós em o nosso; pero jaçamos ambos em hum moimento; assi como o Nós mandamos fazer. E isto seja na Cappella mor, assi como ora ella jaz, ou na outra, que Nós ora mandamos fazer, depois que for acabada (...)*⁸.

Os corpos de D. João e D. Filipa de Lencastre permaneceram na capela mor da igreja até 1434. Fiel executor das disposições testamentárias de

seu pai, D. Duarte apressa-se a concluir as obras da capela “(...) *que Nós ora mandamos fazer (...)*”⁹ e a 13 de outubro daquele ano, procede à transferência dos reais despojos para o local. Cumprindo à risca a vontade de seu pai, os corpos são ali depositados no interior de um grande moimento¹⁰ – o maior que até então se executou na Península Ibérica –, cada um em seu ataúde como atrás se referiu.

A grande arca funerária encontra-se no centro da capela destacando-se, sobre ela, as estátuas jacentes dos reais esposos, D. João, à esquerda, D. Filipa à direita. Coroado e envergando armadura completa, o jacente do Rei apresenta uma novidade em relação à prática anterior: pela primeira vez, em Portugal, a estátua funerária de um rei apresenta-se completamente revestida de armadura, um testemunho da introdução do arnés integral de influência inglesa, algo que remontaria a finais do século XIV, inícios da Centúria de Quatrocentos¹¹. Sobre a armadura, um tabardo, repetindo no peito e nos braços, como um bordado, as Armas de Portugal; a presença da cruz da Ordem de Avis, das quinas e dos castelos, constitui uma forte alusão à heráldica régia, algo a que o príncipe atribuíra grande importância ao longo de toda a sua vida, conforme destaca Fernão Lopes: D. João foi o “(...) *Rey que enhadeo a cruz nas armas de Portugual, porque a ordem de que elle era Mestre traz huia cruz verde em campo branco por armas*”¹². De acrescentar, ainda, o facto de a figura régia segurar na mão esquerda a espada, alusão aos seus triunfos na guerra com Castela, em particular, em Aljubarrota, e mais tarde em Ceuta.

Igualmente coroadas, a figura de D. Filipa apresenta-a trajando túnica cintada e segurando na mão esquerda um livro, alusão às habituais leituras de uma pessoa devota, livros de horas e orações, mas também uma afirmação de educação

⁵ Para essa questão veja-se ZURARA, op. cit., caps. XXXVIII a XLV.

⁶ ZURARA, op. cit., cap. XLV, pág. 139.

⁷ “*Em 1416 D. João I promoveu a transladação de sua amada rainha para o mosteiro da Batalha, que, ainda em obras, a acolheu, primeiro numa cripta e depois na capela-mor.* (COELHO, 2010, p. 472).

⁸ TESTAMENTO DE D. JOÃO I in Crónica de D. João I, 3ª Parte, p. 299 Vide também GOMES, 2002:134.

⁹ Idem, ibidem.

¹⁰ A grande arca possui as seguintes medidas: 375 cm de comprimento x 170 cm de largura x 107 cm de altura, a que é preciso acrescentar os suportes que a sustentam, com cerca de 77 cm de altura.

¹¹ RAMÔA, Joana; SILVA, José Custódio Vieira da. op. cit., 2008, p. 81.

¹² CDJ II, Prólogo, p. 2.

e um símbolo de sabedoria desde a Antiguidade. De assinalar o facto de a mão direita da Rainha repousar na destra do Rei seu marido, que a segura delicadamente. Gravado na pedra, o significado do gesto é claro: a união das duas mãos direitas é a materialização da *maritalis affectio* decorrente do seu laço matrimonial: o Rei e a Rainha são os fundadores modelares e virtuosos de uma linhagem que se pretende modelar e virtuosa que, por esse motivo, deverá permanecer unida, a seu lado, naquele espaço reservado a reis e filhos de reis, até à Consumação dos Tempos¹³.

A ideia do exclusivo régio da Capela do Fundador, decorre, uma vez mais, das determinações testamentárias de D. João I. Declara o Rei, a esse propósito:

“(...) *Item: mandamos & encomendamos ao dito Infante [o Rei dirige-se ao seu filho e sucessor, D. Duarte] & a outro qualquer que for Rey destes Reynos que nom consinta que ninguem se lance nem soterre dentro no jazigo que Nòs mandamos fazer em nossa Capela em alto, nem chaõ, saluo se for Rey destes Reynos. E mandamos, que polos jazigos das paredes da Cappella todas em quadra, assi como são feitas, se possaõ lançar filhos, & netos de Reys, e outros não (...)*”¹⁴.

III. POLOS JAZIGOS DAS PAREDES DA CAPPELLA TODAS EM QUADRA

Foi com esse propósito, o de ali estabelecer um panteão para a sua geração e para os reis que dele viessem, que o fundador da dinastia de Avis¹⁵ pensou em abrir nas paredes da sua capela uma sequência de arcosólios destinados a abrigar, em seu devido tempo, os túmulos dos seus filhos e desses vindouros que ele não conheceria, nunca, mas que, se a fortuna fosse propícia à sua Casa,

¹³ COELHO, Maria Helena da Cruz. *Memória e propaganda legitimadora do fundador da monarquia de Avis*. In NOGUEIRA, Carlos (2010) – *O Portugal Medieval: Monarquia e Sociedade*. São Paulo: Alameda, pág. 76.

¹⁴ TESTAMENTO DE D. JOÃO I in *Crónica de D. João I*, 3ª Parte, p. 303.

¹⁵ Esta ligação à Ordem de Avis não foi uma simples apropriação de historiadores em cronistas. Ele esteve na mente do próprio Rei, que voluntária e conscientemente incluiu nas suas armas a cruz flor-de-liz da Ordem.

haveriam um dia de reinar ou ser grandes de Portugal.

Quem entra na vasta capela de forma quadrada projetada por Huget, a primeira coisa com que se depara é a grande arca tumular onde repousam os corpos do Rei e da Rainha, posicionada bem no centro da estrutura, sob a abóbada. Ultrapassando este centro unificador¹⁶, em torno do qual o conjunto adquire o seu sentido, o muro do lado Sul, apresenta uma sequência de quatro grandes túmulos, insertos em arcosólios. Sabemos que deveriam existir já, em 1442, ano da morte do Infante D. João; Ruy de Pina refere que após a sua morte, em Alcácer, o príncipe foi levado para a Batalha, “(...) *honde tem sua sepultura, dentro da Capella d’El Rey Dom Joam seu Padre (...)*”¹⁷, informação que é conforme com uma outra passagem do mesmo autor, na parte em que alude à passagem do Infante D. Pedro pelo Mosteiro da Batalha, a caminho da refrega onde viria a perder a vida: “(...) *E ally ouvio Myssa e mandou dizer outras muytas pelas almas d’El Rey e da Raynha seus Padres, e se despedio de seus ossos, que cedo avya de vir acompanhar, e esteve olhando com muita tristeza a sepultura ainda vazia, que em sua Capella lhe for ordenada (...)*”¹⁸.

Da esquerda para a direita, os *moimentos* dos quatro *Altos Infantes*, para utilizar as palavras de Camões, apresenta-se nesta sequência: o Infante

¹⁶ Um pouco à imagem do que se verifica na charola templária de Tomar, arriscaríamos afirmar, certos de que se trata de uma associação que necessita de uma reflexão mais aprofundada.

¹⁷ PINA, Ruy de (XXXX). *Chronica do Senhor Rey D. Affonso V*, cap. ZZZ. O Infante D. João morreu em Alcácer do Sal, no mês de outubro de 1442. O cronista não acrescenta qualquer outra informação que permita esboçar uma reconstituição aproximada dos eventos que tiveram lugar nos dias e meses que se seguiram à sua morte, omitindo a cronologia e os detalhes das exéquias. Um cortejo sóbrio e modesto – um pouco à imagem do príncipe – deve ter sido a opção tomada, tendo a responsabilidade da sua organização recaído no Infante D. Pedro. Entre todas as incertezas é provável que este cerimonial e a chegada dos restos do mortais do falecido ao Mosteiro da Batalha tenham tido lugar entre o mês de novembro e os primeiros dias de dezembro de 1442, posto que a 8 desse mês, a viúva e o Infante D. Diogo, herdeiro de D. João, já se encontram em Évora, junto da corte, obtendo a confirmação dos privilégios e isenções de que beneficiara o falecido (Vd. *D. João, um Infante esquecido...*)

¹⁸ PINA, Idem, *Ibidem*, cap. www.

D. Fernando, que foi Mestre de Avis e morreu no cativeiro em Fez, em 1443; D. João, Mestre de Santiago, homem de grande valia e ponderação, Condestável do Reino, morto em 1442, como acabou de ser dito; D. Henrique, Mestre da Ordem de Cristo e Duque de Viseu, morto em 1460. sob cujo impulso os portugueses conceberam o projeto de reconhecerem a costa africana e o Atlântico Sul¹⁹. Por fim, o túmulo de D. Pedro, Duque de Coimbra e Regente durante a infância do sobrinho, o Rei Afonso V, que em 1449 deixou o seu corpo insepulto em Alfarrobeira, apenas permitindo que este fosse depositado na Batalha em 1455, como era devido, a instâncias da sua tia, D. Isabel, Duquesa de Borgonha²⁰.

Não é clara, à primeira vista, a razão pela qual os túmulos dos quatro príncipes se encontram alinhados nesta sequência. É possível imaginar que estes o tenham determinado entre si, ainda em vida, segundo uma regra simples: da esquerda para a direita, do mais novo para o mais velho. D. Fernando nasceu em 1402 e o seu corpo encontra-se na extremidade esquerda do conjunto; o túmulo de D. João, nascido em 1400, encontra-se a seguir; depois D. Henrique, que nasceu em 1394; por fim D. Pedro, nascido em 1392...

¹⁹ Coerente com a determinação testamentária do Rei, seu pai, parece ter havido um consenso da parte dos quatro Infantes em terem ali sepultura, junto dos seus progenitores. D. Henrique deixa-o claro no seu testamento quando determina: (...) *Item mando que o meu corpo seja lançado no moymento que estaa pera my onde jaz el-Rey meu snor e padre no moesteiro de sancta Maria da victoria.* (...) TESTAMENTO DO INFANTE D. HENRIQUE, datado de 13 de outubro de 1460.

²⁰ A Batalha de Alfarrobeira teve lugar no dia 20 de maio de 1449, nas imediações de Alverca. D. Pedro perde então a vida, quando combatia a hoste real do seu sobrinho, Afonso V. O corpo do Infante terá ficado abandonado no campo de batalha durante todo aquele dia, acabando por ser piedosamente recolhido por uns camponeses ao final do dia. O modo infame como terminou os seus dias, à frente de um exército, a combater o seu Rei, privou-o de um enterramento condigno com a sua posição, tanto mais que se tratava de um homem culto e viajado e reconhecido em várias cortes europeias que não acolheram de bom grado a atitude do monarca português. A situação acabou por gerar críticas e assim, apesar de ser contrário à ideia, em 1455 D. Afonso acaba por reabilitar a memória do tio. D. Pedro foi então trasladado para a Capela do Fundador, onde foi sepultado junto aos pais e irmãos, com todas as pompas e honras. Ver RODRIGUES, Nuno, *Morte e Memória* (<https://formadevida.org/nrodriguesfdv13>).

Provavelmente foi esta a lógica que determinou o ordenamento que acabou por vigorar.

IV. UMA CONSTATAÇÃO: A CAPELA DO FUNDADOR É UM ESPAÇO PROFUNDAMENTE LIGADO AO MUNDO DAS ORDENS MILITARES

D. Fernando, D. João e D. Henrique – mais o Rei, que repousa no seu magnífico túmulo ao centro – foram homens que tiveram profundas ligações ao mundo das Ordens Militares. D. João, o Rei, cresceu e fez-se adulto no seio da Ordem de Avis, o ramo português da milícia de Calatrava; ademais, o aio da sua meninice foi o Mestre da Ordem de Cristo, D. Gomes Freire, o homem que, de acordo com o cronista sugeriu a D. Pedro I, o rei seu pai, que lhe concedesse o mestrado da dita Ordem. D. João tornou-se, assim, o Mestre, designação pela qual veio a tornar-se conhecido junto dos seus apoiantes durante os meses conturbados que se seguiram à morte do seu meio-irmão, o Rei Fernando.

Criado no seio da Ordem de Avis, D. João não podia deixar de compreender, naturalmente, a importância da instituição cujo de que detinha o governo lhe fora confiado e assim, à imagem dela, o poder que, no seu conjunto, constituíam as constituíam reuniam as demais milícias que desde o século XII se encontravam estabelecidas estabelecidas operam no Reino. Ademais, a sua educação e formação como homem, no contexto em que se processou, da infância à idade adulta, no seio do ramo português de Calatrava, não podia deixar de poder ter deixado de contribuir para lhe moldar o carácter, sedimentando e construir nele uma certa mundividência assente nos nos voltada para os valores da Cruzada, algo facto que explica a sua decisão de atravessar travessa determinação de passar o Estreito à frente de uma armada e ir ao Marrocos, sitiar e conquistar uma uma cidade do Islão, claramente demonstra. Com efeito, a. A conquista de Ceuta, em 1415, não é outra coisa não foi do que que senão a prossecução da Reconquista, desta feita contra oono al-Gharb de além-mar mar Além Mar, em África.

Atendendo à titulatura que que ao modo como a si próprios se designam os monarcas portugueses a

si mesmos se atribuem, a partir das conquistas de Afonso V no Norte de África²¹. João II, é possível concluir pela existência, em certos estratos daqui, a um certo nível, existe na sociedade, uma clara compreensão desta dualidade.....: (...) *D. Afonso Afonso João, pela Graça de Deus, Rei de Portugal e dos Algarves, de Aquém e de Além Mar em África: os monarcas portugueses (...)*. Os reis de Portugal sabiam que, num passado mais ou menos distante distante remoto, antes da expansão das conquistas do Islão pelo Norte de África, as terras do Marrocos haviam feito sido parte da Cristandade: recuperar o al-Gharb —, fosse o Ocidente —, seja do al- Andalus, sejam sejam fossem as terras Ocidentais do outro lado do Estreito Estreito Marrocos, era um dever que se lhes impunha a qualquer príncipe temente a Deus, uma miragem. e que desde havia séculos pairava nos espíritos dos cristãos da Hispânia Hispânia Na mente da cristandade hispânica. A propósito do que acaba de ser dito, cumpre invocar os termos da concórdia que entre si celebraram, a 12 de maio de 1172, o primeiro mestre e fundador da Ordem de Santiago, D. Pedro Fernandes, e os cavaleiros da milícia de Ávila, que então concordaram em integrar a dita Ordem, comprometendo-se a obedecer ao mestre e guardando a sua Regra combatendo sob o seu estandarte na Espanha, em África, ou ainda em Jerusalém.

Este acontecimento reveste-se de um especial significado que merece ser analisado: menos de dois anos volvidos sobre a sua fundação, no Verão de 1170, em Cáceres, três meses volvidos sobre a receção da nova Ordem pelo Arcebispo D. Pedro, de Compostela, o fundador da nova milícia possui uma imagem grandiosa daquilo que pode vir a ser o futuro da sua cavalaria bem como do processo da Reconquista. As palavras empregues não deixam espaço para dúvidas: (...) *Si, quod accidat, sarracenis ab yspanie partibus citra mare propulsis (...)*, refere o texto da concórdia, (...) *in terra de Marrocos magister et capitulum ire*

²¹ Afonso V conquistou Alcácer Ceguer em 1458. Após sucessivas tentativas, em 1460 e 1462, Tânger foi definitivamente conquistada em 1464. Por fim, em 1471, os portugueses apoderaram-se de Arzila e Larache. É na sequência destas campanhas que o monarca português começa a utilizar o referido título.

*proposuerit, (...) Similiter et si necesse fuerit in Jherusalem (...)*²². Ou seja: 320 anos antes da queda de Granada, as elites aristocráticas da Hispânia admitem poder vir a concretizar o sonho dos Reis Católicos, combatendo o Islão onde quer que fosse. Expulsando os infiéis das terras da Espanha, primeiro; depois, fazer-lhes a guerra no Marrocos; se necessário, levar o combate até Jerusalém. A Reconquista Cristã e as Cruzadas do Oriente são uma e única coisa.

Criado e feito homem no seio da Ordem de Avis, D. João afirma-se política e militarmente num tempo de crise e vazio de Poder, envergando os trajes do *Mestre*. Esse facto, aliado ao facto de ser filho do Rei D. Pedro, valeu-lhe a confiança do Povo de Lisboa e de alguns dos grandes do Reino e, finalmente, em Coimbra, em abril de 1385, a elevação à condição régia.

É impossível quantificar, de um modo específico, o contributo da sua ligação à Ordem de Avis mas este reflete-se nas decisões que ao longo da vida foi tomando. Reflete-se na ideia da ida a Ceuta, naturalmente; reflete-se, também, na decisão que tomou de entregar aos filhos os Mestrados das Ordens Militares – sempre por vacância, evitando afrontar os detentores investidos nos cargos, da quem, na maior parte dos casos era devedor.

Ser Mestre de uma Ordem era coisa séria e motivo de distinção para quem detinha o cargo e os túmulos dos Infantes demonstram-no. Como atrás se referiu, três dos quatro filhos de D. João I e D. Filipa de Lencastre sepultados nos arcosólios da parede Sul da Capela do Fundador exerceram funções mestrais: D. Fernando, D. João e D. Henrique, cada um ostentando no respetivo *moimento*, os sinais distintivos da sua milícia, para além de outros que classificaremos como sendo mais pessoais e cuja análise iremos tratar de seguida.

²² AGUADO DE CÓRDOVA, Antonio F., ALEMÁN Y ROSALES, Alfonso A., LÓPEZ AGURLETA, José (1719). *Bullarium equestris ordinis S. Iacobi de Spatha per annorum seriem nonnullis donationum & alij interiectis scripturis/congestum regij ordinum senatus iussu compilatum, simul ac regio diplomate in lucem editum*. Madrid: Ex Typographia Ioannis de Ariztia, pp. 8-9. Ver MARTÍN, José Luis (1974). *Orígenes de la Orden militar de Santiago (1170-1195)*. Barcelona: C.S.I.C., doc. 53.

Nascido a 13 de janeiro de 1400, D. João foi o primeiro dos Infantes a ser investido no governo de uma milícia: em 1418, o Rei solicita a Martinho V, para o filho, que lhe conceda o Mestrado da Ordem de Santiago, vago desde a morte de D. Mem Rodrigues de Vasconcelos, ocorrida em 1414 ou 1415. O Papa responde favoravelmente à demanda e em Outubro daquele ano, o príncipe é investido como seu Governador e Administrador da referida Cavalaria²³.

Algum tempo mais tarde, em 1420, D. João I regressa à questão, desta feita, solicitando ao Pontífice que consinta na entrega do Mestrado de Cristo ao Infante D. Henrique, igualmente vago desde a morte de D. Lopo Dias de Sousa, em 1417. Este pedido enquadra-se num contexto de forte tensão em torno da defesa de Ceuta, assediada pelos mouros em agosto de 1419; a gravidade da situação obrigara à mobilização das forças portuguesas, cujo comando fora entregue aos Infantes D. Henrique e D. João, que lograram repelir a ofensiva. D. Henrique regressa a Portugal em março de 1420, sendo provisoriamente empossado, a pedido do Rei, em maio, que o solicitou ao Papa, na condição de Mestre da Ordem de Cristo²⁴, investidura definitivamente confirmada pelo mesmo dali a seis meses, no decurso do mês de novembro²⁵.

²³ Bula *In apostolice dignitatis specula*, de 8 de outubro de 1418. Vd. MH, vol. II, nº 148, pp. 303-305.

²⁴ Bula *In apostolice dignitatis specula*, de 25 de maio de 1420. Vd. MH, vol. II, doc. 80, pp. 367-369. Cfr. BRÁSIO, António (1958). *A acção missionária no período henriquino*. Lisboa: Comissão Executiva das Comemorações do Vº Centenário da Morte do Infante D. Henrique, pp. 55-70. Ver MORGADO, Isabel (2002). *A Ordem de Cristo (1417-1521)*. In “*Militarium Ordinum Analecta*”, nº 6. (Dir. Luís Adão da Fonseca). Porto: Fundação Eng. António de Almeida, p. 64, nota 181, onde diz que a “(...) nomeação do Infante surge na sequência da morte do anterior mestre desta milícia, D. Lopo Dias de Sousa, como aliás refere este mesmo documento, a p. 368 [a autora alude à dita Bula, publicada em MH, vol. II]. Tal acontecimento ocorreu em 1417 (I.A.N./T.T., Ordem de Cristo/Convento de Tomar, Cód. 234,1ª pt., fls. 27-27v e Cód. 232, fls. 4v-5; B.N.L., Col. Pombalina, Cód. 501, fl. 65), tendo [o dito Lopo Dias de Sousa] sido sepultado no convento de Cristo de Tomar [de onde] mais tarde veio a ser trasladado para o mosteiro da Batalha, provando-se assim a sua participação no projecto da dinastia Avisina, quer a título pessoal, quer a título institucional, como mestre da Ordem de Cristo. Efectivamente, pensamos poder fazer recuar a este mestrado – e a Lopo Dias de Sousa – o processo de integração desta milícia na Casa Real. (...)”

A morte de D. João I, em agosto de 1433, não acarretou alterações na política da Coroa face às Ordens. O desaparecimento do Mestre de Avis, Fernão Martins de Sequeira, igualmente falecido naquele ano, constituiu a ocasião que faltava para colocar o governo das três milícias sob a tutela, mais ou menos direta, da Coroa: no decurso de 1434, correm demandas junto da Santa Sé, para que o governo da dita Ordem seja confiado ao Infante D. Fernando, as quais obtêm resposta favorável por parte do Papa Eugénio IV, por bula datada de 9 de setembro²⁶.

Esta ligação dos Infantes às milícias estabelecidas no Reino²⁷ encontra-se expressa na heráldica dos seus túmulos onde, em cada um dos casos e entre outros elementos, se destacam os hábitos das respetivas cavalaria. Numa sequência que se desenvolve da esquerda para a direita, como se referiu, sucedem-se as sepulturas de D. Fernando, D. João e D. Henrique, governadores, respetivamente, das Ordens de Avis, Santiago e Cristo, mais o túmulo do Infante D. Pedro. A análise de cada um destes sepulcros – em particular, o exame dos respetivos faciais – revela uma organização que obedece à regra de apresentar-se, à esquerda, o hábito da Ordem²⁸, no caso dos três Mestres, à direita as armas do tumulado, destacando ao centro ou disperso pela área esculpida, a sua divisa ou empresa, a qual é composta por dois elementos, a saber, um corpo e uma alma, mote ou lema²⁹, inscrito em cada um dos frisos superiores. Esta regra aparece formulada de uma forma mais simples no túmulo

²⁵ Bula *Eximie devocionis affectus*, de 24 de novembro de 1420. MH, vol. II, doc. 180, pp. 368-369.

²⁶ Bula *Sincere devotionis*, de Eugénio IV, datada de 9 de setembro de 1434, IAN/TT., Ordem de Avis, nº 29. Vd. MH, vol. V, doc. 30, pp. 70-72.

²⁷ Uma vez que se tratava de uma instituição de carácter internacional, com órgãos autónomos e governo próprio, nesta época sediado em Rodes, exclui-se desta conta a Ordem do Hospital.

²⁸ (...) Habito se chama a insígnia das ordens de Christo, Santiago & Avis & a de Familiar do Santo Officio; a dos Maltezes se chama somente *Malta*. (...) Vd. BLUTEAU, Raphael (1713). *Vocabulario Portuguez e Latino, Aulico, Anatomico, Architectonico, Bellico, Botanico...* Coimbra: No Real Collegio das Artes da Companhia de Jesu, Letra H, p. 5, col. 1ª.

²⁹ Corpo e alma da divisa: (...) Divisa a que outros chamaõ, *Empresa*, & que alguns confundem com *Emblema*, he huma

de D. Fernando, repetindo-se nas sepulturas dos irmãos, naturalmente, adaptada às particularidades de cada um, como se irá constatar.

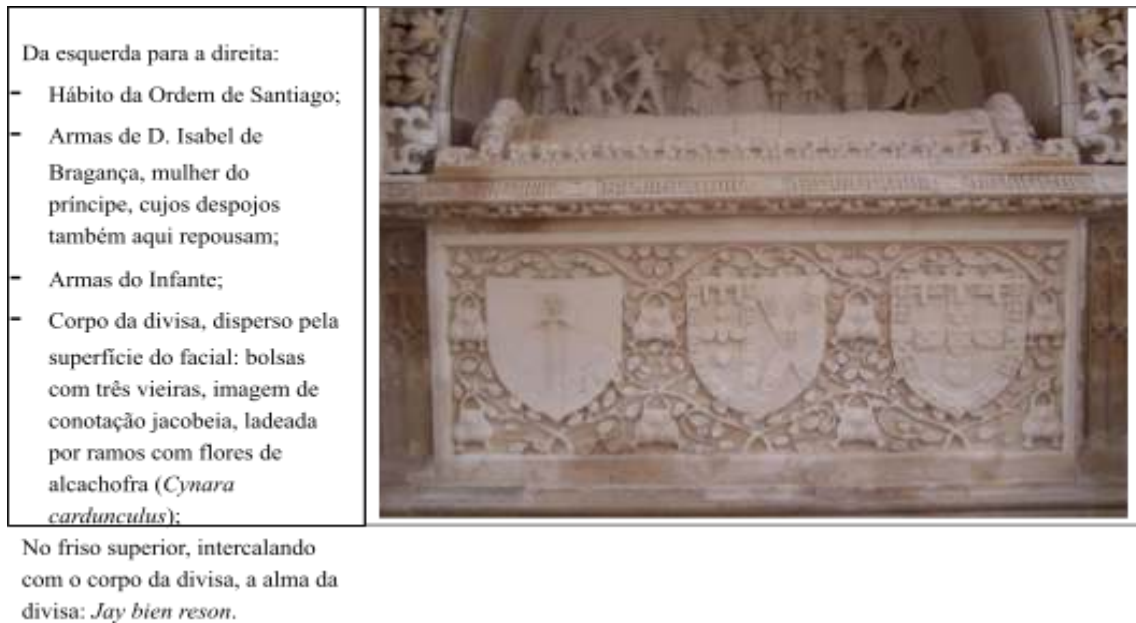
4.1 Túmulo do Infante D. Fernando



O estudo do facial e friso superior do túmulo do *Infante Santo* revela uma empresa cujo corpo é composto por um triplo entrançado de ramos de roseira, espécie também representada no friso, embora de um modo mais simplificado e intervalada com o mote *Le bien me plet*, que constitui a alma da sua divisa.

pintura metaphorica, ou huma pintada, & visível metáfora, que tem Corpo, & Alma. O corpo da Divisa he a Figura representada, & a alma, he a palavra, ou sentença, que ao discreto dá a entender alguma cousa, que a figura não declara. (...). Vd. BLUTEAU, (1713), ob. cit., Letra D, pp. 265, col. 2^a – 266 col. 1^a. As divisas servem para exprimir de um modo simbólico, ideias ou pensamentos que representam objetivos, desejos e aspirações, bem como as normas de vida ou de conduta dos seus titulares. Ao contrário dos brasões de armas que, normalmente, não representam apenas uma pessoa, mas toda uma linhagem, as divisas são manifestações de carácter pessoal que dizem respeito, apenas, a um único titular.

4.2 Túmulo do Infante D. João



Analisando a superfície esculpida do facial do túmulo do Infante, mais o friso que o remata, constata-se a presença aqui, de uma dupla referência ao mundo espatário. A primeira, naturalmente evocada pela inclusão da espada sobre um escudo, menção à *Crucem in modus ensis*³⁰ que constitui o hábito da Ordem; a segunda, pelo alinhamento, uniforme e simétrico de oito bolsas, de um extremo ao outro do facial, cada uma ostentando três vieiras, clara referência à iconografia da Peregrinação Jacobea que, na maior parte dos aspetos, se confunde com a da Ordem. De acrescentar que o espaço se apresenta recoberto por ramagens e flores de alcachofra, símbolo da renovação da vida e da perenidade do príncipe. E da ressurreição do próprio Cristo, cuja premonição se depreende das cenas do Calvário que pairam ao fundo, por cima do túmulo.

A bolsa do peregrino constitui o corpo da empresa do Mestre-Infante. Corpo e alma apresentam-se, assim, reunidos no friso superior, dispostos em sequência, três bolsas que ritmadamente separam o lema do príncipe, a alma da sua empresa, quatro vezes repetida: *Jay bien reson.*

³⁰ Uma “Cruz em forma de espada”, referida no Prólogo à Bula Fundacional da Ordem de Santiago, da autoria de Mestre Alberto de Morra, inscrita no *Bullarium*, p. 2, escritura I.

À esquerda: o corpo da divisa composto por bolsa com três vieiras, imagem de conotação jacobea, ladeada por ramos com flores de alcachofra (*Cynara cardunculus*), dispersos pela superfície do facial;
 Abaixo: intercalados no friso superior, corpo e alma da divisa: *Jay bien reson* (pormenor).



Interior do arcossólio,
 junto ao muro:
 - Três Passos da Paixão
 (Crucificação do Cristo /
 Morte na Cruz / Deposição
 da Cruz).



4.3 Túmulo do Infante D. Henrique

Da esquerda para a direita:

- Hábito da Ordem de Cristo;
 - Hábito da Ordem da Jarreteira;
 - Armas do Infante;
 - O corpo da divisa, disperso pela superfície do facial: ramos de carrasqueiro (*Quercus ciccifera*).
- No friso superior, intercalado com o corpo da divisa, a alma da divisa: *Talant de bien faire*.

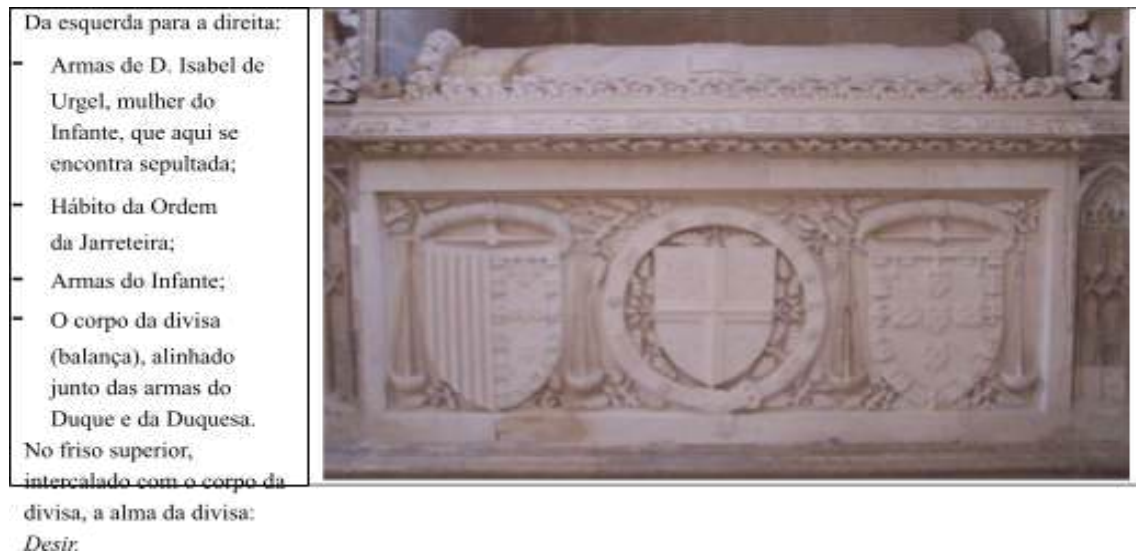


Sobre a arca tumular, no interior do arcossólio, estátua jacente do Infante.

Analisando o facial do túmulo do *Navegador*, mais o friso que o remata, constata-se, no primeiro, a presença do corpo da sua empresa, materializado numa profusão de folhas e ramos de

carrasqueiro, (*Quercus ciccifera*); já no segundo, alinhados em sequência, figuram a alma e o corpo da empresa, folhas de carrasqueiro, seguidas pelo mote do Infante, *Talant de bien faire*.

4.4 Túmulo do Infante D. Pedro



A escolha da palavra *Desir*, para figurar como alma da divisa do Infante é uma expressão do seu próprio arbítrio e não sendo imediatamente claro, o seu significado pode ser interpretado como sinónimo de *Vontade*. A alma da empresa não deve, no entanto, ser lida separadamente da imagem da balança, que corresponde ao corpo da divisa: a balança simboliza o exercício da Justiça, encontrando-se associada a São Miguel, o condutor das almas, o Arcanjo do Julgamento, padroeiro do príncipe.

A *Capela do Fundador* foi concebida como o espaço de celebração dos atos de um homem – um príncipe –, que contra todas as expectativas ousou desafiar o destino e tornar-se Rei. D. João fez-se adulto no ambiente das Ordens Militares; esse facto moldou a sua visão do Mundo mas permitiu-lhe, também, compreender o peso das milícias enquanto instrumentos de Poder e a necessidade que havia de conservá-las sob a tutela próxima da Coroa, prevenindo eventuais riscos de funcionarem como polos de resistência às suas políticas. Esta é uma realidade que a simples análise das personalidades que se encontram aqui tumuladas permite constatar: quatro mestres em duas gerações de príncipes. A Capela do Fundador

é também um *Panteão dos Mestres*. Não como a Capela dos Mestres (ou de São Bartolomeu), situada na Igreja de Santa Maria dos Mártires, em Alcácer, mandada edificar em 1333 por D. Garcia Peres, para si e seus sucessores constituídos no Mestrado de Santiago, em Portugal. A Capela de São Bartolomeu é uma expressão do poder nobiliárquico no contexto de uma Ordem Militar. A *Capela do Fundador* é um panteão mestral compreendido no âmbito da Coroa onde os hábitos das três milícias coexistem com as armas de cada um dos Infantes, que outra coisa não são do que as Armas Reais, pontualmente adaptadas às especificidades dos príncipes.

O Panteão de D. João I e D. Filipa de Lencastre é a expressão da submissão das Ordens Militares à Coroa. Este não é um espaço de uma Ordem Militar; este é um espaço régio, memorial de um reinado que o seu instituidor desejava que fosse fundacional, expressão da fundação de uma nova dinastia e de uma nova era para o Reino.

4.5 As Ordens Militares no Tempo de D. João I.

As Ordens Militares nascem na sequência das reformas de Gregório VII (1073- 1085) e do

impulso que estas trouxeram à Igreja Romana no quadro da Cristandade Ocidental. Marcado pelas disputas que travou com o Imperador Henrique IV, do Sacro- Império (1084-1105), o seu pontificado coincidiu parcialmente com a afirmação de Afonso VI na Hispânia (1077-1109) e o com fortalecimento da Reconquista, abrindo as portas ao apelo de Urbano II (1088-1099) à nobreza franca, em Claimont, em 1095, no sentido de esta tomar a rota o Oriente e aventurar-se a ir a Jerusalém libertar o Sepulcro do Cristo. As Ordens Militares – nomeadamente a Ordem do Templo – nascem nos primeiros anos do século XII, na Palestina, no contexto das lutas entre a Cristandade e o Islão. E como as circunstâncias no Levante, como na Hispânia, eram semelhantes, facilmente se compreende o seu estabelecimento precoce na Península Ibérica. Os Templários encontram-se no território português já em 1128, recebendo da Rainha D. Teresa o castelo de Sour. Os Hospitalários chegam ao território um pouco antes mas a sua natureza não era, ainda, a de uma milícia como o Templo ou como viriam a ser as Ordens Militares de fundação hispânica, nomeadamente Calatrava³¹, canonicamente reconhecida em 1164 e Santiago, fundada em Cáceres, em Agosto do ano de 1170.

O papel desempenhado pelas Ordens Militares na Espanha, no decurso dos séculos XII e XIII encontra-se bem documentado. No que concerne ao território português, a sua ação foi especialmente relevante, em termos de expansão territorial, desde o estabelecimento da Monarquia, sob Afonso I (1143-1184) e durante os reinados de Sancho I (1184-1211), Afonso II (1211-1221) e Sancho II (1221-1245). Chegando, porém, ao ano de 1249 e submetidos os últimos redutos islâmicos no Algarve, sob Afonso III (1248-1279), a ação das milícias encontra-se, de algum modo, limitada pelo seu próprio sucesso, padecendo, a partir de então, de uma certa “crise de identidade”.

Com efeito. depois de prestar um decisivo contributo no processo de conquista do Baixo

³¹ Alguns cavaleiros de Calatrava passaram ao território português e vieram estabelecer-se em Évora. Finalmente, em 1211, o Rei Afonso II doou-lhe a vila de Avis, de onde lhes veio o nome.

Alentejo e Algarve, Paio Peres Correia, Mestre de Uclés entre 1242 e 1275, mantém uma relação conflituosa com Afonso III, circunstância que pode ajudar a explicar o facto de o seu sucessor, D. Dinis (1279-1325), promover e apoiar as ambições de autonomia dos espatários portugueses. É no seu tempo que começam a ser eleitos Mestres Provinciais em Portugal, o primeiro dos quais foi D. João Fernandes sendo, igualmente, no seu reinado que têm lugar os acontecimentos que levaram à extinção da Ordem do Templo em 1311, por Clemente V e à instituição da Ordem de Cristo, em 1319.

Como quer que seja, no século XIV, as Ordens Militares continuam a existir, sendo detentoras de extensos patrimónios fundiários e rendas valiosas que as tornam apeteceíveis. Ademais, as cavalarias constituem um poder militar considerável, servindo como veiculo de afirmação da aristocracia face à Coroa que, naturalmente, sente um forte impulso para as colocar sob a sua influência. A entrega do Mestrado de Avis por D. Pedro I a seu filho natural, D. João – uma criança de 7 anos, ao tempo –, constitui um primeiro passo nesse sentido.

D. João não ignora o modo como a sua ligação à Ordem contribuiu para a sua ascensão ao Tr³²ono, conservando-se na posse do Mestrado de Avis por algum tempo, mesmo sendo Rei, apenas abrindo mão dele em 1387 para o entregar a um homem da sua confiança, D. Fernão Rodrigues de Sequeira, o mesmo se passando com Santiago, cujo Mestrado é nesse mesmo ano confiado Mem Rodrigues de Vasconcelos, homem, igualmente do seu círculo. Relativamente à Ordem de Cristo, o Mestre eleito canonicamente em 1373, D. Lopo Dias de Sousa, conserva-se em funções até morrer, presumivelmente em 1417. Mas isto não levanta problemas à Coroa, dada a parcialidade que aquele desde cedo revelara face à sua causa e aos laços que estabelece com a nova dinastia.

Em 1418, como atrás se viu, o Infante D. João recebe do Papa a confirmação da sua condição como Mestre da Ordem de Santiago. O zelo com que o jovem príncipe exerce as suas funções é

³² Cf. A.N.T.T., *Ordem de Santiago, Livro dos Copos*, fls. 168r-170r.

conhecido, bem como o modo em como procurou assegurar o seu domínio sobre a milícia, algo que se reflete, por exemplo, na procuração em que os Treze o investiram a 22 de Janeiro de 1422, em Alcácer. D. João torna-se então seu representante, investido num rol tão extenso de poderes que praticamente os torna dispensáveis, sendo o prenúncio de uma nova Ordem.

V. CONCLUSÃO: UM PANTEÃO DE MESTRES?

Sim e não.

Sim, porque as personalidades que aqui repousam desenvolveram grande parte da sua ação enquanto Mestres das Ordens Militares de Avis, Santiago e Cristo... O vocábulo comumente usado, na época, para se lhes referir é Administrador ou Governador mas por vezes a documentação recorre à palavra *Mestre*. É assim no século XV; o mesmo acontece, invariavelmente, no século XVI em relação a D. Jorge de Lencastre, Mestre de Avis e Santiago, o *último Mestre*, posto que à sua morte o governo das duas Ordens passa para a Coroa.

Não, porque o facto de estas personalidades terem sido Mestres das Ordens tem menos a ver com a vida interna destas instituições e mais com as estratégias da Monarquia que desde o século XIV compreende a sua força e potencial, desejando colocá-las ao seu serviço. Este desígnio encontra-se patente nos Estabelecimentos do Mestre Pedro Escacho, da Ordem de Santiago, datados de 1327, na parte onde se define a razão de ser última da milícia: (...) *a serviço de Deus e nosso e em exaltamento da Fé de Jesus Christo e a prol dos nossos Regnos e outrossi da dicta Ordem* (...) ³³.

Esta ambivalência leva-nos ao modo como começamos... Um *Panteão de Mestres* ou uma grande sala onde o Rei e a Rainha fundadores ocupam o lugar central ladeados pela sua descendência. É isso a *Capela do Fundador*. Era assim no mundo dos vivos, com a atribuição dos

Mestrados aos filhos da própria Realeza. Na morte não podia ser de outro modo.

5.1 A Título de Posfácio

Os arcosólios situados a Poente, acolhem os túmulos de importantes personagens das três gerações seguintes. Pela mesma sequência e inspirados no modelo dos túmulos dos quatro Infantes, encontram-se alinhadas as sepulturas de D.:

1. De Afonso V e de sua mulher D. Isabel, filha do Infante D. Pedro, do Rei D. João II e do malogrado Infante D. Afonso, filho do anterior, morto num acidente de cavalo junto ao Tejo. de D. Pedro;
2. De D. João II;
3. Do infante D. Afonso, que morreu junto ao Tejo.

Pese, embora as semelhanças com os túmulos da parede Sul, este conjunto é um revivalismo de finais do século XIX, tendo sido inaugurado, já, nos primórdios do século XX, em 1901. A iniciativa da sua construção deve-se ao Rei D. Carlos I, tendo a orientação dos trabalhos ficado a cargo do mestre canteiro Joaquim Maria do Patrocínio. Até então, D. Afonso V e o Infante D. Afonso encontravam-se sepultados na Sala do Capítulo e D. João II numa capela lateral da igreja.

Este conjunto um *neo*, inaugurado nos primórdios do séc. XX.

- D. João cresce sob a influência de D. Nuno Freire, mestre de Cristo;
- Segundo Fernão Lopes (*Crónica de D. Pedro*, cap. 43), vagando o Mestrado de Avis, é este Nuno Freire quem propõe ao Rei que o faça Mestre: D. João cresce entre estas duas cavalaria. Afonso V e o Infante D. Afonso estavam sepultados na Sala do Capítulo;
- O túmulo de D. João II encontrava-se numa capela lateral da igreja;

As peças hoje existentes são de iniciativa do Rei D. Carlos (1901) e orientação dos trabalhos coube ao mestre canteiro Joaquim Maria do Patrocínio.

³³ CUNHA, Mário (2021). *As Origens da Ordem de Santiago (1170-1327)*. Lisboa: Edições Colibri, p. 175.



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The Mnolahma Nelca Effect: Geomorphological Consequences. Application of an Anthropological Practice and its Associated Beliefs

Dr. Sérend Hipe

ABSTRACT

This paper introduces the Mnolahma Nelca effect, discovered when J.B. Le Kervinec attempted to fly a paramotor beyond the Ice Wall and was inexplicably returned. This effect posits a space-time deformation around the terrestrial disc, modeled as a hyperbolic umbilic, which repels any object crossing the Ice Wall's boundary. This phenomenon is proposed to explain the stable orbits of the sun and moon, and the containment of water on the disc. Anthropological research suggests the effect underlies a Humano-murian rite of passage involving a "leap into the unknown," where adolescents are seemingly propelled into the air and return transfigured. This ritual is linked to the Easter Island birdman legend and the widespread mythology of angels. The knowledge of this effect by the Humano-murians is also suggested as a potential origin for the concept of a dome or firmament surrounding the terrestrial disc.

Keywords: mnolahma nelca effect – ice wall – anthropological ritual – mythological origins.

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I. CLARIFICATIONS ON THE MNOLAHMA NELCA EFFECT: ASTROPHYSICAL AND GEODYNAMIC CONSIDERATIONS

The Mnohahma Nelca effect was discovered by Jean-Bart Le Kervinec (Hipe, Le Kervinec, 2025), who was unceremoniously catapulted back to where he came from when he attempted the extraordinary feat of escaping the Ice Wall by paramotor, heading straight into the unknown.

This effect sends back any object that crosses the boundary of the Ice Wall, regardless of its ejection force or angle of attack, in the opposite direction, forcing its immediate return to the terrestrial disc:

- to its starting point,
- in the opposite direction,
- immediately,
- without the object sustaining any damage whatsoever.

This effect leads us to believe that the entire terrestrial disc is bordered by a deformation of the space-time fabric, which could be imagined as having the form of an immense wave in the periterrestrial universe's fabric, which sends back any object attempting to cross it in the opposite direction. This deformation/wave encompasses the entire terrestrial disc, well above and below the physical limits of the Ice Wall. The figuration of this effect is modeled by the hyperbolic umbilic model (the wave) $(\text{Potential } J_p(x_1, x_2) = x_1^3 + x_2^3 + p_1 x_1 x_2 - p_2 x_2^2 - p_3 x_1)$ according to René Thom's catastrophe theory (Thom, 1975).

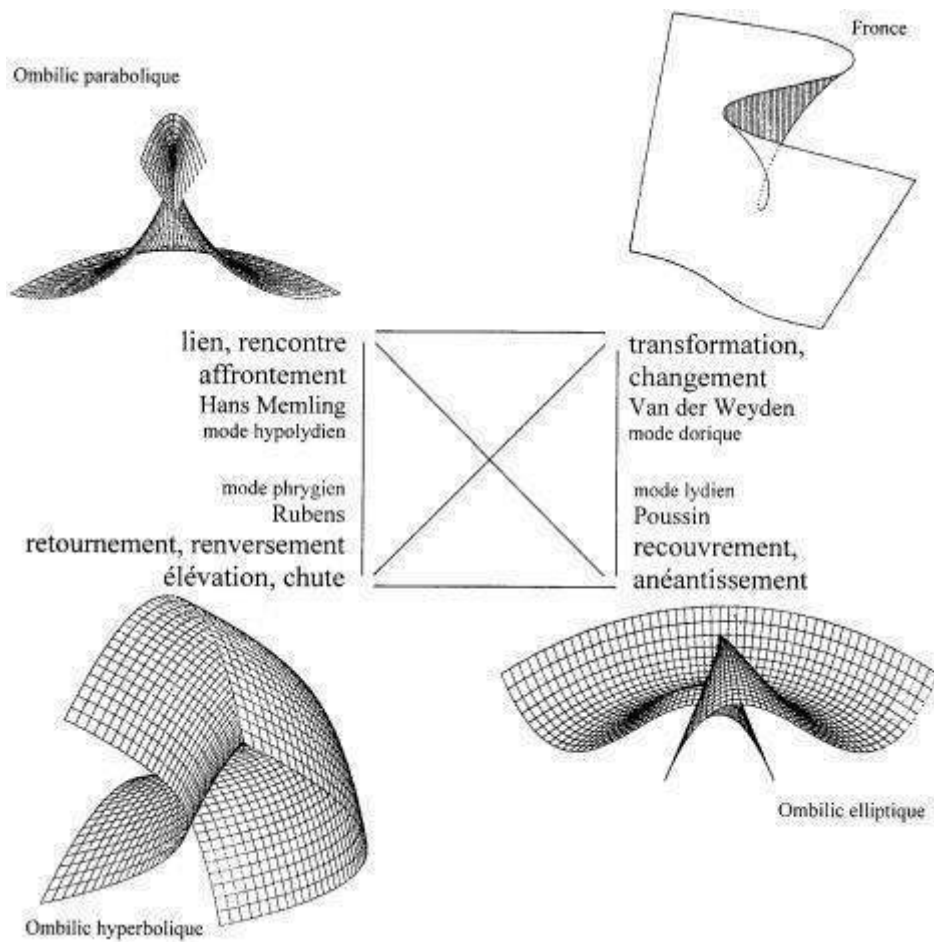


Fig. 1: The hyperbolic umbilic

1.1 surrounding the Entire Terrestrial Disc

This effect obviously applies

- To the sun, which therefore cannot be ejected from its supra-terrestrial orbit by centrifugal force, as one might logically expect.
- To the moon for the same reasons.
- To water that escapes or flows below, above, and through the inevitable cracks in the Wall. Thus, the terrestrial disc never empties, as the attached photo humorously suggests (this is a flat-Earther archive; let's not mock them, they are timidly approaching the Great Truth).



Fig. 2: Sun and Moon subjected to the Mnohama Nelca effect



Fig. 3: Flat-Earther archiv

Expressing the naivety of thought detached from all scientific basis (artist's impression because no flat-Earther is capable, unlike the IFPEA, of providing the slightest proof or any authenticated document).

The Humano-murians' knowledge of this effect provides an additional source for the origin of the

Dome legend: indeed, if we wanted to imagine the entire wave around the terrestrial disc, it would roughly result in the shape of a dome. "Q.E.D.", the most mischievous among us would say, "globularists in a fetal position," the most cunning would retort.

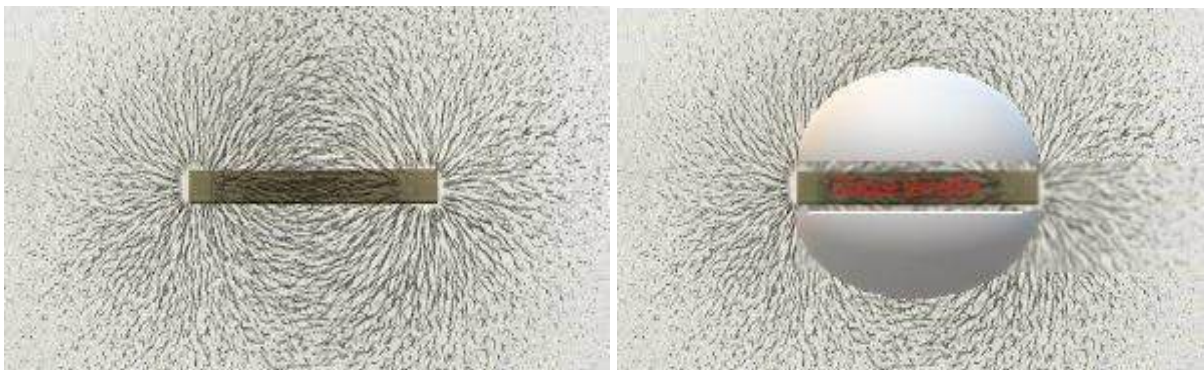


Fig. 4: Below and above the terrestrial disc, the Mnolahma Nelca effect creates a dome-shaped force field

For plattismological theorists, the dome (firmament) does not exist, but a dome-shaped force field is therefore located all around the terrestrial disc, likely the origin of this legend.

II. ANTHROPOLOGICAL CONSEQUENCES OF THE MNOLAHMA NELCA EFFECT: AN ANCESTRAL RITE OF PASSAGE TO ADULTHOOD AND ITS SUBSEQUENT VARIATIONS

Lindsay Dave-Port, our anthropologist, has provided us with the following observations: A ritual marking the passage to adulthood is offered

to Humano-murian adolescent boys and girls. In the purest shamanic tradition, a decidedly as if Castanedian initiation of the "leap into the unknown" type was observed by the tp-2021 team. Indeed, under the guidance of the local shaman, the adolescent candidates for the Mnolahma Nelca undergo prolonged fasting and sleep deprivation in secret locations (likely gathered for several days and confined in cave recesses). On the day of the initiation, they must run and jump beyond the Wall, without any hesitation or fearful movement, and without looking back. Suddenly disappearing from the sight of the population gathered to witness the

initiation, the candidates reappear floating in the air, like angels, ecstatic, transfigured. Then they gently land back on their launch platform. They are no longer children. They have now become

adults, "Mnoléca Nald Léet" in the Humanomurian language, which literally means "one who has passed through Mnolahma Nelca."



Fig. 5: The leap into the unknown

This rite is at the origin of the similar practice that took place on Easter Island, in the now-disappeared village of Orongo, giving rise to the Pascuense legend of the "birdman," and, without a doubt, to the mythology of angels found in all the religions of our terrestrial disc. It is certain that the observation that the same civilization (with some local variations) exists across the entire ice arc surrounding the terrestrial disc has

necessarily generated a very strong cultural influence, continuously, everywhere at once on the terrestrial continents. It is highly likely that it is from these multi-millennial leaps into the void, where the "Mnoléca Nald Léet" reappeared on the Wall after their flight, that the Syrianite angels, archangels, seraphim, and other cherubim have invaded all human cults and cultures.



Fig. 6: The angel: a man with wings allowing him to ascend into the air

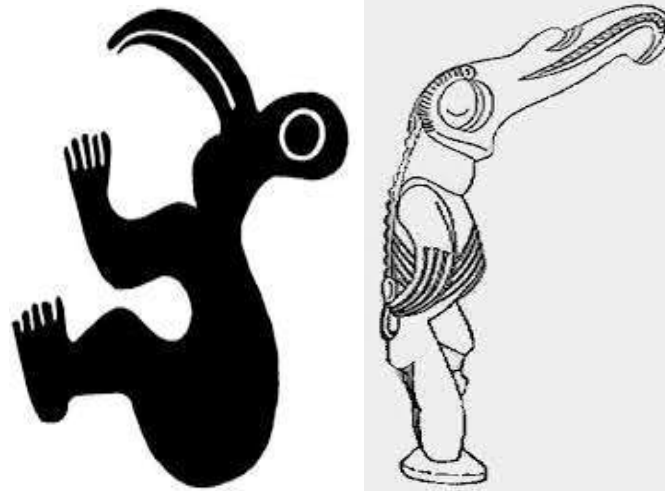


Fig. 7 and 8: The birdman in Orongo (Easter Island). Petroglyphs and original drawings by the Pascuense population



Fig. 9: Symbolism of the Zoroastrian religion which incorporates the theme of the flying man

The young Humano-Murian Tsédal (figure 10) was interviewed by our team of researchers, describing in detail his leap into the unknown. The interview, to say the least fascinating, is

available in its entirety as a podcast (free access) on the tp-2021 expedition website (5 hours of interview, English and French translation).



Fig.10: Tsédal explaining his chamanic initiation to begin a « Mnołéca Nald Léet ». (© ifpea 2025).

III. CONCLUSION

In conclusion, the Mnołahma Nelca effect, initially conceived through the unexpected

experience of Jean-Bart's paramotor flight against the Ice Wall, presents a compelling framework for understanding certain geophysical phenomena and intriguing anthropological practices. The

concept of a space-time deformation, modeled by the hyperbolic umbilic, offers a unique explanation for the stability of celestial bodies within the terrestrial disc and the containment of its waters. Furthermore, the anthropological insights provided by Lindsay Dave-Port suggest a profound link between this effect and the Humano-murian rite of passage, potentially serving as a foundational element for widespread myths and religious figures across the disc, from the Pascuense birdman to the ubiquitous image of winged angels. The ongoing research, including the detailed account of Tsédal's initiation, promises further exploration into the multifaceted implications of the Mnolahma Nelca effect and its enduring influence on both the physical and cultural landscapes of our world.

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The Role of Art in Conflict Resolution: Insight from the Apoo Festival of the People of Techiman, Ghana

Dr. Emmanuel Manu

ABSTRACT

The use of arts to communicate and express values is seen in the cultural life across many African societies; they are symbolic and identify the people by narrating their customs, traditions and history. These arts are featured in the celebration of many festivals and some contribute to the level of reconciling people and resolving conflict. One popular festival in Ghana that is noted for using the arts as a symbolic role in resolving conflicts is the Apoo Festival, which is celebrated by the people of Techiman in the Brong Ahafo Region of Ghana. This study sought to investigate into these arts and how they are used as a symbolical aid during the Apoo Festival in resolving conflicts. Non-participant observation, personal interview, and focus group discussions guided the collection of data from 51 participants consisting of traditional authorities, traditional priests, elderly respondents, and the youth. The findings concludes that the use of arts as a symbolic element in aiding the Apoo Festival to project the message of peace to the community is indispensable.

Keywords: festival, conflict, artistic, expression, celebration, resolution, festival, ghana.

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Keywords: festival, conflict, artistic, expression, celebration, resolution, festival, ghana.

I. INTRODUCTION

Art is used in cultural events such as festivals, which are normally held at frequent intervals, often in one place. The arts used include the visual arts, verbal arts and the performing arts. Art and culture are connected and complement each other. They are closely linked and cut across cultures of different people. The use arts in festival celebration play significant roles, including; social, religious, economic, and others, in the lives of the people.

Due to this significance, several discussions and studies have been conducted on festivals. In his thesis, “the religious and philosophical perception of communal meal ‘otor’ as a strategy for conflict resolution: a case study of Worawora in Ghana,” Otu (2013) focused on how this communal meal aided in resolving conflict in Worowora. Aside Otu, other writers have written on festivals, but not necessarily tackled some artistic elements in those festivals that could be used to manage conflicts. Although arts play a pivotal role in the celebration of the Apoo festival of the people of Techiman, studies of the literature on the festival reveals that the artistic aspects of the festival have not been adequately and extensively treated by scholars and less attention has been given to the artistic elements of the Apoo festival. The rich heritage of oral records that is passed onto generations is gradually losing certain components in the festival and very soon the realization of the artistic roles and essence of the festival will die off. But with all these, not much is said specifically about the artistic elements in the Apoo festival of Techiman and how they are translated as a tool for managing conflict. This gap is what this paper tries to bridge by going into details and reflecting on the subject of arts (artistic elements) as an integral part of the Apoo festival.

II. BACKGROUND OF THE TECHIMAN PEOPLE AND ORIGIN OF THE APOO FESTIVAL

The Apoo Festival is an annual festival held in Western part of Ghana, specifically in Techiman. This occurs for a week within the months of April and March. According to Nana Baffuor Asare Twi Brempong II, the Adontenhene of Techiman Traditional Area, the festival is celebrated to

ritually cleanse the people from social evils and unite the community through other traditional cultural activities associated with the festival. The word 'apoo' is derived from the Akan root word 'po,' which means 'to reject.' The festival is strongly associated with the Bono movement (including the communities of Nwoase, Wenchi Nsawkwa) predominantly in Techiman.

According to oral traditions, the eleven day annual Apoo festival of the Techiman people originated from the peoples resentment against the harsh system of rule in the early Bono Manso State implemented by the paramount chief of the sate, Ohene Ameyaw Kwakye I (1712–1740). Nana Baffour Asare narrates that the Rich and powerful Ohene Ameyaw Kwakye I was so fearful and autocratic that his subjects could not exercise their democratic rights to express their opinion about his bad governance. The only person with an opinion was the *Okyeame* (chief's spokesman) whose thoughts and wishes were absolute. He was the king's only medium of contact to his subjects. The king's two princes capitalized on their father's position and looked down on the people with disrespect.

Selfish, ostentatious and extravagant Ohene Ameyaw Kwakye I ruled with iron hands, he exploited his people to build "*Sika Putu*" a small shed for the storage of gold nuggets.

The Techiman people, filled with apathy, began to die from a psychological illness called "*Sipe*" a stressed induced sickness. This was because they were compelled to keep mute over the harsh system of governance by Ohene Ameyaw Kwakye I and his sons. The cause of the "*Sipe*" epidemic was relayed through consultations with various shrines including; *Ntoa*, *Kontwematwefo*, *Atiatwefo* and *Segudo*.

To remedy the situation, these shrines advised the people to voice all grievances against the king and other leaders without any penalty. Out of fear, the people disguised themselves with animal skins feathers, masks, smocks, wood ash, charcoal and other paraphernalia as they sang proverbially to dispose their innate feelings. Fortunately enough, people went unpunished in the first grievance-

voicing out performance, hence, from another term for the Apoo which Rattary in his book, Asante p.153 identified as *Attensie* which means to speak harshly to, insult or abuse. the occurrence of this festival each year to repudiate troubles and evils in the Techiman Traditional Area.

Again, in the Akan language, "Po" means to discard, throw away or reject and therefore "Apoo" literally means rejection of what is bad or evil. The Apoo, therefore, reminds leaders to change for the better. This festival is also a means to lampoon the occupants and the traditional leadership vocally to remove the bitterness and misfortune the citizens have for the state and renew peace and harmony among the citizenry through songs.

III. HISTORY AND ARTISTIC BACKGROUND OF TECHIMAN (FROM BONO-MANSO TO TECHIMAN)

Techiman Traditional Area is located within the Bono East Region of Ghana. It shares common boundaries with Wenchi Traditional Area to the North and West, Mo Traditional Area to the North-East, Nkoranza Traditional Area to the South and East, and Offinso Traditional Area (in the Ashanti Region) to the South. Techiman hitherto known as Bono Manso was the home to Akan people, and centre for Akan culture and traditions.

Bono Manso also spelled Bono Mansu, was one of the earliest towns of Bonoman, established by Bonohene (king of Bono) Nana Asaman and Bonohemaa (Queen of Bono) Ameyaa Kesse in the 11th century after migrating from the Amowi cave. Nana Asaman was the head of the Ayoko/Oyoko abusua. Bono is denoted as pioneer, therefore Bono Manso means "place of the pioneers" or "on the place/state of Bono". Bono Manso was the capital of the centralized Bono state/Bonoman of West Africa. It was situated on the northern boundary/forest savanna transition of the Akan world and was an important political, economic, and religious settlement. It grew into a large multi-ethnic merchant center which developed during the periods of transcontinental sub-

Saharan trade. Bono Manso and its surrounding villages were positioned along trade routes that was initially linked to the Inland Niger Delta cities of Djenne, Timbuktu and Gao.

Muslim Dyula/Mande/Wangara merchants from the Malian Empire and Soninke traders traveled to Bono Manso with textiles, salt, and brass which they exchanged for gold, kola, and slaves. This exposure helped the Bono people to participate in long-exchange networks in around the 13th century to 17th century with Sudanic merchants over much of West Africa.

Bonohene Akumfi Ameyaw I introduced Fontomfrom and Atumpan drums from North Africa in the period of 1320s. The earliest brass casting at Bono Manso was likely in the 14th to 15th centuries which included; bells, gold weights and jewelry. Bonohene Obunumankoma (1363–1431) played a pioneering role in establishing gold weight (abramboɔ) and scales/balances(nsennea), and introduced gold dust as a currency. Later, when European merchants arrived in Gold Coast in 1471, one of their objectives was to cut the Muslim/Mande middlemen out of the gold trade by procuring gold materials directly from the Akan goldfield traders, by establishing trading outposts along the Coast or Atlantic coastal settlements.

Bonohene Afena Yaw (1495–1564) is credited with, and whom the Afena swords (courier swords) were created in his name. Bonohene Akumfi Ameyaw II(1649–1659) is credited with introducing the double decker umbrella known as Bidabiakyi/Bitebiso. In fact, all the Bonohenes and Bonohemaas played an important role for Bono Manso, and Bonoman as well as Akan. Their achievements and legacies were unmatched, which contributed to the success of Bono Manso. Bonohene Kwakye Ameyaw was installed in 1712, he was known for erecting the Golden Wall. He was very affluent, and was compared to Mansa Musa of the Mali empire in terms of wealth. This earned him the appellations/epithet; "Kwakye adee a efe, yede sika na eye" which literally means Kwakye's wall is beautiful but it was made with gold. "Ameyaw odi sika atomprada". During the period of 1690s, some asylum seekers from

Amakom fled from the attacks of Asantehene Osei Tutu I due to chieftain dispute. They were Adu, Adu Donyina and Baffo Pim. However, Adu stayed at Kodie while Adu Donyina later died at Soaduro/Swedru. Baffo Pim, the nephew of Adu Donyina and his people however continued the journey and sought refuge in an area within the confines of Bono Manso. Upon arrival at the final destination in early 1721, Baffo Pim met some three old men who were the hunters of Bonohene, Kwakye Ameyaw. Their names were Sene Diamin, Dasi and Ampofo with their sister Duoduwaa Amane. It was from these old men that Nkoranza got its name, Nkora in Twi language is shortened from "Nkokora" which means "old men" whilst "nsa" stands for mmiensa(three). Nkoransa therefore means "three old men". Baffo Pim requested the three old men to appeal to the Bonohene to enable him stay at the village (Nkoranza/Akora San). The three old men also conveyed the message to Forikromhene, Kesse Basahyia, the Benkumhene to the Bonohene Kwakye Ameyaw. The request was granted. Baffo Pim used to attend to the royal court of Bono Manso to pay homage to Bonohene. During a New Year festival at Bono Manso in 1722, all the chiefs and other subordinates under Bonohene except Baffo Pim, had gone to pay homage to the king as traditions demanded. Baffo Pim was not able to reach Bono Manso at the expected time. His delay prompted one of the princes called Boyemprisi, Nkyeraahene, who rode a horse to find out what was happening, as the Bonohene was about to rise. When he met Baffo Pim on the road, misunderstanding ensued, Boyemprisi slapped Baffo Pim in the presence of his people. Bonohene heard of the incident, which he consoled on behalf of his son, and placated Baffo Pim. However Baffo Pim harbored the pain.

History indicates that on one event, the Bonohene Kwakye Ameyaw sent a gift of gold dust (worth £1000 at that time) to the Asantehene, Opoku Ware I via an emissary, Baffo Pim. However, Baffo Pim swapped the gold dust for guns and gunpowder at the coast, to Asantehene Opoku Ware. When Opoku Ware received the gift being the guns and gun powder, he and his elders interpreted the gift as an invitation to war. Opoku

Ware waged a war on Bono Manso, resulting in its defeat in 1723. This defeat affected all the Bono states/cities/towns, disintegrating it into fragments. since Bonohene was the head. Baffo Pim was made the chief of Nkoranza and much of the territory of Bono Manso fell into Nkoranza.

3.1 Bono Manso was known for its industrial artistic refinement

Following the 1723 war, the Bono intelligentsia consisting of goldsmiths, craftsmen, weavers, carvers, musicians etc were taken to Kumase to teach the Asantes, including the Asantehene and his court, their arts and technology. After the conquest, some of the Bono Manso inhabitants fled to northern Togoland settling between Borada and Ahamansu –Papase; others went as far north as Kpembu in eastern Gonja and are called Mbong-Wule by the Gonjas. While others moved to Manso near Bekwai and form part of the Amansi state. Some too sought refuge in Gyaman while others moved to the founding town of Abease. Others went in different directions. Bonohene Kwakye Ameyaw and some of the royals fled to Amoma now in Kintampo for refuge and later moved to Buoyem while the heir apparent were taken to Kumasi.

The rest of the war survivors fled to the nearby town of Techiman, and revived it. Techiman also spelled Takyiman succeeded Bono Manso in 1740 as a vassal to Asante. Takyiman had been established by Nana Takyi Firi, a royal of Bono Manso and a son of Taa Takyiwaa. So after years of chaos, Ameyaw Gyamfi, a prince of Bono royal lineage and Ameyaa Adiyaa, a princess who had lived in hiding for years near Forikrom, returned and ruled as Takyimanhene and Takyimanhema in 1748. Most of the Fantes had fled to the Coast and still more left upon Gyamfi's arrival. Robbed of its craftsmen, singers, drummers etc, Takyiman became a backwater. Yet they did their best to revive the glorious heydays of renaissance and prosperity and this has translated into the present as Techiman is known as the “food basket of Ghana” due to its historical trading impact.

IV. METHODOLOGY

The study sought to give an account of the celebration of the Apoo festival of Techiman, to identify and investigate the categories and roles of art in the festive celebration specifically emphasizing on its significance to the symbolic reference of conflict resolution. Due to the anthropological nature of the study which describes and discusses the artistic expressions of Apoo festival and its symbolic significance in conflict management, the research question was strategically answered by the qualitative research approach. This research method allowed the researcher to discover the in-depth motivation of celebrating Apoo festival, identify the categories of art that play a role in the festival especially in the symbolical commemoration of conflict resolution. The search for authentic, adequate and related literature esoteric to the study took the researcher to a number of public and private libraries in the country. It becomes a challenge when most libraries in the country have no records of authentic documented information on the topic of study. Therefore the researcher visited selected institutions including the Ashanti Library and the Manhyia Archives which basically houses classified documents of history with limited public access. The Chiefs, Elders, the Traditional council Registrar, Traditional Priest and Priestesses and Queen mothers’ in the Techiman Traditional area constituted the target population of the study since they are directly connected to the Apoo festival. The target population was 105. It consisted of 30 chiefs, 15 traditional priests and priestesses, 25 queen mothers in the traditional area 5 people from the traditional council and 30 elders and senior citizens who were involved and familiar with the festival. However, due to limited time and schedule constraints, the population accessible for sampling and study was 26 which comprised of 15 chiefs, 2 queen mothers, 2 traditional priest, 1 traditional council registrar, 6 elders and senior citizens Interview and observation were tools used to collect data on the historical details and significance of the Apoo festival celebration from the respondents. The respondents preferred interview over questionnaires due to interesting reasons including; The need to be comfortable in

expressing themselves better without any restrictions than to answering questionnaires.

Most of the respondents were not literally inclined making them not eligible to answer questionnaires.

Some of the questions needed to be probed further for clarification in order to get the right information.

As a measure not to deviate from the purpose the study, an interview guide was prepared by the researcher to serve as a checklist which contained twenty-five questions which sought to find out from respondents how the Apoo festival was celebrated; the activities involved in the celebration and the category of arts implored in the festival, the link contributing to conflict resolution. The criteria that the researcher used to select respondents for the interview were:

The respondents' involvement with the festival being recent and not outdated.

The respondents should be knowledgeable about the festival celebration and the activities involved.

Variety of incidence and activities relevant to the study in the celebration of Apoo festival were observed and photographed by the researcher to help him collect, document and appreciate information for future studies and reference. observation was a major tool because it enabled the researcher to gain knowledge and attain first-hand information of the Apoo festival celebration.

Primary data was collected from the field through interviews and observation covering the history of Apoo, the origin of the Techiman people, the category of the arts that plays a role in the festive celebration, the processes and activities involved in Apoo Festival. This information was collected through resource people who make up the population of study including; traditional priests, chiefs, queen mothers, senior citizens and elders in the Techiman traditional area. Primary data constituted all the formation that were gathered and used directly to answer the research questions.

Secondary data was basically gathered from libraries and other literary sources including; textbooks, journals, periodicals, internet among others. Copies of the interview guides were given out to the respondents and with the option to come out with a date and time to enable the researcher come and conduct the interview. Data gathered for this study was mainly by the researcher himself. Data gathered from the study field and resource people were analyzed, synthesized, discussed, translated and conclusions were drawn. The descriptive method of qualitative research was employed in analyzing the data.

V. CHRONICLES OF THE APOO FESTIVAL

Information from the interviewees revealed that the celebration of Apoo festival is divided into three ceremonial parts:

- Pre-Apoo
- During Apoo
- Post Apoo

5.1 Pre-Apoo

The celebration of the Apoo festival is heralded in by the declaration of “*Adamuasi*”, thus a month-long ban on drumming, and any other forms of noise making. This is the time for the gods, spirits, the people and the state to be consecrated through rituals. Hence, during the celebration of the Apoo festival, all funerals to be held are suspended until the festival ends. Again, during this period, people are prohibited from publicly drumming, singing and dancing until the “spirits” of the Apoo festival are brought from the Royal Mausoleum by the *Omanhene* and his sub-chiefs in the traditional area especially the *Bamuhene* (Chief of the Royal Mausoleum and custodian of the Ancestors). People who violate these traditional norms are sanctioned and punished severely according to the dogmatic settings of the land after the festival. Preliminary activities before the main celebration of the Apoo festival is the responsibility of the chief Priest and *Adontenhene* (chief or Army general in the frontflanks during wartimes) of the Techiman Traditional Area. Such activities were categorized as a major spiritual aspect of the festival. This ritual starts from *Fofie* (ritual Friday). The Obaapanin of *ABamu* (queen

mother of *ABamu*) and a group of women go to River Aponkosu to collect *Hyire* (white clay or kaolin). The kaolin fetched is used to paint the walls of the shrine. When the kaolin is brought home the Paramount chief is summoned to observe it and after that offers the people refreshment and money. Once the kaolin is brought home it marks the beginning of the sacred days *Adamu* (forty days). In the olden days kaolin was used to paint the house to beautify it as visitors were expected to be returning home for the celebration. The paramount chief places a ban on all forms of noise making including funerals during the forty days before the celebration of Apoo festival.

The next day is for the removal of stumps (*Nnunsintuo*) by the chief priest, *Taa Mensah Bosomfo*. That night the chief Priest and his priests surveys all the routes in the town where the various chiefs will be passing during the celebration to remove and destroy all charms supposed to have been put in place to harm innocent people both the celebrants and visitors in town who will come to witness the celebration and also to pave the way for smooth festival celebration (figure1.1, The chief priest performing nnisintuo rituals, Source: Photograph by researcher). On the last Thursday of the forty days, all the chiefs, the queen mothers and the priests meet at the *Adontenhene's* palace. The chief priest and the *Adontenhene* mix about 77 different kinds of herbs (figure1.1 traditional herbs in a pot, source: photograph by researcher) for all the chiefs and queen mothers of the land to drink and bath. The philosophy behind the drinking and bathing of these concoctions is serve the purpose of fortifying them to make them physically and spiritually strong. After bathing the chiefs, queen mothers and the priests try their strength by wrestling amongst themselves [figure1.2, Chiefs trying their strength in wrestling form (mock fighting) Source: Photograph by researcher]. All start from the last 'Sacred Friday' which is called '*Adamu Fiada*' in the Celebration week. It is that same Friday night that the chief priest and all the chiefs including the queen mothers go to the *Bamu* (sacred forest/groove) for some rites, clandestine for public consumption to thank the ancestors and ask for a successful

celebration (Figure 1.3, the chief priest leading the chiefs to the *Bamu/* sacred forest to preform rituals marking the start of the Apoo festival). According to the chief priest, In the sacred forest libation is offered and two rams are slaughtered as oblation to the gods. The first one is brought by *Bamuhene* (the custodian of the mausoleum) and the other one from the Paramount chief. other rituals are performed in the sacred forest not disclosed. The traditional entourage usually return after performing all the rituals in the forest around 2:00 am with singing and dancing to mark the beginning of Apoo festival celebration. The Apoo festival celebration officially begins from the entrance of the Sacred Forest after the the ritual section.

5.2 During the Celebration of Apoo Festival

Apoo festival is regarded as an art of democracy as it is happening in modern governance, Nana Gyasi a traditional elder of the town affirms this by saying that indeed the Apoo is an epitome of a "Cultural Democracy" to the extend that even children are involved by also participating in speaking out their grievances. This democracy therefore gives community members the opportunity to express themselves, air their views or share their opinion about the attitude and behaviour of the chiefs, leaders and individuals within the community in through drumming, singing and dancing in a proverbial and jovial manner.

According to the interviewees, eleven (11) days are set aside for both the night and day Apoo festival celebration. Findings from the interviews and observation revealed that Apoo festival celebration is divided into two celebrations; Night Apoo festival celebration and Daylight Apoo festival Celebration.

5.3 Night Apoo Festival Celebration

After the preliminary rituals, drumming and dancing in the night is initiated. This is the time people learn how to drum and compose songs for the day light section of the Apoo. These rituals open the door to the singing of the Apoo songs which also help to complete the cycle for the

festival. Normally, it begins at dawn on Saturday. The *Bamuhene* with his people start the Apoo from the Sacred Forest through to the Paramount chief's palace. During this period no one is expected to celebrate Apoo in the day time, so during the day everyone engage in their routine daily chores. The night Apoo is performed in all the communities for four (4) days, starting from the Friday to Monday evening. During the night celebration, people play drums, dance and sing in the various communities, across houses. The relevance of the night celebration is a grace period the celebrants rehearse and train community members both young and old, the art of drumming, rattling and traditional songs.

5.4 Daylight Apoo Festival Celebration

According to the queens interviewed, Monday evening marks the end of Night section of the Apoo Celebration. The duration of the day Apoo celebration session lasts from Tuesday to Sunday. *Aponkotwie* marks the beginning of the day session of the Apoo celebrations which involves the chief priest and acolytes in the traditional area to making sure the entire community is safe spiritually for peaceful celebration. This is event involves ritual performances after visiting the royal mausoleum for the Apoo celebration. Before the celebration, the shrines of the various resident deities according to Komfo kwame (*Ta kesse, Ta Amoah, Ta Kwasi and Ta Mensah, Ta Toa, Ta Toa, Ta Kojo, Ta Kofi, Ta Kuntum, Kum Aduasia, Ati Akosua, Obo Kyerewa, Asubonten*) are paraded through the principal streets to the forefront of the entire chiefs who will be waiting with drinks or eggs for the chief priest to offer prayers of blessings and protection for their families. The significance of this ritual ceremony is to check after the *Nnunsintuo* (removal of stumps) that the roads are clear to receive invited guests and visitors and also to appeal to the ancestral spirits for safe grounds to carry out the Apoo festival celebration peacefully.

After the shrines of the deities are paraded, there is a semi-durbar at the forecourt of the chief priest's palace. Each chief presents Schnapps for prayers to be said for them, their families and the entire community.

During this period, individual communities' chiefs, elders and community members perform at the Apoo festival celebration by singing and dancing with fancy dresses, some in masks of different disguise themes (figure 1.4, Section of Communities singing and dancing in the celebration of Apoo festival, source: photograph by the researcher). Opanin Kyere Kese, an elder narrates that in the olden days, chiefs and elders were not obligated to travel all the way from their communities to the *Omanhene's* (paramount chief) Palace to perform the Apoo but currently, to grace the festival in a grand style, chiefs are summoned with their subjects to pay their allegiance to the *Omanhene*. When it get to the turn of a chief, all the community members escort the chief with different kinds of Apoo themed costumes, predominantly smocks, singing of Apoo proverbial songs. Dancing begin from the high street of Techiman to the end of the high street before moving to the royal palace of the *Omanhene*. As the festive troops parade, amid singing and dancing along the principal street, and they can detour and enter any chief's house with greetings. The two chiefs will then dance together, embrace each other and offer celebrants drinks before seeking for permission to continue the celebration on the principal streets. This continues till they get to the *Omanhene's* palace. The *Omanhene* also has a special day for his Apoo festival which is also the climax of the celebration. usually, Fridays climax the celebration. Since the *Omanhene* is the head of all the sub-chiefs in the traditional area, all the sub-chiefs come to the royal palace to celebrate the festival with him. During that time the divisional chiefs and the celebrants also get opportunity to tell the *Omanhene* his wrong doings through singing and drumming. The following, Sunday all the traditional priests and priestesses in the traditional area perform the *Akom* Dance (fetish Dance). During the Apoo, the chiefs dress in smocks or similar clothes that would allow free movement in dancing. However, the chiefs and their community members process through the principal streets with ceremonial umbrellas on them, holding 'bodua' (whisk) and playing 'firikiyiwa' (castanet) accompanied with singing of Apoo songs, drumming and dancing. The

community meet at *Abamu* palace (the Chief Priest's Palace) to perform their Apoo through drumming, singing and dancing. The principal deities of the land; '*Taa Mensah*', '*Tano*' and '*Twumpro*' are carried out to the Paramount Chief's Palace with drumming and singing, amidst these activities, the Chief Priest gives revelations and prophecies.

5.5 Post- Celebration of Apoo Festival

After the celebration of the Apoo festival, the traditional authority including the Chief Priest and his team members perform some rites to send the Apoo to the sacred river, Tano to climax the festival celebration for that year. It is believed that all the wrong doings including immoral acts and conflicts which escalated between community members expressed through ceremonial Apoo songs have been buried into the river to let peace, unity and blessing from the Supreme Being and ancestors prevail in the traditional area.

5.6 The Categories of Art Featured in the Apoo Festival

The prevalence of the Arts in the celebration of the Apoo festival of the people of Techiman traditional area, is inevitable and thus; channels a symbolic role in culturally identifying the people of Techiman. Based on observations, it can be argued that art forms an integral part of the Apoo festival and the festival will make lesser impact without the arts. These arts featured in the Apoo festival can be categorized into; visual arts and performing arts. Due to limited time and space, a few of the arts from each category were selected for study.

5.7 Visual Arts in the Apoo Festival

Based on the historical background of the people of Techiman, it can be stated that they are recognized for their aesthetic impact in celebration of the Apoo festival. They have a great sense of beauty and this reflects in their culture and traditions. The visual arts identified in the Apoo festival were textiles, sculpture and body arts.

VI. TEXTILES (COSTUME)= FUGU OR BATAKARI (SMOCK)

The Apoo festival is popular for exhibiting colourful and fantastic smock costumes. The paramount chief and the divisional chiefs distinguish themselves with respective smocks throughout the celebration. During the Apoo, smock is usually combined with '*atwakoto*' trousers and *kufi* caps (figure 1.5: celebrants in smock during the Apoo, source: photograph by the researcher). Smocks as costumes are used during the Apoo festival to show identity, social classification and aesthetics. The origin of the smock is consistent among the various northern tribes who are identified with it, since none of the tribe claims ownership of its heritage however, Northern tradition maintains that the Smock fabric was introduced into the region by the Moshie tribe from Ouagadougou. They were believed to have come into contact through trade to the North from the Upper Volta in exchange of woven pieces for kola nuts, millet, yam, rice, guinea fowl and other foodstuffs. The Bono people also came into contact with the Northerners through trading since Bono was at its peak of renaissance in the arts and commerce. It is therefore possible that the Bono people adopted the smock fashion from the Northern tribes due to the rich cultural significance it portrays.

The smocks during this celebration has a unisex appeal and even women were observed wearing smocks to celebrate the Apoo (this was certain especially from the women who formed the lampooning band thus, they sang most of the Apoo songs). Also, To express disguise and anonymity, some of the celebrants put on tattered and dirty smocks to make themselves undetectable and invisible to the general public. Some of the celebrants also interchange the attire for the opposite sex dresses (cross dressing).

For instance, males wear female attire such as 'kaba' and slit with wig to hide their identity.

Smock is a woven fabric widely used by men and women in Ghana especially the northern part of the country. It sometimes covers the upper part of the wearer or better still from the shoulders of the

wearer to the knee. To distinguish the traditional leaders and the traditional priests from the other celebrants, the costume for the above mentioned groups have amulets and charms fixed on them. These amulets and charms are believed to drive away evil spirits and therefore protect the wearer from physical and spiritual attacks.

6.1 Sculpture

Major sculpture works featured in the celebration of the Apoo festival includes; linguist staffs, stools, statues, umbrella tops, drums, dawuro (gong), masks and castanets. The sculptures used in the Apoo perform specific symbolic functions and not intentionally recruited for aesthetic purposes. A few major featured sculpture will be discussed below;

6.2 Spokesman's Staff

Okai-Anti (2010) explains that the spokesman's staff is the official insignia of the *Okyeame* (spokesman) and the symbol of his status as spokesperson, counsellor and advisor to the chief. The staff is a large heavy stick, rod, or pole with a carved figure(s) used as a symbol of authority in ceremonies. It is basically made up of wood and sprayed with black, gold or bronze paint. The *Okyeame* serves as a mediator between the chief and his subjects. During the initial stages of the Apoo celebration including; the Friday night procession of the paramount chief and his sub-chiefs to the *Bamu* for the Apoo, the ritual performances in the *Adontenhene's* palace and also in the durbar grounds, they are accompanied with the spokesmen and elders. There are several spokesmen staffs paraded during the Apoo festival. They have different symbols which serve as totems to represent the philosophies of the clan or family the chiefs originate from.

6.3 *Tikoro Nko Agyina Staff (Three heads carved together)*

This staff 'Tikoronkoagyina', is a three dimensional sculpture piece made up of three human heads carved together with each facing a different direction at the top. The symbol on the staff represents unity. This is further explained by Opanin Kyere that this particular staff reminds us

that one head cannot go to counsel, and that it is improper for one person to make decisions for an entire society. This implies that there cannot be progress in families and for that matter societies where there is no unity when everything is left on the shoulders of only one person. Therefore, families and people living in societies must live together in peace and unity and fight for a common goal in order for their communities to develop, since disunity and conflicts among families and groups hinder development and progress. (figure 1.6, linguist staff signifying unity, source) Through the Apoo festival, the staff reminds the people to remove all resentments and become one with the leaders and also advice the leaders that they cannot reign on their own without the support of their people, thus, a call for unity and reconciliation.

6.4 Mask

Masks have been used since the inception of the celebration of Apoo festival in the Techiman traditional area. It may be conjectured that the first celebrants used masks out of fear of being identified and victimized by the authorities. This has been maintained till the current days that people still do wear masks during the Apoo Festival not because of they are afraid but for the nostalgic historical relevance of disguise, protection and for fun during the celebration. (figure 1.7 celebrants wearing different masks, source: photograph by researcher) The cultural significance of the use of masks in the Apoo festival serves as a means of visual narrative telling celebrants and observers alike of the history of the evolution of cultural democracy through the means of artistic expressions.

VII. PERFORMING ARTS

7.1 Music

Music is featured throughout the celebration of Apoo Festival. It plays a vital role in the celebration of the Apoo festival. The element of music in the celebration is as old the conception of the festival. Apoo songs are more than ceremonial peripherals to the Apoo festival; they are indeed primary variables of foundational built to the festival celebration, thus without the

element of music in the festival, it will have no meaning at all but will be just a mere event. The songs are dynamic forces which continue to give freedom through artistic-expressions; a form of democratic right to the people of the Techiman traditional area. During the preliminary stages to the main celebration of the Apoo Festival, individual celebrants as well as groups meet secretly to learn and rehearse songs for the celebration. These songs are basically composed of provocative lyrics in a form of chastisement of their leaders and neighbours. These songs are proverbial but insulting to those who are guilty of bad behaviour for them to change for the better. These songs give celebrants the opportunity to openly voice out their issues without the fear of stigmatization or intimidation by leaders affected by the words of the songs. People who are convicted by the words of the songs accept their faults and correct their imperfections for peace and unity to prevail. Obaa Panin Akua, an elderly woman and a member of the singing group who sings during the Apoo explains that, an important and interesting factor about the festival is that when leaders or elders are ridiculed through the Apoo songs, whether the lyrics of the songs are factual or fictional, singers cannot be prosecuted, either in the traditional court or by the law court. Consequently, the singers of the Apoo songs of protest are not to be blamed for the content of their songs; they are only reporting what they feel and think. For instance, lyrics of these songs were recorded during the festival celebration:

Song 1

“Asuoba gyae bebirebe yioooo

“Gentleman desist from that bad behaviour.

Na wo yɛnaa nyɛooo

All these behaviour you have

Wo yɛnaa nyɛ adwaman nti wo yɛnaa nyɛoo
put up is not good therefore stop it”.

Kofi ee, gyae bebirebeee wo yɛnaa nyɛoo”

Song 2

The god, Ta Kese, says if we have anything to speak, let us speak it,

For by so doing we are removing misfortune from the nation.

Your head is very large,
 And we are taking the victory out of your hands,
 O King, you are a fool.

We are taking the victory out of your hands
 O King, you are impotent.

We are taking the victory out of your hands.

They know nothing about guns,

The Ashanti know nothing about guns.

Had they known about guns

Would they have let the white man seize

King Prempeh and Ya Akyaa (1) without firing a gun?

Song 3

We are casting stones at Ati Akosua (a god)

The leopard Gya, the King’s child,

We are casting stones at him.

How much more shall we cast stones

At the child of the bush cat?

(From this song it would appear that even the gods come in for some of the general abuse.)

It was believed that, songs sang at Apoo removed the feelings of guilt and resentments through the art of insults and criticisms and according to Obaapanin Akua, the individual soul became purified. From her explanation, it can be argued people were “reborn” with clear mind and new strength after the feelings of guilt and resentment were removed. The songs therefore conveyed moral lessons to the people not to hate one another but always try to resolve all differences and live in peace, unity and harmony.

7.2 The significance and Functions of the Arts in Apoo Festival

Based on the the findings the significance of Apoo festival celebration can be classified into: the moral messages from the forms of arts and the significance of the forms of art in the Apoo festival celebration to the people of Techiman Traditional Area.

7.3 Projection of Moral Messages in the Forms of Art in the Apoo Festival

Findings from observations revealed that some art forms featured in the Apoo Festival specifically linguist staff tops contained some moral messages for instance the staff with “Two heads carved

together' communicated to people that indeed "two heads are better than one". This teaches the people in the Techiman traditional area that one head cannot resonate to counsel alone, thus it is improper for one person to take decisions for a whole family or society. This implies that there cannot be progress in families and for that matter societies where there is no unity and everything is left on the shoulders of only one person. Therefore, families and people living in societies must live together in peace and unity so as to fight for a common goal to bring progress to the community, since disunity and conflicts in the society obstructs development. This is urging the people to do away with every difference and come together and think about ways and means of developing their community.

The moral messages the masks carry is deep and meditative on a spiritual level of contemplation as Komfo Kwame puts it, that masks originally serves as a medium of communication to channel cryptic messages from the spiritual world to the physical world, meaning the wielder of the masks communicating the information by mimicking the the spirit or deity that the mask represents. So when people wear the masks to insult the authority, it is taken as a divine reprehension by the gods. Again, Okomfo Kwame further reveals that the mask is a symbol of societal constabulary since the spirits that these masks represents function as spiritual guides and law enforcers of the affiliated community and in this case, Techiman. So the Authorities taking criticism from the masked performers reminds them of their commitment and vows to their deities to protect the people and uphold the standards of the society entrusted to them. The masked performers who are generally the people also gain an assurance from the moral code of the masks that they should trust in the cultural democracy given to them by the spirits whose masks and symbols they bear.

7.4 Significance of the Forms of Art in Apoo Festival to the Celebrants

The respondents not only indicated the moral message in the artistic expressions involved in Apoo festival but they also acknowledged the

importance of the art forms in the festival to the celebrants. The people voiced out their differences through both performing and visual arts displayed during the festival celebration. Taking a critical look at the arts identified and discussed above which are used during the celebration of Apoo festival, for instance, the spokesperson's staff-three heads are better than one (one cannot go to council), the proverbial songs which are sung throughout the celebration to repudiate both leaders and the citizenry and many others reconcile people or manage conflict in the traditional area. The display of these art forms as sacramental speak to the celebrants and the observers about forgiveness, reconciliation, unity, mutual respect, not living or taking decision alone as a leader rather involving all in decision making for peace and tranquility to prevail in order for better development.

The findings revealed that displays arts such as textiles, sculpture and body art, music, dance, drama, speech, and drumming in the Apoo Festival are used as communication tools to allow people to avoid wrong doings, evil deed and social vices and rather promote peace and unity.

7.5 The Functions of the Arts in Apoo Festival

Based on the interviews and personal observation made, during the festival celebration so far, brings an in-dept revelation on the role of the arts in Apoo festival to be clearly indispensable in terms of political, social, economic, medicinal, psychological, aesthetic and spiritual benefits to the people of Techiman Traditional Area.

7.6 Political Functions of the Apoo Festival

Findings made from the observation revealed that, arts are used to glorify the traditional authorities thus the chiefs and the queen mothers in the traditional area celebrated the Apoo during the day using royal regalia including linguist staff, smocks etc to indicate their positions and ranks in the community. Not only are their position revealed but also their identity as chiefs are revealed using the art forms for instance, the Paramount chief's regalia in the form of a spokesman's staff of a hand holding an egg, makes him unique among the other chiefs during the

festive celebration of Apoo. Also, traditional authorities wear *Ahenema* (royal) sandals with special smocks at the durbar ground to distinguish themselves from other celebrants.

7.7 Social Functions

The Apoo festival itself is a social capital to the people of Techiman due to the fact the arts in the celebration give the people rich information about their past, present and assurance of a brighter future. As people come together, the norms of the community are taught through the various arts displayed during the celebration. Performing arts such as music, songs, drumming and dancing build a positive relationship among the celebrants and the observers alike. During festival celebration, new friendships are made and others also renew their friendship in a form of reunions. The Apoo festival bring people from all angles of the diaspora together for a common purpose of the celebration of peace and unity.

7.8 Economic Functions of the Arts in Apoo Festival

Even though Techiman is noted popularly for its market and economic activities thus, attributed as the “the basket mouth of Ghana”, the Apoo festival is one of the main activities that promotes the towns economic development. It was observed that during the celebration of the festival, that trading activities were boasted. Selling and buying of artifacts such as masks, castanets, smocks, miniature sculpture and many others were in high demand creating job opportunities for the youth.

7.9 Aesthetic Functions

Apoo festival encompasses both visual and performing arts. There are varieties of arts displayed during this festive celebration. Among such arts are ceramics, textiles, filmmaking, drawing, painting, sculpture, printmaking, graphic design, crafts, photography, body art and many others. All these arts are displayed in grand style which are appealing to the eyes and attracts many foreigners who are fascinated by the colourful display of art and culture exhibited during the festival.

7.10 The Indispensable Factor Of Art In The Apoo Festival

Findings revealed that, arts are inextricably woven into of the fabric of the festival. Meaning, the arts and the festival are intertwined which projects that the arts are used as a vehicle to carry the Apoo festival celebration from the beginning to the end of the festive celebration. Brempong (2009) further explains and support this assertion by saying that, without the arts there is no Apoo and that the festival will be meaningless without the arts. The festive celebration of Apoo itself is an art, therefore, the festival cannot be separated from the arts.

The Apoo festival is a platform that displays both visual and performing arts such as music (traditional songs), dance, verbal art, textiles, sculpture and many others out into the streets in the traditional area. Based on observation of the Apoo, it can be argued that the arts pervade and transverse the entire festival from the beginning to the end of its celebration. It is the arts that gives identity to the festival. The popularity of the Apoo festival celebration is attributed to the artistic expressions such the singing of the proverbial Apoo songs, the costume, and the beats of the drums etc, give identity to the festival.

VIII. CONCLUSIONS

The art forms, identified by the findings in this study promotes the Apoo festival; therefore, without the arts the celebration will have no meaning at all. It is evidently clear that the arts are important in the Apoo festival and they cannot be separated from the occasion, because without the arts, the Apoo festival will not achieve its main objectives. The arts have been critically examined and it can be argued they serve as agents of renewed peace reminding the people of to remain united. The art forms used by the people of Techiman during the celebration of Apoo offer an enlightenment to their culture, and hence of their thought processes, attitudes, beliefs and values. Ammah (1982) as cited by Nortey (2009: 234-253) supports this by explaining that close studies revealed that behind the glee and enthusiasm, the visual and performing arts in

festivals are the mirror reflecting the traditions and beliefs and the religious concept of the people. The art forms such as visual and performing arts displayed during the Apoo festival celebration serve as a channel of identity to the people of Techiman, therefore making a positive turning point for the community. Nortey (2009: 234-253) agrees to this by saying that people attached some importance to festivals all over Africa as a major turning point in their lives. The researcher agrees with Nortey that the celebration of Apoo is a major turning point of the people, especially from their bad behaviors. Despite the vibrant charm of the Apoo Festival, there is one question that needs to be asked, answers offered and implementations initiated, will the heritage of the festival stand the test of time where technology and the religious revolution of self-centeredness diminishing the significance of cultural impact?

The Researcher believes that the younger generations in the traditional area must be motivated to develop keen interest in the celebration of Apoo festival because of the peace, unity and love it promotes among the people in the traditional area. This is achievable when custodians of the land carefully educate the youth of the community on the philosophies behind the celebration of the festival via the media. For instance, air time could be sought by the traditional authorities from the Frequency Modulation (FM) stations for the teachings on the festival. seminars can also be organized in the various schools and colleges in the community on the Sociocultural significance of the Apoo festival.

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The Setting and its Significance in a Few of Anita Desai's Selected Novels

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ABSTRACT

Anita Desai is among the most distinguished and well-known Indian writers. Anita Desai was born on June 24, 1937, into a mixed-race family consisting of a Bengali father and a German mother. She was fluent in Hindi, English, Bengali, and German. Anita Desai nevertheless decided to write her children's books, novellas, and novels in English. In the traditional sense, she is not a social realist. Her stories focus on man-woman interactions, marital problems, emotional struggles, loneliness, and a lack of communication. Anita Desai's emphasis on the inner temperament of her characters sets her apart from other female authors. Her main objective is to depict the characters' mental states at a critical exigency.

Keywords: temperament, loneliness, traditional, family, emotional, interactions.

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Author: An Associate Professor, Department of English, Guru Kashi University, Punjab, India.

I. INTRODUCTION

Author William Rueckert (1926–2006) initially used the word "eco-criticism" in his 1978 article "Literature and Ecology: An Experiment in Ecocriticism." An admiration for nature and all of its beauty characterised the late 20th-century ecocriticism movement. In literature, ecocriticism explores the relationship between people and the natural environment. It focuses on the presentation and analysis of environmental issues, cultural issues related to the environment, and attitudes towards nature in literature. Examining how people in society act and respond to nature and ecological elements is one of ecocriticism's primary objectives. This kind of criticism has gained a lot of attention recently because of advancements in technology and the

emphasis society places on environmental damage.

The story of Maya, a young, sensitive woman married to Gautama, a busy and successful lawyer twice her age, is told by Anita Desai in her book *Cry, The Peacock*. Maya was raised with much love from her advocate father, Rai Sahib after her mother passed away and her brother moved overseas. Her husband could not satiate her deep yearning for love and life. Thus, this loving attention looms over her marital life like a fatal shadow. She tries to blend in with Leila and Pom's social circle, but she finds it hard to cope with both men's and women's pettiness.

She becomes insane due to her death phobia and gives Gautama a death wish. Unconsciously, she thinks about killing him till the day of a violent dust storm. In order to "pass through an immensity of air, down to the very bottom," she asks Gautama to join her on the roof terrace. She stops at the parapet and shoves him over the side (Desai 184). Using photographs of nature, the book portrays the protagonist's mental and emotional landscapes and their intensities. Maya has psychological distress and extreme loneliness as a result of her inner environment, which is incompatible with the social realities of existence.

The protagonist Maya's emotional world is explored through nature imagery in *Cry the Peacock*, which also delves into her mind to reveal her warped reality. The first zoological image we see is of Maya lavishing love on her pet dog, Toto. Even after four years of marriage to Gautama, Maya was childless; yet, Toto's death, as fate would have it, left her alone. The death motif and the notion of estrangement are introduced with Toto's passing.

II. THE EMOTIONAL STATE OF MAYA

Maya is about to have an emotional breakdown because she can't handle the fact that her pet has died. She perceived her pet dog, Toto, as a transferred love object, demonstrating her unfulfilled maternal desires as a married woman. Love needs an innate outlet because it is a strong and overwhelming force in women's lives. Scavenging plans are being planned to take Maya's pet dog away at the start of the book. As an indication of her maternal attachment to the deceased dog, she starts to grieve. The incident details Maya's anguish and depression following the passing of her pet dog, Toto. When the necessary steps were taken to dispose of Toto's body after tea, Gautama remarked, "It's all over.

The body was left to decompose in the sun all day. It isn't possible. Out onto the veranda since the smell of decaying flesh was overwhelming in the April heat and would soon permeate the rooms. Its eyes were open, looking motionless, and it cried when she put the small string bed behind the lime trees, where there was a cool, aqueous shade. And hurried to wash the tears out of her eyes with the garden tap before running, defeated, inside the house.

Anita Desai illuminates the eternal cycle of life and death via the metaphorical usage of nature. The spring season represents new life and creation. Another instance of nature versus humans occurs when Maya and her husband attend a dinner party at Lal's house and she notices orchids. The thought of them makes her uneasy. "There were orchids in a basket on the veranda," she informs Gautama. However, according to Mrs. Lal, they never bloom. They are orchids of the hill. You see. They'll be dead shortly (Desai 63). Maya's statement is quite evocative. Anita Desai depicts Maya's actual existence with orchids. These are hill orchids, but they can't thrive there because they were transferred to a different climate.

She appreciates the fleeting beauty of dewdrops on grass blades and rose petals; nature is also very important to Maya. By providing shade, a soft breeze, the scent of flowers, and friendly greetings on the verandas of Maya's Garden, it constantly

aims to amuse Maya. Four years from now Maya feels confident that one of them must die since she and Gautama were married; she never considers the option of preventing the disaster by heeding the albino's advice and asking for the mercy of the all-powerful, merciful god. There were no friends with whom she could discuss her worries, and she dared not mention it to Gautama. The albino turns into his prophecy and horror.

When Maya first got married, she was hopeless and depressed. For Maya, Gautama is no company. They are not compatible. In terms of tastes, a peasant and a princess are married. Like most women, Maya yearned for both sex and a kid. She had several mental pictures of man-woman relationships. A woman followed a man to a closed house after he gave her a wink. She had heard the peahens and peacocks yelling "Pia, Pia," which translates to "lover, lover." However, Gautama was soundly sleeping before she woke up after changing her attire.

The pictures of lemon flowers and petunias allude to Gautama and Maya's temperamental separation. Gautama and Maya had different opinions on a number of significant matters. Gautama believed that Maya had been shielded from the harsh truths of her upbringing. About existence, "You still see life as a fairy tale." What knowledge have you gained about life's realities?

Although she wanted to go to the Mushaira outside her room, a woman had no place with males, not if she could understand the Urdu couplets. Through his signals, she discovered that Gautama had requested her not to stay. She was startled, as though she had found a flaw in her untouched skin. Because she lacked the somewhat lengthy face of an educated woman, she believed that Gautama did not love her. To make matters worse, he told Maya that she shouldn't expect love—what he refers to as attachment—from him in a lengthy speech that was peppered with Gita references and attacked the idea of love. He didn't know.

He adheres to the detachment ideology and attempts to control Maya in every way. Gautama is portrayed by the author as a ruler with the

authority of a husband, and Maya is portrayed as a dominant woman and a stereotypically Indian wife. Nature's bleakness and emptiness reflect the protagonist's level and the pattern of life.

III. THE WAY MAYA EXPRESSED HER EMOTIONS

As the author explains, Maya's consciousness is governed by nature, and she unconsciously finds herself drawn to it as a regulated entity. The narrative also contains numerous instances that demonstrate how Gautama, in particular, continuously satisfies her desire for an outdoor lifestyle. This incident demonstrates Gautama's attempt to rule as a ruler and Maya's attempt to be ruled. Male dominance always suppresses Desai's protagonists.

Maya links birds, plants, flowers, fruits, and poetry to her joyful feelings and pleasant emotions. She uses animal imagery as a powerful means of expressing her repressed rage and anxieties. The novel's thin texture is given much-needed substance by the colour symbolism, dance symbolism, and the symbolic role of the stars and moon.

Maya remembers her dreamy early years. "He is like a silver oak himself, with his fine, silver-white hair brushed smoothly across his bronzed scalp," she says with affection for her father's hair. She compares her early years to a "Mughal Garden," demonstrating her love for him. "As a child, I loved princess-like, a sumptuous fare of the Arabian-Nights fantasies," she explains. Maya considers her brother Arjuna (Desai 41). Because her brother is always trying to get away from his father's stuffy, affluent environment, she likens him to a "wild bird."

He disobeyed his father and befriended boys from low-income families. He enjoyed wandering on dusty streets, played football, rode a bicycle, and detested a simple, comfortable life. He fled to America from his home. Kites are used to illustrate Arjuna's attitude: "Mine were awkward kites that never lost their earth-bound inclination." The birds that sailed high, high, and

united were Arjuna's hawks, eagles, and swallows. These pictures allude to their deepest desires. Maya is an earthly creature, but Arjuna longs to soar into other worlds and find purpose in existence.

IV. THE RATIONALE BEHIND MAYA'S MENTAL ILLNESS

A picture of an iguana is used to symbolise Maya's mental illness as it reaches its peak. A household cat's image gets transformed into a terrifying iguana. Maya screams, "Iguanas, my blood ran cold, and I heard the slither of its dragging tail even now, in white daylight," as she notices the cat scuttling about the room. "I'm telling you to get off!

Go! (Desai 147). Maya represents the domestic cat that, like iguanas, becomes irrational and neurotic when under stress. The iguanas allude to her depression and neurosis. Maya's mental representations of animals reveal her underlying innate desire. Her suffering is roused and heightened by the sight of the monkeys in cages on the train platform.

There isn't even enough room for the monkeys to sit as they are crammed into a train. She felt sympathy for the monkeys' predicament. She is also imprisoned by her sentimental memories. It also represents the loss of her privacy, her life of seclusion, and her captivity at home. Maya is therefore reminded of her separation and alienation by the monkeys' raucous struggle for freedom inside the cage.

In order to convey the increasing impatience and fatality in Maya, Anita Desai also employs a variety of dance images that repeat themselves. The "Kathakali Dance" is one of these pictures. The brutal exploitation of society is depicted in the pictures of "Cabaret Dance" and "Bear Dance." The dance of death is described using yet another legendary metaphor. The picture is known as the "Dance of Shiva," because it represents freedom. The most important of all the pictures that the novel's title centres on is the "Dance of the Peacocks." The peacock's magnificent dance, whose "Dance of Joy" is also the "Dance of the

Death," reflects Maya's love of life. Desai tells the story well:

"Pia, Pia," they exclaim. "Lover, lover, Mio, Mio – I die, die – how these peacocks love the rain." Like Shiva, they spread out their magnificent tails and start dancing, but their joyous dance is actually a dance of death, as they dance with the knowledge that they and their lovers will all perish, possibly even before the monsoon season ends.

Due to his isolation from the environment, Gautama does not respond to the peacock's cries. He lacks both sensuous desire and sexual need. Gautama, the "peacock," thus does not respond to Maya, the "peahen." This book makes creative use of the dust storm meteorological image. It symbolises Maya's wish for "release from bondage, release from fate, release from death and dearness and unwanted dreams" (Desai219) and the ferocious storm that is building in her subconscious. With the joy of a dancer, Maya greets the storm and sees in it the source of both pain and joy.

V. HOW MAYA VIEWED THE PASSING OF GAUTAMA

Maya's perception of Gautama's death intensifies as she becomes increasingly concerned about protecting herself. Seeing an owl frequently is also an omen of impending death. Maya calls Gautama's attention to the owl before pushing him, saying, "Listen, I said, stopping at a sound." "Have you heard that? The bird is an owl. The owl is the eerie representation of death. The novel's repeated use of animal images enables readers to empathise with the unvarnished sense of suffering and estrangement. After Gautama dies, Maya calms her annoyance by thinking about how peacocks break their bodies to relieve their anguish because she thinks the peacock's "shrieks of pain" are "blood-chilling." It is a foreboding picture.

She was so irritated by Gautama's persistent disregard for her advances that she believed she had no communication with either Maya or the outside world. Gautama did not hear her cry for a

mate, which she shared with the peacocks. She became so agitated by this predicament that she began to feel the strain of the situation on her thoughts. She occasionally questioned why she ought to adore Gautama. She and Gautama ascended the stairs for a walk in the last seconds. Gautama was so engrossed in a case that he failed to notice the smell of limes, the sombre voice singing somewhere behind the plantains, or the opportunity to count the stars. Gautama made a mistake as he began to discuss the argument. Maya thought he had arrived.

VI. CONCLUSION

Therefore, nature always coexists with the bits and pieces of daily life and vividly depicts all facets of human existence and mental processes, reflecting them in the environment in which people live. Women exhibit a greater awareness of the natural world. In *Cry, The Peacock*, Maya is a poetically sensitive and perceptive woman who loves to spend time with her pets, birds, flowers, and other natural things.

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A New School with an Inclusive Educational Space

José Manuel Salum Tomé

SUMMARY

Current Chilean public education policies have established educational inclusion and a new, quality public education system that provides the best opportunities for all its inhabitants, especially the most socially, culturally, and economically vulnerable, as key pillars. In this way, the international commitment mandated by the United Nations in the 2030 Agenda for Sustainable Development, specifically Sustainable Development Goal 4, which seeks to guarantee inclusive and equitable quality education and promote lifelong learning opportunities for all, is fully embraced. This research aims to investigate the attitudes of student teachers toward promoting the development of inclusive schools. It is therefore necessary to understand the thoughts and feelings of one of the main stakeholders who will lead these changes, future teachers. The study was developed using a quantitative, multivariate, descriptive, and correlational model of the phenomenon based on the sample's general perceptions based on the construct studied. Data collection was carried out by adapting the "Questionnaire for Future Secondary Education Teachers on Perceptions of Attention to Diversity" (Colmenero and Pegalajar, 2015) to Chilean reality. The results show a positive perception of inclusion among students, but this needs to be translated into improved initial teacher training and actual inclusion practices.

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Author: Doctor of Education, Foundation Teaching of the Araucania, Chile.

I. INTRODUCTION

Since the middle of the last century, educational systems around the world have increased, with varying intensities and through various mechanisms, their capacity to integrate more students. One of the most important consequences of this process is that schools have progressively become more diverse and complex spaces for developing teaching processes. Thus, the convergence of children and adolescents of different social, ethnic, racial, country of origin or physical, sensory and intellectual capacities challenges one of the main tasks of school communities: ensuring that all students participate and learn from the learning process. Disparities in academic results and psychosocial skills and the prevalence of disruptive milestones in the school career of minority or subordinate populations only sharpen the diagnosis (Glick, J., Yabiku, S. & Bates, L. July, 2008) (Román, M. & Perticará, M. 2012).

Change in schools becomes inclusive improvement when it is based on inclusive values. Doing the right thing involves connecting different school practices and actions with values. Connecting your actions to your values can be the most practical step for achieving inclusive change. improvement of the school.

In Chile, the issue of school integration and, subsequently, inclusive education has been a feature of the national debate since the return to democracy. The main way this discourse has been established in the country has been through the creation of a series of regulations, policies, and technical-pedagogical guidelines, developed primarily by the State (Chilean Ministry of Education, Mineduc, 2005; Mineduc, 2007; Mineduc, 2015). In this way, recognition of student diversity has been promoted within the school system, seeking to generate guidelines for

the implementation of concrete measures and actions that provide relevant support to address educational needs within schools and classrooms. Thus, efforts have been made to put into practice one of the internationally shared ways of understanding educational inclusion, considering it as: a process to address and respond to the diversity of needs of all children, young people and adults by increasing participation in learning, cultures and communities, and reducing and eliminating exclusion within and from education (United Nations Educational, Scientific and Cultural Organization). Nations Educational, Scientific and Cultural Organization, UNESCO, 2009, p. 8).

The above definition moves away from the traditional understanding of inclusive education as one that targets specific groups of students, moving toward a more complex understanding, based on the conviction that the responsibility of the regular education system is to provide quality learning opportunities for all. However, despite the importance of this definition, Chilean educational policies have been developed primarily from a traditional perspective of inclusion, limiting it to specific topics such as students with special educational needs or students of ethnic origin, without comprehensively considering the need to incorporate social, cultural, political and academic differences into the teaching process (Infante & Matus, 2009).

Inclusive education pedagogy, there is a growing interest in the perspective of children and young people themselves, consistent with the recognition of children's rights as part of the ethical and philosophical foundations of quality education (Blanco, 2006). In this regard, considerable attention has recently been paid to the interpretation and implementation of the child's right to be heard as one of the fundamental principles on which the Convention on the Rights of the Child is based, recognizing them as active protagonists, with the right to participate in decisions that affect their lives (Lansdown, 2005). More Specifically, it has been argued that narrative perspectives that seek to give voice to excluded young people can illuminate issues that

are not very visible to the academic world of researchers (Parrilla, 2009).

On the other hand, in the development of policies seeking to address student diversity in Chile, a response based on the identification of specific groups and the implementation of strategies to compensate for alleged individual deficits has predominated. This restricted approach to addressing diversity entails a conception of developmental statics, which categorizes students based on their learning difficulties and gives them little or no participation in the actions that affect them (Infante, 2007). Therefore, educational practices based on the intervention of specialist professionals in a remedial and individual manner with children identified as having a problem persist (López, 2008). *et al.*, 2014).

Thus, the policies developed in recent years Years of neglecting diversity constitute an unfavorable environment for the development of an inclusive perspective for schools, where numerous challenges arise. These challenges can be summarized in the idea of the need for a profound cultural change in national inclusion policies, practices, pedagogical approaches in schools and the conceptions of educational actors. Part of this cultural shift means overcoming what Slee (2011) calls the "system rationality" of integration, that is, while there are adjustments in the language that proposes a more inclusive approach to education, the way of thinking and operating in practice remains that of integration.

Within the framework of research, we understand inclusive education as the continuous process of searching for quality education for all, responding to diversity and the different needs, abilities, characteristics and learning expectations of students and communities, eliminating all forms of discrimination (United The concepts of learning and participation are therefore fundamental to understanding the perspective of inclusive education. In this context, "learning" refers to all students progressing in their abilities and developing their full potential through broad, relevant, and meaningful educational experiences for their lives, which go beyond simply achieving academic achievement (Ainscow & Miles, 2009).

In this sense, as proposed in Universal Design for Learning (CAST, 2008), to promote learning for all students, it is necessary to ensure that the design of curricular materials and activities considers multiple means of representation of content by the teacher, multiple forms of expression and communication of content by students and multiple forms of motivation that respond to diverse interests of these students.

As one of the inclusive values, participation means being and collaborating with others, being actively involved in decision-making, recognizing and valuing a variety of identities, and everyone being accepted for who they are (Ainscow *et al.*, 2006). Participation involves learning together with others and collaborating on shared lessons through active engagement with what is learned and taught, being recognized and accepted for who one is (Black-Hawkins, 2006). *et al.*, 2007). Participation involves all aspects of school life, requires active and collaborative learning from all, and is based on relationships of mutual recognition and acceptance. The focus on participation brings to inclusion the notion of active involvement, which implies: access (being there), collaboration (learning together) and diversity (recognition and acceptance).

In order to address both learning and participation, it is important to pay attention to the process of children's development and the conditions in which it occurs. In this regard, the sociocultural perspective provides an understanding of development that is more consistent with a rights-based approach (Lansdown, 2005). From this perspective, development is conceived as a process of transformation of the child and their environment through the appropriation of tools that culture offers and participation in the problems and challenges of everyday life (Rogoff , 1997). Therefore, as Smith and Taylor (2010: 33) argue, “children's capacities They are strongly influenced by the expectations and opportunities for participation that their culture offers them, as well as by the amount of support they receive in acquiring new skills. From a sociocultural perspective, the child is conceived as an active agent, who actively constructs meanings from the stories and narratives in which the culture

incorporates them (Bruner, 1990). Education, then, is understood as a process of dialogue and transaction between the adult and the child, where both negotiate and recreate the meaning of the joint action and where the child has a leading voice, becoming a member of a culture-creating community (Bruner, 1986). Following a similar argument, Wells (2001) proposes that classrooms should become “communities of inquiry where the curriculum is considered to be created in an emergent way in the many modes of conversation with which the teacher and the students understand in a dialogical way topics of individual and social interest through action , construction of knowledge and reflection ” (p. 113).

However, as has been raised in the debate on the relationship between development theories and social practices directed towards children, what underlies many of these practices are certain theories of child development that conceive of children as lacking communication, regulation and problem- solving skills (Bruner, 1986), as well as conceptions of learning understood as the transmission of objective knowledge from teachers to students, which the latter should receive without questioning (Pozo *et al.*, 2006). These conceptions do not contribute to the development of an education that respects the child 's right to be heard.

Knowing the perspective that children have of educational processes would allow us to have a vision practice of what aspects to change and improve in the implementation of strategies that promote inclusion. As they point out Rudduck and Flutter (2007, p. 40) “the ideas of their world can help us see things we don't normally pay attention to, but [that] matter to them.”

After what has been raised and with the objective of understanding the possibilities and the limits of the restructuring processes that educational inclusion supposes, an element that is fundamental is the understanding of the meanings that students attribute to their daily experiences at school, assigning them a leading role in the definition of the diagnosis of the situation, as well as the proposals for its improvement. In this regard, Fullan (2002) in the

framework of the discussion Regarding educational reforms, he warns that adults rarely think of students as participants in the organizational life and processes of change in schools, but rather simply see them as beneficiaries of these processes. The conclusion of his analysis of the role of students in initiatives for change, improvement, or innovation in education is that "if we don't assign them some significant role in the project, most educational change—and indeed all education —will fail" (p. 178).

Consequently, the objectives of this work are to describe the meanings that students construct about learning and participation, with the purpose of providing elements for an evaluation of criticisms of policies that explicitly seek to promote inclusion.

II. THE CONTEXT OF INCLUSION POLICY IN CHILE

The international agreements in force in Chile allow us to assume the quality of education, at least in general terms, as the condition of the formative processes that allow the incorporation of the members of the social fabric to the socio-cultural codes and understandings, with a view to favoring their dignified and active participation in society, being able to contribute in a real way to the permanent and effective improvement of democratic coexistence (UNICEF, 1994; UNESCO, 1990), which has also been extensively studied in specialized documents on the subject (UNESCO-OEI, 2005; Delors 1996; UNESCO/UNICEF, 2008, among others). Although recent studies (Muñoz, 2011) show that an ideal development in the subject has not been achieved in Latin America, in Chile public policy guidelines have been developed that intend to contribute to the improvement of equity in the formative process (MINEDUC-Chile, 2012).

Based on previously mentioned regulations in Chile, it has been established, in relation to the field of education, that arbitrary discrimination acts correspond to:

Any distinction, exclusion or restriction that lacks reasonable justification, carried out by agents of

the State or private individuals, and that causes deprivation, disturbance or threat to the legitimate exercise of fundamental rights established in the Political Constitution of the Republic or in international treaties on human rights ratified by Chile and that are in force, particularly when they are based on reasons such as race or ethnicity, nationality, socioeconomic status, language, ideology or political opinion, religion or belief, union membership or participation in trade unions or lack thereof, sex, sexual orientation, gender identity, marital status, age, affiliation, personal appearance and illness or disability (MINEDUC-Chile 2012).

Given the above, it is assumed that the decisions of educational establishments must consider not violating the student's right to education for any of the reasons indicated. This should favor the generation of a climate in educational establishments that allows the constitution of favorable conditions for student learning, considering the factors established by current research on educational achievement (Backhoff, Bouzas, Contreras, Hernandez and García 2007; UNESCO, 2010; UNESCO-OEI, 2005; UNESCO, 2013; López, Julio and Morales, 2011, among others) and its link with the school climate, as well as the generation of educational experiences that favor learning in diversity and the appreciation of integrative societal spaces (UNESCO, 2013; Talou, Borzi; Sánchez, Borzi and Talou 2010; Valenti, 2009, among others).

Specifically, within the regulations issued by the Chilean Ministry of Education regarding the operation of educational institutions, management processes have been established, with the support of funding through the Special Subsidy (MINEDUC - Chile, 2008 and subsequent refinements), guiding the continuous improvement of educational work through Improvement Plans. Within the framework of these Plans, space is established, within the sub-axis of coexistence, for the establishment of guidelines that allow the institution to advance in achieving educational experiences that favor inclusion.

In this regard, research indicates, on the one hand, that we still have significant tensions and barriers to overcome in order to achieve an inclusive culture in our schools, but at the same time, it provides us with interesting avenues for reflection. For example, Urbina (2013) regarding teachers' implicit theories regarding educational inclusion establishes the existence of organizing axes that lead them to give significant weight to the role of individual differences in the outcomes of teaching and learning processes, over and above the teacher's own role. However, at the same time, teachers have a positive view of innovation and the continuous improvement of their own work, as well as of collaborative work. This is what the author calls an "ethic of care," as a concern for the emotional and general well-being of others, an element of school culture that would enhance inclusive educational work. For their part, Liñan and Melo (2013), also on implicit theories in relation to integration, indicate that the majority of teachers positively value the work with the SEN approach, presenting an orientation, which the author calls, of pedagogical understanding, in which an interest is expressed in the effective learning of the student, from the perspective of the valuation of said student as a subject.

Regarding teachers' representations on educational inclusion, Morales (2011) and Gallo (2010) point out the existence of positive evaluations.

III. THE PROBLEM OF INCLUSIVE EDUCATION IN THE NEW CONSTITUTION

The Convention on the Rights of Persons with Disabilities calls on signatory states to adapt their education systems to ensure they are inclusive and high-quality. Many of you may be wondering, is it necessary to internationally ratify something so obvious and worthy? Well, yes, it is. To illustrate, I'll give you a couple of examples that will help you get an idea of the current situation, almost 10 years after the convention was signed:

People with disabilities have 25% fewer years of schooling than the rest of the population. While

the Chilean population achieves 11.6 years of schooling, people with disabilities only achieve 8.6 years. In other words, on average, they barely complete basic general education. If a woman with a severe disability belongs to the most vulnerable quintiles of the population or is from a rural population, the educational attainment picture is even further diminished, with educational attainment gaps of up to 40% compared to the rest of the population (INE; 2018).

Although the state has implemented numerous support programs and benefits for educational institutions over the past 15 years, little is known about their availability, timeliness, and quality. This is especially true for adolescent populations or those attending secondary education. In the latter case, the main problem is the high levels of school absenteeism, which will inevitably impact their academic performance.

But what do we need to implement an inclusive and educational school environment? First, a powerful plan for universal access to the curriculum. Unfortunately, society tends to underestimate the opportunities children and young people with disabilities have to access knowledge related to the sciences, humanities, and arts. This is even more so at the technical-professional levels, which can count on a good relationship with the world of work from the moment they graduate. While there are university-led initiatives along these lines, their implementation and execution in educational plans at different levels is still incipient.

Secondly, school climate as a factor in adherence to the education system is another critical element. School violence against students tends to be more prevalent among certain, more vulnerable groups of young people, and children and adolescents with disabilities are particularly at risk. It is widely known that communities where children live in diverse and inclusive environments are more tolerant and peaceful during childhood and adolescence. Therefore, it is essential that schools implement school climate measures that are strongly based, among other

factors, on compliance with the right to inclusive education for people with disabilities.

Third, there is physical activity and recreation. Familiarizing ourselves with Paralympic sports, a special and unified sport through various media, has helped us understand that people with disabilities not only can, but actually seek out spaces for physical activity and sports. But let's not be confused: what we see there is High Performance, which is intended for an elite group that possesses the physical and behavioral potential to compete at the international level. The most important focus should be on developing opportunities for physical activity and healthy habits for people with disabilities. This is based, first, on the fact that the presence of a disability can be a factor in other illnesses or unhealthy habits. Second, because physical activity strengthens self-care behaviors, coexistence and a sense of belonging, among others. Therefore, establishments should be the hubs for sports and healthy habits that allow people with disabilities to develop and share the recreational sports experience with their peers.

The current Chilean education system is highly segregated, and people with disabilities have been severely affected, especially at the secondary and higher education levels, where state support and benefits present significant gaps in access to opportunity and quality. This will impact their adulthood and, obviously, their ability to be productive and live autonomously and independently. Disabilities have been categorized as "bad students," "those who mess up school at the SIMCE exams," "those who won't be able to take the PSU exam," among other epithets. For all of the above, within this period of profound social change, we must not forget to include them in new public policies and within the Social Agenda for better education based on the rights of all.

The first milestone in advancing inclusive education, which is now declared a pressing need in many developing countries, including Chile, originated in the World Declaration on Education for All, developed in Jomtien, Thailand. In 1990, 155 states gathered to raise the voices of those who had remained on the margins of society for

many years. These included children, young people, and adults deprived of basic education due to various circumstances: immigrants, workers, populations in remote and rural areas, people displaced by war, refugees, ethnic, racial, and linguistic minorities, and peoples under occupation. This declaration established as a priority the universalization of access to basic education, the promotion of equity, the prioritization of learning, and the construction of an environment conducive to learning, all while respecting the fundamental right of all people to education.

It recognizes that "education can contribute to a safer, healthier, more prosperous and environmentally cleaner world, while also fostering social, economic and cultural progress, tolerance and international cooperation" (UNESCO 1994, p. 6). However, it also recognizes that these goals will not be easy to achieve without a long-term commitment by all societies, especially the most developed ones, to actively contribute to the fight against poverty and social inequality. Thus, in the following years, various conferences will take place to reaffirm this first declaration of Education for All (EFA), reminding the signatory States and collaborating organizations of the commitments they have made.

The Salamanca Declaration on Special Needs Education: Access and Quality (UNESCO 1994) marked a qualitative leap forward in the political and educational process of EFA, as it considered the integration of vast sectors of the school population who had been neglected and marginalized for years, such as people with special educational needs. This Salamanca Declaration recognizes that all children, of both sexes, have the fundamental right to education in mainstream schools and that these schools must design programs that recognize the characteristics, interests, abilities, and learning needs unique to each individual. It also incorporates as a key idea the participation and collaboration of families within schools and the guarantee of initial and ongoing teacher training programs in line with the new demands of an inclusive school.

Within the Framework for Action established to put this declaration into practice, it is demanded that,

Schools should welcome all children, regardless of their physical, intellectual, social, emotional, linguistic, or other conditions. They should welcome disabled and gifted children, street and working children, children from remote or nomadic populations, children from linguistic, ethnic, or cultural minorities, and children from other disadvantaged or marginalized groups or areas. (UNESCO, 1994, p. 6).

The dream of education for all began to gain momentum by including many more people who, in one way or another, have been systematically excluded within their societies. Since that time, the challenges of inclusion have been posed to those responsible for designing educational policies and, primarily, to the educational system and schools, which will have to modify their practices in favor of addressing the new diversity and educational demands resulting from the massification of education in the last three decades (Esteve, J. 2003). The World Forum on Education for All: Meeting Our Common Commitments, held in Dakar (UNESCO, 2000), reaffirmed this idea of equal access and preferential attention to those students with the greatest needs and the most vulnerable. A 15-year period was established as an agreement to consolidate and achieve the objective of basic education for all and gender equality in the educational field., entitled Inclusive Education: A Way Forward, held in Geneva in 2008, halfway through the process of achieving EFA, stated that inclusive education must also be of quality, equitable and effective, thus updating the concept of quality education for all (UNESCO, 2009). The idea that access and coverage alone would achieve the goals of human, social and economic development was overcome, and progress was made towards what we currently understand as the concept of educational inclusion, which is much broader than the ideas of assimilation, integration or tolerance that were proposed at the beginning of the 1990s.

The main recommendations delivered to Member States, resulting from the four regional discussions held prior to the conference, covered several areas, reflecting the scope pursued by this UNESCO-led inclusion policy. Regarding the approach and scope of the concept, it is recognized that:

Inclusive education is a lifelong process that aims to provide quality education for all, respecting diversity and the different needs, abilities, characteristics, and learning expectations of learners and communities, and eliminating all forms of discrimination. (UNESCO, 2009, p. 19).

Furthermore, the fight against poverty and social inequality is mentioned, as is the need to promote school and cultural environments that respect gender equality and the participation of students, their families, and their communities. Regarding public policies, it calls for gathering information on the various forms of exclusion that affect individuals, especially in the school context, where educational practices must be diversified in terms of quality and equity. Therefore, effective curricular frameworks must be designed from childhood onward, and pedagogical support policies must be formulated that aim to promote educational reforms aimed at inclusion and develop national monitoring and quality assurance mechanisms. It emphasizes the leadership role that governments must play in promoting inclusion, ensuring the participation and consultation of all stakeholders to generate a broad social commitment that strengthens, for example, the links between schools and families so that families can contribute to their children's educational process.

There are also recommendations for improving the status and working conditions of teachers, as they play a fundamental role in raising awareness and educating about and for inclusion. A paradigm shift can only be achieved with the commitment of the entire education system, and this includes ongoing teacher training on practices and learning toward inclusive education (Essomba, M. 2006). Therefore, research on this topic and opportunities for collaboration with

other stakeholders in the educational process should be promoted, according to the mandate of the conference.

Finally, the 2015 UN declaration, with the agreement of 193 countries to advance the 2030 Agenda for Sustainable Development, stands out in this journey of the Education for All (EFA) movement.

Goal 4 of this agenda seeks to guarantee inclusive, equitable and quality education and promote lifelong learning opportunities for all through the development of goals such as: universal primary and secondary education, access to early childhood development and care services and pre-school education, equal access to quality technical, vocational and higher education, increasing the skills necessary to access decent work, eliminating gender disparities in education and ensuring equal access to all levels of education and vocational training for vulnerable people, including people with disabilities, indigenous peoples and children in vulnerable situations, literacy and youth and adults and better civic education that defends human rights and creates a culture of education for peace and appreciation of cultural diversity (UN-ECLAC 2016).

The historical journey of these multiple international conferences and agreements highlights the importance of valuing education as a means for sustainable global development, but it also makes us aware of the need to transform our pedagogical practices in an increasingly complex and changing world. We must rethink what we understand by education (UNESCO 2015) and, consequently, what the school and its key stakeholders represent.

Since the 48th International Conference on Education on Inclusive Education, we can appreciate more strongly the training needs that teachers require to realize the dream of inclusive education,

to train teachers by providing them with the skills and materials necessary to teach diverse student populations and meet the diverse learning needs of different categories

of learners, through methods such as school-level professional development, initial training on inclusion, and instruction that takes into account the development and strengths of each learner. (UNESCO 2009, p. 21).

Higher education centers that train teachers have been affected by educational inclusion as an idea that seeks to transform pedagogical practices and have received demands regarding the incorporation of new concepts such as SEN, diversity, interculturality, integration and inclusion, in addition to changes at the level of curricular grids and training programs in basic education, preschool and specialized careers (Infante 2010).

Initial Teacher Training is responsible for reviewing and harmonizing the training plans for teaching programs to ensure coherence and integration between learning paths, modules, syllabi, and other areas. This program promotes quality and the development of skills aimed at inclusion, both in its theoretical and practical aspects as part of the daily work of pedagogical practices. Teachers in the school system are responsible, for their part, for the implementation of current public policies on inclusion (Law 20.845) and for creating the conditions for a barrier-free school by updating their internal projects (education, coexistence, evaluation, inclusion, among others). To meet these challenges, they require ongoing training that equips them to optimally exercise their professional skills.

The most representative authors of inclusive education agree that teacher training is a cornerstone of inclusive schools. Nothing will be achieved without well-trained teachers in the dynamics of inclusive education. Research conducted by Gonzalez -Gil (2016) concludes that teachers' attitudes toward inclusion are very positive, with high expectations for all their students. However, they are either unwilling or reluctant to modify their daily educational practices in favor of inclusion, due to a lack of time, a shortage of resources and support from the educational administration and families, as

well as organizational obstacles within the school itself. Similarly, they acknowledge that their training is insufficiently prepared to take on the challenge of inclusion and addressing the diversity of students in general.

In the Chilean case, the specialists trained in inclusion issues are special or differential educators, but the current challenge for all teacher training institutions is to address the full complexity of the education system to guarantee everyone's right to education.

IV. CONCEPT OF EDUCATIONAL INCLUSION

The concept of inclusion was initially represented by assimilation and then by integration, because its origins are linked to traditional special education. The limited notion provided by this view of reality based on a medical vision of difference guided the educational policies of the States during the decades of the eighties and nineties, mainly in Europe and North America, according to (Slee, R. (2001).

The concept of inclusion for Echeita and Sandoval (2002) refers to the right of all children and people, not just those with special educational needs, to benefit from education so as not to be excluded from school or from culture and society in general. Curbing social exclusion helps us to have greater dignity and equality, fundamental human rights. The same opinion is expressed by (Stainback, S. and Stainback, W. (1999) when they establish that a change has occurred in mainstream schools that previously focused their efforts on integrating and meeting the needs of students with disabilities, but now the focus has expanded to serve all members of the educational community, thus increasing the possibilities for greater social cohesion.

It should be remembered that at the end of the nineties the concept of integration of students with SEN was overcome and there has been a firm step towards educational inclusion, "*the deficit paradigm is more focused on the subject's shortcomings, on their weaknesses; while the knowledge paradigm, more current, more*

focused on the subject and their needs, opens and enables the person to develop all their potential in the social environment where they live in participation with others." (Escribano, A. and Martínez, A. (2013), p. 21), Ainscow, M., Booth, T. and Dyson, A. (2006) define educational inclusion as a process of continuous improvement that institutions must face in order to diagnose their exclusionary barriers and thus be able to eliminate them and promote student learning and participation. In this same sense, UNESCO (2005)—will define educational inclusion as a process that attempts to respond to the diversity of students' needs through practices in schools, culture and communities, thereby reducing exclusion.

The very concept of educational inclusion today will therefore depend on what its actors, within the communities, mean both in their speeches and in their practices, hence the need to know from within what they think, what they believe and what all the actors do within the classrooms and educational centers, to reveal the locally situated inclusion models (Mateus, L., Vallejo, D., Obando, D. & Fonseca, L. (2017). The barriers to exclusion and processes of student participation in the Chilean case are a challenge and current research should focus on their actors. Inclusive education for public policies should be a priority since with them we not only transform and improve the school, but also society itself (Slee, R. & Allan, J. (2001).

The objectives of the research are:

- To identify the attitudes toward educational inclusion among pedagogy students at a Chilean public university.
- To identify the quantitative weight of the variables: conditioning elements of the educational inclusion process, evaluation of teacher training in relation to educational inclusion, and formative teaching practice toward educational inclusion within the attitude toward educational inclusion of students in initial teacher training at a Chilean public university.
- To identify attitudinal levels toward educational inclusion and existing differences

by major and years of entry into higher education at a Chilean public university.

V. CONCLUSION

We can affirm that having a positive scope (84.7%) in the perception towards educational inclusion, this showed significant differences in the different variables that compose it, where the most positive perception is about the elements that condition and define educational inclusion (96.6%), followed by the perception of teacher training in relation to educational inclusion (71.3%), remaining in last place the perception of formative teaching practices towards educational inclusion, where students show a lower scope (65.5%).

The consideration of a construct composed of variables of different natures showed that each of the variables has a certain weight that confirms its belonging and consideration in the measurement carried out, with the variable with the greatest weight being the formative teaching practice towards educational inclusion, which represents 77.6% of the global concept, followed by teacher training in relation to educational inclusion, which represents 67.4%, and the conditioning elements of the educational inclusion process, which only represent 41.8% of the concept. This would show an inclination among university students to develop practices that strengthen inclusion, no longer from a theoretical perspective, but rather considering the role of constant interaction that they will play in their role as educators.

The characterization of the different careers reflected that positive perceptions regarding educational inclusion are ordered, with non-specialized careers ranking highest, with specific sciences ranking second, and students in careers specializing in language pedagogy or languages other than English scoring lowest. Regarding the year of student admission, three years of admission are considered for student perceptions of educational inclusion. The closer the year of admission, the more positive the perceptions of students are toward educational inclusion. This coincides with variable 1 (elements that condition

and define educational inclusion) and is at complete odds with variables 2 and 3 (teacher training in relation to educational inclusion and formative teaching practice toward educational inclusion), which rank their results inversely.

We can also affirm that, existing differences in the means achieved by the different careers taught and the different years of entry, these are mostly significant at the level of comparison in the different careers, where the variable Conditioning elements of the educational inclusion process, has a higher value for F, followed by the variables Teacher training in relation to educational inclusion and Formative teaching practice towards educational inclusion respectively. Regarding the results obtained in the search for significant differences at the level of the years of entry of the students, the results show that the F value is significant only for the Conditioning elements of the educational inclusion process, being the only value obtained greater than 1, where the variables Teacher training in relation to educational inclusion and Formative teaching practice towards educational inclusion and the value given to the complete questionnaire, are not considered significant.

Finally, and as a reflection, these results are an approximation to the analysis of the complex relationships established in the training of future teachers, their attitudes toward educational inclusion, and their potential actions in a pedagogical practice context. Therefore, they should be viewed with caution, given the limited sample context of a recently established faculty. However, they provide elements that can be discussed by all stakeholders who desire a paradigm shift toward a society rebuilt by addressing diversity, interculturality and inclusion for all.

As UNESCO (2015) suggests, it is necessary to rethink the purposes of education and the construction of knowledge in a changing and complex world, and to this end, educators will continue to be a factor of change and transformation. The possibilities for sustainable and inclusive development should motivate us to

focus on new approaches to learning for all, and that foster social equity and global solidarity.

The work of addressing inclusion is urgent, and it is essential that teacher training institutions consider the variables described above to improve their professional careers, both curricularly and extracurricularly. Higher education institutions, through Initial Teacher Training, require consistent practice in issues of inclusion and attention to diversity. To achieve this, they must build bridges with Continuing Teacher Training, teachers' unions, education administrators, grassroots organizations, and, above all, schools, in order to ensure the continuity of the innovations and improvement processes pursued for a new, high-quality public education with a true sense of social justice.

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