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Highlights

Emily Dickinson's 'Circumference

American Orientalism and Vestiges

Chiefest Apprehension' of Hindered

Effects of Systematic Desensitization

Discovering Thoughts, Inventing Future

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American Orientalism and Vestiges of European Colonialism

By Tarik Bouguerba
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Introduction- European Orientalism reiterates Western superiority over Oriental inferiority. Yet, American academia claims some indicative shift in the rite of narrating and representing the Other in literature, film and other media. The discourse of American Orientalism as it distances itself from the French frames through which the American writes the Orient tries to "pay nearly much attention to the French Empire" as they do to "those Berber and Arab cultures of the Maghreb and North African landscapes".2 The version of Orientalism they formalize does not solely extend the constructions and presumptions of European Orientalism but it suggests a version through which Americans negotiate the presence of European colonialism.3 It is through this new American copyrighted vision that the discourse on the Other "vacillates between the discourse of the savage and that of the civilized Orient"4as Porter claims in his reading of the imperialist discourse.

In this article, I would discuss American representations of the Orient and at the same time I would look at how the global flow of Orientalist discourse frames forms of narration and repsentation of otherness. In his *Morocco Bound*, Brian Edwards explains that unlike European Orientalism which revolves around "an exhau stive sense of the history, religion, languages and cultures of the Maghreb", American Orientalism, points out Edwards, detaches itself from "the sense that such precision is needed to understand and represent the world".

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American Orientalism and Vestiges of European Colonialism

Tarik Bouguerba

I. Introduction

EUropean[1] Orientalism reiterates Western superiority over Oriental inferiority. Yet, American academia claims some indicative shift in the rite of narrating and representing the Other in literature, film and other media. The discourse of American Orientalism as it distances itself from the French frames through which the American writes the Orient tries to "pay nearly much attention to the French Empire" as they do to "those Berber and Arab cultures of the Maghreb and North African landscapes".[2] The version of Orientalism they formalize does not solely extend the constructions and presumptions of European Orientalism but it suggests a version through which Americans negotiate the presence of European colonialism.[3] It is through this new American copyrighted vision that the discourse on the Other "vacillates between the discourse of the savage and that of the civilized Orient"[4] as Porter claims in his reading of the imperialist discourse.

In this article, I would discuss American representations of the Orient and at the same time I would look at how the global flow of Orientalist discourse frames forms of narration and repsentation of otherness. In his *Morocco Bound*, Brian Edwards explains that unlike European Orientalism which revolves around "an exhau stive sense of the history, religion, languages and cultures of the Maghreb", American Orientalism, points out Edwards, detaches itself from "the sense that such precision is needed to understand and represent the world". [5] Such examples of American Orientalism are not merely as "unmediated Orientalist or Africanist discourse, but as texts that engage the geopolitical order of the post-1941 period."[6] Brian Edwards' view captures, within its pictorial nature, both his stand against Edward Said's lop-sided version of Orientalism as well as his own American engagemen with the East and its intervention in European territories. The term American Orientalism is very much symptomatic of American involvement in various parts of the world and the strategic system that is used in USA dealings with the East. In her *Embracing the East: White Women and American Orientalism*, Mari Yoshihara explains her version of American Orientalism. As she puts American Orientalism in direct opposition to European colonialism, she clarifies the major difference between Europe and America's dealing with the East. She writes Unlike European relationships to the Middle East, U.S. involvement in China and Japan did not entail direct colonial rule in the form of territorial acquisition and political governance. Yet from the late nineteenth century, the United States built and consolidated its "informal empire" in China and Japan through the Open Door policy, unequal treaties, and the expansion of commerce and cultural exports.[7]

Her study also emphasizes the role white women played in the shaping of American Orientalism. "Their participation in colonialist discourse," explains Youshihara, offered many American women deep insight into this form of philosophy through which became later part of a dominant American ideology and gained authority and agency which were denied to them sociopolitical life in general.[8] In my view, American Orientalism commonly replicates the traditional clichés of the dominant Orientalist discourse that always subjugates the East.[9] As opposed to American Orientalism as a discourse that is different from the European version, I would point out that the American Orientalist has made long strides in the process of objectifying, exoticizing, homogenizing, and feminizing the Orient. This claim of difference that American

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[1] This article is part of an MA paper submitted in partial fulfillment of the requirements of Master Degree in English Studies and Culture at the school of humanities, Ibn Tofail University, Kenitra, Morocco; this paper is entitled: The American Century and Global Hegemony: Acts of Narration and Representation of Morocco in Hollywood.

[2] Brian T. Edwards, *Morocco Bound: Disorienting America's Maghreb, from Casablanca to the Marrakech Express*. (Durban and London: Duke University Press, 2005), P.2.

[3] Ibid. P.1.

[4] See Sara Mills, *Discourses of Difference: An Analysis of Women's Travel Writing and Colonialism,* P. 52.

[5] Ibid. P.2.

[6] Ibid. P.2.

[7] Mari Youshihara, *Embracing the East: White Women and American Orientalism.* (New York: Oxford University Press, 2003), P.7.

[8] Ibid. P.6.

[9] In most Orientalist writings, the representation of the Orient seems to hinge on a binary opposition system aiming at elevating the West to the centre and relegating the Rest to the margin. Mari Youshihara's approach is not dissimilar to that I mentioned earlier. For her, American Orientalism does also invent an East as female and a West as male as both constituting the core of Orientalist dominant ideology. Ibid.

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Orientalism upholds is oftentimes ascribed to the evolving relationship USA had and still has with the Orient.[10]

It is worth noting at this stage that the nature of American Orientalism in its global aspect as it marks the entry to *the geopolitical moment* helps Americans rethink their national identity.[11] This very American model distances itself from the European taxonomizing, vilifying and objectifying discourse on the East and establishes a new course through which the Other is as important as other Europeans. Yet, I would point out that if American Orientalism has dismissed this European colonial hegemonic legacy, it has also switched to a new phase that might be called 'global hegemony' or what Henry Luce labeled as *'the American Century'*. I will use Luce's 1941 influential essay 'the American Century' to discuss the twentieth century as American *par excellence*. Shifting the paradigm of global hegemony from a colonial model to a different one which was central to the understanding of this concept. As Luce has it, the American Century refers to "the rapidly expanding American empire.[12]Put differently, it is the postcolonial phase that marks this American Century as the antithesis of European colonial epoch. In his ground-breaking essay, Henry Luce explicitly refers to the global sway of Hollywood, Jazz and other US cultural forms.[13]

I would use *'the American Century'* as a concept to show how America, through Hollywood, writes the Orient according to the American standard that defines itself as the antithesis of European territorial colonialism shaping a new form of hegemony. The American Century inaugurates the Americanization and Globalization processes as twentieth century by distinction. These two discourses, in question, have always taken "economic, cultural and political change beyond geography"[14]. This new form of neocolonialism features in Michael Curtiz's *Casablanca* and Alejandro Gonzalez Inárritu's *Babel* as they both articulate America as a non-territorial power meant at liberating the Orient from the denigrating and demeaning European colonial frames. This new globalist form that Henry Luce foresaw in his 'the American Century' "invests power in the market, in ideas and information, in cultural capital rather than in territory."[15] Henry Luce argues that 'the American Century' "did much of the ground clearing that would allow Americans to see North Africa as an extension of the American West". In his explanation of this concept, Henry Luce claims that "We are not in a war to defend American territory. We are in a war to defend and even to promote, encourage and incite so-called democratic principles throughout the world".[16]

As it operates in mainstream Hollywood, American Orientalism comes as the antithesis of European colonialism. Yet, they both engage into the same disparaging discourse *vis-a-vis* Orientals. Although Hollywood filmmakers contribute to that possible difference in narrating the Orient and more specifically Morocco in this context, America and Hollywood in particular have participated in heightening this Orientalised image of Morocco and at the same time it has contributed to the invention of a new American global colonial power. In his *Morocco Bound*, Brian Edwards highlights America's conspiracy, so to speak, against Morocco as well as its engagement into French territorial expansionism. He writes

Hollywood filmmakers shifted their attention away from the native population of North Africa and contributed mightily to the failure for Americans to recognize that the war to free the world from fascism and imperialist aggression was fought while the United States allied itself with French colonialism.[17]

As it offers ways of reading the French control over Morocco, Hollywood shapes forms of power that appear to legitimize America's intrusion in the Orient and more specifically Morocco. Hollywood representations claim to have produced Morocco striding away from the French frames through which the image of Morocco was more than faulty. "Hollywood representations", Brian Edwards explains, "of those years are obvious and distant fantasies and offer a less threatening site than the more elaborate and proximal French representations of the Moroccan reality".[18]At this stage, I would point out that the American cinematic discourse essentially claims some radical stand against the European mainstream colonial discourse in its dealing with Morocco. This American anti-European colonialism position has been taken a stage further; it distances itself from the

[10] I am thinking here Of Michael Curtiz's *Casablanca* in the main as a case study through which the Moroccan-American relationship stands in opposition to French or German presence in Morocco. It is this movie of *Casablanca* that communicates the neutral presence of America in Morocco and articulates the intrusive involvement of the French and Germans into 'things Moroccan'.

[11] In his *Morocco Bound,* Brian Edwards writes that "after US entry into a geopolitical space of ascendancy, representations of the world or the foreign played a special role in rethinking the meaning of American national identity". See Brian Edwards, *Morocco Bound: Disorienting America's Maghreb, from Casablanca to the Marrakech Express*, P.4.

[12] Ibid. PP.42,43.

[13] Neil Smith, Book Review: *The American Century: Consensus and Coercion in the Projection of American Power,* Eds by Slater, D and Taylor, 1999 (sage publications, 2002), P.283. In this study, I will trace the paradigms of this American Century as they translate into new paradigms through which America features as a new global power.

[14] Ibid. P. 284.

[15] Ibid.

[16] Henry Luce quoted in Brian Edawrds' *Morocco Bound, Disorienting America's Maghreb: from Casablanca to the Marrakech Express*, P.49.

[17] See Brian Edwards, *Morocco Bound: Disorienting America's Maghreb, from Casablanca to the Marrakech Express*, PP.60, 61. I am here thinking about *Casablanca* at first place as it invokes this paradoxical paradigm in the American involvement with Morocco. *Casablanca* features America as a liberating force for Morocco but at the same time it shows up Americans red-handedly involved in the colonial enterprise.

[18] Ibid. P.72.

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European -the French in particular- vilifying imperialist discourse.

The Orient has been at the heart of Western canonicity - I mean here the American- as it has engaged with it and invented its image. Hollywood thereby seems to have played a major role in narrating the Orient, representing it and even theatricizing this very image. This theatrical image participates in some measure in writing the Orient. This image turns later on into a form of a stereotype then into fiction. The process of stereotyping runs so high in the Hollywood discourse in the way it hegemonizes the West and de-hegemonizes the Orient.

"Live images on big screen and television go beyond a thousand words in perpetuating stereotypes and clichés".[19]It is this super power the visual narrative entertains that aggravates the image of the Orient in the psyche of Americans. *Reel bad Arabs*: *How Hollywood Vilifies a People,* thereby traces in a historicist method the way the Orient has featured in American popular culture. Hollywood has contributed to this systematic, pervasive, and unapologetic degradation and inhumane dehumanization of Arabs by 900 films, the overwhelming majority of which portray Arabs by distorting at every point what this Arab race really means.[20] These distorting lenses and frames of Hollywood very often interrupt and disorient at the same time the discourse on the Orient. Put rather succinctly, the representation of the Arab in Hollywood has always been the same, according to Jack G. Shaheen; the Arab has thus been and is still a cultural other *par excellence*.[21] Seen through these Hollywood's distorted lenses, the Oriental looks very different and threatening to the extent that from 1896 until today filmmakers have collectively charged all Arabs of felony and indicted them as public enemy. Following the same line of thinking, all Arabs feature in Hollywood screens as "brutal, heartless, uncivilized religious fanatics and money-mad cultural others bent on terrorizing civilized Westerners".[22] In a movie like *The Sheik Steps Out* (1937), the image of Arabs as brute murderers and sleazy rapists was reproduced again. The fact that Arabs look very much the same has been a commonplace activity so that Hollywood manages to produce them of the same image that you could not distinguish one from another.[23] I would say that this is very indicative of the Orientalist discourse through which Arabs are never individualized. In Hollywood too, I believe that the same discourse has been used as the American hero always shows in full screen whereas the Arab and the Moroccan have never been individualized nor have they featured as full humans. It is very hard through this marginalizing and hegemonizing grammar of camera that the Oriental in general is always kept behind the screen and never shows in full screen. In portraying Arabs in Hollywood, moviemakers seem to have changed these people's real identity. It is not the Arab who dwells in tents and mounts camels, drives magic carpets or is surrounded by harem maidens as Hollywood tends to translate mistakenly through its distorting lenses. The Hollywood's contribution to vilify the Arab race is, to my understanding, part of America's imperialist project that drives at dominating the globe's culture. Hollywood's renditions of the Arabs have thereby fashioned the American audience's minds. It is the American Century of global hegemony through which America has already ranked first in exporting screen images to the world that constitutes this power. "We are the world's leading exporter of screen images_ the all-pervasive Arab stereotypes has much more of a negative impact on viewers today than it did thirty or forty years ago".[24]

The Orient or the Arab world in particular has featured in many other filmic works whose major occupation has been to orientalize the Arab world in the very way it has been vilified in earlier Orientalist writings. *The Sheik* (1921), *The Mummy* (1932), *Cairo* (1942), *the Steel Lady* (1953), *Exodus* (1960), *The Black Stallion* (1979), *Protocol* (1984), *the Delta Force* (1986), *Ernest in the Army* (1997), and (2000) are samples of such rite of Hollywood's representation and narration of the Arab world through which the discourse of vilification runs so high as it dehumanizes the Arab character and it demeans his culture by and large.[25] Thus, I would argue that Hollywood draws its denigrating hegemony from the powerful collages of hurtful images that further deepen such dehumanizing strategies.

However, there has always been a Hollywood discourse that claims this different stand that American Orientalism adopts. A handful of heroic Arabs could still surface in Hollywood screens in few 1982s and 1990s scenarios. In *the Lion of the Desert* (1981), for instance, righteous Arabs overthrow invading fascists. Other Arabs have been introduced as humane as in *Hanna K* (1983) and *the Seventh Coin* (1992). In *Robin Hood, Prince of Thieves* (1991), this discourse on Muslims persists in presenting a devout Muslim who "fights better than twenty English knights". He helps Robin

[19] Jack G. Shaheen, *Reel Bad Arabs: How Hollywood Vilifies a People*. The ANNALS of the American Academy of Political and Social Science, Book Review July 2003(Sage publications), P.171. On a critical banner, Los Angeles Times TV critic Howard Rosenberg calls *Reel Bad Arabs: Hollywood Vilifies a People* "a groundbreaking book that dissects a slanderous history dating from cinema's earliest days to contemporary Hollywood blockbusters that feature machine-gun wielding and bomb-blowing evil Arabs". Ibid.

[20] Ibid. P.172.

[21] Ibid.

[22] Ibid. At this stage, I am thinking about *Babel* and about the very scene through which the Moroccan teenager shot dead an American woman, reiterating the stereotypical image of the Oriental as terrorist.

[23] Ibid.

[24] Ibid. P.174.

[25] Ibid. PP.174,175.

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Hood carry out his agenda against the evil Sheriff of Nottingham. In The *13th Warrior (*1999), another Arab Muslim scholar features befriending Nordic warriors, helping them defeat primitive cavemen. This flow of images has saturated the discourse on the Arab race to the point that the Iraqis who for so long have been projected as evil caricatures, a movie like *Three Kings (*1999) celebrates and humanizes them.[26] Yet, the mainstream discourse is that which holds close the Orientalist stereotype and produces rather fiction on the Arab world. The derogatory stereotype was a constant feature in movies such as *Black Sunday* (1977), *Ishtar* (1987), *Five Weeks in Balloon* (1962), *Things Are Tough All Over* (1982), *Sahara* (1983), and *Operation Candor* (1997).[27]

[26] Ibid. P.176.
[27] Ibid.

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Effects of Systematic Desensitization and Study Skills Counselling Therapies on Test-Anxiety in Physics among Senior Secondary School Students in Jalingo, Taraba State

By Dr. Karfe, Abigail, Seth & Mrs. Ntasin, Angela Atim
Taraba State University

Abstract- The study was conceived with the major objective of investigating effects of systematic desensitization and study skills counselling therapies on test-anxiety in physics among senior secondary school students in Jalingo, Taraba State, Nigeria. Quasi-experimental research design of non-randomized pre-test/post-test control group was adopted for the study. Purposive sampling technique was used to select a total of seventy-two (72) SS II students comprising of 36 males and 36 females who were found to be anxious and had poor achievement in physics. The study consisted of four groups: three treatment groups and the control group. Each of the treatments was carried out in six sessions. Two research instruments were used for the study and they were: Test- Anxiety/Study Skills Questionnaire (TAQ) and Physics Achievement Test (PAT)which were used for pre-test and posttest. Four research hypotheses were formulated to guide the study. The hypotheses were tested using ANCOVA statistics at 0.05 level of significance. The results from the data analysis led to the rejection of the first three hypotheses while hypothesis number four was retained.

Keywords: test-anxiety, systematic desensitization therapy (SDT), study skills counselling therapy (SSCT), achievement, effects, counselling therapies.

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Effects of Systematic Desensitization and Study Skills Counselling Therapies on Test-Anxiety in Physics among Senior Secondary School Students in Jalingo, Taraba State

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Keywords: test-anxiety, systematic desensitization therapy (SDT), study skills counselling therapy (SSCT), achievement, effects, counselling therapies.

I. Introduction

Education is considered as a first step for every human activity. The development of any country depends largely on the quality of its education. Education also plays a vital role in the development of human capital and is linked with individual's well-being and opportunities for better living (Memon, Joubish and Khurram 2010; Farooq, Chaudhry, Shafiq, and Berhanu 2011). As a result, educators, trainers and researchers have long been interested in investigating variables contributing effectively for quality of performance of learners (Farooq et al., 2011).

A common phenomenon that constitutes a universal cause of poor academic achievement among students worldwide is anxiety. It is a kind of self-preoccupation which is manifested as self-minimization and results in negative cognitive evaluation, unfavourable physiological reactions, lack of concentration and academic failure. In today's cut throat competitive environment, anxiety is a common phenomenon of everyday life. It plays a crucial role in human life, because most people are victims of anxiety in different ways (Lenka & Kant, 2012). Test-anxiety is an educational problem experienced by all students, and it is an undesirable reaction toward evaluation. Test-anxiety is the most important problem that is faced by the students in their education worldwide (Khosravi & Bigdeli, 2008). Practically, students will feel some level of anxiety when they take test/examination, but for some students, the level of anxiety increases drastically and affects their achievement. Test-anxiety has risen with the use of tests in educational decision making. As a result, test-anxiety and its dimensions became one of the broadest research areas in recent years.

Most of the secondary school students experience high levels of test-anxiety during final examination compared to other students. Egbochukwu, Obodo and Obadan (2008) observed that many secondary school students usually feel uneasy, fearful and anxious as tests approaches; some even go to the extent of feigning sickness. Students at all levels who suffer from test-anxiety most often choose and pursue careers which may not fully challenge their cognitive abilities. There is no doubt that these students need as much help as possible. The challenge of dealing with anxiety is not unique to adolescents only, but is one among a variety of common unpleasant emotional experiences that every human being encounter in different magnitudes at one time or another in life. Thus, anxiety is part of daily life that cannot be separated from

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people, so students who suffer from high levels of anxiety should be taught the best ways to control it.

In Nigeria, especially in Taraba State, most students experience anxiety during test/examinations. According to Nwankwo, Obi and Obi (2014), most students at the verge of entering for school examinations are seen to exhibit some forms of anxiety, restlessness, trembling, fidgeting or panicking. This should not be the case, because examinations are normal situations which one should not be afraid to participate in. The effects of anxiety on an individual may vary depending on its interaction with the task performance process. Low to moderate anxiety is often deemed beneficial as it enables the body to discharge energy equivalent to the task at hand. High anxiety on the other hand, may be devastating because it excites the body system above normal functioning capacity, and impacts negatively on task performance. The problem of test-anxiety which often leads to poor academic performance has become worrisome and unsatisfactory to students, counselors, teachers, school administrators, parents and the larger society. In the field of psychology and counselling, there are numerous counselling therapies to enhance adaptive behaviour. These therapies are developed by psychologists and are geared towards the elimination of maladaptive behaviours such as fear, anxiety, neurosis, insecurity, and depression, among others.

Various treatments have been developed or applied to test-anxiety, they include: behavioral approaches incorporating systematic desensitization, relaxation training, biofeedback, modeling, anxiety reduction technique, anxiety management training and other behavioral techniques; cognitive approaches with rational emotive therapy, cognitive restructuring and other cognitive techniques, as well as cognitive-behavioral approaches including cognitive-behavioral modification, stress-inoculation training and other cognitive behavioral techniques (Duffy, 2011) and skill-deficit treatment approaches involving study skills training, test-taking skills training, other skill deficit approaches and cognitive behavioral and skill-focused treatment approaches combined.

Test-anxiety reduction programmers have gained widespread acceptance, and are used as treatment for students and persons in different stages of education. Literature exists that describes the process and outcome of test-anxiety reduction programmers with students at different level (Lawani, 2011). Some of the treatments have been shown to be effective in modifying test-anxiety levels of clients. Though there have been positive results with most of the cognitive behavioral interventions, and relaxation skills; test-anxiety issue among secondary school students still remains a distressing condition which ought to be rectified. To address the problem of test-anxiety, the researchers used systematic desensitization therapy and study skills counselling therapy. According to Mcleod (2008) systematic desensitization is a type of behavioural therapy based on the principle of classical conditioning. This therapy aims to remove the fear response of a phobia, and substitute a relaxation response to the conditional stimulus gradually using counter conditioning.

According to Egbule (2009), systematic desensitization is a therapy procedure based on social learning principles for the treatment of maladaptive fears. The client is taught to relax and then imagine a graded sequence of scenes that are progressively more fear-provoking. By experiencing the stimuli during a relaxed state that is incompatible with fear, the emotional reaction to the stimuli is gradually weakened. Systematic desensitization technique is effective when dealing with anxiety and other fear-related problems. The individual is given small doses of what is feared until a relaxed response is built up (Mayange, 2014). According to Kolo and Mallum (2015), systematic desensitization is technique developed by Wolpe in his theory as a procedure used to eliminate anxiety and fear.

Study skills are important factor influencing academic achievement of students.Based on skill-deficit model, anxious students suffer from test-anxiety due to inability of sufficient study skills and test taking skills to approach test/examination. Study skills refer to the student's knowledge of appropriate study strategies and methods and the ability to manage time and other resources to meet the demands of the academic tasks. The purpose of the study skills therapy is to help students maximize the learning process. Thus, it is needed to provide regular study skills interventions to the students in general. In this way, their self-regulation in learning can be boosted.Numerous studies revealed that study skills have the constructive role on academic performance of students in addition to education quality, students' intelligence and their affective characteristics. According to Menzel, cited by Rana and Kausar (2011), many students fail not because they lack ability but because they do not have adequate study skills. Study skills therefore can be seen as planned studying, organizing study environment, efficient reading, note-taking and efficient writing (Demir, Kilinc & Dogan, 2012). Study skills counseling therapy may assist anxious students to distinguish, recover and increase their study habits and test-taking skills. It can also improve students' cognitive processes which affect the organization, processing and retrieval of information. Through this intervention as a practical tool, students can be able to learn various tips and strategies across the study habits and test taking skills activities to improve their study abilities and academic achievement.

Otta and Ogazie (2014) investigated the effects of the Systematic Desensitization (SD) and Study Behaviour Techniques (SBT) in the reduction of test

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phobia among in-school adolescents in Abia State. The researchers reported that Systematic Desensitization (SD) and Study Behaviour Techniques (SBT) were effective in reducing test phobia. Similarly, Dawa (2007) in a related study affirmed that systematic desensitization and study skills counselling therapies are influential in controlling, managing and reducingtest-anxiety and improving performance in physics. The study further reported that there was a clear direction as to the superiority of the treatments over the other; specifically the combined treatment was found to be superior to the single mode of treatment. Ogbu (2007) noted that male students obtained higher mean score on test anxiety than female students. Also, Ngwoke, Ossai, and Obikwelu (2013) studied influence of study skills on test- anxiety of secondary school students in Nsukka urban, Enugu state, Nigeria. The findings of the study indicated that study skills had no significant influence on students' test-anxiety level.

II. Statement of the Problem

Students are expected to write examination with optimal level of anxiety. The observed situation is that students are prone to anxiety, leading most of them to experience poor performance in physics which is the basic requirement to study science-based courses in tertiary institutions. This study was necessitated by researcher's observation that students develop test-anxiety in physics which often lead to poor academic achievement and has become worrisome and unsatisfactory to students, counselors, teachers, school administrators, parents and the larger society. Thus, this study was an attempt to see if systematic desensitization and study skills counseling therapies could be used to solve the problem of test-anxiety and poor achievement of students in physics in secondary schools in Jalingo L.G.A. Taraba State.

III. Purpose of the Study

The main purpose of this study was to examine the effect of systematic desensitization and study skills counselling therapies on test-anxiety in physic among senior secondary school students in Jalingo Taraba state. Specifically, this study was to:

i. Determine effect of systematic desensitization therapy (SDT) on test-anxiety in physics among senior secondary school students in Jalingo L.G.A. Taraba State.
ii. Determine effect of study skills counselling therapy (SSCT) on test-anxiety in physics among senior secondary school students in Jalingo L.G.A. Taraba State.
iii. Examine effect of systematic desensitization therapy (SDT) and study skills counselling therapy (SSCT) combined on test-anxiety in physics among senior secondary school students in Jalingo L.G.A. Taraba State.
iv. Ascertain the effectiveness of systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) on male and female students' achievement in physics test after treatment.

IV. Research Hypotheses

The following hypotheses are formulated to guide the study and will be tested at 0.05 level of significance.

HO_1: There is no significant mean difference in the effectiveness of systematic desensitization therapy in the reduction of test-anxiety in physics between the control group and the experimental group which was exposed to SDT after treatment.

HO_2: There is no significant mean difference in the effectiveness of the study skills counselling therapy in the reduction of test-anxiety in physics between the control group and the experimental group which was exposed to SSCT after treatment.

HO_3: There is no significant mean difference in the relative effectiveness of the combined systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) in the reduction of test-anxiety in physics between the control group and the experimental group which was exposed to SDT/SSCT after treatment.

HO_4: There is no significant mean difference in the effectiveness of systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) on male and female students' achievement in physics examination after treatment.

V. Significance of the Study

This study is of significance in the sense that its findings may provide bases for solving problems of test-anxiety among secondary school students. This study is significant because anxious students might acquire various methods of treating test-anxiety and it might equip them with skills on how to study effectively. The outcome of this study might also help students understand the extent to which test-anxiety may affect their studies and also know that despite the very negative effects of the disorder, school counsellors may help them reduce the unwanted behaviour. This study is also of significance with regard to the teachers in the sense that the findings might form the bases for teachers' awareness and preparedness to help their test anxious students overcome test-anxiety behaviour. It is expected that by being aware of these test-anxiety behavior among their students, they should be in a position to help those students who exhibit such behaviour. The outcome of this study may convince researchers and teachers that the application of counselling techniques such as the ones adopted in this study might be very useful for school counsellors in

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minimizing the effects of test-anxiety which threatens the general objectives of educational system. The outcome of this study may also help policy makers understand the debilitating effects of test-anxiety and introduce some measures that may lessen the anxiety provoking features of test/examinations.

Examination bodies might also significantly benefit from the outcome of this study. Since it is the desired objective of any testing organization to give tests that have very high discrimination power, any condition that threatens that discrimination ability of the tests must be strongly addressed to make the test more valid and reliable. It is also hoped that the results of this study may be very significant to the counselling profession because it may further highlight the important roles of counsellors in reducing and controlling the negative effects of high test-anxiety, taking into considerations the differences of the backgrounds of the students. Also counsellors may be informed through the result of this study of ways of guiding or counselling students to develop good study skills and also use combined systematic desensitization therapy and study skills counselling therapy to handle test-anxiety. The findings of the study may also sensitize decision makers in the country's educational system, to recognize the unique roles of counsellors and make it mandatory for decision makers to employ trained counsellors in both public and private institutions of learning in the country.

VI. Scope of the Study

This study was carried out in Jalingo L.G.A. Taraba State, Nigeria. The SSII physics students were chosen for this study because they are next to the final year students and are going to get involve in preparing for external examinations soon. It is hoped that this study would enhance students' achievement in the external examinations especially in physics. In terms of the period for the study, the 2016/2017 academic session was used.

VII. Methodology

Quasi-experimental research design of non-randomized pretest-posttest control group was employed in this study. The target population for this study was 770 students. The total number of 373 students took part in the pre-test exercise out of the population of 770 students. It was from the analysis of the pre-test results that the test-anxious students and poor achieving students in physics were identified, out of which the sample of 72 students was constituted. Purposive sampling technique was used to select the sample from the selected school used for the study. In other words, only students who scored 80-135 on the test-anxiety questionnaire and have a score of 0-44 in physics achievement test were selected for the study. The seventy-two students were made up of thirty-six females and thirty-six males. Since the study examined gender influence, therefore equal number of the gender was determined to balance the number so that no sex was out numbered. The students' ages that participated in the study ranged from 14-18 years old. The selected students were assigned to experimental and control groups by balloting. This study employed this technique to assign students to four (4) groups: Three (3) experimental groups and one (1) control group. Group A = Systematic Desensitization Therapy, Group B = Study Skills Counselling Therapy, Group C = Combined Systematic Desensitization Therapy and Study Skills Counselling Therapy, Group D = Control Group. The last group received placebo treatment on HIV/AIDS and Sexually Transmitted Diseases. Each group had 18 members, nine males and nine females. Two instruments were used for data collection by the researchers. These included: Test-Anxiety Questionnaire (TAQ) and Physics Achievement Test (PAT).The physics content areas that were taught during the study are: Mechanics, Electricity, Matter, Unit and Measurement. The items in Physics Achievement Test were developed to cover knowledge, comprehension and application domain. After the treatment, the post-test was carried out on the sample almost immediately the treatment was completed.

The instruments were validated through face and content validation. A Pilot Test was conducted using a sample of sixteen highly anxious and poor achieving in physics students purposively selected from SS II physics students in Government College Jalingo, Taraba State. The sixteen subjects were assigned to four groups corresponding to the four treatment groups of systematic desensitization therapy, study skills counselling therapy, the combined systematic desensitization therapy and study skills counselling and the control group by balloting. Each group was seen twice a week for two weeks. At the end of the second week, the post-test was given to the students. The pilot test result was used to estimate the reliability coefficient of the items examined. Based on the findings, the reliability coefficient was 0.857. On the bases of the calculated reliability coefficient, the two instruments were considered reliable. The researchers collected the data by using the two instruments already designed. Analysis of covariance (ANCOVA) statistics was employed to test hypotheses 1 – 4 at 0.05 level of significance.

VIII. Results

HO_1: There is no significant mean difference in the effectiveness of systematic desensitization therapy in the reduction of test-anxiety in physics between the control group and the experimental group which was exposed to SDT after treatment.

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Table 1: One-way Analysis of Covariance of systematic desensitization therapy (SDT) on the physics test-anxiety.

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	117.459[a]	2	58.730	1.438	.244	.040
Intercept	414.922	1	414.922	10.160	.002	.128
Pre-SDT	110.774	1	110.774	2.713	.101	.038
Group	5.457	1	5.457	7.134	.006	.002
Error	2817.819	69	40.838			
Total	80422.000	72				
Corrected Total	2935.278	71				

Source: Field survey, 2017

From Table 1, the results of the main effects (SDT) on the test-anxiety of students indicated by F (1, 69) = 7.134 is significant at $P < .05$. This result affirms that there is a significant difference between the physics test-anxiety of the students that received the systematic desensitization therapy and those who did not. Thus, the hypothesis of no significant difference is not retained. That is, students who received systematic desensitization therapy experienced less test-anxiety than those who did not.

HO_2: There is no significant mean difference in the effectiveness of the study skills counselling therapy in the reduction of test-anxiety in physics between the control group and the experimental group which was exposed to SSCT after treatment.

Table 2: One-way Analysis of Covariance of study skills counselling therapy (SSCT) on physics test-anxiety.

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	29.155[a]	2	14.578	1.264	.289	.035
Intercept	321.634	1	321.634	27.890	.000	.288
Pre-SSCT	17.114	1	17.114	1.484	.227	.021
Group	6.589	1	6.589	11.571	.002	.008
Error	795.720	69	11.532			
Total	34755.000	72				
Corrected Total	824.875	71				

Source: Field survey, 2017

Table 2 the results of the main effects (SSCT) on the test-anxiety of students indicated by F (1, 69) = 11.571 is significant at $P < .05$. This result affirms that there is a significant difference between the physics test-anxiety of the students that received the study skills counseling therapy and those who did not. Thus, the hypothesis of no significant difference is not retained. That is, students who received study skills counselling therapy experienced less test-anxiety than those who did not.

HO_3: There is no significant mean difference in the relative effectiveness of the combined systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) in the reduction of test-anxiety in physics between the control group and the experimental group which was exposed to SDT/SSCT after treatment.

Table 3: One-way Analysis of Covariance of combined systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) on the physics test-anxiety.

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	101.030[a]	2	50.515	3.318	.042	.088
Intercept	271.279	1	271.279	17.816	.000	.205
Pre-SSCT	100.803	1	100.803	6.620	.012	.088
Group	1.263	1	1.263	10.083	.024	.001
Error	1050.622	69	15.226			
Total	51979.000	72				
Corrected Total	1151.653	71				

Source: Field survey, 2017

Table 3, the results of the effects of the combined systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) on the test-anxiety of students indicated by F (1, 69) = 10.083 is significant at $P < .05$. This result affirms that there is a significant difference between the physics test-anxiety of the students that receive the systematic desensitization therapy and study skills counselling therapy combined

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and those not given the therapy. Thus, the hypothesis of no significant difference is not retained. That is, students who receive systematic desensitization therapy and study skills counselling therapy experience less test-anxiety than those who do not.

HO_4: There is no significant mean difference in the effectiveness of systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) on male and female students' achievement in physics achievement test after treatment.

Table 4: One-way Analysis of Covariance of combined systematic desensitization therapy (SDT) and study skills counselling therapy (SSCT) on male and female students' achievement in physics examination.

Source	Type III Sum of Squares	Df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	1548.690[a]	2	774.345	5.465	.007	.176
Intercept	4807.894	1	4807.894	33.934	.000	.400
Pre-Achv	608.357	1	608.357	4.294	.043	.078
Sex	497.326	1	497.326	3.510	.067	.064
Error	7225.847	51	141.683			
Total	118575.000	54				
Corrected Total	8774.537	53				

Source: Field survey, 2017

Table 4, the results of the effectiveness of systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) on male and female students' achievement in physics examination indicated by F (1, 51) = 3.510 is not significant at $P < .05$. This result affirms that there is no significant difference between male and female students' achievement in physics examination. Thus, the hypothesis of no significant difference is retained. That is, male and female students did not differ in achievement in physics examination after receiving the combined treatment of systematic desensitization therapy and study skills counselling therapy.

IX. Discussion of Findings

The result indicated in table 1 shows that physics students who received systematic desensitization therapy experienced less test-anxiety than those who did not. The finding is consistent with the findings of Otta and Ogazie (2014) and Dawa (2007) who all pointed out that systematic desensitization technique was effective in reducing students' test-anxiety. The result in table 2 clearly showed that students who received study skills counselling therapy experienced less test-anxiety compared to those who were not exposed to the study skills counselling therapy. In other word, from the mean anxiety scores, students had lower test-anxiety when treated with study skills counselling technique than their control group counterparts, whose anxiety remained high. This finding is in agreement with the studies of Dawa (2007); Otta and Ogazie (2014) whose findings revealed that study skills technique was effective in reducing test-anxiety of students. However, the findings of this study is contrary with the findings of Ngwoke, Ossai and Obikwelu (2013), whose study reported that study skills had no significant influence on students' test-anxiety.

Table 3 presented the result showing statistically significant difference between the participants who received the combined treatment of systematic desensitization therapy and study skills counselling therapy (SDT/SSCT) and those who did not. The drastic reduction of test-anxiety using SDT/SSCT combined is in agreement with Dawa (2007), whose study proved that the use of SDT/SSCT was effective in controlling test-anxiety of students. It is observed that many research works on test-anxiety have not considered using the combination of two or more techniques in the control of students' test-anxiety. The results indicated in table 4 revealed that there is no statistical significant difference in the academic achievement of male and female students who received the combined treatment (SDT/SSCT). Since there was no significant mean difference in the effectiveness of systematic desensitization and study skills counselling therapies (SDT/SSCT) on male and female students' achievement in physics achievement test after treatment, the hypothesis 4 was retained. This findings disagrees with that of Ogbu (2007) whose findings reported that male students obtained higher mean score on test-anxiety than females, meaning that the academic achievement of female students were higher than their male counterparts, since it is assume that, the higher the test-anxiety the lower the academic achievement of students.

X. Conclusion

From the results of this research, the use of systematic desensitization and study skills counselling techniques in helping students to reduce their test-anxiety has been successful, when it is considered that there is a significant drop in the mean scores of the students' test-anxiety after the treatments. The study therefore concludes that systematic desensitization and study skills counselling techniques are very effective

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techniques in reducing the test-anxiety of students. It is concluded that the effects of test-anxiety in physics have enormous technological and socio-economic implycations on the larger population. The reassuring fact which the result of this study has confirmed, however, is that effective counselling can successfully control the behaviour problem. Therefore, teachers, parents, governments and all stakeholders in education must join hands with counsellors to reduce the students' test-anxiety to a minimal level.

XI. Recommendations

1. It is recommended that counsellors who are directly in contact with students should be trained to acquire behaviour modification techniques, such as systematic desensitization, to be able to detect and help students with high test-anxiety. This will not only help them in the success of their lessons but also in the general success of the educational system.
2. Schools counsellors, as well as the teachers, should be trained to acquire study skills counselling techniques to detect poor study skills of students and how to reduce their effects on the students. On the other hand, students should take responsibility to seek for help from counsellors.
3. Since the combined systematic desensitization technique and study skills counselling technique greatly reduces test-anxiety of students, the school guidance and counselling masters/mistresses as well as the teachers should be trained on the skills of using the counselling technique to reduce test-anxiety symptoms and its effects among the students. In other word, efforts should be geared towards ensuring that practising counsellors as well as those in training acquire and employ the combined intervention techniques when dealing with students test-anxiety/poor study skills.
4. Governments and school administrators should give adequate support to counsellors and teachers alike, by providing conducive environment and giving adequate incentives to boost counselling activities in schools. This would help to improve students' academic achievement.

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A Poetic Odyssey: Journey of *Krittibas* and 'Shakti-Sunil' Duo

By Mr. Anupam Das

Abstract- After Rabindra Nath Tagore, a huge number of poets tried to leave the beaten track of simple narrative and dared to try something new. Krittibas, the magazine, just created a platform for those who practiced it. So critics marked them as decadents who wrote poems without any meaning and their works are nothing but hodge-podge. Later, when a new generation of readers admired these poets, particularly Sunil Gangopadhyay and Shakti Chattopadhyay, a new chapter was added in the history of Bengali Poetry. Nowadays, no one can ignore the contribution of the magazine and the 'Shakti-Sunil' duo. Without following any western ism, they just changed the surface of poetic culture. Remembering those days, their contribution seems much more effective for the budding poets. Their Confessional tone of poetry is an established genre and demands much attention.

Keywords: krittibas, sunil gangopadhyay, shakti chattopadhyay, confessional tone, bengali poetry.

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Keywords: krittibas, sunil gangopadhyay, shakti chatto-padhyay, confessional tone, bengali poetry.

I. Introduction

If the word 'Modernism' is applied to the 20th century Bengali literature or more particularly in Bengali poetry, it was a multi-phased one. After the enormous effect of Rabindranath Tagore, there was a natural void and the Bengali poetic stream flowed in various and different directions which was queer and quite decadent. There were poetic revolts although the threads of tradition continued by decades one after another. Those who chose a different path were living legends and were still alive, and left dreamy vistas for their posterity. Jibanananda Das, Bishnu De, Buddhadeb Basu and others were already in the limelight of Bengali poetic arena. In this situation some young college students gathered with a perspective of writing something new. They tried to build a new platform for those new poets who were experimenting with new forms of poetry with new themes and words. In the later half of the 1940, there was an impetus of French and English influence in poetry which later established the confessional tone of Bengali poetry. In 1953, the famous little magazine *Krittibas* was published and today the history of Bengali poetry is incomplete without analyzing the contribution of it.

In the Preface of the collection of this magazine, Sunil Gangopadhyay, the co-founder of Krittibas says:

"We have no pre-conceived ideas on the publication of Krittibas, it was a chance, not well thought of, unexpected, sudden, Deepak Majumdar and I were classmates in a school in North Calcutta. … The black traces of partition, nevertheless, overshadowed our everyday life. Deepak, a Bohemian, a communist, had already served two years' imprisonment and was a frequent writer of the then famous magazines. … A mature brain should have thought twice before approaching, but our young blood forced us to jump into the proposal. One Sunday morning, both of us, ignorant but adamant without the least idea about the literary world went straight to the main office of Signet Press at Elgin road, with our script."

[*Krittibas Panchas Bachar Nirbachita Sankalan,* 9]

With this courageous step of these two young poets, Bengali poetry started a new journey. Their attempt to write poetry different from Tagorian as well as the then Modern became a topic to discuss in the Bengali literary world. Their magazine was a long lasting one when compared with the other magazines which were fleeting ones. They run it without any sponsorship, without any attempt to make it public and without any big names. Little magazine, have a very short life span and Krittibas struggled a lot . Moreover, it was not a path-breaking idea of the editors of Krittibas as it had its predecessors. Buddhadev Bose's 'Kabita' magazine, Sanjay Bhattacharya's 'Purbasha' became a myth in the literary world of Bengali little magazines. 'Kabita' created a new vista in Bengali poetry and this legacy was successfully carried on by Krittibas. These poets initiated new trends in poetry expressing their innermost secrets aloud for all to hear. They drew the pictures of the disturbing and changing facets of the Time. Sunil Gangopadhyay recollects:

"The name Krittibas is not just only a name of a magazine, our vibrant youth, our dreams, our arrogance, our desires, sweat all are integrated with this name."

[*Krittibas Panchas Bachar Nirbachita Sankalan,* 12]

However, this effort gradually developed a new poetic diction and genre which intentionally discarded any foreign name. Their poetic style and diction were spontaneous and the form in which they wrote had uniqueness. And this new poetic genre later termed as *confessional poetry*. These poets initiated a new voice in poetry. Ugly and grotesque inspired their poetry in the same manner as the beautiful and the good. They glorified the personal and private, expressed their innermost secrets aloud for all to hear. While the uses of

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slang with the elegant words in the poetry were not very much in tradition, the poets of Krittibas forwarded them as these words were the actual expressions of modern poetry. Poets of Krittibas were criticized and rebuked for their outspoken language. Their poems were marked with obscenity and this obscenity, the desire behind such poetry is not to hurt or shock. But the languages shocked and hurt a group of critics and the people who lived in the world of Tagorian didactic poetry and songs. They were not familiar with such 'unpoetic' decadence and condemned these poets.

This decadence was not an effect of the evil minds of the poets, but it was a demand of time. Although purely apolitical, the influence of Second World War cannot be denied. Moreover, the independence brought shock and disappointment in the face of modern Bengali poetry. The independence followed by some dark chronological events: partition of Bengal, Hindu-Muslim riot and the Great Calcutta Killing, refugee problem, assassination of Gandhi, shook the poets and it was faithfully rendered in the poetry of this age. To satisfy the minimum needs of life, the hungry villagers crowded the streets of the city. The screaming of the hungry mob for a bit of rice still echoed on the minds of the poets. The lanes, by-lanes, streets were crowed by the starving families. American poet Allen Ginsberg also penned this picture in his poetry as he saw the city during his visit.

Allen Ginsberg was specially related with this magazine and this can be a story apart. Ginsberg was a budding poet of Beat generation and he was not much famous as a poet even in America then. During his world tour, he put his feet in Calcutta for few months and got acquainted with Sunil Gangopadhyay. The Bengali poet remembers:

"Our mere acquaintance was turned into intimacy as we spent evenings, sharing thoughts, developing acquaintances with world literature,… We and our friend spent wee hours of the evening in Nimtala Burning Ghat, discussing occult sciences with the saints and smoking opium. … Allen's photograph of a poor beggar girl with an umbrella over her head was printed on the cover of our magazine …Few portions of Ginsberg's unprinted journal about his visit to India was also printed in our magazine … This friendship helped us to develop our insight, to increase our literary endeavour about literatures of different countries and also other worldly affairs."

[*Krittibas Panchas Bachar Nirbachita Sankalan,* 14]

Allen ginsberg also in return remembered 'Sunil Poet' in his poem 'September in Jessore Road':

"Is this what I did to myself in the past?
What shall I do Sunil Poet I asked?
Move on and leave them without any coins?
What should I care for the love of my loins?" [*September in Jessore Road*, Allen Ginsberg, from *www. Poem-hunter.com*]

When Sunil Gangopadhyay come to write poetry, Bengal was torn apart, Tagore was no more, Gandhi was slain, and materialism had devoured the society. That was not a time to write poetry of love. But when we analyze Gangopadhyay's poetic oeuvre, it is seen that a major portion of his poems is replete with love. He constitutes a space for womanhood in his poetry which is simple yet sublime. He showed his infatuation, his melancholy, his sexuality, and ultimately his honesty towards them. This is evident in the poems of 'Neera Series', where his expressions are of a true lover. His women are dynamic, mystic, and sharply sketched with individuality. He always wanted to know the depth of women psychology and never able to measure. To him Neera is 'more distant than even the day I was born'. He wishes her to

"hand the ensign of heavens
In your almond-coloured palm
And proclaim throughout the world that in your chin
The glowing mystic light
Will stay eternally." ['Naswar' (Ephemeral) in *Suniler Shrestho Kobita*, 103]

He wanted love and to be loved and his poems are enliven with such simplistic relation of man and woman in the midst of socio-political agitation. People forgot to love and this poet taught them the process of love even in such dire consequences.

His poetry is rich in images which are drawn from everyday life and we encounter them here and there. Yet they are sometimes awe-inspiring in their appeal to us. He confesses to his ladylove:

"I have given my last remaining love to the girl before you
My heart is empty now, like a highway in midnight
Glistening concrete road, lit in every nook and corner
Waiting is hidden in darkness …"['Prembihin' (Loveless) in *Suniler Shrestho Kobita*, 38]

This image is a common one, but the presentation and exaggeration of it is far from being common. The varying shades of darkness and light denote the instability of empty heart, but in midnight none cares to trade the path as it is deserted. These rich images often form the theme of his poems. He did not used recurring images and that is why they do not bore the readers. We can cite here another one:

"I have opened my lips from three miles away
Like flowers to offer to gods
I am priest, look, my waving hands, spontaneous slokas
My heart is non-Hindu, face Semantic, in love different as Coptic Christian."
['Tumi' (You) in *Suniler Shrestho Kobita*, 78]

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He presents himself as the votary of beauty of her ladylove, and his religious identity is faded by his offering of love. This wondering and stunning similes and images are found in almost all his poems. Love is a haunting theme in his poetry and his treatment of this theme is quite different from his predecessors.

Sunil Gangopadhyay was a prolific writer and he wrote not only poetry. He wrote short-story, columns, and most importantly novels. He was a representative novelist of his age and awarded Sahitya Akademi Award in 1982 for his most popular novel, *Sei Samay* (Those Days). But from heart he is a poet and his poetic soul is revealed in most of his writing. He is anxious about his loss of poetic language but when he finds it he is elated. He carefully chooses his diction and points it aptly to his theme. Unlike his prose, his poetry derives not from built-up reality. They are spontaneous, resourceful, vigorous and yet meditative:

"Each line, word, comma, dash, tress, of this poem
with the dots of i are rushing towards you,
your locks of hair around the half slept tender face …"
['Neerar Jonno Kobitar Bhumika ' (A Preface to Poetry for Neera) in *Suniler Shrestho Kobita*, 45]

His poetic diction is his major concern and he expressed it in most of his poetry. He looks for an ultimate language for poetry and his poetic soul remains unsatisfied. He craves for an antic language to present his abrupt images, stunning thoughts, honest themes and beauty of life. He tries to reach that superior ledge of poetry from where he can see his creation and justify them in a moment. This sincerity towards the language of poetry makes him a poet with a difference. To him, "the description of your face is the summery of all art", and he confesses:

"I am near the sunshine lake yet unlike Valery
I could not find those words I craved, unveiled reflection.
But love promised me to show its image in secret."
['Kobir Dukkho' (Sorrow of the Poet) in *Suniler Shrestho Kobita*, 111].

He can say "there are rules to dream again if one dislikes it" ['Himyug' (Ice Age) in *Suniler Shrestho Kobita*, 30] because it is he who dares to dream. He turns an instant into eternity as when he meets his girlfriend for "three minutes at bus stop" and dreams her. He teaches how to love beloveds and he wanted to share his all with coming generation. He wants to share with young boys 'button less ragged shirt and lungs full of laugh'. He wants to give 'emphatic steps' throughout the city, 'cloudy sky', 'the glance of the girl beside the window'. He has reached at a mature age and these 'garments' do not suit him anymore. ['uttoradhikar' (Sorrow of the Poet) in *Suniler Shrestho Kobita*, 70]. But he never stopped writing during his lifetime and tirelessly devoted his life to poetry. Alone this love for poetry makes him bestows him eternity. In 'Sudhu Kobitar Jonno' (Only for Poetry) he thus praises poetry as his heart of life:

"This life is only for poetry
Some games are only for poetry
Cross this world alone in frosty evening
only for poetry. The glance of peace
in the face with eyes wide open,
you are a woman only for poetry
this much bloodshed is only for poetry,
this watershed in the Ganges in the cloud;
I hanker to live a long lifelike men who
lead a life of grudge only for poetry.
Only for poetry I have scorned immortality."
['Sudhu Kobitar Jonno' (Only for Poetry) in *Suniler Shrestho Kobita*, 26]

While Sunil Gongopadhyay appeared as a cult figure, there was only one poet who could match his poetic talent. Imitated by a huge number of budding poets after 60s, Shakti Chattopadhyay is by far the best lyric poet of the later half of the 20th century Bengali poetic world. Both in his chilly, jazzy, awe-inspiring poetic style and in his vision of life, he is and will be remembered for generations after generation. Before he was a poet, his life was restless one. He had no scholastic background and moreover, he was from a small village of south Bengal. He lost his lawyer father when he was an infant and was supported by his tyrant grandfather, in exchange of which he had to tend the family's vegetable garden and even till land. Because of his bohemian lifestyle he failed everywhere to continue his job. He tried his hand in novel and appointed as an editor of Krittibas's prose edition. When he went to Chaibasa(now in Jharkhand state), love for a girl turned him into a powerful love poet and published his first anthology "He Prem, He Noihshôbdo" (O Love, O silence).

Decades later, when Shakti Chattopadhyay had moved out to Calcutta, and made up his mind to write poetry, the dirty brown colour of mud, the rawness of adolescent sexuality, and the twisted speech rhythm of south Bengal began finding expression in his poetry in an altogether unconventional manner. He is inevitably bracketed with Sunil Gangopadhyay, whose literary career began at the same time as Chattopadhyay's, and who is his friend for 30 years. Yet no greater contrast could be found than that between this two – "Shakti-Sunil". Gangopadhyay - a man of regular habits, never at war with society, and always trying to enlarge his canvas with experiences picked up from life and literature, whereas Chattopadhyay is the perpetual bohemian, always drawing inwards for his inspiration. "I do something like autowritings," Chattopadhyay says, "when I allow my feelings to do anything they like with the lines, the words and the images."

His poetry is replete with fantasies and everywhere the readers face hidden surprises which are

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quite difficult to render. His dreamlike eloquence is packed with laced diction and the readers find solace in loneliness and ultimate realization. In 'Hemanter Aranne Ami Postman' (Postman in Autumn Forest) he shows the distance between man and nature and loneliness of modern man. Their 'letters filled with love' are taken by postmen but they hardly find their love because this separation is inevitable. The magical image with which the poem starts keeps the reader's attention which rushes towards the end, but he compels read it again:

"I have seen wandering postmen in autumn forest
Their yellow sacks have been filled with grass like dusty belly of lamb
They have found letters, old and new, from time immemorial
Those postmen in autumn forest
I have seen they are tirelessly searching
As heron's beak hunts lonely fish –''
['Hemanter Aranne Ami Postman', *Shakti Chattopadhyayer Shrestho Kobita*, 73]

In love poems, Chottopadhyay's lyrics are unequalled. His simple but grotesque expression of love is novel and he does not merely play with words and thoughts. He poses a twist in love and searches the path of love's realization and the magical effect of it. To him love is a new awakening, a rebirth and it works as a miracle. Love imposes a 'pride' in the lover's heart and it lights up even if he is in 'ragged shirt', or whatever his social position. In his sonnet no. 61, he says,

"I was never awake before in this way
By the dew, or the slap or the wind that hurls forest."
['Sonnet-61', *Shakti Chattopadhyayer Shrestho Kobita*, 122]

Here, the dew and the wind may come as love but 'slap' is quite innovative. In many poems of Chattopadhyay, readers face this type of wonder. The readers are jerked by this slap of love which compels to think them again and again. However, this love is ultimately realized by the poet in the final couplet:

"O you have awaken me now easily this way
O this bright shirt in dawn, this lonely birth conveys."
['Sonnet-61', *Shakti Chattopadhyayer Shrestho Kobita*, 122].

In his poem 'Ekbar Tumi' (Try Just Once), he shows how to obtain love especially when it is difficult to find true love. When love appears, everything in society along with person around us and the situation change magically. The pebbles generally block the heart. But it is unblocked by the power of love and its weight automatically reduced. The poem opens in a tone of some distant monologue:

"Try just once to love
You'll see, into the river, pebbles are falling from the breast of fish
Rocks rocks rocks and the water of river and sea
Blue rock transform into red, the red into blue
Try just once to love."
['Ekbar Tumi', *Shakti Chattopadhyayer Shrestho Kobita*, 98].

The image of rocks and pebbles are barriers which come between lovers and when they are released, a space for love is created. Later, in the poem these pebbles and rocks are converted into a part of heart itself because it beats or echoes the secrets and lover can store the in the cracks of rocks. It is difficult to live life as the slippery paths are not easy to walk. This stony path may give access to 'the distant doors of the pale stars of autumn' and so:

"It is good to keep some rocks in your heart
There is nothing like a letterbox – leaving them
In the cracks of rocks is a great deal."
['Ekbar Tumi ', *Shakti Chattopadhyayer Shrestho Kobita*, 99]

The most notable contribution of Shakti Chottopadhyay to Bengali poetry is his diction. A friend and critic of him, Nityapriya Ghosh told that his poems are 'Urban Pastorals'. Indeed, he used the dialect which nobody dared to use before in Bengali poetry. The down-to-earth words used in everyday language of South Bengal region found a perfect expression with all its sheer beauty and sheer complexity. He could create a musical effect with pronunciation of words and the theme–a rare combination. But he never liked weightless smartness of wordplay. His poetic diction only speaks of the realization of soul as it is seen in 'Pete Suechhi Shobdo' (Slept on Words):

"Whenever I grab words, I spend them
Like my bad luck, like the face-covering veil
If the splashing song do not come at the end of the day
Whenever I grab words, I spend them
Are the words guineas? Fake? Do I know words?
Words are carpets and are rugged blankets
If these are words, I have perplexed them
And I have slept on words – they now tug off with death."
['Pete Suechhi Shobdo', *Shakti Chattopadhyayer Shrestho Kobita*, 133]

Notes

1. Translation of the extracts of poems from Bengali are done by me.
2. *Krittibas* the Bengali Magazine was named after famous Bengali poet, who translated the *Ramayana* into Bengali.

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'Had I the Art to Stun myself/with Bolts of Melody!': Emily Dickinson's 'Circumference of Expression' as her 'Chiefest Apprehension' of a Hindered Creativity

By Mousumi Guha Banerjee

Introduction- England has had many learned women, not merely readers but writers of the learned languages, in Elizabeth's time and afterwards – women of deeper acquirements than are common now in the greater diffusion of letters; and yet where were the poetesses? The divine breath … why did it never pass, even in the lyrical form, over the lips of a woman? How strange! And can we deny that it was so? I look everywhere for grandmothers and see none. It is not in the filial spirit I am deficient, I do assure you – witness my reverent love of the grandfathers! (1).

The present paper seeks to position Emily Dickinson in a feminine literary tradition in an era when female writers were either 'not supposed to write' or, even if they did, their voices were almost forbidden since they had to allow their male counterparts to have their place in the 'literary marketplace'. On the other side of the Atlantic, in England, the recognition and acknowledgement of more women poets and particularly the creation of a Romantic feminine tradition with significant representatives, like Felicia Hemans and Letitia Landon, have given birth to a literary domicile for the Victorian women poets, an intellectual abode that was not made available to earlier critics. Conse-quentially, they positioned the women poets in relation to a male poetic tradition, or in affiliation with female novelists of the nineteenth century. In order to ensure the impeccability of these judgements, critics also attempt to examine and decipher the characteristic features of such a literary tradition.

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'Had I the Art to Stun myself / with Bolts of Melody!': Emily Dickinson's 'Circumference of Expression' as her 'Chiefest Apprehension' of a Hindered Creativity

Mousumi Guha Banerjee

I. Introduction

England has had many learned women, not merely readers but writers of the learned languages, in Elizabeth's time and afterwards – women of deeper acquirements than are common now in the greater diffusion of letters; and yet where were the poetesses? The divine breath … why did it never pass, even in the lyrical form, over the lips of a woman? How strange! And can we deny that it was so? I look everywhere for grandmothers and see none. It is not in the filial spirit I am deficient, I do assure you – witness my reverent love of the grandfathers! (1).

The present paper seeks to position Emily Dickinson in a feminine literary tradition in an era when female writers were either 'not supposed to write' or, even if they did, their voices were almost forbidden since they had to allow their male counterparts to have their place in the 'literary marketplace'. On the other side of the Atlantic, in England, the recognition and acknowledgement of more women poets and particularly the creation of a Romantic feminine tradition with significant representatives, like Felicia Hemans and Letitia Landon, have given birth to a literary domicile for the Victorian women poets, an intellectual abode that was not made available to earlier critics. Consequentially, they positioned the women poets in relation to a male poetic tradition, or in affiliation with female novelists of the nineteenth century. In order to ensure the impeccability of these judgements, critics also attempt to examine and decipher the characteristic features of such a literary tradition. Sandra Gilbert and Susan Gubar apply and reconsider the Freudian model of poetic practice propounded by Harold Bloom in his book, *The Anxiety of Influence*. (2) Bloom contemplates all male poets in possession of the mother, the poetic 'muse'. Gilbert and Gubar interpose the woman writer into this archetypal male poetic tradition and conceive of her as being caught in the rupture of a two-fold creative angst, situated in a position so as to both encounter the resilient and domineering male precursors and their debasing and repressive representations of women on the one hand, and also to counter the insinuation that the act of writing is conspicuously and unrelentingly a male intellectual industry, on the other. If we look at what Gerard Manley Hopkins once wrote to his friend R. W. Dixon in 1886, we can clearly comprehend the cause of doubt and apprehension of 'literary women' having to confront this oppressively 'patriarchal theory of literature' and find out a locus of her own:

> The artist's "most essential quality", he declared, is "masterly execution, which is a kind of male gift, and especially marks off men from women, the begetting of one's thought on paper, on verse, or whatever the matter is." In addition, he noted that "on better consideration it strikes me that the mastery I speak of is not so much in the mind as a puberty in the life of that quality. The male quality is the creative gift." (3)

Gilbert and Gubar postulate that women authors do not experience the 'anxiety of influence' in a similar manner, as their male counterparts do, only because of the fact that they have to contend with their predecessors who are 'almost exclusively male, and therefore significantly different from her.' What is more oppressive to the female writer is her portrayal by male writers as being completely disconsonant with 'her own sense of herself':

> Not only do these precursors incarnate patriarchal authority …, they attempt to enclose her in definitions of her person and her potential which, by reducing her to extreme stereotypes (angel, monster) drastically conflict with her own sense of her self – that is, of her subjectivity, her autonomy, her creativity. (4)

It is such a demeaning and immuring portrayal of her potential that she has to battle against. Gilbert and Gubar depict the struggle of the woman writer comprehensively:

> Her battle, however, is not against her (male) precursor's reading of the world but against his reading of *her*. In order to define herself as an author she must redefine the terms of her socialization. Her revisionary struggle, therefore, often becomes a struggle for what Adrienne Rich

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> has called "Revision – the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction … an act of survival." Frequently, moreover, she can begin such a struggle only by actively seeking a *female* precursor who, far from representing a threatening force to be denied or killed, proves by example that a revolt against patriarchal literary authority is possible. (5).

As a 'Profound' partisan of this 'revisionary struggle', Dickinson in her zealous accolades on other women authors, extolled their authority, which implies that writers like Elizabeth Barrett Browning, George Eliot and Charlotte Brontë were assimilated into the spiral of her own artistic perception. But Vivian Pollak, at the same time, puts forward the instance of Dickinson portraying Barrett Browning as the 'purveyor of illicit experience, as witch and magician.' (6) But the emotion Dickinson attached with Barrett Browning is evident in Poem 312:

> Her – "last Poems" –
> Poets – ended –
> Silver – perished – with her Tongue –
> Not on Record – bubbled other,
> So divine – (7)

Joanne Feit Diehl examines Dickinson's poetic thought as such a 'performance of influence' which 'leads us to a provisional formulation of a paradigm that applies more generally to nineteenth-century women poets as they seek independence from powerful male precursors.' (8) Hence, for Barrett Browning, Rossetti, as well as for Dickinson, the predecessor evolves to become a composite masculine character and they find themselves descendents of an extensive line of forefathers who emerge as their antagonists. Hence, it is true that Dickinson's creativity was more often than not unequivocally encouraged by the women writers of the time whom she regarded as members of an authorial sisterhood and in whose works she took great interest. She took part in their success and gained resilience from them. It is worth mentioning here that Dickinson shared her works with her sister-in-law, Susan Gilbert Dickinson, more than with anybody else during her lifetime. Emily cared for Susan's opinions, but did not always adhere to her recommendations. In spite of her literary association with a protective sisterhood, the poet expresses her consternation regarding the yearned-for, yet minatory, male figure that possesses the authority either to devastate or to bestow life on the poet:

> I am afraid to own a Body –
> I am afraid to own a Soul –
> Profound – precarious Property –
> Possession, not optional –
> Double Estate – entailed at pleasure
> Upon an unsuspecting Heir –
> Duke in a moment of Deathlessness
> And God, for a Frontier. (9)

Emily Dickinson appears to have completely departed from Walt Whitman here. The subsuming strain and the effusion contained in his 'I am the poet of the Body and I am the poet of the Soul …. The first I graft and increase upon myself, the latter I translate into a new tongue' (10) posits the greatest contrapuntal stance to Dickinson's proscriptions, retrogressions and abjurations. However, Dickinson's art, in many ways, betrays distinctive cultural tendencies that are quintessential and even axiomatic.

'Own[ing] a Body' or the poet's predicament of reification, a theme that this poem puts forward, is the pivotal philosophy that marks Dickinson's poetry. A significant array of invincible themes converges in her work. These include the concerns of identity that almost compulsively make her anxious. They encompass her identity as a woman poet, but the probability of, and the aspiration for, its 'embodiment in a text' (11) through language appears exceptionally equivocal due to a number of associated considerations such as, 'her identity as a woman, both in terms of inhabiting a woman's body and of womanhood as a figure for the body; her religious identity, in a broad metaphysical context of ambivalence towards material and temporal embodiment; and finally her identity as an American, in terms of definitions of selfhood as these have peculiarly taken shape within the history of the United States.' (12)

What is primarily noticeable in Poem 1090 is the dilemma and intransigence that mark its theme. As is often the case, any Dickinson text becomes more nebulous as one endeavours to decipher it. This element of textual profusion, unpredictability and heterogeneity in her poetry is efficaciously brought out in the following manner:

> This textual obduracy is, in many ways, in itself a central Dickinsoni an subject. Dickinson poems require the closest textual attention. They cannot easily be cited as evidence in an argument, since closer textual work almost always uncovers further readings and implications not easily resolved or subsumed into a summary statement. This is the case both within and between Dickinson texts. It is one of the first tasks of Dickinson criticism exactly to acknowledge and consider this textual multiplicity in Dickinson's work, but less as indeterminacy or open-ended ambiguity or (only) aesthetic play than as the deployment and mutual confrontation between personal and cultural forces that are deeply at stake for her. (13).

Talking about such a cultural undercurrent, it is certainly difficult for the woman poet to continue with the flow of her creativity unhindered, and even uninfluenced, by the powerful male writings and, more importantly, those of her male literary predecessors. Within such an existing as well as a pre-existing masculine cultural framework, the woman poet has to encounter all the

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elementary, corporeal, legitimate and living circumstances as constituent elements comprising her life, death and the genesis of her artistic craftsmanship. Righteousness and incorruptibility are not a component of Dickinson's poetic self. Her poems provide a discourse on the inhibited occurrences in her life – the pivotal stages of time that are irretrievable. Initial experiences constrict her domain of a prospective enterprise. Exploring the period of her girlhood, Dickinson recollects no haven of approbation for herself. Indoctrinated to consider children as extinct humans who must acquire benevolence before they can be exonerated from culpability, she bears the sense of being expelled and proscribed from the *a priori* plausibility of such a state of bliss. She departs from the Romantics in not reminiscing about the 'visionary gleam' forgotten in the course of evolution, since she has seldom been allowed to experience it. When Dickinson imagines an Elysian ecstasy, anxiety betokens her consciousness. In one of her letters towards the close of her life, she wrote: 'In all the circumference of Expression, those guileless words of Adam and Eve never were surpassed, "I was afraid and hid Myself".' (14) For this reason, Dickinson's poems have often been correlated with William Blake's *Songs of Innocence and Experience*, but the contrast allows for an irrepressible incongruity. Dickinson voices her thoughts only about experience. Conversely, the poems which endorse an illusion of innocence are recognizably her most blistering observations. Discerning the sombre paradoxes, Clark Griffith comments that the poems that adopt an impersonation of innocence do so as a facade. It is through such contradictions and ironies, the ingenuous certitude is impugned. (15).

Sentiments reflecting anxiety constitute Dickinson's perception of human experience. The trepidation that she encounters while envisaging the inception of any prospective delight, emerges from an existing domain of cognition, a premonition that might be considered as the agonizing aggregate of the assurance life is expected to certify. Her scepticism of nature and her seclusion from mother and God emanate from this premeditated non-existent irreproachability; it hinges on an enlightened cognizance of the possibilities of trauma brought about by experience. In the core of this chiefly passionate strain, death and a prompt criticism of the divine law are ingrained:

> The life doth prove the precept, who obey shall happy be,
> Who will not serve the sovreign, be hanged on fatal tree.

The perception of this reality discernibly harps on the chords of impending death:

> The worm doth woo the mortal, death claims a living bride,
> Night unto day is married, morn unto eventide; (16)

Dickinson withstands the angst of an imminent jeopardy that constrains her to desist before acceding to circumstances of conceivable happiness as well as anguish:

> Come slowly–Eden!
> LipsunusedtoThee–
> Bashful–sipthy Jessamines–
> AsthefaintingBee–
> Reachinglatehisflower,
> Roundherchamberhums–
> Countshisnectars–
> Enters – and is lost in Balms. (17)

She feels anxious since, to her, a receptive utterance – if inspiring and fascinating –is significant; else she apprehends that she might have to forfeit the impulse of perseverance that is needed to create. The voice of a transcens dental being primarily stimulates her and makes her conscious of her quiescence. This realization coalesces with both the spheres of her art and death. But this association is seldom congruent, 'for words themselves at once "enchant" and "infect" her' (18):

> They carry a lethal potency akin to the attraction of death, which offers a solution to life's mysteries and the erotic satisfaction of sacrifice, giving one's self to an inscrutable lover. But death renders the soul silent, and communication between the dead and the living proves impossible. (19)

Dickinson's anxiety arises from the dilemma between the enchantment caused in her by death when she endeavours to forestall the malaise brought about by her experience of reality, and the consternation she feels from the debilitating reticence it prescribes.

As has been noted earlier, for Dickinson, the poetic precursor is a composite male figure whom she invokes, rather than obviates, in her act of creation. It is this invincible antecedent force that corroborates her conception of the muse. This identification between the poetic forefather and the muse simultaneously confounds and compulsively untangles her 'anxiety of influence'. The muse acquires significance and his ascendency is enhanced through this similitude. Hence, Dickinson's muse strikingly differs from that of the Romantics including Wordsworth, Keats and Shelley. Their muse is represented by the conventional image of an immaculate deity, who is a distant identity, conspicuously distinguishable from the poetic forefathers, who were sometimes fanciful forebears also. When Dickinson conceives of her muse as male, she is apprehensive of her own virile strength and avoids him with extreme disquietude, on the one hand, and desires to court him, on the other:

> We hun t ere it comes,
> Afraid of Joy,
> Then sue it to delay

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And lest it fly,
Beguile it more and more –
May not this be
Old Suitor Heaven,
Like our dismay at thee? (20)

Dickinson here delineates a characteristic instance of dramaturgy, wherein 'it' may allude to a phase of time, a paramour, or an imaginative spur.

An intensified anxiety overwhelms Dickinson when she acquiesces in a possible transposition in the subliminal consciousness, having experienced a change from her own condition of selfhood to that of a more formidable source of poetic inspiration. This psychic metamorphosis brings forth an apprehension that the docile obedience that she had proscribed may return if she abases herself to the male muse. This disquietude results in Dickinson's scepticism and her equivocal reactions towards the alien interloper in her poems. The poet experiences so intense a strain that she is prone to forsake her poetic aspirations and the faculty of performance. However, as a consequence of her encounter that is marked by patient resignation, comes the accomplishment of an exultant poet that is expressed through the following verse:

I would not paint – a picture –
I'd rather be the One
Its bright impossibility
To dwell – delicious – on –
And wonder how the fingers feel
Whose rare – celestial – stir –
Evokes so sweet a Torment –
Such sumptuous – Despair –
Nor would I be a Poet –
It's finer – own the Ear –
Enamored – impotent – content –
The License to revere,
A privilege so awful
What would the Dower be,
Had I the Art to stun myself
With Bolts of Melody! (21)

Language, in this case, demonstrates the force of desire and dismay that informs Dickinson's perspective of self-sufficiency of the poet and the uncertainty associated with poetic autonomy. She affirms her individuality without any dependence on a governing male figure, though she appears to be perturbed by the possibility that she might be enfeebled as a consequence of which she would be rendered too powerless to create. Her poems vacillate between these two ends and hence the discord continues to remain entangled and finds articulation in her later poems:

Growth of Man – like Growth of Nature –
Gravitates within –
Atmosphere, and Sun endorse it –
Bit it stir – alone –
Each – its difficult Ideal
Must achieve – Itself –
Through the solitary prowess
Of a Silent Life –
Effort – is the sole condition –
Patience of Itself –
Patience of opposing forces –
And intact Belief –
Looking on – is the Department
Of its Audience –
But Transaction – is assisted
Byno Countenance – (22)

Evidently, these poems seldom allude to the theme of poetic creation, but the tendencies they reveal encompass the whole gamut of Dickinson's life and her experiences. The métier of the poet constitutes one of her cardinal considerations not only for the sole reason that she devoted her life to creating poems, but also due to the fact that she recognizes the faculty of the poet as having a sublime position above the corporeal world and the artistic enterprise as having a divine reverence. She asserts her prerogatives by saying: 'I reckon – when I count it all – First – Poets – Then the Sun –'. (23)

Dickinson joins the poetic tradition of perceiving the creative task as sharing similarities with the process of the birth of a child. She foregrounds the real experiences that such a course entails, though she does not associate the biological reality with poetic conception. At the same time, she emphasizes the pangs of physical challenges attendant upon artistic impregnation.

Dickinson manifestly endeavours to assume a male authority, perhaps because she perceives herself to be the one who has to hold back for the male. She adopts both masculine and feminine personas so as to embolden herself and to evade the perils of supine submission. How much she subscribes to a male identity understandably depends on the magnitude of her anxiety. In some poems, this masculine figure, be he God or father or a precursor poet, seems so inaccessible that he seems almost implausible, whereas in others, their supremacy perspicuously remains inherent. Such conceptualization posits its own uncertainty, since Dickinson is anxious about a disintegrated self over which she possesses limited sway. Such an association may be deleterious. It is pertinent to mention here that in a letter to Louise and Frances Norcross, Dickinson designates herself as 'brother Emily' which she uses as her signature. (24) In another letter to Edward Dickinson, she alludes to the counsels given to her by her mother when she was 'a Boy'. (25) Her 'Chiefest Apprehension' lies in the possibility of proving 'insufficient' in meeting the expectations of the stupendous task of her authorship:

Lest I should insufficient prove
For His beloved Need –
The Chiefest Apprehension
Upon my thronging Mind – (26)

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Another cause that precipitates Dickinson's anxiety is her compulsion to confront this male master residing within, so that she may gain the necessary strength to expostulate against the angst that an encounter of two concealed identities brings about. She contemplates forbidding him primarily due to the adversarial elements of the forceful 'other' within her. But the attempt appears to her to be insurmountable:

> Of Consciousness, her awful Mate
> The Soul cannot be rid –
> As easy the secreting her
> Behind the Eyes of God. (27)

Whenever the conditions of selfhood and otherness in her conjoin to form one unified poetic self, it authorizes her to assume the distinguishable supremacy that she was once empowered with. This unification of the split self enables her to overwhelm the intimidating constraints that she feels within herself. Once she has gained the ability to reassure herself, she repudiates such a masculine other with a peremptory remark: 'Art thou the thing I wanted? / Begone – my Tooth has grown –'. (28)

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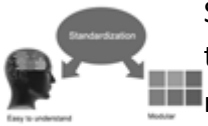
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- First character must be three lines drop-capped.
- The paragraph before spacing of 1 pt and after of 0 pt.
- Line spacing of 1 pt.
- Large images must be in one column.
- The names of first main headings (Heading 1) must be in Roman font, capital letters, and font size of 10.
- The names of second main headings (Heading 2) must not include numbers and must be in italics with a font size of 10.

Structure and Format of Manuscript

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

A research paper must include:

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

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

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

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

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



Format Structure

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

All manuscripts submitted to Global Journals should include:

Title

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

Author details

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

Abstract

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

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

Keywords

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

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

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

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

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

Numerical Methods

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

Abbreviations

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

Formulas and equations

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

Tables, Figures, and Figure Legends

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

Figures

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

Preparation of Eletronic Figures for Publication

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

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

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

Tips for writing a good quality Social Science Research Paper

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

.

Informal Guidelines of Research Paper Writing

Key points to remember:

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

Final points:

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

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

The discussion section:

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

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

General style:

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

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



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Mistakes to avoid:

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

Title page:

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

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

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

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

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

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

Approach:

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

Introduction:

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

The following approach can create a valuable beginning:

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

Approach:

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

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

Procedures (methods and materials):

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

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

Materials:

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

Methods:

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

Approach:

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

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

What to keep away from:

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



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Results:

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

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

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

Content:

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

What to stay away from:

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

Approach:

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

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

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

Figures and tables:

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

Discussion:

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

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

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

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

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

Approach:

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

Describe generally acknowledged facts and main beliefs in present tense.

The Administration Rules

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

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

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

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

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

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

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

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