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Recovery from Feminine Trauma

Mughal Army and the Natural World

Highlights

Nobody Reads You – Once Again

D.H. Lawrence's Short Story "Ticket's Please"

Discovering Thoughts, Inventing Future

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Nobody Reads You – Once Again: Signature, Erasure, Poeture

By Thiago Castañon

Universidade Federal do Rio de Janeiro

Abstract- Ulysses' cunning consists in erasing his own name to become another. The pretender Nobody, a miniature prototype of mimesis, makes Odyssey the paradigm of every literary journey. Ulysses is the secret model behind recurring themes in Augusto de Campos' poetry. The shadow that permeates the Mallarmean motifs of the shipwreck and the elocutory disappearance of the subject singularizes the poetics of the ovonovelo author. Oútis is the mask that the concrete poet chooses as a paradigm of the linguaviagem to which he has been launching himself for seven decades, in search of opening pores in the aporia of poetry. That is why the Odyssey never ends. Each reader gives a new face to the faceless mask. That is why it has always been the book that Nobody reads, again.

Keywords: visual poetry, painting, mimesis, performance, translation.

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Nobody Reads You – Once Again: Signature, Erasure, Poeture

Ninguém Te Lê – De Novo: Assinatura, Rasura, Poesura

Thiago Castañon

Resumo- A astúcia de Ulisses consiste em apagar o nome próprio para tornar-se outro. O fingidor Ninguém, protótipo em miniatura da mímesis, faz da *Odisseia* o paradigma de toda viagem literária. Ulisses é o modelo secreto por trás de temas recorrentes na poesia de Augusto de Campos. A sombra que perpassa os motivos mallarmeanos do naufrágio e da desaparição elocutória do sujeito singulariza a poética do autor de ovonovelo. *Oútis* é a máscara que o poeta concreto elege como paradigma da linguaviagem a que vem se lançando há sete décadas, em busca de abrir poros na aporia da poesia. É por isso que a *Odisseia* não termina nunca. Cada leitor dá um novo rosto à máscara sem rosto. É por isso que ela é, desde sempre, o livro que Ninguém lê, de novo.

Palavras-chave: poesia visual, pintura, mímesis, performance, tradução.

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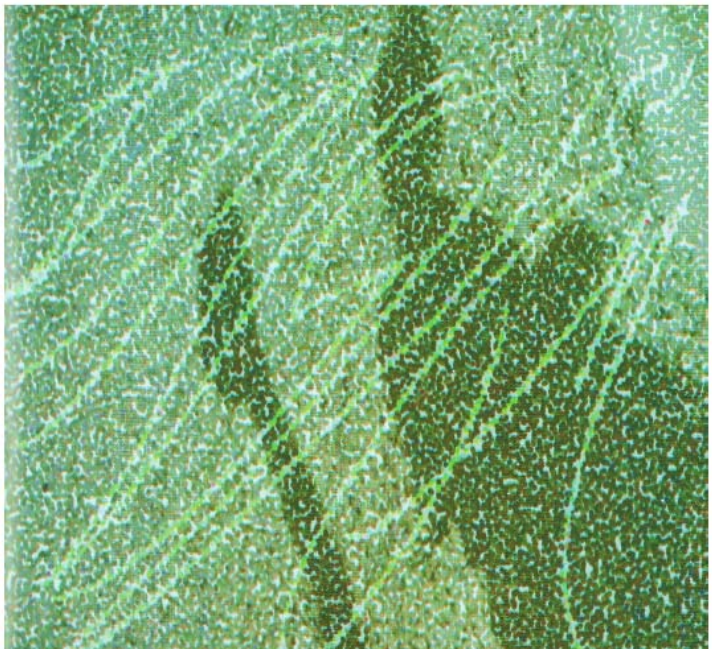

Fonte: CAMPOS, Augusto de. Não. São Paulo: Perspectiva, 2008 (1ª ed. 2003).

Figura 1: Fotopoema οὔτις (1953-2003).

Aos 90 anos de Augusto de Campos

I. Nome ~~Falso~~ De Ulisses

Quanto mais o ouvido desconhece uma palavra, mais contornos de fantasma sonoro ela assume. Se o nome é entreouvido em uma língua morta, o assombramento é ainda mais intenso. A essas duas noites do som e do sentido a imagem acústica de οὔτις acrescenta uma escuridão a mais. Mesmo sem saber o que ela significa, o som da vogal longa de timbre velar

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em *oútis* (úutis) reverbera um halo de coisa sombria, que contrasta com a luminosidade da rasura na página verde. À fantasmagoria do ouvido responde, no além do nome, a fantasmatização do olho, que o traço retorcido torna opaco quanto mais formas se entrevê nas dobras e curvas de cada letra.

Antes da imaginação tomar a rédea da letra, no intervalo entre a fala visível (*esto visibile parlare*, *Purg*. X.95) e o grafo obscuro (*queste parole di colore oscuro*, *Inf*. III.10), a imagem imprime no olhar a consistência granulosa de uma mancha pontilhada em verdeglauco que designa para o olho um lugar preciso e ambíguo que dá a ver a própria cegueira. O leitor encontra-se aí ao mesmo tempo na posição de cego e vidente. O glaucômmato é o efeito da divisão do olho no onomatograma.

O título da peça de abertura do livro *Não* (2003), de Augusto de Campos, supõe, para começo de leitura, que consultemos um dicionário, a fim de esclarecer, se é esse o primeiro obstáculo, a única pista que o poeta oferece para pôr em movimento a mímesis do poema.[1] Mesmo que não tenha Homero na ponta da língua, o leitor encontra facilmente em um dicionário grego[2] a referência ao canto 9 da *Odisseia*, onde o termo é empregado por Ulisses para enganar o ciclope, na famosa frase "meu nome é *Ninguém*" (*Od*. 9.366). O estratagema garante sua sobrevida, quando ele já era praticamente um homem morto.

No relato homérico o nome-máscara funciona em dois tempos: primeiro, torna anônimo seu portador, no diálogo entre Ulisses e Polifemo, quando o herói é feito prisioneiro na caverna do ciclope, introduzindo um efeito de engano (*Od*. 9.364-370); em seguida, o pseudônimo é citado, repetido e traduzido no diálogo dos ciclopes, pela variante *mḗ tís*, sinônimo de *oú tis*, "não alguém", permitindo a fuga de Ulisses no momento em que sua assinatura aparece inscrita em eco no epíteto *mḗtis* (astúcia), que completa o efeito de logro (*Od*. 9.403-411), como explicita o herói: "Ri em meu coração, pois meu nome o enganara, e minha astúcia" (*Od*. 9.413-414).

Sob a máscara de "ninguém" (*oútis*), não se reencontra o nome, mas o renome (*mḗtis*). A manobra é invalidada, contudo, quando a vaidade do herói decide revelar o verdadeiro nome de Odisseu Laércio (*Od*. 9.502-505), cometendo a *hýbris* pela qual será punido, numa trama de perseguição entre o mar e o nauta que dá início à interminável viagem de retorno. A começar pela condição que será imposta: terá que realizar "outra viagem", de descida ao inferno, ao reino das sombras, a fim de encontrar "o mel do torna-lar" (*Od*. 11.100).[3]

Momento decisivo, pois é no canto 11 que a sombra de Tirésias profetiza ao herói a morte que virá do mar salino. O relato grego, como se sabe, nada mais informa. Mas é pelo que não diz, por não revelar como termina a estória de Ulisses, que a sombra infernal põe em marcha o terceiro tempo da viagem, só de ida, e para além de Homero. O gesto infinda a *Odisseia* e dá início ao recomeço sem fim do relato, desde a aparição do herói na cena da descida ao inferno. Dessa vez, o de Dante. No canto 26 da *Divina Comédia*, Ulisses retorna como labareda falante, para responder à pergunta que não cessou de ser colocada desde os gregos: como Ulisses morre, afinal? O poeta visionário aproveita o diálogo forjado por ele mesmo para simular a revelação do mistério e sacia a curiosidade dos leitores.

Numa das cenas mais famosas do livro, Dante põe um ponto final na odisseia que Homero deixou inacabada na imaginação. A discussão teria encerrado ali se o relato que declara onde a lenda termina não produzisse o inesperado: ao contar sua "última viagem", Ulisses escapa do fim, mais uma vez. Tomando a palavra para contar como se dera o encontro com a morte, torna-se narrador póstumo, morto-vivo. A imagem da língua de fogo que insiste em fazer sombra fica gravada nos olhos de Machado e Dostoiévski. Mas é na obra de Augusto que a sombra de Ulisses vai encontrar o espaço propício para desdobrar a força demoníaca do seu nome e de seus renomes: Ulisses, Odisseu, Ninguém, *polýmētis*, *polýtlas*, *polymékhanos, poikilómētis, aiolómētis, polýtropos...*

A astúcia de Ulisses consiste em apagar o nome próprio e tornar-se outro, como estratégia de engano que o permite escapar da morte. O fingidor Ninguém, protótipo em miniatura da mímesis, faz da *Odisseia* um paradigma para toda viagem literária. Mas, para Augusto, o modelo é mais do que isso. Ulisses é a encarnação humana da *mḗtis*, "jamais lhe faltam expedientes, *póroi*, para livrar-se de todo tipo de embaraço, *aporía*" (Vernant e Detienne, 2008: 25). Nesse sentido, os cantos 9 e 11 prefiguram o drama do poeta contemporâneo no enfrentamento da anunciada "morte da arte" e das inúmeras tentativas de matar precocemente a vanguarda, quando o poeta continua vivo e ativo, levando adiante e renovando sua atitude de vanguarda.

[1] Este ensaio integra o projeto de pós-doutorado "Mínima mímesis" que analisa a poética de Augusto a partir da concepção de mímesis como "produção de diferença", desenvolvida por Costa Lima (2000). A primeira parte da pesquisa foi publicada no artigo "Ninguém te lê: um poema anônimo de Augusto de Campos" (Castañon, 2020). Agradeço a Maluh Guimaraens e Dau Bastos do PPGLEV, por tornarem o projeto possível, e a Augusto de Campos, Luiz Costa Lima e Júlio Castañon pelo diálogo proporcionado durante a pesquisa. Agradeço especialmente a Carolina Quintella e Marcelo Neder pela leitura dos originais, que contribuíram com críticas preciosas para a segunda versão do texto.

[2] Para este estudo, consultamos as obras de Bailly (1952) e Malhadas et. al. (2006).

[3] Cito a tradução de Trajano Vieira (Homero, 2011).

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Ulisses – ou melhor: sua astúcia – é o modelo secreto por trás de vários temas recorrentes na poética de Augusto, a começar pelo tema mallarmeano do naufrágio e da desaparição elocutória do sujeito. O Ninguém é a máscara que o poeta elege, no momento inaugural da poesia concreta, como paradigma da linguaviagem a que vem se lançando há sete décadas, em busca de abrir poros na aporia da poesia.[4]

Leitor aplicado das duas odisseias, a de Homero e a de Joyce, o poeta incluiu na sua "Miniantologia", anexa ao *ABC da literatura*, a título de tradução de Homero, uma passagem do canto 11 da *Odisseia* que coincide com o canto 1 da epopeia poundiana, por sua vez, paráfrase da versão latina de Andrea Divus (1538). Tradução da tradução da tradução. Por aí se vê que, antes de se chamar Ninguém, o herói de muitas faces já se chamou Oútis, Necquem, Nobody, Noman, Leopold Bloom. Vale lembrar que "os *Cantos* são o que Odisseu vê, assim como a *Waste Land* é o que Tirésias vê" (Campos, 1985: 36). Sendo Ulisses uma das famosas *personae* de Pound, portanto, o Ninguém também já se chamou Pound, Joyce, Dante, Pessoa, Mallarmé. Inclusive Homero. É por isso que a *Odisseia* não termina nunca. Cada leitor dá um novo rosto à máscara sem rosto. É por isso que ela é, desde sempre, o livro que Ninguém lê, de novo.

Mas o que vê Ulisses na terra devastada do Hades? Quando a invocação é feita, o herói se depara com a visão pavorosa de sombras que o deixam "verde de medo", conforme a frase-moldura que abre e fecha a cena de descida ao inferno, numa estrutura de *ring composition*: "o medo verde me tomou" (*Od*. 11.43; 11.633). Exatamente assim a sombra verde aparece sob a tradução de *oútis* – termo que retorna insistentemente, como baixo contínuo, no 1º dos chamados Cantos Pisanos, que equivale ao canto 74 de Pound.

Diante do nome rasurado nas sombras, na abertura do livro *Não* o leitor é transportado ao início da *Divina Comédia*. Uma palavra obscura (*Inf*. 3.10) ecoa a advertência inscrita no pórtico do inferno de Dante, em letras garrafais: *LASCIATE OGNE SPERANZA VOI CH'INTRATE* ("deixai toda esperança, vós que entrais", *Inf*. 3.9). O prenúncio de que o livro não vai ser fácil é o "ponto de ignição" para dar a partida que põe o poema em movimento. Antes de soar no ouvido, o nome-fantasma propõe uma geografia para o olho: a entrada se faz pelo anticéu. É exatamente de uma descida ao submundo que se trata. Para penetrar o inframundo da palavra, basta uma só.

A única indicação de leitura, dada pelo título, assinala que o nome em português, NINGUÉM, é uma tradução do pronome grego, que contém um inseparável harmônico literário, identificando, de saída, o nome falso de Ulisses a todas as suas citações. É preciso não esquecer que, mesmo depois morto, Ulisses continua a falar, tendo suas aventuras, nome e pseudônimo citados e "imitados", de Dante (*Inf*. 26) a Pound (*Canto* 74: "I'm noman"), do epigramático "I'm Nobody" de Emily Dickinson à paródica travessia do *Ulysses* de Joyce. Do *Ovonovelo* de Augusto ao *Finismundo* de Haroldo de Campos.

As quatro letras finais dão a segunda indicação de leitura. Ouvida em grego, a palavra-poema contém três maiúsculas e quatro minúsculas: NIN (= νιν, pronome de terceira pessoa: "ele próprio") e ςυξμ (SYXM). A terminação "yx" cercada das iniciais SM eleva a página coberta de gramas (*grámma*: letra e número) à potência do céu estrelado, formando, com sete letras, a constelação da Ursa Maior. A constelação do "carro". Ulisses embarca na viatura de Mallarmé. A labareda de Dante dá a partida. E começa a viagem.

II. Poesia, Risco e Performance

A escolha de uma "língua morta" e a grafia idiossincrática na língua materna, sobrescrita à imagem de duas figuras indeterminadas (algo e alguém), tornam o título grego (οὔτις) e o texto em português (NINGUÉM) "ilegíveis" num primeiro momento, propondo o poema como uma espécie de *trobar clus*, uma obra "escura" ou "fechada" (oclusa), como sugerem as sombras no fundo. No entanto, o poema é quase translúcido: *oútis* significa "nada" e "ninguém", literalmente traduzidos no texto e na fotografia, de forma indicial (Peirce) e constatativa (Austin). Como se explica essa contradição performativa?

Antes de ler o nome falso de Odisseu, toda a dificuldade se concentra nos pontos verde-claros que formam *linhas aparentemente contínuas* retardando a identificação de *letras* de uma palavra escrita em português, semelhante a caracteres gregos em traços fantasmagóricos. Em vez da epifania, a resistência do legível produz a aparência gráfica de um *risco* que cobre toda a imagem. O efeito não se confunde com um vago "ilusionismo" (*trompe-l'œil*),[5] caso em que a primeira impressão cessaria com o reconhecimento do sentido "real", a saber, que "o risco é, na verdade, uma palavra". Ao contrário: aqui, os sentidos sucessivos se acumulam, formando um mosaico constelado.

[4] Por "aporia", designamos o ponto de partida indemonstrável de uma formação discursiva – no caso, a "poesia" – conforme a acepção de "discurso" elaborada por Luiz Costa Lima em *História. Ficção. Literatura* (2006). Um terceiro ensaio em preparação vai tratar da presença de Ulisses em obras iniciais da poesia concreta e apontar a centralidade da *Odisseia*, especialmente a figura do Ninguém, em poemas concretos de Augusto que até agora não foram interpretados e continuam aguardando que Ninguém os leia.

[5] Como supõe equivocamente, noutro contexto, K. D. Jackson, tomando ao pé da letra a expressão "realismo absoluto", empregada pelo poeta em 1955 (apud Süssekind &Castañon, 2004, p.12).

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No enunciado aparentemente constatativo "ninguém", que descreve a ausência literal de sujeito na fotografia, sobrepõem-se: (a) um ato performativo de *rasura* (na forma visual do risco que cancela o resto de presença do sujeito à sua imagem, à sua "sombra", negada enquanto metáfora da representação "fotográfica" realista); (b) um ato performativo de *assinatura* (na forma de um manuscrito que evoca a presença do sujeito à sua expressão escrita, que a palavra "ninguém" entretanto apaga, que a *caligrafia*, "bela escrita" em grego, borra numa *cacografia* ilegível e a descontinuidade das letras, interrompendo o risco contínuo, autodesnuda como falsificação da assinatura de um outro); por fim, (c) um ato performativo de *tradução* desse "nome outro", diferindo de si mesmo já em grego (que cita o canto 9 da *Odisseia*, introduzindo a forma da *persona* no lugar do sujeito rasurado), que constitui a imagem do poeta-Ninguém.[6]

A sobreposição da palavra-poema e da forma gráfica do risco nos traços pontilhados em verde-claro produz a metáfora visual "poesia é risco", que cita o poema homônimo de Augusto de Campos, inscrevendo *oútis* numa *poética da rasura, do corte e do menos*, mas também *do risco, do perigo e do fracasso*, que remonta a Mallarmé, encapsulada na fórmula-rima (literatura/rasura) do poema "Toute l'âme résumée" (1895), cujo dístico final: "*Le sens trop précis rature* / *Ta vague littérature*",[7] pode ser aproximado das palavras do poeta em carta a Eugène Lefébure, de 27 mai. 1867: "je n'ai créé mon Œuvre que par *élimination*" ["não criei minha Obra senão por eliminação"] (Mallarmé, 2004: 717).

Com variações em acrílico (1986), holografia (1986), projeção a laser (1991), videopoema (1993), audiopoema (1995) e impressão em papel (1996), a obra multimídia que dá título ao CD *Poesia é risco* (1995)[8] compõe-se da sobreposição da frase-tema com um risco modulado em diversas formas: vertical (acrílico, holograma), horizontal (impresso), rasura (laser) e ruído (áudio). A "intradução em série"[9] da metáfora mallarmeana *littéRATURE est RATURE* recria em português a "rima visual" entre as palavras "poesia" e "risco", no triplo sentido: de contenção verbal (riscar), ousadia experimental (arriscar) e estado de alerta ante o perigo iminente de forças que ameaçam a arte na época de sua reprodutibilidade técnica (periclitar).

[6] A sobreposição também se produz na leitura em grego: a escrita (*grámma*) do nome (*ónoma*) *oútis* é uma *grammḗ*, risco, traço, linha; um *kakōsgráphein*, rasura, apagamento; uma *diagraphḗ*, um "risco através" da imagem e uma *hypographḗ*, subscrição, inscrição e contorno, "pintura dos olhos". O *hypográphō* é a assinatura, escrita que se acrescenta ao já escrito, e também a escrita do que é dito por um outro. O duplo sentido tem equivalente visual: "pintura de uma coisa sob a outra" e também o que se "põe sob os olhos", o que mostra e faz ver.

[7] Na tradução de AC: "Ser mais preciso rasura / Tua vaga literatura" (Campos, A. et al., 1974).

[8] A primeira versão do poema (que hoje conhecemos em acrílico) surgiu como suporte físico da versão holográfica, realizada em parceria com Omar Guedes e Moysés Baumstein tendo arte-final de Julio Plaza. Foi necessário montar quatro placas de serigrafias verticais, preparadas por Omar Guedes a partir do layout criado por Augusto, originalmente em vidro, para ser filmadas com laseres e aplicar o efeito "rainbow" do holopoema. A peça foi apresentada na Exposição *Triluz*(1986) e na mostra*ldehologia* (1987), cf. https://revistapesquisa.fapesp.br/wp-content/uploads/2002/06/99_ARTES-PL%C3%81STICAS.pdf. Tendo gostado do protótipo em vidro, o poeta encomendou depois cópias em acrílico, com letras prateadas, que passaram a integrar suas exposições. Na segunda versão, o poema-laser foi projetado na Avenida Paulista em 1991, recebendo variação no formato videoclipe, com o audiopoema sobreposto à filmagem. Na terceira versão, o videopoema integra o documentário *Poetas de campos e espaços*(1993), de Cristina Fonseca, cf. https://www.youtube.com/watch?v=VTfOQHILw8g. A quarta versão, acústica, consta no CD *Poesia é risco*(1995). A quinta versão, impressa, publicada na *RevistaA Cigarra*, ano 14 – n° 29– nov/dez 1996, é última da série, quando o poema concebido fora do suporte-livro chega finalmente ao papel.

[9] Conforme a expressão do autor, a "intradução" se distingue da tradução convencional com o prefixo negativo indicando uma tradução reduzida (de partes ou poemas mínimos) e visual, que propõe criar um novo poema, de "autoria" do tradutor-poeta, integrável como *ready-made* ao lado dos poemas autorais.

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Fonte: imagens da internet.

Figura 8: Reprodução de versões da obra "poesia é risco". Respectivamente: dois ângulos do poema-escultura em acrílico (1986); poema-holograma (1986); poema impresso na *Revista A Cigarra*, ano 14, n° 29, nov/dez 1996; sequência de 12 fotogramas do poema-laser (1991), *printscreens* selecionados a partir do clip-poema incluído no documentário *Poetas de campos e espaços* (1993), dirigido por Cristina Fonseca para a TV Cultura.

No manuscrito a laser, as palavras "risco" e "poesia" são suturadas pelo "é", que tem um brilho mais intenso, como se fosse riscado duas vezes. A linha entre a letra e o acento agudo converte o verbo de ligação no "ser" das palavras que liga, ele próprio metáfora do poema inteiro. Em dois momentos o verbo se sobrepõe à palavra "poesia", produzindo uma rasura dentro da palavra, semelhante ao "G" do NIN[G]UÉM, que desfigura em "S" dentro o texto de *oútis*. No poema-laser, a linha contínua e mais brilhante do "*é*" opera a metamorfose da letra em "estrela" e "sêmen", contidos nos poema-constelação de Mallarmé, onde os *ee* minúsculos em itálico assumem a forma de espermatozoides que fecundam a página de *Un coup de dés*, conforme a interpretação tipográfica de Pignatari em *Semiótica e literatura* (2004).

Procedimento similar de rasura aparece no poema "preoposições" (1971-1995), do livro *Não*, que constitui, como observou Júlio Castañon, o "simulacro de um rascunho, de um processo de redação" (2004: 84). Composto de uma lista de preposições riscadas, a única admitida (não riscada) é a que se identifica ao próprio risco: a preposição "contra".

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Fonte: CAMPOS, Augusto de. Não. São Paulo: Perspectiva, 2008 (1ª ed. 2003).

Figura 9: Poema "preoposições" (1971-1995).

No poema datiloscrito "não" (1990), que dá título ao livro, o risco é substituído pela frase-rasura "ainda não é poesia", repetida no final de cada quadro. Cada vez que a frase cancela aquilo que "não é poesia" ("meuamordor", "amarvivermorrer", "escrever", "calarfalar", "rimas", etc.), o quadrado datilografado sofre um corte e perde uma coluna, até reduzir-se a linha vertical, formada por cinco letras. O que sobra, admitido como poema, é o risco verbal. Depois de ter perdido as colunas do verso, o poema ganha uma outra coluna, de letras-vértebras. Sem que chegue a formar uma palavra, o traço guarda um resto de lembrança daquilo que reduz: "oesia" é o "signo de pé", palavra vertebral, dotada de medula e osso. A obra "não" é o poema com sinal de menos, feito de corte e subtração, num gesto que enquadra citações Mallarmé, Drummond e João Cabral dentro da moldura evocativa do *Quadrado negro* (c.1914-15) de Maliêvitch, impresso em negativo:



Fonte: imagensda internet.

Figura 10: "Quadrado negro"(c.1914-15) de Maliêvitch e última página do poema "não" (1990) de Augusto de Campos.

Sem deixar de ser uma tradução do nome-máscara de Ulisses, *oútis* integra a série de intraduções de Mallarmé, modulando a metáfora "poesia é risco", que assume sua forma mais radical, concentrada numa única *palavra-risco*: NINGUÉM. Sendo o "risco" análogo do significante "não", a palavra-rasura é

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simultaneamente um "não-poema" *e o próprio "não" (risco) metamorfoseado em poema*.[10]

A versão impressa na *Revista A Cigarra* (1996) também emprega o tipo manuscrito, a caligrafia e a assinatura como formas de expressão que o poeta cancela com um risco, porém relacionados à forma do verso, receptáculo privilegiado do eu lírico, parodiado na repetição insistente do mesmo "não-verso". Vimos que *oútis* opera uma série de deslocamentos semelhantes: em vez da caligrafia, uma cacografia; em vez de assinatura, um nome anônimo; no lugar do manuscrito (original), uma citação (cópia) e uma tradução, identificados na forma visual da *rasura*, enquanto "instrumento de transformação dos textos", conforme a sugestiva expressão de Pierre-Marc Biasi (apud Castañon, J., 2004: 83).

Se a obra multimídia "poesia é risco" cita Mallarmé, *oútis* sobrepõe a essa referência a evocação de Ulisses para compor um monograma em que o "desaparecimento elocutório do sujeito" (*Crise do verso*) não exclui a possibilidade de figuração de outras vozes, senão que se afirma como condição de ficcionalização da voz poética, cujo modelo é dado, entre nós, pelo "autor póstumo" de Brás Cubas, avô do poeta morituro.

Não é apenas o nome falso de Ulisses que lemos sobre a imagem. O minipoema também remete a outras ocorrências literárias. Desde logo, à 8ª Ode Pítica de Píndaro, em cujos versos finais o poeta tebano associa o termo *oútis* à "sombra" (*skiás*) efêmera do humano:

ἐπάμεροὶ· τί δέ τις; τί δ' οὔ τις; σκιᾶς ὄναρ
ἄνθροπος.

Criatura fugaz:
o que é alguém?
O que é ninguém?
Sonho de uma sombra: o homem.[11]

Os conhecidos versos de Píndaro, convertendo *oútis* em metáfora da condição precária do vivente humano ("o homem é nada", "criatura efêmera", "sonho de uma sombra"), já eram evocados em outro poema de Augusto de Campos, "bio" (1993), incluído em *Despoesia* (1994): "que bio/sou eu/micro ou macro/ clown ou clone/ sombra/ simulacro/ a sonhar/ insone". Retomada uma década depois no fotopoema publicado em *Não* (2003), a citação basta para evocar toda uma tópica da efemeridade, fundadora do gênero lírico,[12] compondo um poema breve da brevidade em que a reflexão sobre a morte e o tempo surge como ponto de contato privilegiado com o passado literário.

Em seguida, não é apenas a palavra "ninguém" que podemos ler nessa imagem. A camada verbal do texto manuscrito cita o nome falso de Ulisses e a máxima gnômica de Píndaro. A ela se acrescenta a camada não-verbal do fotoscrito, em que também se pode *ler* a expressão "fotografia" (*photo-gráphein*) traduzida em signos visuais: luz/poste de luz (*phôs*), sombra de um mortal (*phṓs*), grama – escrita/pintura (*grámma*, *gráphō*) e rasura (*grammḗ*).

Para apreender como as duas camadas e operações de tradução distintas entram em relação é preciso notar uma assimetria entre elas: ao contrário do reconhecimento da palavra "ninguém" como tradução de Homero e Píndaro, marcada no título, não saber que se trata de uma foto é um dado que importa (por sua ausência) na leitura do poema, sendo claramente buscado através da edição digital e da omissão de ficha técnica. Podendo apenas supor a fotografia como uma possibilidade técnica, entre outras que o poeta teria à disposição para produzir a imagem das sombras ao fundo, *o leitor fica livre, desde logo, para supor que o poema pode ser uma pintura*. Trata-se, como se vê, de um equívoco estrutural.

III. Epigrama E Skiagrafia

Do mesmo modo que a dimensão visual do manuscrito NINGUÉM desdobra outras camadas de escrita (assinatura, rasura, tradução) e que a foto original de 1953, em preto e branco, contém, inscrita no texto visual, a palavra "fotografia"; a imagem trabalhada em computador em 2003, acrescida do *texto sobrescrito* e da *granulação em pontos verdes*, finaliza o poema com um suplemento de duas novas camadas metafóricas em que o poema *faz* aquilo que, visualmente, *diz*.

O texto "escrito na grama", formado de uma palavra só, que cobre toda a imagem, é literalmente um "sobrescrito" (*epígramma*), que cita a técnica poética grega de concisão e brevidade, designando

[10] Forma-se a seguinte cadeia: a palavra "ninguém" é (como) um "risco" que é (como) um significante da negação, metáfora visual do "não", contido na própria palavra "*nin*-guém", que significa literalmente: "não-alguém" (*oú-tis*>*nec-quem*). Lida simultaneamente em caracteres gregos e latinos, pela técnica do hipograma, com as letras finais UEM equivalendo às minúsculas gregas **νεμ** (= "nem"), a palavra contém uma dupla negação: NIN / NEM; as três iniciais correspondem ao grego **νιν**, pronome de terceira pessoa, sinônimo de *autón*; do mesmo modo que o advérbio de negação *oú* (não), no título grego, contém, por homonímia, um pronome de terceira pessoa: *hoû*, "si", "se"; enquanto *tis*equivale a "algo", "alguém", "qualquer um", "cada um", mas lido com acento tônico, *tís*, contém um pronome interrogativo: "quem?".

[11] Versos 95-96 na edição de Snell-Maheler (1987).Tradução de Trajano Vieira (Píndaro1996).

[12] Sobre as relações do *tópos* da efemeridade com o nascimento da mélica grega e a formação da lírica latina, cf. respectivamente Fränkel (2004, p.137 e ss.) e Achcar(1998, p.57 e ss.).

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originalmente a "inscrição [...] sobre uma lápide sepulcral do nome do morto" (Paes, 1995: 118). Conforme a explicação antropológica de Vernant, o gênero epigrama associa-se historicamente à ereção de um *sêma*, um túmulo, e à construção de um *mnêma*, um memorial, destinados a assegurar a memória do morto e celebrar, como o canto épico, sua "glória imperecível" (*kléos áphthiton*), recordando aos homens porvir, através da exemplaridade, o brilho de seu nome, seu renome e de suas façanhas, os valores coletivos que o indivíduo encarnou em vida (2007: 70).

O epigrama arcaico possui estreita afinidade com a epopeia, que comparece citada no texto de uma palavra só. Precursor do *tombeau* mallarmeano, nele a *psykhé*[13] do morto assume por vezes a primeira *persona* do próprio epitáfio, a exemplo dos epigramas de elogio do "belo morto" de Simônides de Céos, em que ouvimos frequentemente a voz do defunto dirigindo-se aos vivos que passam.

A técnica grega de condensação e laconismo também se associa ao nascimento da poesia visual em Alexandria, no séc. III a.C., criada como subgênero do epigrama por Teócrito, Dosíadas e Símias de Rodes, cujo "ovo" foi homenageado por Augusto no ato de nascimento oficial da poesia concreta, com a série *Ovonovelo* (1954-1960). Mais tarde essa linhagem será novamente aludida na intradução "Eco de Ausônio" (1977), em que o escritor latino, criador da expressão *tekhnopaígnion* (jogo de arte) que nomeia o epigrama visual alexandrino, assume a *persona* da deusa Eco e dá voz ao poeta contemporâneo do abstracionismo para lançar um desafio ao pintor figurativo: "se puderes, pinta o som".

Vemos que a palavra "ninguém" identifica-se ao nome e ao gênero do epigrama em pelo menos quatro sentidos, todos "literais" (lidos "ao pé da letra" na performance): sobrescrito (*epi-grámma*), poema breve (levado ao limite de uma palavra só), poema visual (na linha dos *tekhnopaígnia*, exacerbando o limite entre pintura e poesia) e poema da brevidade (na linha fúnebre do epigrama lapidar, enquanto poema do/sobre o morto na condição de "sombra", "imagem", "fumaça", "visão de sonho", sinônimos do não ser).

De sua parte, a imagem das sombras na grama, formada de uma só cor pontilhada, é literalmente uma "pintura com sombras" (*skiagraphía*), que cita a técnica grega da pintura em uma cor, "largamente atestada no final do século V a.C. (e, de fato, frequentemente equiparada ao nascimento da pintura)" (KEULS, 1975: 1), conhecida por ter sido a "descoberta" que permitiu superar a cerâmica e a pintura de vasos como principal expressão pictórica grega. Estabelecendo a distinção entre pintura (*graphikḗ*) e desenho, a skiagrafia teria possibilitado uma exploração inédita de aspectos de luz e sombra, visando efeitos de volume e profundidade, que esboçam pela primeira vez na história da pintura grega a noção de perspectiva.

Para explicar que a invenção não se confunde com o nascimento da ideia de realismo em pintura, conforme a célebre acusação platônica dirigida contra a skiagrafia, E. H. Gombrich cunha a expressão "criptograma relacional". Por ela se explica que, mesmo que quisesse, "o artista não pode[ria] copiar um gramado banhado de sol, mas pode sugeri-lo", utilizando sistemas de contraste entre figura e fundo, luz e sombra, cheio e vazio, mais luz e menos luz, "sim" e "não" (2007: 33-37). Sobre o procedimento pictórico, geralmente (erroneamente) confundido com um suposto efeito de *chiaroscuro*, escreve Eva Keuls (id. ibid.):

> a técnica lançava mão de *patches* [fragmentos, manchas] de cores fortemente contrastadas, que se intensificavam umas às outras quando vistas em *close-up*, mas misturavam-se num efeito luminoso quando vistas de uma distância apropriada. Em outras palavras, a skiagrafia era uma técnica impressionística, usando divisões de cores brilhantes e contando com o fenômeno da fusão ótica de cores.

Da inovação atribuída a Apolodoro, o *skiágrapho*, e desenvolvida por Zêuxis e Párrasio, não temos nenhum testemunho senão o que sabemos por citação de Platão, Aristóteles e Plínio, o velho. Todos dão a entender que a skiagrafia se caracteriza como técnica pontilhista que opera pela mútua intensificação de tons contrastantes e sua fusão ótica na retina, vistos a uma "distância apropriada", produzindo um mosaico de pontos de diferentes tonalidades da mesma cor. O incremento de verossimilhança destacado pela crítica de Platão, vem acompanhado, bem entendido, da consciência do seu caráter artificial enquanto produto técnico do *pseûdos*.

As sombras fictícias de *oútis* identificam-se ao nome e à técnica da skiagrafia, igualmente, em quatro sentidos, que respondem ponto por ponto à dimensão performativa do poema-epigrama: enquanto "pintura com sombras" (*skia-graphía*), monocromo pontilhado (que leva ao limite da literalidade a imagem "feita com sombras", em vez de introduzir efeito ilusionístico), pintura escrita ("sombra grafada", objeto de uma leitura visual) e metáfora do morto (*skiás*, como sinônimo de *eídōlon*, *psykhé* etc.).

Assim como o epigrama "ninguém" se distingue dos caligramas greco-latinos ("poemas em forma de..."), em que a dimensão visual do texto integra uma modalidade ornamental de *imitatio*, as sombras na grama não compõem uma skiagrafia à moda antiga: não há gradação de cor com volume e profundidade. Divergindo da prática de *trompe l'œil* a que a skiagrafia

[13] Sem correspondência com a ideia cristã de "alma" ou a noção moderna de "sujeito" autocentrado, no vocabulário homérico *psykhé* pertence à mesma categoria que imagem (*eídōlon*), sombra (*skiás*), fumaça (*kapnós*), visão de sonho (*óneiros*) e fantasma (*phásma*).

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se associa desde de Platão, *oútis* tematiza um par de sombras rasurado que cancela a metafórica platônica. Nada se conforma à expectativa de um realismo "normal": a palavra manuscrita na grama, ademais legível através das sombras como um sobrescrito luminoso, impede que a representação se conforme às leis da percepção. No lugar desta, afirma-se a imagem poética.

Um paralelo com a semiótica ajuda formular a diferença, a ser transposta no vocabulário de Augusto e Costa Lima, onde ganha o sentido que cabe à imagem poética. Peirce chama "índice" ao signo que mantém uma relação física, causal, com o objeto representado – não por relação de semelhança (motivada) ou de convenção (imotivada), que caracterizam o "ícone" e o "símbolo", mas por *verificação*: o índice comprova aquilo que indica ter estado lá. Esse é justamente o caso da sombra, da fotografia, da assinatura, do manuscrito e do risco, ou seja, todos os signos visuais que compõem *oútis* – exceto a grama.

Também se classificam como índice certos "símbolos" convencionais (que Peirce chama de índices degenerados), como o sinal de trânsito, o nome próprio e pronomes com função dêitica. É o caso da palavra "ninguém", indicativa de uma ausência. Todos esses signos – sombra, foto, pronome e risco – são deslocados da função de índice e convertidos em ícones (ou hipoícones): imagens e metáforas, à medida que *oútis* opera uma *iconização do índice* (sombra, fotografia, rasura) *e do símbolo* (nome, pronome, palavra), empregando, em todos os níveis, dois sistemas de escrita, duas "gramáticas" simultâneas: fonético e ideográfico, indicial e icônico, fotográfico e pictórico, caligráfico e poético.

Enquanto a *fotografia* e o *manuscrito* – formas de base da composição – operam no registro dos signos que testemunham aquilo que contêm, como *cópia* e *expressão* de um referente real reproduzido e da marca intransferível da pessoa, a conversão da *fotografia* (escrito com luz) em *skiagrafia* (pintura com sombras) e a metamorfose da *assinatura* (subscrição) em *epigrama* (sobrescrito), mediadas pela rasura (instrumento de transformação do texto), cancela o realismo evocado pela metáfora da sombra enquanto duplo de uma presença que atestaria a verdade da representação. Nesse processo, realiza-se o que Costa Lima chama de "mímesis da produção" (2000): uma produção de significados metafóricos pela performance da palavra despragmatizada.

IV. Despintura E/Ou Despoesia

Como ocorre com o nome grego da técnica fotográfica (*photo-gráphein*) em 1953, a camada não-verbal da montagem de 2003 *prismatiza os nomes* de duas técnicas gregas correspondentes ao gênero pictórico da skiagrafia (*skia-graphía*) e ao gênero mélico do epigrama (*epi-grámma*). Estas assimilam a camada visual (fotográfica) e a camada verbal (caligráfica) respectivamente a "pintura" e "poema", pela "divisão prismática da ideia" (Mallarmé). O diálogo remete ao célebre fragmento de Simônides (2013), precursor do tópos *ut pictura poesis*:

> Πλὴν ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσαγορεύει, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν. ἃς γὰρ οἱ ζωγράφοι πράξεις ὡς γιγνομένας δεικνύουσι, ταύτας οἱ λόγοι γεγενημένας διηγοῦνται καὶ συγγράφουσιν.
>
> Mas Simônides chama à pintura poesia silenciosa e à poesia
> pintura falante. Pois as ações que os pintores representam como se estivessem a acontecer, as palavras narram-nas e descrevem-nas em pormenor depois de terem acontecido.[14]

Segundo Detienne, a poesia de Simônides marca "o momento em que o poeta [...] se reconhece através do seu discurso, cuja especificidade ele descobre por intermédio da pintura e da escultura" (2013: 117). O trabalho de Augusto marca, ao contrário, o momento em que o poeta não mais se reconhece através do seu discurso, cuja especificidade põe em questão pelo paralelo entre a despintura e a despoesia, que situam a arte em relação à técnica e aos meios de comunicação de massa.

Desenha-se, desse modo, um horizonte de referências gregas, situadas ao mesmo tempo no campo da poesia (Homero, Píndaro, Simônides, Símias) e da pintura (Apolodoro, Zêuxis, Párrasio), que encontra paralelo rigoroso no campo das artes plásticas e da poesia de vanguarda. Se a skiagrafia coincide com o nascimento da pintura representativa e o epigrama com o nascimento da poesia visual, na outra ponta, a pintura em uma só cor remete à abolição da figura pelo pintor moderno (Maliêvitch) e o poema de uma palavra só à crítica do sujeito (expressão) e da representação (realismo) na poesia visual moderna (Mallarmé).

Poder-se reconhecer aí o ponto em que o desenvolvimento técnico interfere na história recente da poesia e da pintura. Como notou Walter Benjamin, o avanço da tipografia, das técnicas de imprensa, a difusão do jornal e do anúncio publicitário (reclame), influindo na forma de fazer poesia, manifestam seus primeiros sinais inequívocos no *Lance de dados* (1897) de Mallarmé. Numa época em que "a escrita, que tinha encontrado asilo no livro impresso [...] viu-se inexoravelmente lançada à rua, arrastada pelos reclames, submetida à brutal heteronomia do caos econômico", em que "antes que um contemporâneo chegue a abrir um livro, terá desabado sobre seus olhos um turbilhão tão denso de letras móveis, coloridas", como "nuvens de letras-gafanhotos" (apud Campos, A. et al., 1974, p.193-4), escreve o analista:

[14] Fr. 47 b PMG (*testimonia*), Plutarco, *De gloria Atheniensium* 3.346f. Tradução de Luísa Nazaré Ferreira.

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> Como se vislumbrando, no âmago da cristalina construção de sua escritura certamente tradicional, a vera imagem do vindouro, Mallarmé no *Coup de dés* reelaborou pela primeira vez as tensões gráficas do reclame na figuração da escrita (*Schriftbild*) [...] a escrita, avançando cada vez mais fundo no domínio gráfico de sua nova e excêntrica figuralidade, conquista de súbito os seus adequados valores objetais. Nesta escrita icônica (*Bilderschrift*), os poetas que, como nos primórdios, antes de mais nada e sobretudo, serão expertos em grafia, somente poderão colaborar se explorarem os domínios onde (sem muita celeuma) se perfaz sua construção: os do diagrama estatístico e técnico (*Revisor de livros juramentado*, 1926, trad. Haroldo de Campos e Flávio Kothe).

No campo da pintura, a invenção do daguerreótipo precipita consequências mais drásticas e imediatas que a mudança correlata na escrita poética, como observa agudamente o ensaísta: "muito se escreveu, no passado, sobre a questão de saber se a fotografia era ou não uma arte, sem que se colocasse a questão prévia de saber *se a invenção da fotografia não havia alterado a própria natureza da arte*" (Benjamin, 1996: 176, grifo meu). Décio Pignatari sublinha o efeito da invenção sobre a *tekhnḗ* pictórica: "a fotografia é a principal responsável pela crise da figuração que abalou a pintura do século XIX, gerando o impressionismo e o pontilhismo (que conduziriam à abstração)" (Pignatari, 2004: 98).

Percebe-se que *oútis* relê tanto a história da poesia e da pintura, como, num nível biopoético, a trajetória do próprio poeta visual, retomando seus pontos de partida. Do lado pictórico, o quadro "verde sobre verde" se mostra como citação dos monocromos de Maliêvitch (*Branco sobre branco*, 1918) e Ródtchenko (*Negro sobre negro*, 1918), ressaltando em particular a evocação dos quadros de vultos sem rosto, pintados "como que de costas para o espectador", como tradicionais "retratos de família", compostos por Maliêvitch nos anos 30, após a ascensão do realismo socialista, com que *oútis* guarda estreita afinidade. Nas palavras de Augusto: "para mim as não-caras falam. Os que sobreviveram foram descaracterizados [...]. Estes o stalinismo não fez questão de matar. Fez ainda pior. Humilhou e despersonalizou. Ou intimidou e calou" (2006: 76).



Figura 13: Acima os quadros: "Branco sobre branco" (1918) de Maliêvitch; "Negro sobre negro" (1918) de Ródtchenko; embaixo: "Camponesa" (1930), "Três figuras femininas" (1930) e "Esportistas" (1930/31) de Maliêvitch. Fonte: imagens da internet.

Em contraste com os monocromos de Maliêvitch e Ródtchenko, *oútis* parece dar um passo atrás, resgatando a figura em seu estado elementar, como "sombra", metáfora por excelência da representação como duplo da coisa, conforme a definição platônica: "Chamo imagens (*eíkona*), em

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primeiro lugar, às sombras (*skiás*); em seguida, aos reflexos (*phantásmata*) nas águas, e àqueles que se formam em todos os corpos compactos, lisos e brilhantes [i.e., espelhos]" (*Rep*. 509 e-510 a). No entanto, a sombra rasurada performatiza o gesto de recusa à representação dos seus precursores no construtivismo russo. Ressignificando o ato, este se converte em ponto de partida de outra forma de representação mimética, que se quer nem referencial (mera assinatura ou retrato-sombra), nem abstrata (pura rasura ou cor-luz), mas resgata o caráter produtor de diferença sobre o fundo de semelhança da imagem poética.

Do lado da chamada antipoesia, destaca-se a familiaridade de *oútis* com a prática mais radical do miniepigrama moderno, desde os célebres poemas de Pound "Numa estação de metrô" *(The apparition of these faces in a crowd / Petals on a wet, black bough*) e, sobretudo, o polêmico "Papyrus" (*Spring*... / *Too long*... /*Gongula*...),[15] passando pelo "Mattina", de Ungaretti, composto de praticamente duas palavras ("*M'illumino/ D'immenso*"), até o poema-minuto de Oswald de Andrade: "amor/humor".

No caso de Ungaretti, segundo Haroldo de Campos, "o título [...] faz parte integrante da peça e mesmo a propõe à expectativa do leitor" (1977: 80), de modo que o tradutor de Safo e Mallarmé para o italiano "procede a uma súbita e sábia confluência de concisão japonesa e de laconismo mélico [...] para se situar no plano da modernidade criativa" (id., 81). Pound já havia assimilado a técnica do hai-cai à "logopeia sintética dos epigramas greco-latinos", oferecendo em seu "Papyrus" um verdadeiro "hai-cai grego" (Campos, A. et al., 1985: 25-26), que Augusto traduziu e respondeu com outro minipoema: "pseudopapiros" (1973/1992), incluído em *Despoesia* (1994), uma brilhante intradução de Safo através da restituição de dois fragmentos inteiramente fictícios em forma de epigramas bilíngues, como um mosaico de diversos fragmentos sáficos dispostos em montagem ideogrâmica.

Diversamente do poema instantâneo de Oswald, que opera uma tradução paródica dentro da mesma língua, *oútis* estabelece uma relação de tradução entre línguas que realiza performativamente (sob a aparente literalidade da tradução "constatativa") uma ideia de inspiração poundiana, de que "toda tradução criativa é uma espécie de 'persona' assumida pelo tradutor". Como escreve Augusto (1988, p.7) no prefácio a *Verso, reverso, controverso* (1978):

> tradução para mim é *persona*. Quase heterônimo. Entrar dentro da pele do fingidor para refingir tudo de novo, dor por dor, som por som, cor por cor. Por isso nunca me propus traduzir tudo. Só aquilo que sinto. Só aquilo que minto. Ou que minto que sinto, como diria, ainda uma vez, Pessoa em sua própria *persona*.

Concentrada nessa única palavra-máscara: "ninguém", vêm coincidir, no mesmo gesto de escrita, os atos de *tradução*, *criação* e *fingimento.* A tradução literal de *oútis* por ninguém se apresenta como poema inteiro à medida que a palavra não é tomada em "estado de dicionário" pelo "tradutor" (autor ou leitor), mas em estado de mímesis, como imagem (*eikṓn*). Sobredeterminada por citações de Homero, Píndaro, Simônides, Dante, Mallarmé, Joyce, Pound (e os demais entrevistos), que desdobram a leitura em relação a diversos sistemas de referência simultâneos, os "choques" entre as múltiplas referências criam zonas de indeterminação (conforme Iser, "lugares vazios") a ser suplementadas pela atividade interpretativa do leitor.

É nesse sentido que a estranheza extrema de *oútis* oferece o análogo verbal do *choque* que as pinturas de Maliêvitch e Ródtchenko provocam nos hábitos picturais do observador. Tendo como ponto em comum o caráter performativo da mímesis, na poesia como na pintura, o diálogo entre o "mais antigo" e o "mais moderno" contrasta o "nascimento" e a "morte" das ideias de poesia fonética[16] e pintura representativa, como pano de fundo contra o qual se realiza o poema fotodigital.

Citadas no contexto da poesia eletrônica, as formas do poema breve e visual (epigrama, ideograma) e da pintura em uma só cor (skiagrafia, abstração construtivista) abrem o espaço de um questionamento sobre os limites históricos do poema, cuja raiz assenta na problematização do sujeito e da representação no mundo da mercadoria.

A obra mais representativa da poética de Augusto de Campos é a mais obscura e a mais esclarecedora da aporia da poesia. Se não percebemos que se trata de poema, *oútis* se metamorfoseia e dramatiza a aporia do discurso literário: ingressa no estado de *anonimato discursivo* que concretiza, pelo avesso, a performance do poema. Quanto menos sabemos lê-lo, mais atua como poesia. Quanto mais o leitor recusa ou ignora a diferença do seu discurso, mais a mímesis expõe o impensado da literatura. A astúcia do Ninguém consiste na estratégia de fingir de morto, que defende e afirma a autonomia do poema.

[15] Respectivamente traduzidos por AC, como: "A visão destas faces dentre a turba / Pétalas num ramo úmido escuro" e "Domingo.... / Tão longo... / Gôngula..." (in: Campos, A., 1985).

[16] Com a expressão inusual proponho assinalar, não uma poesia de "fonemas", mas a *concepção fonocêntrica* de poesia predominante na tradição ocidental que concebe o texto como representação de uma modalidade de presença e ignora o caráter de imagem gráfica (ao lado da imagem verbal-metafórica) e os valores não-verbais da tessitura sonora e vocal das palavras (restringindo-se ao fonético-linguístico), enquanto potencialidades miméticas passíveis de ser autonomizadas, como mostra a poética de Augusto de Campos.

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V. Ponto De Vista Do Sepulcro

Podemos associar a semântica da máscara e do anonimato a um desbravamento *épico* dos novos meios de comunicação na "fase heroica" do concretismo e inserir o "poema de uma palavra só" no pano de fundo da poética elaborada pelo autor em mais de cinco décadas, como *registro biopoético* de uma "impressionante coerência de percurso" (Siscar, 2006: 115). Mas também se pode, sem confundir os gêneros, contextualizar a leitura da palavra-poema NINGUÉM no pano de fundo de uma linhagem *lírica* – assinalada pela conjunção do tópos da efemeridade e do *ut pictura poesis* relacionados aos epigramas fúnebre e visual.

A conjunção *fúnebre e visual* ressalta a diferença que singulariza a posição de Augusto dentro do concretismo e atravessa sua obra, antes e depois do movimento, como notou um de seus melhores intérpretes, referindo-se à polêmica em torno do poema "pós-tudo":

> uma observação de Roberto Schwarz sobre "pós-tudo" (1984) pode ser estendida a praticamente toda a obra de Augusto de Campos: "o poema aspira ao monumento e à inscrição na pedra". Mas Schwarz, que só conseguiu ver em Augusto, equivocadamente, uma tola positividade, não percebe que a pedra a que o poema aspira é a lápide. O epitáfio é seu modelo secreto – e às vezes evidente. Augusto confere centralidade e alcance a uma forma poética persistente mas marginal, o epigrama funerário. Com graça intitulou *Stelegramas* a última seção de *Viva vaia*, mesclando "estelas" (no duplo sentido de estrela e inscrição tumular) e "telegramas". Se naqueles poemas o ponto de vista do sepulcro não ficava explícito, mais recentemente ele se tornou ostensivo. Com efeito, "morituro" (1994) foi escrito como um telegrama enviado da tumba (Sterzi, 2006: 16-17).

No caso de "morituro", composto como uma saudação ambiguamente próxima da despedida "na tradição do *salut* mallarmeano", como nota Siscar (id., 123-124), sobrepõem-se os três sentidos de: (1) *saudar* ironicamente os contemporâneos que, segundo Mallarmé, "ne savent pas lire" (jargão retomado em chave satírica no final de *Outro*, num debochado "exame oftalmológico" proposto aos contemporâneos); (2) *saldar* uma dívida promissória, na forma gráfica de um "i", identificando o gesto pelo qual o "céu do futuro" vem colocar os "pingos nos ii" com a ação crítica do poema; (3) e *salvar* do esquecimento (conforme o duplo sentido da palavra *salut* em francês: saudar/salvar). Destaque-se a conclusão lapidar de Sterzi: "como João Cabral [...] Augusto de Campos pratica em sua poesia uma *imitatio mortis* na qual a 'indesejada das gentes' não é apenas o assunto ou tema, mas, sim, a razão determinante da forma" (id., 15).

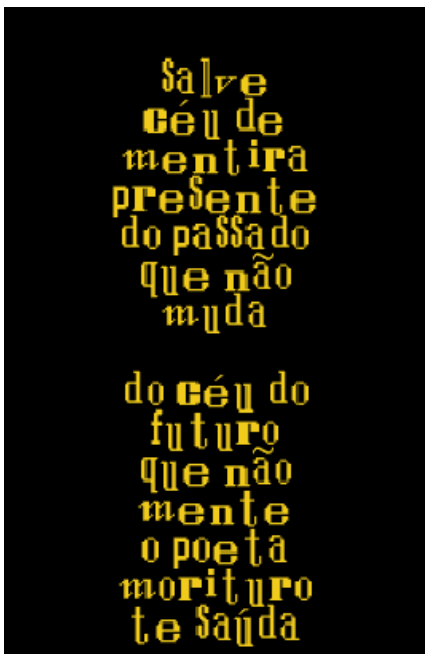

Figura 14: Poema "morituro" (1994)

Fonte: CAMPOS, Augusto de. Não. São Paulo: Perspectiva, 2008 (1ª ed. 2003).

O melhor exemplo do "ponto de vista do sepulcro", mais ostensivo no livro *Não*, com seu riso que não ri, encontra-se no poema "tour" (1999), em que a morte do poeta é apresentada na visão irônico-fantasmagórica da literatura convertida em vasto cemitério, eternamente aberto para o público de leitores-turistas, recebidos com os dizeres festivos, onde os poetas "não dizem o que", mas "fazem" o que fazem. O Ninguém faz sua aparição fantasmagórica na forma do morto-vivo que "*mais perturba* o barulho da festa":

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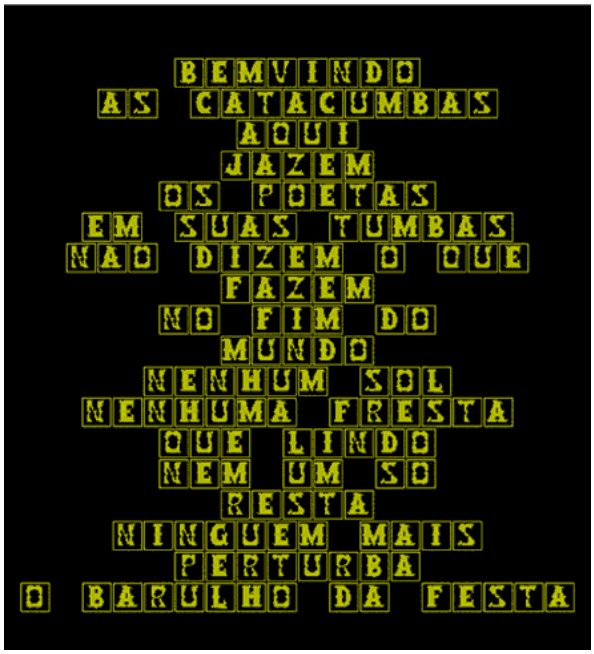

Figura 15: Poema "tour" (1999)

Fonte: CAMPOS, Augusto de. Não. São Paulo: Perspectiva, 2008 (1ª ed. 2003)

Nas palavras de Siscar, "a inscrição, cujas letras verdes estão como que cobertas de musgo sobre pequenos quadrados escuros, se destaca na obscuridade das catacumbas; apenas a fresta da ironia – 'que lindo' – perturba a serenidade dessa visão catastrófica que se apresenta e se identifica com o próprio túmulo da poesia" (id., p.122). Que significa o *rictus* senão que a piada, levada a sério, mudaria de feição?

Nesse sentido, compreende-se que *oútis* assume, na imagem do poeta-ninguém e do morto que faz sombra, a forma de uma reflexão sobre a condição do poeta na cena contemporânea, a que corresponde a ausência do próprio poema (ou sua presença residual, espectral, como não-poema), excluído da esfera do consumo, como declara "mercado" (2002), que encerra cronologicamente o livro *Não*, composto imediatamente antes de *oútis*.

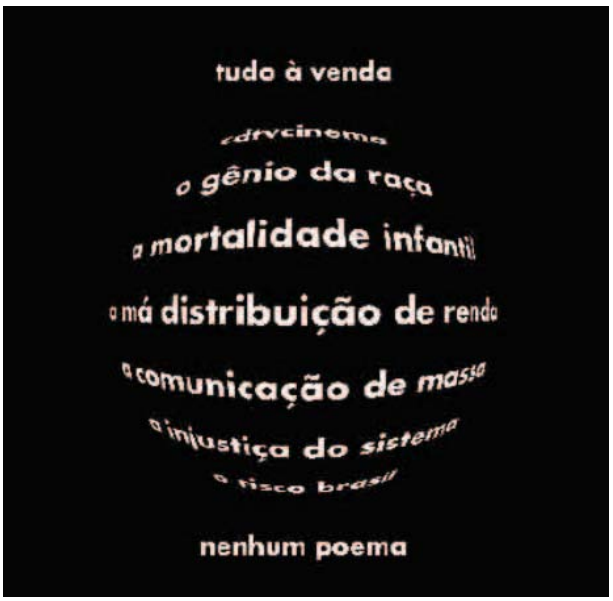

Figura 16: poema "mercado" (2002)

Fonte: CAMPOS, Augusto de. Não. São Paulo: Perspectiva, 2008 (1ª ed. 2003)

O assunto subterrâneo da poesia de Augusto, como nota Sterzi, "é justamente um estado de coisas em que a poesia e o poeta não conhecem ou reconhecem mais seu lugar no mundo" (2004: 103-4). A

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proliferação de "metáforas do não-lugar do poeta", referida pelo crítico, tem, no poema "mercado", sua raiz precisamente localizada na perversão capitalista que distribui "democraticamente", como a própria morte, as mazelas sociais ("mortalidade infantil", "injustiça", "desigualdade", crise financeira) e os mitos da publicidade ("cdtvcinema", "o gênio da raça", "a comunicação de massa"), fazendo distinção de eleitos na proporção da ficção externa do estado de direito.

Comparando o contexto histórico das pinturas sem rosto de Maliêvitch a seu próprio tempo, Augusto de Campos recorda a geração de Maiakóvski, que esbanjou seus poetas e anota em *Poesia da recusa* (2006: 76):

> Hoje não há decretos nem perseguições. Mas a luta dos poetas continua, em todo o mundo, e outras gerações estão sendo dissipadas, num contexto massificador e imbecilizante, onde os meios de comunicação tendem a nivelar tudo por baixo e a sufocar pelo descrédito ou pelo silêncio as tentativas de fugir ao vulgar e ao codificado.

Do que segue a questão central para o poeta e para o leitor de poesia, hoje: será a arte capaz de manter uma margem de autonomia ante o critério da performance imposto pelo mercado? Como reagir (ou resistir) ao sequestro da arte pelo dispositivo pragmático de controle da sociedade administrada, contrária quer à arte não ornamental, quer à experimentação que não acene com altos lucros?

Pensar a literatura como performance implica que seus efeitos possam não se cumprir – ou não se cumprir como literatura. O difícil anonimato de *oútis*, que o expõe a não ser reconhecido pelos leitores sequer como poema, explicita uma escolha e uma tomada de posição: é preferível permanecer na sombra a trair a autonomia do poema. A via da negatividade escolhida pelo poeta arrisca a redução da esfera de ação do poema, para opor um dique à estetização imposta pelo modo de circulação do texto, a fim de constituir uma reserva (mínima) de mímesis passível de ser reativada noutros contextos – bomba de efeito retardado nos hábitos do leitor.

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A Stylistic Analysis of D.H. Lawrence's Short Story "Ticket's Please"

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A Stylistic Analysis of D.H. Lawrence's Short Story "Ticket's Please"

Aycan Gokcek

Abstract- "Tickets Please" is a short story that points out the condition of masculinized British women by assuming the jobs of men thanks to the human resources during The First World War. With a stylistic analysis of the short story, this paper aims to reveal David Herbert Lawrence's dissatisfaction with industrial environment and his observation on the fact that employment of women in men's jobs during The First World War is not a social progress, but a social degeneration. The paper also emphasizes that for Lawrence it is because those women are promoted only in their business life not in social life and reveals the author's implication that whereas men assert their long-established economic superiority, women still resume their passive attitude in the daily life. The paper also attempts to dispute the accusation of Lawrence for being a sexist in his reflection of the absurdity of women's employment in men's jobs. Through a stylistic analysis of the story, this study examines psychological consequences of the change in women's status and the battle between sexes embodied by the characters Annie and Thomas. The analysis that handles the story from lexical and grammatical levels focusing on foregrounded features concludes that Lawrence is a master of language who conveys his messages not only with- content, but also with the use of stylistic devices. Hereby, the paper comes with the conclusion that "Ticket's Please" is a good example to show how stylistic qualities of a literary work can contribute to the messages it intends to convey.

I. Introduction

Tickets Please" is one of the short stories of the collection *England My England* by D.H. Lawrence, published in 1922 during the First World War. *England My England* consists of fourteen short stories written between 1913 and 1921 and reflects Lawrence's deeply felt sadness for the disfigurement of his country. The stories also have the traces of war and most of them are about the relation between men and women. "Tickets Please" is one of these stories through which Lawrence expresses his dissatisfaction with the industrial environment and superficial order of social progress offered to women who are socially promoted by their jobs. The setting is highly important in the story. The action of the story takes place in the First World War, during which healthy young men are fighting away in France. For this reason, the jobs of men are carried out either by weak males such as "cripples", "hunchbacks" or by women.

It is the story of a young inspector of the tramway system John Thomas Raynor who seduces all the conductresses on the Midlands line and Annie Stone who is one of these conductresses. Annie falls in love with John, but he lets her down by cheating her with another girl upon which she decides to take revenge. Because all the other conductresses also bear a grudge against John because they experienced the same treatment by him, Annie sets a trap for him together with the girls. They call John into their waiting-room at the depot in which they force him to choose one of them as his wife. The girls also managed to give him a hard lesson by roughing him up, which reminds Euripides' play *Bacchae* in which King Pentheus is torn apart by the women of Thebes and shows Lawrence's inclination to make use of the traces of Greek Tragedy. Finally, John prefers Annie, which does not make her happy. At the end of the story, the girls set John free and he walks away alone in the night while the girls leave the depot in a silent and dissatisfied manner (Bernard 3; Ross 1).

II. Stylistic Analysis of "Tickets Please"

"Tickets Please" is a story that gives its messages not only with content, but also with stylistic devices. In this part, the story will be handled in terms of its lexical aspects and foregrounded features such as parallelism, repetition, sound effects and divergence.

Lawrence uses a simple, colloquial and highly descriptive language in the story, which gives the sense that the narrator is telling the story of somebody he knows. With nouns, he draws an industrial scene and the people during First World War; with verbs, he gives clues to the feelings of his characters; with adjectives, he reveals his dissatisfaction with the condition of England and the new social progress with the employment of the women in the tram services during the war period.

In this section, lexical aspects of the story will be handled focusing on the below passage, which is the introductory paragraph of the story.

> There is in the Midlands a single-line tramway system which boldly leaves the county town and plunges off into the black, industrial countryside, up hill and down dale, through the long ugly villages of workmen's houses, over canals and railways, past churches perched high and nobly over the smoke and shadows, through stark, grimy cold little market-places, tilting away in a rush past cinemas and shops down to the hollow where the collieries are, then up again, past a little rural church, under the ash trees, on in a rush to the terminus, the last little ugly place of industry, the cold little town that shivers on the edge of the wild, gloomy country beyond. There the green and creamy coloured tram-car

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> seems to pause and purr with curious satisfaction. But in a few minutes—the clock on the turret of the Co-operative Wholesale Society's Shops gives the time-away it starts once more on the adventure. Again there are the reckless swoops downhill, bouncing the loops: again the chilly wait in the hill-top market-place: again the breathless slithering round the precipitous drop under the church: again the patient halts at the loops, waiting for the outcoming car: so on and on, for two long hours, till at last the city looms beyond the fat gas-works, the narrow factories draw near, we are in the sordid streets of the great town, once more we sidle to a standstill at our terminus, abashed by the great crimson and cream-coloured city cars, but still perky, jaunty, somewhat dare-devil, green as a jaunty sprig of parsley out of a black colliery garden (27).

Lawrence opens the story with a description of an industrial landscape crossed by the tram by using the nouns associated with industry and industrial landscape such as "a single line tramway system", "countryside" "villages of workmen's houses", "canals", railways", "churches", "market places", "smoke", "cinemas", "shops", "tram car", "the clock", "factories", "streets of the great town", "city cars". Thus, in the passage, by using such concrete nouns associated with industrial setting, Lawrence enables the readers visualize the industrial scene of the city of his story vividly.

Regarding to verbs, in the passage, most of the verbs such as "leave"," plunge off", "pass", "perch", "tilt away" are dynamic verbs and define the functioning of the tramway from the starting point to destination. The narrator also uses the dynamic verbs to describe the movements of the tram-car such as "pause" and "purr". Stative verbs such as "is", "pause", "halt" and "wait" are also used to narrate a stative action such as being or waiting.

When the story is considered as a whole, it is observed that Lawrence uses both stative and dynamic verbs in accordance with his narration. It is also observed that there are some verbs Lawrence uses to foreground something by using parallelism. For instance, the verb "like" is used to define the feelings of the main characters. Lawrence draws a parallel between the first feelings of Annie and Thomas by using the verb "like": "Annie liked John Thomas a good deal. She felt so rich and warm in herself whenever he was near", "And John Thomas really liked Annie, more than usual" (30). By using the verb "like" rather than "love" for the feelings of both Annie and Thomas the narrator hints that their flirtation does not imply love; it remains superficial.

Another parallelism is seen with the use of the verb "fear" in the fourth paragraph in which the narrator describes the female conductors as such: "They fear nobody- and everybody fears them". Here, the author implies that there is something wrong with the girls and we should fear" this new kind of women.

As for adjectives, in the passage, it is clear that adjectives are mostly used to foreground Lawrence's displeasure of industrial life. It is because he uses negative adjectives such as "black", "ugly", "cold" in describing the industrial town and its components: "into the black industrial countryside" (27), "ugly villages of workmen's houses"(27), " the last little ugly place of industry" (27), "the cold little town that shivers on the edge of the wild, gloomy country beyond" (27), "the narrow factories" (27) "sordid streets of the great town" (27). As seen in these clauses, with the use of negative adjectives, Lawrence draws a "gloomy" atmosphere of the industrial town. He also draws a parallel between the industrial town he portrays and the official uniforms worn by the conductor girls with the repetition of adjective "ugly":

> In their ugly blue uniform, skirts up to their knees, shapeless old peaked caps on their heads, they have all the sang-froid of an old non-commissioned officer (28).

As seen, just as he does in describing the industrial town, Lawrence uses negative adjectives such as "ugly", "shapeless", "peaked" in describing the uniform of the conductor girls. The only femininity the conductors retain is "skirts up to their knees." By portraying the girl uniforms negatively, Lawrence shows his dissatisfaction of this sort of new women who lost their femininity. However, the adjectives he prefers cannot be regarded as an assault or mocking as argued by the article entitled "Analysis of 'Tickets Please' from the Perspective of Female Stylistic in which it is claimed that Lawrence depicts the conductor girls and "mocks" them as "an ambiguous figure of women as a strange mixture of aggressiveness and passivity, of cruelty and tenderness, of possessiveness and surrender (210). The author's preference to use the same adjective "ugly" to reflect both his dissatisfaction of industrial town and official uniforms of the conductor girls can dispute this claim. It shows that industry diminished not only the beauty of the city, but also femininity of women. Therefore, here Lawrence's criticism is not on women, but on the conditions of industry in war time that forced women to work in men's job at the cost of losing their femininity.

Like the conductor girls, men driving these tram cars are depicted as not suitable for their profession. At the beginning of the second paragraph, the narrator says "Since we are in war-time, the drivers are men unfit for active service: cripples and hunchbacks" (27). Thus, there is a parallelism between the drivers' loss of manhood and the conductresses' loss of womanhood. With this, Lawrence implies that women's working in men's job which seems as if a social progress gives way to the loss of gender differentiation. It is because the girls assume a new authority, which turns them into "non-commissioned officer" (28) whereas men have physical deficiencies. Thus, with the negative adjectives in describing both men and women as improper for their jobs, Lawrence reveals the condition of England during

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the First World War. and implies that the war has ruined the gender differentiation in England.

In addition to reflecting his dissatisfaction with industrial life, Lawrence makes use of repetitive adjectives in the story whenever he wants to foreground the significance of an event and an action. For instance, he hints that the night at "Statutes Fair" will be different for Annie and Thomas. In order to attract attention to the extraordinariness of the night, Lawrence uses repetitive expressions such as "drizzling ugly night" (29) and "black, drizzling darkness" (30). That night is different because Annie is no longer on duty; she changes her uniform, dresses herself up and thus has regained her femininity. With this change of environment and appearance of Annie, narrator's intention is to show the real status of women and men in the social arena because at Statues Fair scene, the relationship between Annie and John Thomas gains a new quality. Annie assumes the role of a traditional submissive woman whereas John shows his economic superiority by paying "each time". As seen on the Dragons, Annie does not pay for the round, but her partner John pays and hands the ticket over. Annie's letting him pay the money for her shows that in the social life as a woman Annie does not have an authority. The so-called social progress she has made by doing men's job has not provided her any advantage in the social life. Her authority works only in her business life, not in social life. Thus, by foregrounding the difference of the night that is spent in a social environment with repetitive adjectives, Lawrence implies that conductor girls benefit from their new status merely in the microcosm of the tram system, but when it comes to direct human relationship which represents the macrocosm, they are still submissive. With this message, Lawrence points out the artificiality of social progress gained by women by doing men's jobs.

Another repetitive adjective is seen in the central scene at the girls' room. Here, the adjective "wild" is repeated five times in the short sentences used to describe the physical attack on John Thomas such as "wild creatures," "in a wild frenzy of fury," "wild blows," "their hair wild," "the wild faces of the girls," (34) to stress the change in the nature of woman which hints the loss of gender difference.

As seen, Lawrence uses adjectives in order to point out his dissatisfaction with industrial scene and loss of gender difference in the society in war time. It is seen that by using the same adjectives, he either draws a parallel between the concepts he dislikes, or foregrounds the issue he criticizes.

In addition to adjectives and nouns, the author makes use of foregrounded features such as parallelism, repetitions, sound effects and divergence in order to convey his messages. For instance, he uses parallel sentence structure to point out the unusualness of the conductor girls:

> They pounce on the youths who try to evade their ticket-machine. They push off the men at the end of their distance. They are not going to be done in the eye-not they. They fear nobody-and everybody fears them (28)

Here, in his description of how the conductor girls work, the narrator repetitively uses the pronoun "they". When Lawrence's dissatisfaction with the loss of femininity is considered, it is possible to claim that by using of the pronoun "they" repetitively which is associated with otherness, Lawrence aims to foreground how the conductor girls do not fit in the job "they" are working because "they" are doing men's jobs.

Sound effect is another foregrounded feature of the story. For instance, in the first paragraph in order to stigmatize the industrial landscape, the narrator makes use of alliteration. He uses alliterative phrases such as "long, ugly villages" (27) and "last little ugly place of industry" (27), "sordid streets of the great town" (27) in order to point out the ugliness of the industrial environment.

Another foregrounding technique Lawrence uses in the first paragraph is repetition. For instance, he repetitively uses of the verb "rush" in the movement of the tramway "tilting away in a rush past cinemas", "in a rush to the terminus" (27). The word "rush" is also repeated in the fourth paragraph to describe the drivers of tram service". The narrator says the tram service is "driven by rash young men." With these repetitions, Lawrence foregrounds the "rush" way of living of the industrial life.

Repetition is also used in the narrator's emphasis on the fact that "everybody employed in this tram-service is young" (28). The narrator foregrounds this by explaining it with more than one sentences: "For some reason, everybody employed in this tram-service is young: there are no grey heads. It would not do. Therefore, the inspectors are of the right age ..." (28) Here, it is obvious that the narrator aims to draw attention to the fact that the staff of the tram service is the young generation. The reason of this which is left unexplained in the story is the fact that in the old generation, women and "crippled men" were not employed as clearly implied by the statement "It would not do" (28). Thus, here Lawrence draws attention to the change in the society. The new staff of tram service is not approved by the narrator as the adjectives he uses for them indicate. Even the "chief" and "good looking" one, the inspector John Thomas is defined as a man with "a faint impudent smile" and the impudence of the character is foregrounded by using these words for him and his actions many times in the story. For instance, the chat of John and Addie is called "impudent": "Then for a long and impudent chat on the food board" (28). John's appearance with another girl after her rejection to Annie's interest in him is also defined as an impudent act: "And then, when he came, still impudently, …" (30)

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John's speech at the waiting room is also regarded as an "impudence" for the narrator: "They all looked at him as he uttered this piece of impudence" (32). Moreover, John's portrayal as a man flirting with the girl conductors and walling out with them carelessly also shows that narrator does not approve him and also the new generation.

Another repetition is seen with the expression of "war-time" which is repeated three times in the story. In each time, the narrator draws attention to negative aspect of war. The narrator's first use of the phrase is seen in the second paragraph as such: "Since we are at war-time, the drivers are men unfit for active service" (27). Then, at The Statutes Fair, he refers to "artificial war-time substitutes" (29). Finally, he repeats the expression to describe "darkness and lawlessness" of war-time" (31). For this reason, with this repetition of the expression, Lawrence foregrounds the negative aspects of war.

Divergence is also used as a technique of foregrounding within the story. This technique becomes apparent with the repetition of the adjectives "intelligent" and "nocturnal". The narrator uses these adjectives frequently to express Annie's desire to go beyond a superficial affair and reach a complete relationship with Thomas:

> Annie wanted to consider him a person, a man; she wanted to take an intelligent interest in him, and to have an intelligent response. She did not want a mere nocturnal presence: which was what he was so far. … John intended to remain a nocturnal presence, he had no idea of becoming all-round individual to her. When she started to take an intelligent interest in him and in his life and his character, he sheared off. He hated intelligent interest. And he knew that the only way to stop it was to avoid it. The possessive female was aroused in Annie. So, he left her (30).

As seen, the adjective "intelligent" is repeated four times and comes before nouns "interest" and "response" both of which are not generally defined with the adjective "interest". Thus, here, in addition to repetition, the narrator uses deviation. Similarly, the adjective "nocturnal" is repeated twice and comes before the noun "presence", which is not generally defined by the adjective "nocturnal". By using these deviations together with repetition, Lawrence points out that Annie is being a knowing self because her instincts for possession starts to grow. She no longer wants to waste her time by having a not "intelligent" affair with John. Here, another point Lawrence seems to emphasize is that the new kind of women, although they appear to have social statues, have been the object of interest of men which is not "intelligent."

III. Conclusion

The stylistic analysis of the story reveals that Lawrence uses proper nouns, verbs and adjectives in accordance with his aim to reveal this dissatisfaction of the industrialization and his criticism on loss of gender difference due to women's working in men's job at war time. The paper also shows that the author makes use of the foregrounding features such as sound effect, repetition, parallelism and deviation to foreground his message that although women seem to have economic superiority by working in men's job on the surface, in the reality they retain their submissive attitude in social life. He emphasizes that instead of providing them social progress, men's job eliminates femininity of women and turns them into somebody who "fear nobody"and of whom "everybody fears" (28). The author's use of the same adjective "ugly" defining two things he dislikes such as industrial town and women's loss of femininity also shows that Lawrence is not a sexist as claimed by some critics; contrary he reflects his dissatisfaction of the condition of war time which eliminated femininity of women.

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Recovery from Feminine Trauma through Fauziya Kassindja's Autobiography, *Do they Hear You When You Cry*: A Critical Analysis

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Abstract- This paper is intended to explore Fauziya Kassindja's autobiography, Do They Hear You When you Cry (1998), Kassindja's psyche, who was subjected to a sequence of traumas in her adolescent life, death of her father, escaping Female genital Mutilation, and imprisoned for being illegal immigrant as she was an asylum seeker. This work attests the positive effects of the trauma in changing her life forever, changing from innocent to experience. It concentrates on revealing the result of human growth after trauma upon Stephen Joseph and P. Alex Linley theoretical perception of posttraumatic stress and the organismic valuing theory as exposed in Trauma,Recovery and Growth: Positive Psychological Perspectives on Posttraumatic Stress (2008). Kassindja writes her autobiography as part of cognitive-behavioral therapy after adversity, as she discloses her detailed emotions of every experience she went through from her traumatic memory. I conclude that Kaassindja used writing her autobiography as a kind of self-therapy that her consciousness exercised to overcome her experience. Therefore, she lives her life to the better not to the worst.

Keywords: *stephen joseph, p. alex linley, posttraumatic growth, PTG, FGM, trauma, women, autobiography, writing.*

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I. Introduction

Humans sometimes are exposed to events that consider beyond their ability to control and they became as traumatic. These events are received with a strong negative response from individuals and cause them to shift their mental perception. Through the old centuries, especially the Victorian, mental illnesses such as insanity was questioned and observed as a matter of problem in faith and religion. Originally, *trauma* is derived from the Greek, meaning to wound or pierce. (Velsen, 1997, p.61). Ultimately, traumatic experiences include three elements which are necessary for an experience to be traumatizing: "suddenness, lack of controllability, and an extremely negative valence". (Carlson & Dalenberg, 2000, p.5).

In addition to that, Stephen Joseph & P. Alex Linley (2008, p.3) argued that the "exposure to stressful and traumatic events can have severe and chronic psychological consequences". They are highly and universally expressed as destructive and damaging to the psyche, for example an "actual death or serious injury or threat to the physical integrity of self or others" with the individual's response of "intense fear, helplessness and horror" (Joseph & Linley, 2008, p.3). These experiences have to perceive a physical or severe emotional pain.

Profoundly, individual's emotional experiences involve a feeling of not being able to protect one's self-image and lose one's adaption of life. The failure to resist these experiences may influence one's beliefs and lead them to shatter partially or completely. Trauma can be caused either if a person experiences an extreme stressor or to a person who observes others who are apparently experiencing it. The aftermath of traumatic experiences may develop a serious mental disturbance, as sometimes individuals are victims of melancholy, depression, instability or post-traumatic stress disorder (PTSD). Victims can experience a psychological dissociation causing them to lose the ability to incorporate either cognitively or emotionally.

However, this autobiography has been selected for the study due to it draws attention to the possibility of how a person can be psychologically evolved in adolescent age regardless the crucial life events she went through. So, The present paper contributes to the critical studies of women's trauma through analyzing their autobiographies and studying the positive psychological effect that change women's personality. Kassindja is a profound example of how writing can be considered to be a prominence part of recovery.

II. Literature Review

Kassindja's autobiography was not studied by much scholarly research, but some articles investigated it. Frydman, K & Seelinger, L (2008) discussed the development of decisions that involve female genital cutting (FGC) and referring to Fauziya Kassindja. The paper entitled with *Kasinga's Protection Undermined? Recent Developments in Female Genital Cutting Jurisprudence*. They explained that the board of immigration appeals had come with more decisions involved (FGC). Firstly, in case of women who had already undergo (FGC) their asylum would be denied because they would not undergo the procedure again so there is no fear left. Secondly, a parent who is eligible for withholding of removal for fear to his/her daughters' safety from (FGC) is denied and the claim is to be found "derivative" and the parents own lives are not threatened

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upon the removal. Frydman & Seelinger offered thoughts about the previous decisions to how the experts can advocate it.

Moreover, Dugger. W (1996) article in *The New York Times* entitled with *U.S. Grants Asylum to Woman Fleeing Genital Mutilation Rite*. The article reveals Fauziya Kassindja's case. She struggled as she fled and landed at Newark International Airport and asked for asylum. She was stripped, searched and put into prison as an illegal immigrant. She was detained in Esmor detention center in Elizabeth, N.J. It was run by a private company under contract with the immigration service. After a condition of disturbance in Esmor, Kassindja was held in Pennsylvania prisons. The immigration law called for asylum to be granted to people who have fear of persecution because of their race, religion, nationality and political opinions in a social group. (FGM) is practiced in millions of women in 26 African countries. As a result of 197 immigration judges across the U.S countries, she granted asylum and lived in Washington area.

Rysavy, T. (1998) reviewed Kassindja's book: *Do They Hear You When You Cry.* She described it as if it is an eye opener of many accounts. It shaded the lights on women who, for culture circumstances, cannot talk to strangers about FGM or rape or forced impregnation. Most of the girls in Africa are not like Kassindja. They are illiterate and struggle with poverty. So, they would not choose to leave to the unknown. The book revealed the impersonal and inhuman treatment of the asylum seekers experience in the US. Kassindja mentioned, according to Rysavy, that the majority of immigrants are black. As if the study corroborated in Kassindja own prison experience. Rysavy added that the book will make the readers rethink the US refugee and the economic systems.

Most of what has been written about Kassindja is relating her story, fundamentally, to the immigration law. It is also about publicity and discussing how her case interpreted in the law court. Though she published her autobiography, it was not studied under a critical analysis. This present research discusses her autobiography as part of literary context and analyzing it through psychological theories.

III. Methodology

The methodology of this study profoundly focuses on analyzing Fauziya Kassindja's *Do They Hear You When You Cry* through applying a psychological theory of Stephen Joseph and P. Alex Linley.

Traumatic events are mostly affecting wellbeing devastatingly. It, as explained in the previous chapter, lead to severe and chronic psychological consequences. However, human nature is meant to grow and develop through suffering and stressful events. In other words, the outcomes of trauma can result of negative and positive reactions. The life changing event cause a psychological shift in thinking and how to observe the world. Historically, positive psychology was launched by Martin E. P. Seligman, in the second half of the 19th century and the first half of the 20th century, who was the president of the American Psychological Association. He discussed that since World War II psychology focused on the medical treatment of psychological ailments rather than its "mission to make the lives of all people more productive and fulfilling, and to understand and nurture high talent" (Joseph & Linley, 2008, p.4). Thus the prominence of cure and medical treatment, psychology became fundamentally a medical oriented discipline. Genuinely, psychology included the Diagnostic and Statistical Manual of Mental Disorders (DSM-IV), as its relation with (PTSD) which diagnosed in the Vietnam and War World II veterans.

Psychology was basically a work to relieve the suffering and psychological complications. Through a long history of clinical psychology, which attached with the psychiatric hospitals, the practice of psychology has been diagnosed according to the methods of scientific science. To elaborate more, the ideology of mental illness, such as (PTSD), was more related to medicine and psychoanalysis. shortly, After World War II, psychologists were more interested in involving biological models into psychoanalysis. As some illnesses were proved to be treated through the biological model. Some illnesses as (PTSD) might be entirely inappropriate to be treated with biological model.

The U. S. establishment of the Veterans Administration (VA) in (1946) and the financial support of the U. S. National Institute of Mental Health (NIMH) for research and practice made it more acceptable to the diagnosis of mental illness to be practiced into science, biology and clinical psychology rather than rejecting it. According to Joseph & Linley (2008) "to reject the medical models and its attendant illness ideology would have been anathema to many clinical psychologists of this period" (2008, p.4). As a consequence of involving medical models to psychological problems, as Joseph & Linley use (Albee,2000) words, became the "fatal flaw" of science that "has distorted and damaged the development of clinical psychology ever since" (Joseph & Linley, 2008, p.5). To put it differently, the medical model changed the language and the concepts of clinical psychology to the language of medicine and psychopathology. It narrowed psychologists view to "what is weak and deficient rather than to what is strong and healthy" (ibid). It emphasized on negative psychology and observe what may be a part of post traumatic *growth* as a posttraumatic *stress disorder.*

Moreover, clinical psychology focused on alleviating mental illness rather than facilitating it. The medical model is concerned with the reactions after

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trauma as (PTSD) and not concerning it as a normal reaction of cognitive emotional processing that follow trauma. psychological illnesses are more of conditions inside the individual (the illness analogy) and its interaction with social environment and psychological integration. Additionally, psychopathology is different only in degree not in kind. Mental problems are related to the physical human dis functioning which made posttraumatic reactions not normal. So, it categorized with different theories rather than posttraumatic growth, which relies on psychological theories. It is the dimensional model that differ normality and abnormality, wellness and illness, and effective and ineffective psychosocial functioning which is related with the continuum of human functioning.

Furthermore, the treatment of clinical psychology is based on identifying disorder in the patient and prescribe a medical treatment as a cure for a disease (mental illness). These interventions, treatments, are similarly successful attempt on the part of friend, family, teachers and ministers. Many people, who did not seek any professional intervention, guarantee that social support is sufficient after traumatic events. In fact, Joseph & Linley ensure that people after traumatic events have the tendency to also report positive changes, not only negative. Ultimately, the positive perspective of psychology is somehow contrasted with psychopathology, clinical problems. Post traumatic growth is a term coined by Tedeschi and Calhoun (1995). It is developing as an integrative perspective to understand both the stresses and growth of human experience in the same framework of human experience. That's to say, it is hard to understand recovery from posttraumatic stress without knowing that for some people this includes positive changes beyond their earlier levels of functioning and well-being. In addition to that, it is not possible to completely comprehend growth following adversity without the awareness of the traumatic distress that evoke such change and posttraumatic stress and posttraumatic growth, as Joseph & Linley put it that "They are not separate ends of a continuum, nor indeed separate, unrelated phenomena, but rather two aspects of human experience…. Associated with each other in a variety of ways". (2008, p.341). PTSD and Posttraumatic growth are corresponding with each other.

Many literary works and philosophies emphasized on the idea that human growth is to be found in suffering and it is central to the existential-humanistic tradition of psychology. This theme was highly embraced in the classic work of literature such as: Dante Alighieri and Fyodor Dostoevsky and the continental existential philosophy tradition such as; Kierkegaard and Nietzsche. Explicitly, religions in the east and west such as Buddhism, Christianity and in context of the research, Islam, stress on the value that can be found in suffering.

In details, Joseph and Linley (2008) explain that traumatic events provide basic cognitions, a conscious and nonconscious representations of the traumatic events. These representations provide appraisal processes, cognitive process and emotional process. The cognitive process is controlled by consciousness and the automatic process indicates the need for cognitive emotional processing. These appraisal processes can occur in association with distressing emotional states, such as, fear, anger, guilt or with positive emotional states, hope, joy and gratitude. This happens as humans attempt to manage their emotional state and to make their experience more sensible. Individual processes may also occur in a social context that effect event cognitions while coping. Therefore, as Joseph and Linley puts it: "input from others can interact through appraisal processes to influence the individual's meaning attributions, emotional states, memory structures, and coping in a helpful or harmful manner" (Joseph and Linley, 2008, p.10). Hence, the support of close ones or professional support is required due to the individual need to remember and talk about trauma to cope with life after adversity.

Post Traumatic Growth (PTG) reflects on the individual's personality, as a positive reconfiguration of schema. It can be recognized in personality as part of adjustment after adversity. Again, the focus of (PTG) is more about the fundamental positive changes and people's assumptive world rather than the subjective psychological experiencing of avoidance and hyper arousal, posttraumatic stress reactions. The focus is more related with the existential mastery, personal growth, autonomy, positive relationship with others and having a purpose in life. A change in the perception of the world and in life philosophy. Hence, individuals reach a level of self-development.

a) Organismic Valuing Theory

Joseph and Linley highlight a more theoretical model called the organismic valuing model. It indicates that individuals may intrinsically move toward growth. Similarly, it identifies the different direction, assimilating or accommodating, in which the cognitive emotional process can proceed while the individuals move through the cycle of appraisal, emotional states and coping. The information of the trauma event either assimilated with the existing models. This means that the devastating trauma information affects the individual world beliefs. So, to assimilate the experience and maintain world beliefs, it requires a complex cognitive strategy. To clarify, self-blame considers as a strategy individual may blame him\herself. Therefore, individual belief of the life's misfortune is fair for those who deserve it. On the other hand, accommodating means that the existing models.

Significantly, the negative or positive value that proceed through the cognitive accommodation processes changes one's perception of the world. It can

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be in a negative direction such as depressogenic reaction of hopelessness and helplessness. It can be also in a positive direction such as life is to be lived to the full in the present time and place. However, cognitive accommodation can lead to negative perception towards the world and result a psychopathology, or positive perception of the world so one's reach self-development and growth.

The Organismic Valuing Model underlined three cognitive outcomes that are related to trauma difficulties. Initially, those who assimilate their experiences and return to their previous beliefs, pretrauma personality and perception of the world, are more likely to be "vulnerable to future retraumatiztion" (2008, p.14). They continue with their "pre-event assumptions despite the evidence to the contrary and would be expect to develop more rigid defenses" (ibid). They would develop psychological problems such as (PTSD). Then, those who accommodate in a negative direction are more likely to psychopathology problems, such as borderline personality problems, depression and helplessness. Lastly, such experience in which accommodated in a positive direction lead to growth: "living in the moment, valuing relationships, and appreciating life" (ibid).

Though the directions of processing are useful, the self-structure is complex and multifaceted. Some of the processes which experienced in one of the directions can be accommodated in positive and negative ways and others can be assimilated. Therefore, it cannot be said that there is an endpoint to either processes. To illustrate, Individual's emotional experience of self –blame "maintains that facet of self-structure concerned with the perception of the world as just" (Joseph and Linley, 2008, p.15). Though individual assimilated trauma-related information to sustain just-world beliefs, such processes, like self-blame, act as "implications for other facets of self-structure that must accommodate the new information about the self that arises as a result of this appraisal" (ibid). Therefore, to fully understand the processes, the self-structure has to be conceptualized as multifaceted.

The social environment can influence people to either assimilate or accommodate their traumatic experiences. However, these processes are developmental and continuous through life. The organismic valuing theory propose that people are inherently motivated towards growth and it's a universal tendency, but the social environment may, according to Joseph & Linley "restrict, impede, or distort this intrinsic motivation" (2008, p.15). The clinical consideration focuses on the psychosocial frame work which emphasizes the importance of the social support, social context and social capital in influencing how people move toward the cycle of appraisals and emotional states. This persona-centered psychology fundamentally adopted from Joseph & Linley refer to Rogers (1959) social perspective who emphasizes on the importance of "nonjudgmental, empathic, and genuine relationships" and to use either nondirective relationship based therapeutic approaches or directive approaches in the process to facilitate growth. (Joseph & Linley, 2008, p.16). However, it must be mentioned that it is possible for some treatments of posttraumatic stress to be helpful to the facilitation of posttraumatic growth.

Due to leaving countries to other ones and several losses of familiarity with physical and culture environment, economic, social status, language and identity people may suffer through stressful and traumatic events. These traumatic events are affected by the pretrauma assumption about the self and the world. The emotional-cognitive processes include automatic and deliberate rumination. It means that, the processes toward growth may involve writing and talking about trauma-related content. The psychoanalysis Laub (1992) calls this process a "therapeutic process". A process of "constructing a narrative, of reconstructing history and essentially re-*externalizating* the event" to elucidate and transmit the story. (Laub, 1992, p.69).

The distal (macro) and the proximate (micro/ mezzo) sociocultural aspects provide the context for individual rumination about the traumatic experiences and the development of posttraumatic growth. The micro aspects are more related to the predominant values, themes, narratives and ways of observing the world. The micro/mezzo aspects refer to the family, friends, religious congregations that the individual interact with as part of the surrounding community. Hence, the social environment is more likely to affect the individual rumination and thinking processes.

The immigration experience presents a serious threat to cognitive and emotional integrity. For illegal immigrants, refugees, and asylum seekers it considers to be a threat to life. Physical integrity may also present because of people forced to flee their home countries and face difficulties in the country they immigrate to. Though traumatic event may present as a distinct event such as an earthquake or a car accident, immigrants endure for a multiphased prolonged period. The three faces are departure, transit, and resettlement. In departure phase, it is more related with separation from people, places and possessions. This evokes fears of the unknown, emotional conflicts, and familial conflict. In addition, transit phase is when the relocation happens, as the logistics complications, danger of border for illegal immigrants, and prolonged periods in camps and prisons. Finally, the stressors in the resettlement phase can be related to the new rules and customs with the issue of reinvent the self in the new environment. A deep sense of loss comes through these faces and it may last for years though it may also subsided slowly.

The study of posttraumatic growth has been identified in survivors of war, accidents, medical

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conditions, child sexual abuse, rape and natural and technological disasters. However, few studies explored posttraumatic growth in immigrants. Joseph & Linley propose a study by Powell et al. (2003) examines refugees who cross international borders or those how relocated within their own country during the war in Bosnia. The study states a low level of posttraumatic growth. The studies which they refer to found that posttraumatic growth in immigrants is related to participation in counseling and to a degree of the importance of religion in the individual's life. The therapy strategies that posttraumatic growth which are conducted are more related to the cognitive-behavioral therapy. The treatment should address information of the traumatic event, the challenges, cognitive processing and social context and put into consideration the pretrauma qualities of the individual.

As a matter of fact, immigrants need to fully give recognition to their losses and valid their pain to give themselves the permission to mourn. This in general requires them to consider the proximate and natural social environments that provide such chances. Besides, to develop posttraumatic growth individuals need to "engage in constructive rumination rather than in the "brooding" type… constantly revisiting the traumatic events in detail" (Joseph & Linley, 2008, p.99). This can occur through redefining essential concepts such as the past successful techniques to cope with the traumatic events. And according to Gavranidou and Rosner (2003) women are more likely to use emotion focused rumination style than men, this comes in appropriation of the research context. As an illustration, constructive rumination may include engaging with family rituals, storytelling about the immigration experience, creative writing, nonverbal techniques, community theater and more additional expressive strategies.

As previously noticed, posttraumatic growth can be a lengthy process specially for immigrants as refuges and asylum seekers. It may occur in the context of other stressors while the individual adjusts with the new environment. This may cause to delay the cognitive engagement of the losses then postpone the posttraumatic growth process. It must be mentioned that individual is more likely to develop growth if she/he engaged with others who experienced somehow a parallel trauma and perceived positive effects.

In the research context, these theories will be utilized to deconstruct the victim psyche, Kassindja, after experiencing trauma. Through the coming chapters both theories will analyze the positive and the negative perspectives of trauma. Herman's theory of trauma will be used to analyze the negative consequences of trauma, PTSD. Whereas, Joseph and Linley theories will utilize the positive perspective of trauma, growth and recovery.

IV. Discussions and Analysis

Kassindja's life changing events cause her to psychological shift in thinking and how to observe the world. Through experiences such as kassindja's, there is not only a possible negative effect of trauma following adversity, but also a possibility of growth which both associated side by side. I believe that Kassindja wrote her autobiography as an autobiographical memory, a subjective perspective on particular events that she experienced which linked together on a personal timeline. She wanted to incorporate more of her emotions, to describe herself and as a form of navigation to her consciousness toward growth.

Human psychology is meant to be affected in the process of trauma, there is a possibility for a post psychological shift. Through the story of Kassindja there is an endless process of searching to fulfill the understanding of trauma and she, at the end of her book, focuses in its positive consequences. Joseph & Linley processes Post Traumatic Growth as its associated with Post Traumatic Stress. Profoundly, the scholars emphasize that people after the traumatic experiences end, they have the tendency to report positive changes, not only negative.

Kassindija's stressful experience does not give her a tremendous effect on her personality. Through deep analyses of the book, she shows some positive psychological perspective after trauma. She embraces her journey as she has no enough knowledge of how the world is. She elaborates her story with a conscious reasoning of what has happened to her.

Posttraumatic growth is illustrated in a different point in Kassindja experience. Originally, her positive changes are mainly in how her story is the reason which makes Female Gentile Mutilation, a gender –specific harm, to be as a violation of human rights. In fact, she comes to comprehend that after she grants freedom. She writes "I didn't know they could be thought of as a human rights violation… but my case happened to come along at exactly the right time, when it could be a symbol for what was happening to a lot of other women." (503). Hence, as she knows her story is a part of changing law, as in Joseph & Linley words, "the experience of posttraumatic growth is more concerned with fundamental positive changes." (Joseph & Linley, 2008, p.11). Her perception of her experience is changed. She is more likely to focus on the positive consequences rather only the negative.

Moreover, the change happens because of trauma can lead to a physiological evolve rather than emotional distraction. As Joseph & Linley write "psychological well-being is about engagement with the existential challenges of life. It comprises dimensions of self-acceptance, environmental mastery, personal growth…positive relations with others, and having a purpose of life." (Joseph & Linley, 2008, p.11). After

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Kassindja grants asylum, she is not to be isolated or depressed. She, somehow, focuses more in completing her life in America as she tries to adjust. She writes:

> on the very day I was granted asylum, as it turned out-Jessica came down to Washington from New York to take me around to visit different schools and meet with an education consultant who would help me figure out where I should study. I couldn't wait to go back to school. (500)

She later adds "I've thought a lot about where I should go when I finish ––what I shout study, what I want to be right now I think I want to become a nurse. But I might change my mind later." (501). She is to draw and map her future and look forward to establish her new life in a totally different culture than hers. It is as a part of understanding how to adapt her free choices to move on with her life as she always wanted. Besides, her purpose in life is to be dedicated to help women who struggled as she did and disclose what's always been hidden and unbearable. That means, she starts to write the book to raise people's awareness of the unjust that women all over the world suffer from, as she writes "I decided to write this book is because the American people need to know about what happened to me right here in America." (504). This comes as a result of Kassindja understanding of her role and significance in the world. Weine (2006) explain it as "survivors are expressing hope that articulating their terrifying and dismal experiences can yield some new meanings, understandings, obligations, or relationships that will be beneficial" (2006, p.145). Her mission is to pursue justice for other women by giving more attention to the practice of FGM. She writes:

> I am told that the American embassy in Togo has now decided to put more money toward helping to educate against this practice…I also Heard that my tribe was going to hold a big meeting to discuss whether they should continue this practice. (503).

Profoundly, the organismic value theory highlights that the inescapable trauma in human lives can serve as "trigger existing normative developmental trajectories." (Joseph & Linley, 2008, p.343). The outcomes of her experience changed her personality from innocent 18 teenager to strong adolescent who overcome a traumatizing experience. Her personality developed from a girl who saw the world as beautiful and caring to a life which is full with challenges. Herman describes one of one of her patients during recovery as "She has a clear sense of what is important and what is not… Having encountered the fear of death, she knows how to celebrate life" (1992a, p.213). Victims in recovery stages are somehow meant to find their purposes in life after they gather the pieces of their trauma in a sensible method. Due to the emotional support she is surrounded with, Kassindja is more likely to have a strong motivated personality though the culture differences and its contradictions.

Immigrants who forced themselves to leave their countries, they are more likely to have a serious threat to cognitive and emotional stress or more, threat of life. Tzipi Weiss & Roni Berger (2008) ideas on relating growth to immigration in three phases. Kassindja suffers for more than a year and a half till she grants asylum in the United States. In the departure phase, she travels away from Togo, her family and loved ones. Ultimately, Kassindja takes specific items such as her father's watch, the necklace and earing that her grandmother gave them to her. She writes "I could not leave these things. I grabbed them and stuffed them into the folds of my head wrap too." (118). Moreover, in the transit phase, where the relocation happens. Unfortunately, she is to be imprisoned and treated with abusive behavior and goes through physical illness that makes her suffering in the exile beyond worse. She writes "The smoke… was making me ill. I was coughing, wheezing, feeling dizzy and nauseous. My asthma was getting worse and worse." (284). Finally, the last phase which become the final phase in her traumatic experience. After she grants asylum she writes "America that I longed to live in was not just a dream." (513). For a long time, Fauziya lived in hatred for America because of the injustice that she is treated with, but later she realizes that it's the systems to blame. Therefore, she changes her view of the exile culture and people and starts to observe it as the country she always longed for. Certainly, deliberate rumination, as involving writing and talking about the trauma, is a way that victims used to move forward in life. It is a way of the cognitive engagement to adjust with the traumatizing event. Henceforth, Kassindja gives a voice to her feeling and thoughts as she expresses them by writing her story. She writes "while I was in prison. I started a journal to record some of the unbelievable things I went through. I though one day I might show this journal to my children or my grandchildren." (512). The American psychoanalyst Dori Laub confirms the treatment of telling the story as part of healing process and to build a new linkage to the present. He adds:

> Survivors who do not tell their story become victims of distorted memory . . . The events become more and more distorted in their silent retention and pervasively invade and contaminate the survivor's daily life. The longer the story remains untold, the more distorted it becomes in the survivor's conception of it, so much so that the survivor doubts the reality of the actual events. (Laub, 1995, p.64).

Unfortunately, studies, according to Joseph & Linley (2008) report a low level of post traumatic growth in immigrants. For Kassindja, it is highly stressful to suffer in a different environment, away from culture, language and identity. Thus, Kassindja is to have low level of growth especially after the release. That's come as consequence of not having her family in the United States and her loved ones refuse to hear her suffering

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even while talking to them on the phone. For instance, she writes:

> I speak to my family regularly, I've tried, often, to tell them some of what I went through during those sixteen months. They don't want to know. That's hurt me sometimes. I'll find myself bursting into tears out of blue, for no particular reason, but because I hurt inside.(498-499).

Though Kassindja is away from her family, the support she has from layli' Miller's family is incredibly accommodating. Also, the support and care she has from her lawyers and the people around her helps her to adjust with her new life in America. To move forward, Kassindja tries to form self-recovery techniques from trauma, such as a cognitive-behavioral therapy, the idea of *Accommodation*. It means, the victim who accommodate her experience is by accepting and appraising the new information of her trauma. that's to say, her preexisting beliefs are, somehow, different or less evolved than her beliefs after adversity. Either the accommodation is in the negative or positive changes. She do not only recognize the losses she has, she interacts with the surrounding to acknowledge the aftermath of trauma and engages a constructive rumination.

Truly, religion considers to be the continental existential philosophy tradition that stress on the value is to be found in suffering. Consequently, Kassindja tends to find answers for her spiritual question. She tries to find them as she is a Muslim, as what is the God's well in her sorrow. Joseph & Linley explain that in some immigrants "the importance of religion in one's life is related to some aspects of posttraumatic growth." (Joseph & Linley, 2008, p.99). However, in the beginning, she is to complain about her misfortune as the world's unjust. She writes:

> If this is what being one of God chosen is like, I'd have been a lot happier if God hadn't chosen me, if I hadn't had to go through all the suffering and the pain, all that loss….If the BIA decision make it even a little easier for other women who fleeing FGM to find asylum, I'll feel that there really was some purpose to what I went through.(502-503).

Though she is not content with what happened to her. Here, she still in the process of searching for answers. The process of growth is not fast rather it takes time till the survival of trauma find God's will in their suffering. This happens as part of postponing the emergence of posttraumatic growth. After she adjusts with her new life and still processing constructive rumination, she comes to realize her fortune. she writes:

> I thank God every day, five times a day for own good fortune. God has blessed me. He made me suffer but He also blessed me. I'm safe and free in America, surrounded by people who love me. Others are not so fortune. They are being held in prison, being denied asylum, and being sent back to terrible forms of suffering. (505).

Moreover, Kassindja become conscious that she is a public symbol and her story is happening to a lot of other women. She confront to the fact that FGM is not only happening in her country, but it is a worldwide problem. Finally, she contacts with others who have been with her in prison and shared the same experience she had. She writes: "there are my friends, I made while in prison… Aicha was granted asylum and is tending college in Philadelphia area. We see each other as much as possible." (505). In creating such contact, she develops more cognitive processing and emotional support that contributes to her posttraumatic growth. In this way, she is to have perceive more positive effects.

V. Conclusion

Kassindja's story is related to the positive psychological effect which was introduced in the light of Post Traumatic Growth (PTG) and explained by recent theorists, Joseph and Linley. Based on the discussions, I conclude that though Kassindja explained her trauma with deep emotional and sensational expressions that was evoked due to a serious psychological distress, she revealed a huge development in her personality. However, from the first reading, it was not clear how she expressed her growth. The overwhelming emotions in the story are more related to the suffering she had. I found that, after revealing layers of her trauma, she had evolved and developed as a unique character. Indeed, the prominence reason for her writing is her psychological development. She was reflecting her trauma and the long asting emotions into words that eventually was part of growth. This means her personality was transcended from innocence to experience, as gradually she found her purpose in life and comprehend, with positive thinking, her fortune to be alive and free unlike others.

As Kassindja had to pursue refuge in America, her losses are more severe than trauma within the same culture. She had to confront with different resources of cultural environment, and losses of identity and community. Refuges from different back grounds are more likely to have, as Kirmayer (2007) explains, "specific difficulties in understanding and empathizing with their experience." (2007, p.7). Therefore, Kassindja had more potentials to be psychologically traumatized and experiences more complications than the ordinary individual within the same culture.

Eventually, I concluded that the kind of self-therapy that Kassindja's consciousness exercised to overcome her experience is referred to as one of the cognitive- behavioral therapy techniques. The dimensions of posttraumatic growth is more focused on changing the philosophy of life, the distress and hyper arousal of feelings is part of the challenges in life. She also focused on the spiritual aspect of accepting Gods well and its part of human essential survival. She engaged with the social environment to build more positive relationships and to establish more sensible

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thinking. This assisted through emerging the emotional and cognitive process toward positive direction. This also was obvious in the end of the book, as Kassindja thanks all those lawyers who helped her and later became her friends. I debate that Kassindja comes to a realize that, as what the German philosopher Friedrich Nietzche (1888) said (Trans. In Ridley & Norman, 2005), "What doesn't kill me makes me stronger." (2005, p.157).

Though the culture chock she is confronted with, she had emphasized on the significance of hers. Giving priority to describing her background is understood as her goal to stress on her pride of her identity though the false norms, which she was victimized because of them. Though more errors argued about her country, she refused to stay in the shades and decided to clear her status not as a woman who is embarrassed of her country, but as an African woman who is proud of her religion and culture. Henceforth, the study revealed that writing an autobiography, Kassindja's, as she established herself and identity in the exile, profoundly, entitled with improving her mental health. Moreover, her autobiography is to be considered as part of applying a psychological treatment to recover gradually from her turmoil experience. While remembering and writing, she did not describe the events and the struggle only, but she formed a strategy to reconstruct her self-engagement with the experience and therefore with her surroundings. While writing her autobiography, According to Binoy et al. (2017), the experiencer ensures the phenomenological continuity between the incident and the present self-images. This provides an interesting development to understand the link between reality, experience, and consciousness. In other words, Drožđek & Willson (2007) describe the idea of making sense of the trauma loses "can help individuals avoid the psychic scars that lead to… the tendency to see the world in polarized terms of black and white, and the righteous anger that undermines clear thinking." (2007, p. vii). Hence, this helped Kassindja to provide a comprehensible link between what happened, past events, and the meaningful direction she chose toward growth.

Kassindja used her autobiography as a self-testimony and a reflection of her strength and power to live not as a victim, but as a survivor. She wrote her story so people can know what kind of injustice has happened to her and, as Rose puts it, 'Speaking out is a political as well as a therapeutic act, and as such, is a claim to power . . . Trauma narratives . . . point to the unjustified violence done to people, and hold abusers rather than victims accountable' (Rose, 1999, p.174). The process of narrating her experience is formed in a sequence that it is not about the negative emotions and the dominate distress only, but it is more connected to the learned lessons from the past experiences, as she navigates her consciousness towards the right direction of recovery. It also ensures that Kassindja found her purpose in life which is related to the public awareness of women's suffering because of false culture norms.

In the end, through the analysis of Kassindja's autobiography, *Do They Hear You When You Cry,* the present research confirmed the applicability of joseph and Linely theory of growth and recovery. Therefore, Kassindja has over came her traumatic experience through writing her autobiography.

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Mughal Army and the Natural World: Three Instances When Mughal Army Ran Up against Force of Nature

By Pavittarbir Singh Saggu
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Introduction- Winters in George RR Martin's novels A Song of Fire and Ice and HBO's hit series Game of Thrones can last for years. They bring the kingdom of Westeros long nights, cold, and the never-ending snow. Winters also revive aggressive non-human beings known in the books as the Others and in the TV series as the White Walkers. Wight armies are zombie armies led by these animals. The fear of such a dreadful winter is immortalized in the proclamation "winter is coming," which has become a part of popular culture.

The Mughal Empire did not have any White Walkers or Wights. Winter, on the other hand, could hit the empire's armies with equal terror. Furthermore, while the people of Westeros had the only winter to fear, Mughal armies also had to contend with a second season: monsoon. The empire's military juggernaut was slowed by this fear of environmental powers, and territorial expansion was also jeopardized. Three tales of Mughal troops, officers, and even a prince who declined to serve because of environmental concerns will be presented in this essay.

In imperial ranks, refusals were uncommon. In Mughal politics, the emperor was the source of power, and loyalty and the ability to serve were regarded as the highest virtues.

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Mughal Army and the Natural World: Three Instances When Mughal Army Ran Up against Force of Nature

Pavittarbir Singh Saggu

Introduction

Winters in George RR Martin's novels A Song of Fire and Ice and HBO's hit series Game of Thrones can last for years. They bring the kingdom of Westeros long nights, cold, and the never-ending snow. Winters also revive aggressive non-human beings known in the books as the Others and in the TV series as the White Walkers. Wight armies are zombie armies led by these animals. The fear of such a dreadful winter is immortalized in the proclamation "winter is coming," which has become a part of popular culture.

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In imperial ranks, refusals were uncommon. In Mughal politics, the emperor was the source of power, and loyalty and the ability to serve were regarded as the highest virtues. Opposing the emperor was akin to opposing divine will. The emperor was the final arbiter of all promotions and punishments, except on a more mundane basis. Refusing to comply with his desires may be construed as a grave insult, with stern consequences. That is why these three denials are so notable.

I. In Balkh, Prince Murad Bakhsh

1646 was the year. In what is now Afghanistan, the fifth Mughal emperor Shah Jahan dispatched a massive army led by his son Prince Murad Bakhsh to conquer the Uzbek-ruled city of Balkh. It was expected to be the start of the Mughals reclaiming their ancestral lands in Central Asia, which the Uzbeks had taken from them during Babur's reign. Balkh's Uzbek ruler fled the city as the army advanced. Without much difficulty, Prince Murad took possession of the land.

Soon after, however, he began to feel uncomfortable. He didn't want to remain in Balkh any longer. He requested a switch of the post in a letter to his father. When his son's request arrived, Shah Jahan was busy celebrating the victory in Balkh. He refused the appeal and told Murad to stay at his station, which irritated him. Even though Balkh had been occupied, Mughal control over the region had yet to be established. Murad declined to comply with the order. He set out on a return trip, leaving his subordinate commanders in charge. In retaliation, Shah Jahan had his son's mansab (rank) and jagir (office) revoked (land assignment). However, he was unable to persuade the prince to serve in Balkh.

What is the cause of the prince's strange behavior? The dread of the onset of the harsh and snowy Central Asian winter, according to contemporary reports. The region's roads were frequently narrow, and the landscape was rough. Every year, winter snow will close the roads for several months, causing colossal logistical difficulties for the Mughal armies. During campaigns, when heavy snowfall made roads impassable, they were often stranded for days. Workers would have to shovel snow and level the field ahead of the main army. The area was also very arid, making it impossible for large armies to survive on the soil. As a result, they had to take a large portion of their supplies with them. This, on the other hand, slowed them down and reduced the scope of their operations. Gathering enough grass and fodder for the cavalry's large number of horses proved difficult as well.

The environmental conditions had already exacerbated the Mughal troops under Murad Bakhsh when they arrived in Balkh and occupied the city. They were all very concerned about what lay ahead as the cold winter approached. By October, the roads will be blocked by snow, rendering their return to Hindustan unlikely until spring. Murad Bakhsh's petition to his father was written in this sense. In fact, according to contemporary chroniclers, the prince's aversion to spending the winter in Balkh was shared by the rank and file of his army. The prince must have been taken aback by Shah Jahan's rejection of Murad Bakhsh's offer for a move. More than upcoming military threats, his reluctance to serve in Balkh was ultimately motivated by his fear of experiencing the Central Asian winter.

II. In Kashmir, The Mughal Campaign

This reminds me of what happened in Kashmir a few years ago. In 1586, the empire had just taken control of the Srinagar Valley. However, Muhammad

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Qasim Khan, the victorious army's commander, found himself in a pickle. He had defeated Kashmir's former rulers, the Chak dynasty, by invading the area. The adherents of the previous regime, on the other hand, refused to submit to the conquerors and fought back. The imperial army stationed in Srinagar had little respite as threats to Mughal authority mounted. However, much to Qasim Khan's chagrin, the troops under his command refused to leave the city to fight the insurgents. With no other choice, Qasim Khan had no choice but to face his foes on his own.

Again, historical sources point to environmental concerns as the primary reason for the Mughal troops' reluctance to fight. Mughal armies' first encounter in Kashmir was marked by struggles to cope with bitterly cold winters, harsh terrain, and arid conditions. The heavy cold, the high cost of provisions, the difficult roads, and the rain and snow, according to Akbar's biographer Abul Fazl, harassed imperial troops "excessively." Throughout the year, the mountainous terrain was particularly difficult. In an avalanche and landslide near the Pir Panjal Pass in 1594, for example, about 115 porters were killed. Another concern was a lack of supply. In Kashmir, cultivation was small, making it difficult for large Mughal armies to feed themselves off the soil.

The Kashmiri elite used these natural conditions to resist against the invaders, for example by fighting imperial forces in difficult mountain passes. The Mughal soldiers' lives were made even more difficult as a result of this. The majority of them were used to warmer temperatures and level terrain. "These delicate, warmer countries men did not want to go through the defiles in a cold country," Abul Fazl sarcastically points out. It is in this light that we must understand Qasim Khan's soldiers' reluctance to leave Srinagar and face the Kashmiri resistance.

III. In Assam, The Mughals Advance

Monsoon, as previously said, was another season that could jeopardize Mughal campaigns. This was, in reality, a common occurrence in the empire's eastern reaches and is the subject of our final tale.

In 1662, the Brahmaputra Valley was conquered by an army led by Emperor Aurangzeb's trusted general Mir Jumla. It swept through Assam quickly and easily, encountering little resistance. The Ahoms retreated to the hills and forests after a few initial engagements, leaving Mir Jumla's forces in control of the majority of Assam. The activity ended in a settlement between the Mughals and the Ahoms in early 1663. Aurangzeb issued a Farman (royal decree) near the end of the campaign, appointing two officers from the Assam campaign as subadar (governor) of Assam and faujdar (military commander) of Kamrup, respectively. The farmans were brought by emperor's emissaries who traveled ffrom North India to Assam to the assembly of the Mughal officers. To everyone's surprise, both commanders immediately declined to recognize their new positions. No amount of persuasion could persuade them otherwise.

These commanders' decisions can also be traced back to the army's difficulties in handling Assam's climate. Heavy monsoon rains had triggered widespread flooding shortly after the Mughal army invaded the area. The invading army was completely disorganized as a result of this. "... [A]rmies of clouds, moving like elephants, emerged from the side of every mountain; arrows of raindrops caused the nalas and rivers to swell; and the latter, wearing helmets of waves over their heads, created noise and tumult in all directions," writes one chronicler, Khafi Khan.

It provided an opportunity for the Ahoms. They emerged from their hiding place, mounted their warships, and launched an assault on the invaders. The floods, on the other hand, had stranded Mughal soldiers at various locations. They were easy targets for the Ahoms because they were unable to help each other. The Ahoms took advantage of the situation, leading devastating attacks regularly, particularly at night. The Mughal army was made powerless.

To make matters worse, rain and flooding disrupted Mughal communications with their Bengal base. This caused disruption of the supply chain and a serious food shortage. Various epidemics erupted in the Mughal camp, claiming many lives. Finally, the imperial army only managed to reach an agreement with the Ahom kingdom and flee Assam. The two Mughal commanders refused their new appointments because of the campaign's traumatic experience. Accepting the arrangements would have required them to return to Assam and relive the horrors they had just witnessed.

IV. Natural Occurrences

Aside from climate, landscape, and ecology, there were other influences in all three cases. To name one, there are significant military obstacles. Mounted archers from Uzbekistan targeted Mughal armies on the move in Balkh. Even after the imperial conquest of Srinagar, the deposed aristocracy in Kashmir fought back with tenacity. Finally, in Assam, Mughal forces fought back against the Ahoms' determined nighttime assaults.

Military problems, on the other hand, became more challenging to manage in all three cases as adversaries used environmental conditions to their advantage. They were able to do so because they were more familiar with the local environment. In these situations, supply was also a problem. Mughal armies depended on itinerant grain merchants known as the Banjara for food in most of South Asia. They did not, however, work in any of these three areas. These

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logistical problems were exacerbated by the dryness of the Balkh and Kashmir and the floods and ecology of Assam.

These tales provide insight into the Mughal empire's complicated relationships with the natural world. Many of these encounters took place in the realm of warfare. The ability of the Mughals to wage war was dependent on their ability to harness and use natural resources such as cattle, crops, firewood, and water. Armies attempted to tame the landscape by chopping down trees, leveling the earth, melting snow, and bridging rivers during military campaigns. At the same time, environmental factors such as climate, ecology, and landscape influenced how campaigns were carried out. They made decisions about military tactics, policy, logistics, and technology implementation. And for the Mughals, colonial expansion was also derailed in many ways.

Today, we live in a world where human civilization has been brought to its knees by a killer pandemic. Even ten years ago, global environmental disaster seemed like a far-fetched possibility. It's right in front of us now. It's crucial to research the complexities of human-environment interactions in the past to understand how we got here. This is where environmental history plays a significant role. In the case of South Asia, this area flourished primarily during the colonial era. Pre-colonial human-environment dynamics are much less well understood. We are given an insight into these largely unexplored narratives by concentrating on the relationships of the Mughal Empire with the natural world.

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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.

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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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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.

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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.

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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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