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# FRANKENSTEIN IS BLACK: A TALE OF BLACK ACCOUNTANCY

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## Abstract

The purpose of this paper is to examine a *monstrous Blackness* that defines the outsider status of the Black accounting experience, using a Critical Race Theory perspective. This paper used different research studies to unpack the lived working experience of Black accountants. In this study, I highlighted the existence of a monstrous Blackness consisting of subtle institutionalized inequalities of race which regard the Black accountant as an outsider in the profession. Since this work does not use sample data, it can be suggested that it propagates a monolithic view of the Black professionals experience—a view that does not *fully* investigate the intersections of gender and class with notions of race. In addition, the sole use of qualitative rather than quantitative secondary sources might suggest that the Black experience is monolithic in nature. Little academic or industry research has examined the professional experience of the Black accountant or their potential outsider status. Therefore, this study tentatively seeks to contribute knowledge to an under-researched area.

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**Keywords:** Accounting, Critical Race Theory, Monstrous Blackness, Insider and Outsider

## Introduction

This paper examines the nature of racial exclusion within organizational studies and accountancy. Critical Race Theory (CRT) is an effective tool in addressing issues of race and racism that are monstrous in nature within these fields. Thus, this is because it demands an observance to social justice and liberation in its analysis. To this end, a number of scholars have already started the work of unpacking the accounting workplace's professional culture, which is raced, gendered, and classed (Hammond, Clayton, & Arnold, 2009). Nevertheless, the overall culture of the accountancy environment, its workplace practices, and codes of behavior

remain largely under-analyzed and under-researched, particularly in terms of assessing inequality (Turley, 2004).

In the following CRT discussion of the Otherness of Black accountancy, I employed the analogy of Mary Shelley's fictional character 'the monster' in the novel *Frankenstein: Or, the Modern Prometheus* (Shelley, 1818) to analyze the rejection of Blackness from the profession. I conceived the monster to be similar to the Black outcast, constructed as barbarous in society and the accounting workplace. However, barbarity can be defined along the lines of savagery and foreignness. Said observes that representations of the racialized stranger exist '*outside of civilization*', which in turn is often used to professionally reject the authentic status of the Black accountant (Said, 1991). In addition, negative stereotypes relating to Blackness are regarded as natural difference, somatic; and as such, full acceptance of this *monstrous Blackness* into normal society is impossible.

Clearly, this is reflected in the reality of Black exclusion that is international in scope and historic in nature, as seen in the marginalization of accountancy in Africa and the West Indies (Annisette, 2000; Uche, 2002). Previously, U.S. figures have highlighted that in the last decade, less than 1% of African-American professionals were accountants (Hammond, 2002). Additionally, survey data from the Centre for Accounting Education (CAE) at Howard University states that 65% of African American accountants have been with their current employer for approximately 3 years or fewer, while only 18% have remained with the same organization for more than 5 years, gaining partnership typically between 11 to 15 years. Overall, the majority of African American accountants leave their place of employment only after a few years (Ross, 2009).

The other part of this paper is arranged as follows:

A literature review which examines briefly the issues of race and racism previously explored in the fields of accounting and organizational studies. Then, the benefit of employing a CRT perspective to theorize the dynamics of exclusion and inequality in relation to *social closure* (being closed out of a professional field) is explored. The second part of the paper is an in-depth examination of the reason Blackness is viewed as monstrous, to be feared, and to be avoided. Thus, when Blacks do enter the profession, they must be controlled and constantly monitored. In addition, they are regarded to be false and untrustworthy. Control is then observed as a product of racialization. Every day, racism illustrates how subtle and indirect control is exacted in the workplace, and how it acts to fortify the outsider status of the Black professional, who is indelibly marked as not belonging. The paper concludes that perseverance and resistance characterize the professional life of many Black accountants. Furthermore, their oppositional strategies to

subjugation must be supported and encouraged as a matter of promoting a social justice agenda of greater Black inclusion and professional success.

## I.

Few have begun the work of unpacking notions of monstrous Blackness in organizational studies, and none have specifically applied a CRT framework to ideas of the monstrous within organizations with particular relevance to accountancy.

Yet, those researchers examining the Black experience have identified exclusionary tendencies. Some Black accountants have consistently reported that they lack the high-quality mentorship their white colleagues received, while others have noted that men and women from ethnic backgrounds suffer a particular conflict and rejection in the accounting profession (Fearfull & Kamenou, 2006; Viator, 2001).

It should also be noted that previous organizational research studies have also begun the process of unpacking race and racism in a nuanced fashion (Cox & Nkomo, 1990). This paper seeks to emulate this tradition. Nevertheless, past research in this field has also been limited. This is typified by taxonomy of organizational articles undertaken by Cox and Nkomo (1990). Their study reveals the invisibility of Black men and women in organizational behavior journals and the subsequent need for greater theory development and empirical work around race.

*“We conclude that the major outlets for OBHRM<sup>1</sup> research do not contain a significant research base for understanding race in organizations”* (Cox & Nkomo, 1990, p. 422).

Alderfer commented on the hidden pressure facing white progressives from color-blindness in dominant majority societies. Thus, such pressure dampens any enthusiasm or perceivable need to engage in race relations research. People fear being identified as one who is *‘overdoing this race relations stuff’*, leading to avoidance of race issues in research and industry whenever possible (Alderfer, 1990).

Nkomo proposes that other race-based theories ranging from post-colonial theory to classic feminist frameworks can also be utilized to unpack the experience of the Other from the perspective of those characterized as Other (Nkomo, 2011). Particularly in the field of education, researchers have utilized CRT racial analysis to counter negative white westernized assumptions of the Black experience (Dixon & Rousseau, 2005).

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<sup>1</sup> Organization behavior and human resource management.

## Race

Before looking at Black inclusion or exclusion, the following question must be asked: how is race defined? Furthermore, the definitions of race vary significantly. Commonplace dictionary definitions explain race as a group of people with shared phenotypic characteristics (i.e., skin color, hair type etc.). Other definitions explore the socio-political ramification of power as it relates to how these physical differences are treated in the society (e.g., those with Black skin typically hold less social, political, and economic power). Omi and Winant saw this problem in terms of the practice of racialization (how race is created, defined, and positioned in a particular societal context). They defined it as an ideological (versus a biological) process that is historically specific (Omi & Winant, 1986, 2002). Murji and Solomos were rightly concerned whether the term should be used at all, due to the many inconsistencies in its definition and usage (Murji & Solomos, 2005). However, Omi and Winant concluded that race must be understood as:

*“...an unstable and “decentered” complex of social meanings constantly being transformed by political struggle”* (Omi & Winant, 1986, p. x).

Therefore, the usage and changing nature of these racial formations are the *“...process by which racial categories are created, inhabited, transformed, and destroyed”* (Omi & Winant, 2002, p.124). Race is a fundamental organizing principle of social relationships, existing in all interactions between persons of color and white individuals. This means that Blacks in the accounting profession must contend with their daily workplace dealings, consistently being viewed and interpreted in a racialized context. Consequently, this is why choosing a theory of race and racism is of vital importance to the process of unpacking varied experiential views on the notion of rejection or inclusion of Blackness in the professional setting.

## Using the CRT Lens

This paper utilizes a CRT perspective by centralizing race and racism in accountancy. Specifically, CRT explores ideas about how race, white supremacy (i.e., the automatic rightness of whiteness), stereotypes, and white skin color privilege are ingrained systemically, legally, and institutionally in society, as well as the consistent impact of these variables on non-white individuals. For example, in Shelley's *Frankenstein*, the monster is viewed as a terrifying threat to a standard way of life and to normal human beings (Shelley, 1818). In this way, I used a CRT viewpoint to point out that Blackness is equally *monstrous*, and Black professionals in the accounting profession are similarly threatening.



A CRT approach involves using guiding precepts to critically evaluate how race, racism, and dominant societal narratives (e.g., how we gain things based on our individual merit [the myth of meritocracy], color-blindness, etc.) infringe upon the way we perceive everyday life. The CRT method can be said to have a number of guiding principles (Solorzano & Yosso, 2009). First, race and racism are seen as everyday occurrences, which is central to the modern lived experience of Black people in the society. Second, the view that society exists in a post-racial epoch is eschewed. Notions of color-blindness, meritocracy, and race neutrality were challenged. Therefore, this illuminates the processes of racial formation in the society which maintain and duplicate a white understanding of race, reinforcing white racial hierarchies. Third, commitment to social justice is essential. Since its origins in Critical Legal Studies in the 1970s, CRT has been characterized by an activist approach in seeking equality and fairness. Fourth, giving voice to the lived experience of the marginalized is central to the CRT critique. By focusing on the lived experience, CRT becomes like fluid and is dynamic as the malleable forms of race and racism that it theorizes. The use of storytelling to focus upon the Black voice is an example of CRT methodological technique, making it possible to challenge dominant majority white tales of bad Black culture.

Fifth, CRT states that ahistoricism is a tool for subjugation. Critical race theorists point to the fact that the minimization of historic racism bolsters the current system of domination. This allows the dominant majority to believe that the society has moved beyond race with each successive generation, leaving historic and systemic racial privilege unchallenged and unpacked (Matsuda, Lawrence, Delgado et al., 1993). Sixth, CRT is multidisciplinary in nature. Theories of intersectionality are included within its flexible framework. CRT scholars reject reified notions of race, class, and gender as separate and essentialist categories. Thus, from a CRT standpoint that asserts racial realism (racism is real in our society), Black accountants are viewed to be ceaseless outsider. Their presence in accounting is not normal.

### **Blackness as a Monstrosity**

I argue that society systematically conflates Blackness and bestiality as one and the same, which forms a '*monstrous Blackness*' that represents a danger to the collegiality of accountancy and organizational studies as normatively white male professional spheres (Flagg, 1997).

In Shelley's novel, the monster is a fearsome creation, whose monstrosity is emphasized through ugliness and the enormity of its size, so as to remove any sympathy the reader may have for the creature's predicament (Shelley, 1818). Monstrous Blackness is also ill fitted to the

norms of the society, organizational customs, professional mores, or processes; and as a result, it is classed as inauthentic. The rejection of the Other is encapsulated in Giscombe's Report titled '*Women of Color in Accounting*'. Therefore, she emphasizes that:

*"Stereotyping, double standards regarding performance, and lack of professional development opportunities are barriers to advancement for women and men of color"* (Giscombe, 2008, p. 2).

The Blackness of the Black accountant is superfluous to the professional setting. Furthermore, a natural social order exists that positions cultured whiteness at the top of the racial hierarchy and barbaric Blackness at the bottom. As such, Ahluwalia argues about the '*negro*', who was '*native*', '*bestial*', and '*barbarian*'.

*"It was the colonial project which necessitated that these monsters had no place in the modern West"* (Ahluwalia, 2007, p. 258).

To reject Blackness from the profession is therefore a traditional act of removing the monstrous from view. The colonial project was in part a process of racial formation, which created a racial hierarchy that indelibly marked Blackness to be inhuman. Blackness is similar to the creature's form; it signifies that aspect of the uncanny must be attacked and suppressed because of the stress and terror it engenders.

*"The (white) colonist turns the (Black) colonized into a quintessence of evil..."* (Fanon, 2004, p. 6).

Let us not forget that it is scientist Victor Frankenstein, the creator of the monster, who is representative of all that is good and evil. It was he who rejected the monster as unbearable to look upon and so incurs the wrath of his spurned child. However, white society's fear of Blackness is similarly based on the idea that, like the monster, Blacks will eventually seek revenge for the unfair and historic rejection experienced. This therefore leads to the creation of racial paranoia. In addition, whites become fearful of the actions and reactions of Blacks (Fanon, 2004). Both the creature and Blackness are trapped. The creature's face equals truth because it cannot change what it looks like or represent (Hatch, 2008). Like the monster, Blackness is also trapped in its own monstrosity. It cannot physically change or completely assimilate to conventional white norms leading to damnation as the eternal Other (Chao, 2010).

The processes of racial formation are simultaneously both fixed and adaptable. New stereotypes are flexible to the needs of racial domination, as witnessed concerning the '*unstable*' Blackness of President Obama. Within America, he is both '*Too Black*' and '*not Black enough*'. Such is the fluidity of Blackness—it resists fixed classification that underpins Black monstrosity

in the white imaginary, but is flexible enough to allow the existence and creation of new monstrosities of Blackness in a multitude of obvious and subtle ways (Modood, Berthoud, Lakey et al., 1989).

Fluidity of Blackness can afford some measure of acceptability, but it is essentially temporary. At some point, the Other will inevitably revert back to its negro nature. Race itself is a floating racial signifier. Black skin denotes difference (Hall, 1997). In some contexts, Blackness can be considered as positive in the society (e.g., President Obama is 'exceptional', and so is Oprah Winfrey—such Blackness is rare, valuable, and accepted). However, positive Blackness is seldom permanent because 'bad Blackness' is deemed to surface sooner or later.

To the white imaginary, within all Black masculinity lurks the *monster in the man* who is eternally placed as the racial Other (Pattons & Snyder-Yuly, 2007). Regardless of achievement or status, they are trapped in a racial hierarchy that promotes unequal order in the society (Rollock, 2012). As Steele suggests, Black Others, particularly Black males, are susceptible to stereotype threats.

*“A situational threat—a threat in the air— in general form, can affect the members of any group about when a negative stereotype exists...members of these groups can fear being reduced to this stereotype”* (Steele, 2009, p. 164).

Fear permeates all. Black monstrosity itself creates fear in both whites and Blacks. Consequently, whites fear the devil in Blackness, and Blacks fear the devil inside themselves (Steele, 2009). Fear of Blackness is racially primed from an early age where whites are historically conditioned (primed) to observe only negative tropes of Blackness. Therefore, whites continually, naturally, and unconsciously perceive bad Blackness by *default* (Smith, Yosso, & Solorzano, 2007).

### **Color-blindness**

A CRT lens reveals that accountancy is color-blind, suggesting that merit alone in the field drives progress, and that success is attained through individual effort (Akom, 2008). The practice of color-blindness by the dominant white majority is a core feature of taken-for-granted, and hence elusive and invisible character of whiteness. To deny perceiving race is to deny racial reality, an action that maintains the status quo of racial repression. It is to deny the existence of white animosity toward Blackness that closes down the conversation on race, ignoring its conflict and complexity (Goldberg, 1993).

Even within government-backed equality policy, systemic institutionalized racism exists within diversity management practices and diversity policies, hindering the progress of the Black professionals

(Creegan, Colgan, Charlesworth et al., 2003). Although the accountancy profession has sought to promote diversity and inclusion policies, Ahmed highlights the non-performativity of institution-implemented, anti-racist policies that '*do not do what they say*'. Diversity and inclusion policies are often ineffective and are seen to transcend their very purpose. The action of implementing firm-wide equality policies represents a declaration of the defeat of racism in the organization, even if this statement is premature<sup>2</sup> (Ahmed, 2006). Non-performativity bolsters racism by permitting limited Black participation, while at the same time emphasizing the fairness of the field without challenging embedded racism at the individual or organizational level. Accountancy organizations and the field of organizational studies must become more affirming by increasing diversity and inclusivity in a very real sense. In addition, underpinning equality policy must be a drive to minimize colorblindness in the workplace.

All too often, racial progress only happens when it benefits white interests, a concept coined *interest convergence* by CRT theorists (Milner, 2008). Blacks incrementally gain better treatment, at the cost of leaving underlying systematic structures of privileges untouched. Real sustained racial progress actually costs whiteness in its inherent privilege. Black progression must be seen as an ethical prerogative; otherwise, diversity initiatives within corporations will remain largely ineffective. Analogous to Tatum's work on removing the veil of color-blindness from predominantly white students, accountancy organizations must prioritize work to raise awareness of hidden institutional racism within their walls (Pilkington, 2004). Also, fostering an institutional culture of allies and explicitly championing the Other should be considered (Helms & Cook, 1999; Tatum, 2009).

### **Becoming Frankenstein - The Horror of Monstrous Black Exclusion**

The ability of any professional to navigate insider and outsider status, and to avoid *social closure* in the field can be defined as being successful. Being construed as monstrously Black bars entry to the profession for many Black professionals, because they cannot avoid closure. Larson conceptualizes that professions exist to engage in just this act. Thus, they are in fact professional projects of exclusion which develops social closure to protect their monopoly of service. Closure ensures each profession determines its participants, and those participants usually hold similar backgrounds and values (Larson, 1977).

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<sup>2</sup> It is assumed that the very existence of equality policies signifies that organizations are successfully reducing and confronting inequity within the profession.

Blackness is a victim of the professional project which is also a social project (Richardson, 1997). Only the right sort of professional, such as the archetype of the ‘*company man*’, can succeed and gain monopoly benefits (Grey, 1998). In Richardson’s study of *social closure* in Canadian accountancy, he posits that:

“...entrants to the new associations had to serve an apprenticeship with an existing member and/or be sponsored as a person of sound moral character. This resulted in the backgrounds of members being highly skewed in terms of ethnic, gender, and religious representation” (Richardson, 1997, p. 640).

Social closure prevents any kind of difference challenging the status quo by limiting entry into the professional field to a select membership, consisting mainly of white male social elites (Lewis, 2012).

How practice is enacted within the workplace is a particular element of social closure. Cultural practice is racialized as well as an integral element of the process of *social closure* structuring the accounting profession, where the Other is perpetually rejected based on exhibiting incorrect cultural practice that is raced, gendered, and classed. In Sian’s study about the process of closure, she stated that:

“...both formal and more informal sanctioning at various points in a project (by powerful constituent groups) can also result in exclusion on the basis of race, gender, social class, and wealth” (Sian, 2006, p. 297).

Entry into the accounting profession has previously been strictly managed in post-colonial countries and the United States, so as to ensure that the “*color of accountancy*” remained white (Annisette, 2003; Bakre, 2006) and the gender remained male. Here, white males experience the “best fit” within the accounting profession (Giscombe, 2008). Yet, some Black accountants do succeed. As Bourdieu suggests, the successful practice these individuals enact in the professional field is achieved through the possession of valuable capital. Access to the field therefore is *actually possible* to those Others who possess such capital. Unfortunately, capital valued by the field is seldom taught, gained, or possessed by Black professionals in meaningful numbers (Bourdieu, 1990).

Thus, like the monster, the Black professional is unloved and unlovable—an object of study, useless professionally, something to be feared, and a significant threat. A lack of faith in Black ability is fostered in the professional realm, leading to a lack of trust (Williams, 1991).

### **Controlling the Monster within the Professional Labyrinth**

A central theme in Shelley's novel is horror derived from unrestrained dangerous science (Hammond, 2004). An underlying theme of Shelley's tale is the failure of society to police and restrain the unruly. However, a lack of scientific oversight produces the monster to the folly of all. This is representative of the society's fear that it is also failing to monitor and control monstrous Blackness. The exclusion of Black professionalism constitutes an institutional aversion against the unacceptable and disruptive Black body in predominantly white spaces (Yancy, 2008). Even though the deliberate and often unconscious exclusion of Blacks from the professions, simply because of their obvious "differentness" (i.e., black skin) is a current societal norm, normative white society always wants more action to stem the tide of the dangerous Other.

In the novel, this was achieved through levying control upon the monster by forbidding his acceptance in the society. He is continually denied of decent treatment and the privileges that the society offers to human beings. However, the society fears that if he is not controlled now, he will become even more uncontrollable later. Similarly, control of Blacks is advanced through societal stereotypes of Blackness as a monstrosity. These tropes must be continually generated and deployed to ensure the vigilant policing of the perimeter of whiteness (normality) for the safety of all. The white insider continually (re)defines the frontier of what is considered as outsider, and what is unacceptable and inauthentic. This structures the dynamics of racialized space, of who belongs and where they belong (Gillborn, 2006).

Monstrous Blackness is viewed permanently as uncontrollable, continually standing in opposition to the basic requirements of professionalism. Professions view themselves as altruistic and open through adherence to a list of attributes, as opposed to the more critical evaluation of themselves as projects of monopoly and closure (Etzioni, 1969). Those stigmatized as Other are to be controlled, eventually regulating themselves to institutional norms (Foucault, 2010). Black professionalism is inherently ungovernable, irrational, and therefore incapable of governing and being governed or in participating in leadership roles which requires these attributes.

Fournier proposes that the reputation of a profession rests on its ability to conform to local expectations and to foster faith in its professional criteria (Fournier, 1999). This positions the Black accountant to be inherently inauthentic and unprofessional since a number of commentators in the field have observed that the expertise of the Black accountant is often questioned (Kyriacou & Johnston, 2006). Therefore, this becomes problematic, as Fournier remarks:

*“... Professional labour is autonomous labour where the conditions of autonomy have already been inscribed in particular forms of conduct articulated in the notion of ‘professional competence’”* (Fournier, 1999, p. 282).

Black accountants are not the real deal because they are perpetually monitored and their competence is always questionable. Any deviance from the expected dress styles also questions competence because a fundamental principal of professionalism within accountancy depends upon how the self is presented regarding appearance, conduct, and attire (Anderson-Gough, Grey, & Robson, 2002; Haynes, 2008). As Haynes notes:

*“Control of the body and its outward display is central to the embodiment of the accounting professional, largely premised on a masculine norm of rationality, discipline, assertion, and presence”* (Haynes, 2008, p. 337).

Positioned to be professionally *incompetent*, the Black accountant often has little independence and is regularly subjected to workplace surveillance. This ranges from work performed to how they dress. In particular, Black femininity—encompassing both the unruly, irrational female body, and the incomprehensibility of monstrous Blackness—faces a twin bind; as such, is frequently subjected to regulation in the accounting sphere. In particular, Kyriacou and Johnston’s study highlights the plight of a Black female accountant (Jane) who comments on the concern she engenders with her male partner in relation to stealing clients.

*“An interesting issue is why the partner felt the need to control Jane’s exposure to clients in such a way”* (Kyriacou & Johnston, 2006, p. 65).

In particular, Black women accountants reported their own self-regulation with regard to deportment. I propose that the Black female professional walks a tightrope of acceptability. However, too much cleavage or a dress that is too short confirms the negative status of Black femininity in a field where deportment is a function of success (Anderson-Gough, Grey, & Robson, 2001).

Within the professional labyrinth, the Black body is stalked, much like the creature is hunted by Victor Frankenstein. Black autonomy and professional self-determination is the prize that must be captured and controlled for the protection of the professional ideal and the society as a whole. However, in this context, many Black accountants do succeed by utilizing strategies of perseverance which will now be examined.

## Discussion

### Resistance and Support against Racism

Given the centrality of racism what should Black professionals do? I propose that Black professionals must focus on *racial resistance*. Such resistance (perseverance in the face of racism, and institutional discrimination) consists of numerous strategies potentially employed by the Black accountant to combat, manage, and ultimately survive the hostile accounting environment.

At the macro level, inclusionary attempts to enter the profession should be pursued. For example, political lobbying of the government is often seen as an effective strategy to force more open entry (Witz, 1992). This requires direct intervention of the government to dictate quotas of Black accountants within the field. Sian's examination of Kenyan accountancy shows that successful inclusionary strategies were explicitly followed to increase the number of Black African accountants in the profession during Kenya's post-colonial period. The qualifications and jurisdictions (Abbott, 1989) of other western accounting bodies were eschewed in favor of policies that explicitly encouraged the introduction and progression of Black Kenyan accountants (Sian, 2006). Although this explicitly favors Black accountants, some taking a color-blind view suggest that this is '*reverse racism*' against whites. However, from a CRT perspective, historically restricted Black representation across various professional fields is the result of institutional racism and must be countered with clear anti-racist policies of inclusion that go beyond notions of non-performativity.

Additionally, micro-level strategies of racial resistance are also numerous. Often operating at the level of the individual, the creation and the cultivation of *safe spaces* where the Black professional is validated and motivated to continue in the profession (e.g., a supportive colleague, an encouraging family member) becomes a valuable tactic of racial resistance. However, another approach is to use the notion of individual *self-reliance*. The Black accountant fosters an unshakable belief in his or her own ability to succeed within the field, regardless of the cost. Bell and Delgado among others, stressed a number of similar approaches to racial resistance as a means to deconstruct tropes of monstrous Blackness that place Black individuals outside the remit of normality and acceptability within the accountancy workplace (Bell, 1996; Delgado, 1989). Nonetheless, much work still needs to be undertaken to place racial resistance as a core feature of anti racism work at both the individual *and* organizational level. Challenging everyday racism is the key because it liberates the professional accounting environment from automatic white cultural norms which currently defines the profession.



In particular, the ubiquitous prevalence of harmful daily racist microaggressive acts must be addressed. Sue underlines the inherent danger of internalizing microaggressions, but also suggests a number of oppositional strategies (Sue, 2010). Furthermore, a key strength is that of the community. Individually, Black professionals can use *community cultural wealth* (i.e., support within their own cultural communities) to resist workplace color-blindness and notions of neutrality in the workplace (Yosso, 2005). It is used to remind the Black accountant not to internalize or to ignore the hidden ‘*white terror*’<sup>3</sup> of a racist workplace, but to name the racism he or she experiences. Naming it and receiving appropriate community support are together, a powerful strategy of resistance.

Yet, not all the strategies of resistance are considered to be beneficial. Delgado cites powerful arguments against assimilation tendencies toward white culture, especially in the form of role models. This was in the form of cultural hegemony where:

*“You are expected to conform to prevailing ideas of beauty, politeness, grooming, and above all responsibility. If you develop a quirk, wrinkle, aberration, or heaven forbid, a vice, look out!”* (Delgado, 2009, p. 111).

Through assimilation, cultural identity is frozen as a supposed positive stereotype to be emulated by other minorities. Further, the assimilated must lie about the reality of opportunities afforded by other minorities, which serves to reinforce the notions of a meritocratic working environment (Delgado, 2009). Consequently, research on strategies of success employed by African-American students highlights the contextual nature of assimilation as resistance. Findings show that assimilation as a unified group to cultural norms of normatively white, high-performing educational institutions fosters success. Rather than role models, these students become supportive competitors, encouraging and valorizing their success within the institutions despite the institutional racism. Adaptability to what it means to succeed, while resisting notions of ‘selling out’ because one has adopted prevailing cultural norms of white success, is an example of the fluidity of Black racial resistance to endemic racism and repression (Datnow & Cooper, 2009).

Clothing and hairstyle are also sites of resistance. Again, assimilation through clothing and demeanor enables one to advertise his or her authentic insider status (Montoya, 2003) and to validate his or her suitability to the normatively white field (thus circumventing exclusion).

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<sup>3</sup> I use the term ‘terror’ to refer to the psychological cost of trespassing, which is a battle fatigue. This is a sense of dread emanating from an inability to conform to white professional norms.

Conversely, attire can be used to visually resist racial tropes that minimize one's cultural identity through dressing in an explicitly ethnic manner (Anderson-Gough et al., 2001; Fearfull & Kamenou, 2006). Therefore, Montoya recounts that the creation of an assimilative mask of the professional self, began early in her impoverished Latino/ household.

*"I welcomed the braids and uniform as a disguise that concealed my minimal wardrobe and the relative poverty in which my family lived"* (Montoya, 2003, p. 72).

Furthermore, clothes can become an armor of respectability and acceptability, which allows the creation of a dual existence of Latina/Anglo or African American/white. Yet, inherent dangers exist of being unmasked and rendered inauthentic to the field, as the cultural self is exposed. At once, one's true outsider status is confirmed. This performs forever at the front stage risks disrobement at any moment. Nonetheless, resistance exists at the very point of risk. To be exposed as visibly Other or to openly express ethnic identity is to resist whiteness as the norm. Caldwell recounts the unacceptability of certain ethnic hairstyles at the juncture of race and gender that often renders the Black female professionally inauthentic. To wear braids is to outwardly resist the invalidations of dress which denotes belonging to a devalued culture, while simultaneously rejecting the subtle institutional directions as to what is deemed acceptable and proper in the workspace (Caldwell, 2003). Both advantages and disadvantages exist in enacting racial resistance through clothing that is primarily gendered in scope.

With regard to accountancy, research by Lewis found that successful Black professionals generally employ four predominant strategies of resistance: (1) finding mentorship within accounting organizations; (2) using their communities for support; (3) culturally adapting to the field of accounting (e.g., looking like and dressing like accountants); and (4) working twice as hard as everyone else. However, those who employ *'working twice as hard as everyone else'* enlist the support of organizational mentors to increase the recognition of their individual work ethic (Lewis, 2012). Additionally, combinations of peer bonding between Black professional women can foster support networks that resist the everyday racism and sexism often experienced by Black women professionals (Denton, 1990). Black accountants might choose to develop wider networks amongst themselves to support one another and to validate mutual experiences, thus highlighting that their experiences are collective and not individual.

## Conclusion

In response to the need to unpack notions of the monstrous within organizational studies, this paper has sought to explain racial realism in accountancy and offers a preliminary account of the outside status of the Black accounting professional using a CRT lens (Bell, 2005). The centrality of race and racism is placed front and center, just as the incompatibility of monstrous Blackness to the normatively white and middle-class male environment, which fosters social closure is challenged. What constitutes unpalatable Otherness is compared to the unacceptability of the monster in Mary Shelley's 'Frankenstein'. The creature's form, being, and manner, cannot be tolerated in the environment in which he finds himself, creating feelings of resentment and anger. Every day, racist behavior in the workplace represents the inability of whiteness to tolerate monstrous Blackness in the professional accounting setting. The paper suggests that what cannot be endured must be controlled. Surveillance of the Black body is a tool which allows some limited acceptance and success of the Black presence in normatively white spaces—at the expense of the Black majority, looking perpetually incompetent, and always having to be watched (Yancy, 2008).

But the Black accounting experience is replete with acts of resistance to inequities of race and gender often found in the accounting industry. Organizations have the opportunity to foster an anti-racist stance at both the institutional and individual levels, prompting racial resistance as a commitment to social justice and encouraging resistance to the privileges of whiteness. I suggest that a CRT agenda should be used as a tool of opposition underpinning inclusion projects, attempting to increase diversity in organizations. Firstly, recognition of the permanence of racism and of its central presence within the organization as a whole is the key. Naming the formal existence of institutional racism that is both direct and indirect in the nature of organizations allows for the possibility of racial remedies and the formation of effective anti-racist strategies. Secondly, acceptance of endemic racism in the organization challenges deeply held notions of neutrality and color-blindness that are constituent of current professionalism. By steering clear of an institutional culture that positions accountancy as a value-free disinterested technocracy, organizations can choose instead to work with difference for the benefit of all. A push toward meaningful meritocracy in the workplace fundamentally challenges the formation of group advantage and disadvantage within organizations. Thirdly, the voice of the Other must be heard throughout the organization. Black voices must inform new diversity and inclusion practices, enabling policies to adapt to ever-changing processes of subjugation and marginalization that are continually at work within firms. Fourthly, the upshot to a CRT approach is a fundamental

commitment by firms in eliminating racial oppression as part of a wider goal of ending all forms of oppression.

Accountancy research should now seek to ally itself to a social justice agenda. Academics have a responsibility to address the subordination of Black professionals (among a myriad of Others). However, by doing so, it highlights new approaches and stratagems to make fields such as accountancy and organization studies more inclusive. The '*monster must be made man*' through the combined effort of invested stakeholders, ranging from accounting firms, academic institutions, and professionals themselves. Hence, they should work together to bring the monstrous Black accounting professional to the forefront of the professional ideal. In addition, creating an environment in which the Black accountant can succeed can only be done through embracing Blackness as part of the norm. Thus, Blackness is no longer the monster, but a critical part of a diverse profession.

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# ON PERCEPTION AND FEEDBACK FACILITATING PRODUCTION IN SECOND LANGUAGE PHONOLOGY

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## **Abstract**

Within the domains of phonetics and speech perception, the role of exposure to perceptual input in the acquisition of target-language sounds has been widely recognized (see Flege, 1995). The current study examines how exposure to L2 sounds along with metalinguistic explanations and online pronunciation tasks assigned as homework positively impacted students' ability to produce L2 phones. Participants (n=12) were students of a college level Intermediate Spanish Conversation course and were divided into three experimental groups. Group A received perceptual input online in the form of sound files and then completed language discrimination tasks. Group B completed the same tasks without perceptual input, but was provided with additional metalinguistic explanation on how to produce the target sounds. Group C served as the control group. Initial data analysis indicates that Group A improved the most in their Spanish perception and also production, suggesting that exposure to input and metalinguistic explanation aid in the production of L2 phonology. Furthermore, the results have pedagogical implications, as any L2 instructor looking to incorporate pronunciation learning in their course can adopt the methodologies used.

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**Keywords:** Second language acquisition, phonetics, perception, exposure to target language

## **Introduction**

A common question in second language acquisition research has to do with whether the ability to perceive novel speech sounds in a second language aids in a learner's production of these sounds. The study presented

here aims to add to the literature on this subject by showing how extended exposure to examples of second-language speech has improved the pronunciation of beginning learners of Spanish. By manipulating the students' exposure to perceptual input, corrective feedback, and metalinguistic explanation, second language learners were able to improve not only their perception of L2 sounds, but also their production. We will begin by briefly discussing accentedness, the role of extended exposure, perception, and explicit instruction in phonological acquisition.

## **Background**

The proper pronunciation of speech sounds in a second language is of great importance to many language learners; however, it is common that learners of a second language will have a non-native accent if they begin learning another language as an adult (Moyer, 1999). Many of those who wish to achieve a high level of proficiency in another language also seek to minimize the presence of any non-native features in their L2 speech. There are valid reasons for attempting to hide non-native speech features as attitudes towards non-native speech have historically been negative. The detection of a foreign accent occasionally has been used as a discriminatory tactic at various points throughout history as well as in everyday life, and at some points even resulting in the loss of life (McNamara 2005). Research has long found that there is a bias in favor of the "standard" dialect of a language, a fact that has been found across languages and can vary further according to the background of the listener (Ryan, Carranza et. al. 1977; Brennan and Brennan, 1981). Moreover, detection of an accent is almost immediate, with research showing that listeners are able to detect an accent in speech segments as short as 30 milliseconds (Flege, 1984) and speakers are highly attuned to the properties of accentedness (Magen, 1998). However, despite the quickness with which one's accent is noticed and the myriad of attitudes associated with non-native speech patterns, little classroom time is devoted to second language pronunciation instruction, particularly in the elementary and intermediate levels (Elliot, 1995a; Lord, 2010).

Reasons for a lack of pronunciation teaching at the classroom are due to several factors, for example, there is debate concerning the effectiveness of extended exposure on learning novel or challenging second language speech sounds. Also, it has been found that improvement of novel speech sounds can sometimes depend on the sounds involved. Looking first at how extended exposure can affect pronunciation, a valuable source can be found in study abroad research. In a 2004 study, Díaz-Campos investigated possible improvements of the speech of students who had studied abroad to those who only studied in a classroom environment. This experiment

analyzed the speech of 46 university-aged second language learners of Spanish, 26 of whom had participated in a study abroad program and 20 who only studied in a classroom environment and looked particularly at their pronunciation of commonly problematic sounds in the Spanish language. These sounds included the voiceless stops [p,t,k], the voiced fricatives [β,ð,ɣ], the liquid consonant [l], and the palatal nasal [ɲ]. The study abroad students were participants in a 10-week study abroad program in Alicante, Spain and the classroom students were aged from 17 to 42 (the majority of participants were in their early 20s). Students read a text which included target-words that contained the sounds under investigation both before and after the treatment phase of the experiment. The results found that overall, while non-native speech patterns still dominated their speech, the study abroad group did see improvements over time for the voiceless stops and the liquid [l]. However, no improvement was found for the voiced fricatives or the palatal nasal (which was produced correctly by the majority of participant at the pretest phase). Similar results were found in Lord (2010), who looked at improvements by students who participated in a two-month summer immersion program in Mexico. She analyzed students' production of the voiced stops [b,d,g] and the voiced fricatives [β,ð,ɣ]. Participants read a list of sixty words and phrases before and after the immersion program; accuracy of pronunciation was expectedly high, yet accurate pronunciation of voiced fricatives didn't even reach a 25% accuracy rating in her study. However, another component of her study, the effects of pronunciation instruction on production accuracy, yielded results that appear to confirm the usefulness of teaching pronunciation in the classroom. Half of the participants in her study had taken a course in Spanish phonetics prior to the study abroad program. These participants saw significant improvements in their production of the voiced fricatives after the immersion program. Many articles have also been written on the (lack of) benefits of explicit pronunciation instruction on language learners with regard to morphosyntax (Sanz and Morgan-Short, 2004; Van Patten and Oikennon, 1996; Wong and Van Patten, 2003). However, much fewer (like Lord discussed above) have been carried out regarding second language phonology and explicit instruction / metalinguistic explanation, showing explanation is indeed helpful in the production of second language sounds (DeWilde, 2009; Huthaily, 2008).

Significant contributions have also been made regarding the effects of perceptual input to the improvement of L2 phonological production (Bradlow et. al., 1997; Counselman, 2010). One such study was by Wang and colleagues (2002), in which sixteen native speakers of American English were trained in the perception of 4 Mandarin tones over a two week period, with pre- and posttests. Analysis of the data showed not only improvement

in the learners' perception of all 4 tones, but in their production as well, without any type of production training. Furthermore, the improvement was extended to novel stimuli which was not used in the perception training. These results also indicate that the effect of training in perception transferred to the production domain. Additionally, there are several useful findings within the field of speech-language pathology. The findings of Rvachew et. al. (2004) support the hypothesis that perceptual input may be key in production, as it was noted that perception training aided in the sound perception of problem sounds (a series of several consonants) and in articulatory accuracy in children with phonological disabilities, compared to those subjects who received only traditional speech therapy.

### **Current Study**

The current study took place during fall 2007 at Pennsylvania State University. Participants were solicited from every section of an intermediate-level Spanish conversation course, and were divided into three experimental participant groups (n=12). At the beginning of the experimental period, participants came to the university's Language Processing Lab, at which time, participants completed IRB paperwork, Language History Questionnaires (LEAP-Q, Marian et. al., 2007) and the Pronunciation Attitude Inventory (Elliot, 1995b). Participants then completed the pretest in L2 speech perception and production skills. A .wav file lasting no longer than 30 ms. was provided, consisting of various (lateral)-vowel-lateral combinations (i.e. [al#], [ol#], [ul#]<sup>1</sup>). Participants were required to determine whether the sounds they heard were English (option A) or Spanish (option B). This speech discrimination task comprised twenty questions; participants then completed a word-naming task in which they were required to produce L2 words which appeared randomly on the computer screen. All tokens from the list contained the [l] allophone in various positions. The word naming tasks were digitally recorded and analyzed using Praat Phonetics software.

For an eight-week period, Group A (n=4) completed tasks in first and second language (L1 and L2 respectively) speech discrimination using the university's online course management system. Each weekly task was made up of twenty questions similar to those of the pretest. After the task, participants were able to see their results. Group B (n=4) completed the same discrimination exercises as Group A, but did not receive feedback on their language perception 'quizzes'. However, participants were provided with an additional metalinguistic articulatory explanation in prose of lateral coda velarization in English (and other phonological differences between English and Spanish, discussed below), accompanied with additional sound files. Group C (n=4) served as the control group, receiving short listening

passages about the economies of various Latin American countries. They also completed the twenty-question discrimination task, but did not receive feedback. The following table summarizes the participant groups.

Table (1): Participant Groups

Group	Type of linguistic exposure
	Language discrimination tasks ( <i>received feedback from tasks</i> ) + Additional metalinguistic explanation
B	Language discrimination tasks ( <i>no feedback</i> ) + Additional metalinguistic explanation
C	Control (Language discrimination tasks, <i>no feedback</i> )

The tasks in this study focused on the non-velarized coda [l] of L2 Spanish. In both English and Spanish, the consonant [l] surfaces in the coda position of the syllable, however, in English when the [l] appears in the syllable final position the phone is velarized, surfacing as [ɫ] (Giegerich, 1992; Ladefoged & Maddieson, 1996). This process does not occur in Spanish (Harris, 1969; Lipski, 1994; Núñez Cedeño, & Morales-Front, 1999), although there are varieties of contact Spanish in which and circumstances under which a velarized [ɫ] allophone may be produced (Bullock et. al.; 2004). The velarization of the [l] allophone can be easily detected with acoustic analysis by looking at the F2 frequency (Ladefoged 2003:147); the non-velarized variety of [l] has an F2 that resonates around 1200 Hz and its velarized counterpart has an F2 at approximately 800 Hz.

## Results

In Figure (1) we see the speech discrimination scores of Group A. During the pretest, two participants scored at 60% (items discriminated correctly) and two at 80%. After the first week, one participant scores at 90%, with the other three at 100%. Scores remain at 90% or above for all participants (except for Participant 4 during week 8). The posttest scores show us that two participants scored at 90%. The posttest scores compared to the pretest scored show that Group A improved in their L2 speech discrimination abilities.

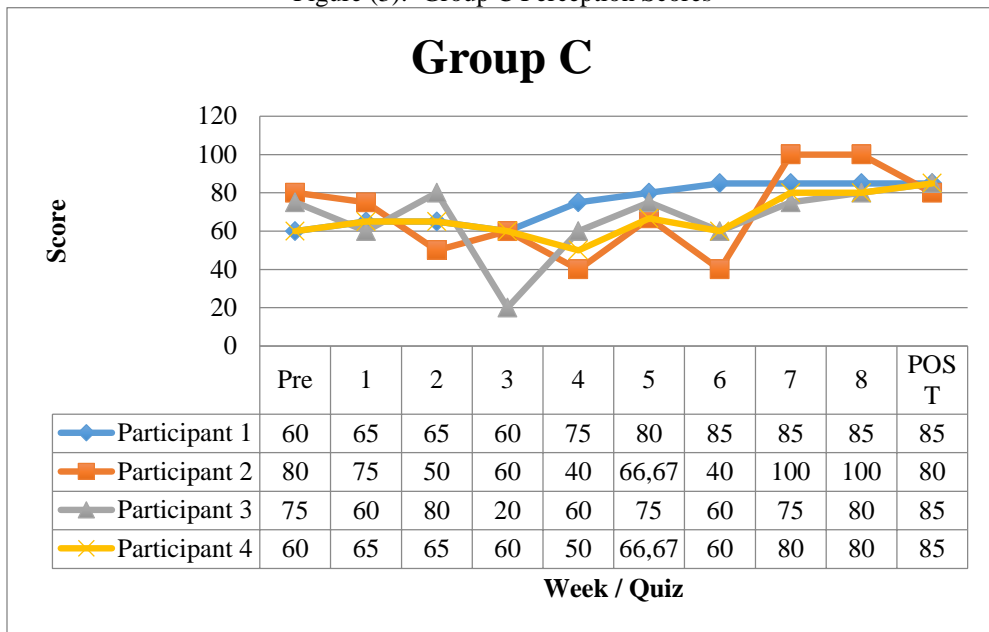
Figure (1): Group A Perception Scores

In Figure (2), we note that the pretest scores of Group B are slightly lower than that of Group A, with one participant scoring at 50%, two at 60% and one at 80%. Over the eight week period, we can note improvement in all four participants, but the improvements are not as drastic compared to those of Group A. During the posttest, we see that two participants scored at 90% and the other two scored 100%. Finally for Group C (the control group), we note that the pretest scores again range from 60% to 80%. Over the eight-week period, there is no significant weekly improvement when compared to the performance of Groups A and B. During the posttest one participant scored 80% and the other three 85%. Group C did improve, but not to the degree of the other two groups.

Figure (2): Group B Perception Scores

<b>Group B</b>										
Score										
	PRE	1	1	3	4	5	6	7	8	POST
Participant 1	60	70	100	90	80	85,71	90	80	100	80
Participant 2	80	100	100	90	80	92,86	100	90	90	100
Participant 3	60	70	100	70	100	92,86	100	80	100	80
Participant 4	50	50	80	80	90	78,57	90	70	100	90
	<b>Week / Quiz</b>									

Figure (3): Group C Perception Scores



After the eight-week experimental period, students returned to the lab and completed the posttest, which consisted of the identical speech perception and production tasks of the pretest. When we examine the L2 language production results, we notice behavior perhaps not expected. Group A was already producing a high F2 during the pretest, and during the posttest produced target-like allophones.

Figure (4): Group A Production Scores

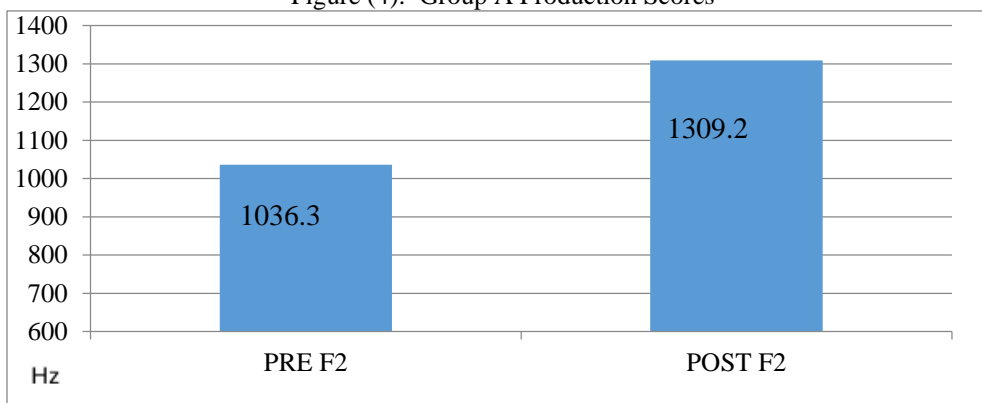


Figure (5) shows us that Group B participants were producing more L1-like allophones during the pretest, and improved their production of L2 allophones with a mean Hz frequency of approximately 1000. However, the more curious results are displayed by Figure (6); the production of the



control group. During the pretest and posttest participants were producing allophones with a Hz of approximately 1400 (i.e. they were producing allophones with frequencies higher than those typical of the target-language sounds).

Figure (5): Group B Production Scores

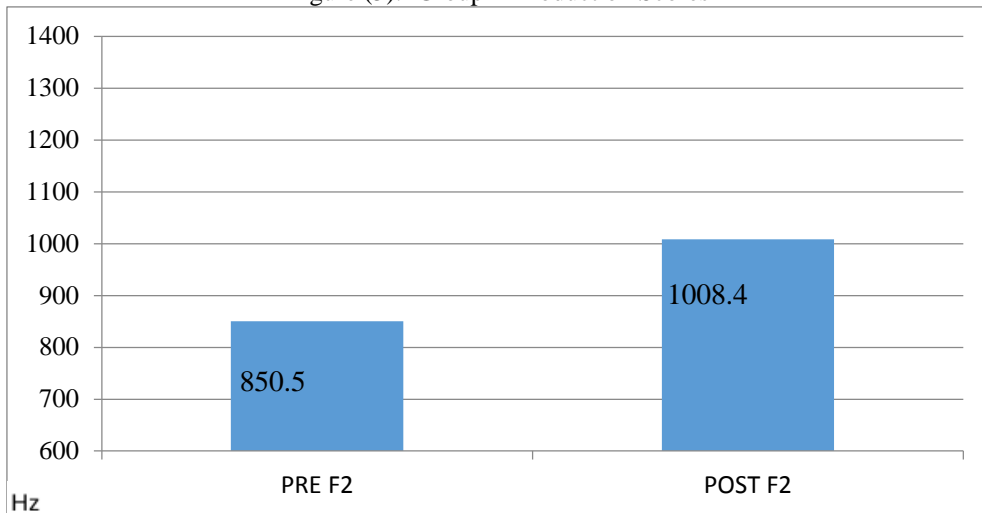
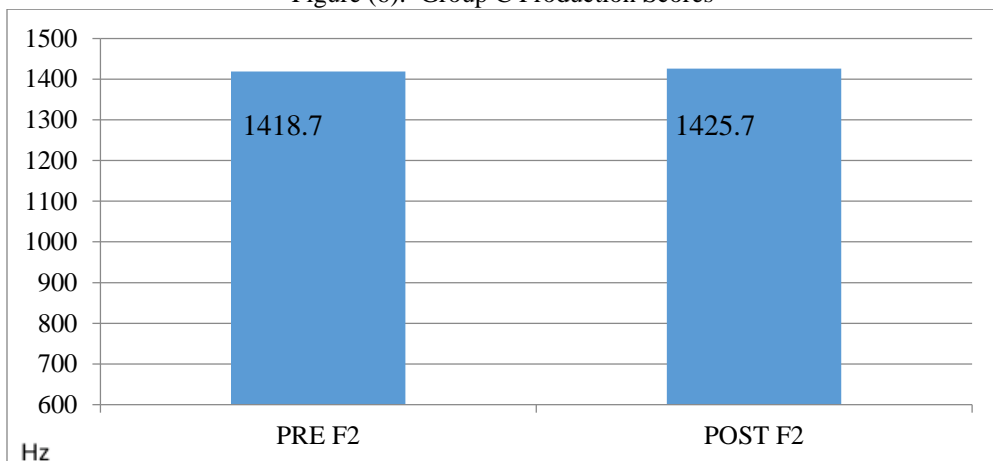


Figure (6): Group C Production Scores



## Conclusion

This study aimed to investigate the roles of discrimination tasks (in the form of speech perception) and metalinguistic explanation in the improvement of production of second language sounds. With regards to language discrimination abilities, experimental groups receiving feedback from their perception tasks as well as metalinguistic explanation displayed improved performance throughout the experimental eight-week period. However, with regards to L2 speech production, results were not as

promising: Group A produced an F2 higher than normal during the pretest and Group C producing an F2 with even higher frequencies. More conclusive results will undoubtedly be yielded by increasing the number of participants, as well as the number of speech perception exercises given through the experimental period. It will also be beneficial to isolate the aforementioned variables (exposure to target language, discrimination tasks, and metalinguistic explanation) into their own subject groups.

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# THE LINGUISTIC INTERPRETATION IN THE DISCORDANT AUTHORSHIP OF EVIL

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## Abstract

This paper proposes to investigate the linguistic interpretation of the authorship of evil as it is applied to the substantiation of evil in the world. The irreconcilable problem of evil continues to spawn countless white pages written by philosophers, sociologists, and theologians contemplating theodicies that endeavor to explain the existence of evil in a world created by an omnipotent, benevolent, and merciful God. Yet, no acceptable solution to the problem has been reached. Humanity continues to wrestle, sometimes loudly, but most often quietly, within the painful shadows of their hearts on this dilemma. It is on this stage in the expanse of the universe that the divine drama began. It is in this cosmos that a radical discordance was penned into existence, thundered upon the stage, and punctured the heart of humankind. What meaning shall humanity interpret from the creation of such permissible havoc? Upon whom shall the of authorship of evil be charged? The proposition herein is to assert an interpretation of culpability on the authorship of evil.

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**Keywords:** Interpretation, Authorship, Linguistics, Evil, Morality, God

## Introduction

The unanswered question to the problem of evil has plagued humanity throughout history. This dilemma is so entrenched in the consciousness of the world that it has possibly been the most pervasive reason people are dissuaded from a faith. Religion demands that its God be of the most perfect character that can be imagined, otherwise value in the religion is not achieved. Therefore, philosophy struggles to reconcile the universal question of how a presumed morally good God could allow evil to thrive.

It is along this line that the *question* itself must be questioned. Are we to merely assume the creator of the universe to be the author of evil? On what linguistic footing are we to discern this interpretation?

Hereto, the point of attack shall be narrowly directed toward the understanding of the authorship of evil. The temptation to resolve the insoluble solution of the problem of evil shall be resisted. As noted by Blanshard (1975), how may the sum and distribution of evil be reconciled within the authority of a good and just God? A forthright question deserves a straight answer and that answer is possibly that the two sides are incapable of reconciliation. It is incumbent upon the philosopher to explore across the landscape of theodicies. Unfortunately, as the decades have revealed, philosophizing tends to stay within the confines of one nucleus of thought and conflict. It might be said that theologians and philosophers often stay too long at the fair.

The crux to evaluating the *authorship* of evil is not to assume at first analysis that God is responsible, nor is it whether the existence of God and evil are incompatible; but rather, to surmise from what vessel has evil entered the world and thereby determine the meaning whereby the author is revealed.

## Evil

The definition of evil here is not to be considered exhaustive, for to do so would create volumes. This is merely a *working* description specifically for this study. Yet, by this very attempt toward a characterization of a definition we are entering the critical challenge to ascribe a linguistic meaning on an interpretation. Therefore, awareness should be noted that explanations of a particular term are often in flux within a given culture and at times swiftly adjusted by new approaches in philosophical and theological endeavors. In short, this is today's definition.

Karl Barth (1956-75) claims that evil has its origins in nothingness (das Nichtige). Nothingness is the "stubborn element," an "alien factor," in the "world-occurrence" that stands in "opposition and resistance to God's world-dominion" (p. 292). In the nothingness system of evil, there is no blame on the created creature. The creature is "exonerated from all responsibility for its existence, presence and activity" (p. 292). In this realm of nothingness, God is ineffectually reacting to nothingness that man in his baseness has generated. Therefore, nothingness is not willed by God, and as such, is evil.

Theo L. Hettema (2007) presents a dramatic evaluation on evil by suggesting, "evil is most often interpreted as a value that is attached to situations, acts or utterances" (p. 120) whereby judgments are rendered upon ethics by the one making the judgment. It is similar to saying 'beauty is in the eye of the beholder'. Who then is correctly appropriate to be the judge of value under judgment? "To some extent the axiological approach meets the

same problem as the metaphysical approach: it considers evil as a category opposite good. As such, it makes evil derivative" (p. 120).

According to John Macquarrie (1977), evil is never a "positive phenomenon." Evil is a reversal of the creative nature of Being. Evil is the contradiction of the Being's intended plan, it is, similar to Barth, the "lapsing into nothing ... [the] ceasing to be" of the created design. Evil, then is the enemy of all Beings. Since good is "the striving to become," evil cannot exist within the good. The goal of evil is the undoing of good (p. 256).

C. S. Lewis (1996) offers the following on the definition of evil:

You can be good for the mere sake of goodness; you cannot be bad for the mere sake of badness. You can do a kind action when you are not feeling kind and when it gives you no pleasure, simply because kindness is right; but no one ever did a cruel action simply because cruelty is wrong - only because cruelty is pleasant or useful to him. In other words, badness cannot succeed even in being bad in the same way in which goodness is good. Goodness is, so to speak, itself: badness is only spoiled goodness. And there must be something good first before it can be spoiled. (p. 50).

It is important to note that evil has at least two distinctions within the community of theology: Moral evil and natural evil. Moral evil is the expression of humanity through particular actions that lead to pain and suffering of others as well as themselves. Natural evil arises from the expressions of nature (hurricanes, diseases, earthquakes) that when in flux disrupts humanity with similar pain and suffering though not as a result of man. Natural (or physical) evil has nothing to do with human choice; it is merely earthly events in nature. This study will address the moral evil that is the product of human choice and is the direct consequence of man's free will and God's design for humanity and the universe.

### **The Problem**

If God is omniscient, omnipotent and omnibenevolent and he is the creator of all things good, it is argued then that he would be morally bound to prevent and limit the occurrences of evil in the world. It then might be reasoned that if God is all-powerful and all-knowing and he does not prevent the occurrences of evil, he is, or should be, to blame for the suffering of the world brought about by the existence of evil.

G. W. Leibniz (1966) calls this problem God's concurrence of evil. "Concerning the origin of evil in its relation to God, I offer a vindication of his perfections that shall extoll not less his holiness, his justice and his goodness than his greatness, his power and his independence" (*Theodicy*, preface). From Leibniz's point of view, a world created by God that contains moral evil does not necessarily implicate God or contradict his attributes.

Why then should God be blamed when humans or angels choose to fall by taking on a prideful nature that ultimately leads to evil acts of rebellion? Is God morally responsible for man's choices? Leibniz would answer there is sufficient reason to respond to the problem of evil. He simply denies that the occurrence of moral evil can implicate God morally as an effective cause of moral evil (Hernandez, 2013).

A theist, understood here as one who believes in God as creator and ruler over the universe, then struggles to explain why a good God is evil. Alvin Plantinga (1974) suggests, "Here the aim is not to say what God's reason *is*, but at most what God's reason *might possibly be*" (p. 28). God can certainly set the stage, design every detail of performance, dictate the length of existence, and calculate all possible outcomes to be determined as he wishes and to happen when and how he deems. He could have created humans without a will of their own or having provided free will, he could have chosen to remove such will as he desired at any time. Not to drift too far off course yet it is worth the pondering that God could have and may have created various dimensions of existence in several universes where every possible scenario might be played out for his pleasure. However, in an effort to rein in these thoughts and elucidate further on the freedom of will, it would be apropos to bring J. L. Mackie (1971) onto the scene.

The free-will defense from Mackie's point of view is this: if God is both all good and omnipotent he could not possibly allow himself the inconsistency from the problem of evil in nature. His attributes simply will not tolerate it. If God has made men such that in their free choices they sometimes prefer what is good and sometimes what is evil, why could he not have made men such that they always freely choose the good? If there is no logical impossibility in a man's freely choosing the good on one, or on several occasions, there cannot be a logical impossibility in his freely choosing the good on every occasion. God was not, then, faced with a choice between making innocent automata and making beings who, in acting freely, would sometimes go wrong: there was open to him the obviously better possibility of making beings who would act freely but always go right. (pp. 100-101).

God then, following this interpretation, is incapable of controlling mankind if in fact God has given mankind pure free will over which God has no power. Therefore, to continue on Mackie's philosophy, why should God get involved at all in the matters of humanity? Likewise, why should he take part in the influence over the dominion of evil in the universe? Man's absolute freedom in this respect then infers that God cannot control the wills and outcomes of humanity. This proposition from Mackie's argument, leads to a God who is no longer omnipotent. If this is the case, the free will of



mankind is rather insignificant in the scheme of universal design and ultimate authorship of all beings. Thus, another question arises: Is it possible for a creator to create a being in which the creator would have no control over? Mackie has positioned his argument such that scriptural text on the attributes of God would no longer hold relevance in Mackie's study of evil. In fact, "theodicy" would not be an appropriate term for a linguistic argument since God would no longer need defense because he would no longer endure as God.

*The Free Will Defense* offered by Plantinga (1971) maintains that God created beings who are free, but he cannot determine them to do only what is right. God's intervention in their choice of good or evil would diminish their condition of a free will choice. Therefore, since mankind was given this free will to choose good, they must also have been given the opportunity to choose evil. This is representative of moral evil. It is on this platform that theists gather to justify God by announcing, "[evil] occurs by ascribing it to the will of man rather than to the will of God" (p. 105).

Leibniz's (1989) view is that God is not morally implicated when he produces a world that contains moral evil. At creation there was nothing positively bad in creation. (p. 114). Therefore, God must have created the world out of a moral imperative and for no other reason. God is the only one who can account for the infinite intricacy in the design of the universe, the existence of man, and the divine concept of harmony. Kavanaugh (2007) notes, as per Leibniz, the all-embracing conception of the individual as given by God will sufficiently justify all that will happen to that individual, yet can retain the free will of the individual to govern his own fate within this subclass of pre-given possibility. (p. 171).

M. J. Murray (2005) offers, God cannot be limited by anything and his creative act is free and beneficent. Creation is a moral act by God – an action in which God's permissive will is displayed and by which it can be recognized that God has no superior. (pp. 194-216). Along this line, as Leibniz would contend, man's universe contains the best of both worlds. "God's permission of moral evil in the world and God's permission of the best series of events to occur in the world are inextricably linked" (Hernandez, 2013, p. 98). This best, unfortunately, still places the creator as being intimately involved with the creation of a flawed man capable of sin through his freedom of will. Burned by his own demise of existence, man then is placed into a world where there are goods and evils of fortune allocated according to the laws of chance. We are left with no choice but to enter the lottery. (Geach, 1977, p.120).

The problem of the linguistic interpretation of evil is a problem of defense and resolution toward the position of evil in a perfect creation. Yet, evil is retained in the creation of humanity and at some specific point had its

birth. How is this to be resolved and from which one or many offers of theodicy is the answer to be found? “The problem of evil, therefore, is not confined to theology but is a metaphysical problem that is not mitigated by denying God’s existence, and is one that no philosopher can escape” (Harris, 1977, pp. 6-7).

### **The Argument**

The argument of evil, and perhaps its teleology, continues to challenge linguistic interpretation. Is evil merely an adjective subject to rhetoric and dramatics? On what criteria do we discern evil or morality? Do we have the right to question the creator on this point – and for that matter on any point of his will? John Feinberg (1979) suggests that for anyone holding to the proposition that the transcendent and omnipotent attributes of God are the foundation on which the universe was created and exists then their notion of God sets a precedent. Therefore, the idea that anyone holding this concept of God could logically presume a standard of good and evil and then use it to sit in judgment of the actions of God, the creator of all that exists, is both preposterous and blasphemous. (p. 11). Who then is man that he should proclaim God to be good, fair, all knowing, and all loving, and in turn submit a demand for justification and reason of his moral activities?

John Hick (1981) reasons that finite persons were created in a universal environment of moral evil where humans were inevitably victims of their own consequence of being free agents. He continues saying that through the struggles and hardships of life humans can develop the superior ideals of mutual love and care, self-sacrifice for others, and commitment to a common good. (pp. 47-50). Humanity will struggle but through maturity, and here Hick implies an eschatological consequence, humanity’s moral and spiritual sanctification will be justified in the afterlife.

Barth (1956-75) also places God as the creator without fault. He argues that ultimately, no matter the consequence of evil in man, the God of the universe is exclusively and resolutely a jealous God and his divine sovereignty trumps all. Without this possibility of defection or of evil, creation would not be distinct from God and therefore not really His creation. The fact that the creature can fall away from God and perish does not imply any imperfection on the part of creation or the creator. What it does mean positively as Barth notes is that it is something created and is therefore dependent on preserving grace, just as it owes its very existence simply to the grace of its creator. A creature freed from the possibility of falling away would not really be living as a creature. It could only be a second God – and as no second God exists, it could only be God himself. (p. 503).

Then there exists the notion of *neither God, nor man created the existence of evil*. This is not a declaration humanity is willing to accept. One must be accused. There is no other God. And, man cannot create something out of nothing. Thus, the argument continues since he who created all things must have created evil and it had to have been good or if not then scripture is false. If God did not create evil a new set of problems arise as to how evil might have acquired existence into humanity. The human self then is in process of becoming and it is through the existence of evil that man is transformed and available to be redeemed. This self-becoming consists in a rise in self-consciousness and freedom – what Kierkegaard calls *spirit*. (Roberts, 2006, p. x). The rise of man’s self-consciousness and freedom is the crucible wherein man may discover the source of his evil and rebellion against God.

If, then, freedom for man is to do a thing and the will to do a thing and the freedom to refrain from a thing, good or evil, then he may not act along God’s will necessarily. David Hume (1955) says, “By liberty, then, we can only mean a power of acting or not acting according to the determinations of the will; that is, if we choose to remain at rest, we may; if we choose to move, we also may” (p. 104).

If it is without question that God is sovereign and his will is justified, he should formally be relieved from the argument. But does it? Barth (1956-75) says that God is uniquely predisposed to do good and good is dictated by him as the creator. Therefore, Barth’s statement does not remove culpability from God in the creation debate on the origin of evil.

It is impossible to address the argument surrounding the problem of evil without facing the relationship between divine determinism and free will among created beings. D. A. Carson (2006) offers that God is absolutely sovereign in that he never restricts humanity’s responsibility, and that humans are free individuals, yet God’s character is not contingent on their choices, but their decisions *are* contingent upon God’s sovereignty. (p. 179). The question that arises as Campbell (1957) notes, “Can man make choices and act freely upon those choices with personal moral responsibility under the concept that all things in heaven and on earth are determined?” (p. 160) We must clarify whether the self is morally the sole cause of the good or evil act, or whether there has been an external to the self whereby the act for which the self can be held morally responsible. In other words, has something acted upon the self for whom the self might not be wholly responsible?

In this regard, Ron Nash (1983) maintains that God is ultimately answerable for the evil in the world, as he alone is held morally responsible. (p. 55). The free will of agents populated in the universal design and their

alleged culpability in partnership with the creator will remain key to this investigation.

### **God's Goodness on Trial**

Had evil never been designed into the equation of the universe, there would not be an indictment toward God's goodness, nor would there be a world desperately confused and in contemplation over the problem of evil. Whether good for humanity or not, evil is permitted to exist and thrive and the world has been left penetrated by the poison from the sting of evil. Death, destruction, and suffering from this sting is daily permitted in the presence of a good God, the good creator of the universe, the omnipotent loving One. It is not surprising that humanity, especially in the wake of personal horrific suffering, moves past questioning why evil exists and marches toward the religious dilemma of whether God is actually good. It is at this point that many religious folks, who feel they have been duped and betrayed by the Church, check their faith at the door and drift into the world angry, desperate, and hopeless.

How does one then defend God from the problem of evil? Possibly the question should be, "Who is man to question God?" Being aware that this paper is a linguistic exploration in theodicy and the question of evil's origins, it seems accurate to suggest that theodicies on the problem of evil might find a more reconcilable solution by moving from the landscape of theodicies toward the empty chairs at the table of the prosecution. Man and Lucifer have been banned from the courtroom and thus the hearing proceeds with the only one willing to take the stand, the Creator of all that is.

C. S. Lewis (1996) offered that the goodness of God is anchored in the belief that the scriptures provides all the character development one should ask for in a story. There is no character flaw in God. If one is to believe in the inerrant word of God, then he should know that the statements as to God's character are without flaw. Furthermore, Lewis had no problem accepting that whatever the problem of evil proposes, God's goodness is without discrepancy. God spills out his love on humanity with the needs of man at the forefront of God's desire. The inability of man to reason a truth beyond a showdown of doubt remains in man's limited perspective and his finite knowledge of God and the universe. (p.45). If man felt the need to bring God's goodness to trial then it would be incumbent for man to provide the proof of God's failing.

"In relation to God," Leibniz (1966) wrote, "nothing is open to question, nothing can be opposed to the rule of the best, which suffers neither exception nor dispensation" (p. 42). It is in this way that God permits evil since the grand result of all that he creates and wills is an ultimate perfection of wisdom and goodness. God chooses absolutely the best

possible scenarios in his divine plan for the justification of the universe that he has created. “Therefore, the consequent will of God, which has sin for its object, is only permissive” (p. 42). God only permits sin to exist; he does not will it into existence. By this statement it is evident that Leibniz recognizes the ethical responsibility incumbent upon God for his created beings. Man’s good actions suggest no moral problem with God’s holiness. However, if his created beings produce evil then God is implicated, in as much as a father is of a son. (Feinberg, 1979, p. 41). Yet, like a son’s rebellion from his father, the son rebels by the act of his free will to rebel, not by his father’s desire.

The problem of the problem of evil is the direction at which the prosecutor, aka humanity, points its finger. The blame is concentrated on the being from whom all life exists – from whom humanity would not have a finger to point if not for God’s goodness. However, that does not soften the question of real suffering among humanity. Plantinga (1985) suggests that humanity can on some level sufficiently unravel the academic problem of evil, but “this is cold and abstract comfort when faced with the shocking concreteness of a particularly appalling exemplification of evil” (pp. 35-36).

Augustine faced the problem of evil similarly along the lines of God’s goodness. His position was to explain how a good God might coexist with evil. This was preceded by Augustine’s notion that God could not be all good if he knowingly created evil. Thus, if there is an agreement that God exists and is good, it would not have been in his character to create evil. Here is the where the finger must be redirected.

### **The Vessel**

If all things had a moment of creation, then the creation of evil should be traceable to a specific entry point. Whether or not that creative moment can be determined is not the subject here, rather it is the recognition that indeed there was surely an instant of design that the existence of evil became relevant to the problem for humanity. Regarding the source of evil, Leibniz (1966) explains the relation of metaphysical evil to moral evil.

Evil may be taken metaphysically, physically and morally. Metaphysical evil consists in mere imperfection, physical evil in suffering, and moral evil in sin. Now although physical evil and moral evil be not necessary, it is enough that by virtue of the eternal verities they be possible. For we must consider that there is an original imperfection in the creature before sin, because the creature is limited in its essence; whence ensues that it cannot know all, and that it can deceive itself and commit other errors. (p. 40).

Feinberg (1979) notes here that Leibniz shadows the Platonic and Aristotelian metaphysical traditions and therefore inherent to the Leibniz conception of ‘good’ and ‘evil’, the terms should be reflected to be *pro hen*

(“toward one”). Good is thought by Leibniz to be a transcendental attribute of being, following that his fundamental sense of ‘good’ is a metaphysical one. Additionally, Leibniz adheres to the notion that anything is possible which does not infer a contradiction. (p. 28).

Is sin then to be interpreted as the basic evil that exists and overflows from the vessel that it inhabits? According to Augustine, when inquiring as to the correct order concerning evil, it is best to first ask about its nature and second about its origin. John Hick (1966) suggests that, “Evil does not exist in its own right as one of the original constituents of the universe. On the contrary, the whole creation is good, and evil can consist only in the corrupting of a good substance” (p. 59).

Have we now drifted back to the chicken-and-egg conundrum? Should we think of evil as sin, and therefore sin as an aspect of human nature beyond a defect of creation? Is evil then merely a manifestation of thought that a culture needs to explain and perhaps blame for atrocities, suffering, and pain?

Human beings cannot be separated from the metaphysical world that embraces them and has provided for their creation. All their reasoning has been saturated by the substance and influences through which God’s nature has informed their existence. Chaos cannot logically yield order. (Harris, 1977, p. 11).

### **Authorship**

Is God the author of evil? Simply reasoned it would seem that the answer would be a resounding “No” because for God to do so would be a contradiction of his character. The fallacy within God cannot exist. God cannot be both good and evil. However, as the creator of all things and he assuredly would have created the angles including Lucifer. If then, evil was created in Lucifer who is to blame? How is God’s goodness reconciled in light of the creation of Lucifer? If God is the exemplification of order, chaos cannot exist in his presence. (Fitch, 1967, p. 56).

Thus, the case regarding Lucifer and the fallen angels presents an incomprehensible conception of the self-creation of evil. Here the mystery continues and fundamentally invalidates the result as a sanctuary for theodicy by placing upon God the ultimate accountability for the creation of beings whom he knew would, if created with the freedom of choice, would ultimately bring about evil. (Hick, 1966, p. 66).

To believe that God is good is to believe he is worthy of praise and can be trusted that his ultimate plan is humanities best plan, though the plan cannot be fully comprehended. If the problem of evil threatens this view of God, humanity must have the idea that God has somehow been inadequately prepared in his creation process and thus humanity gives into the suggestion

that one must blame God for the atrocities in the world. This is highly evident when the suffering hits home in the most personal ways imaginable. (G. J. Hughes, 2007, p. 26). Leibniz (1966), in an effort to explain how the existence of evil came to be in the actual world, proposes the following:

Evil springs rather from the Forms themselves in their detached state, that is, from the ideas that God has not produced by an act of his will, any more than he thus produced numbers and figures, and all possible essences which one must regard as eternal and necessary; for they are in the divine understanding. God is therefore not the author of essences in so far as they are only possibilities. But there is nothing actual to which he has not decreed and given existence... (pp. 148-149).

Leibniz (1966) is careful to place importance that God did not create the perceptions of the possibilities or the possible essences, since they are co-eternal with his own existence. Therefore, the actualization of possibilities exists in creation. Feinberg (1979) notes according to Leibniz, God knows all the possibilities there are, but the possibilities are eternal by the nature of things and not themselves created. So, given that God knows all and created all possible realms of conclusions, it is logically possible that God did create the concept of evil. (p. 30).

If creation is an act of God's will? If we treat Lucifer's nature as equally positioned as Adam's, then there is allowance for a right treatment of free will and still maintain God's sovereignty in the sinfulness of both man and angel. As Lewis (1962) put it, "God has created in such a way that the good of his world may be perverted into evil when we misuse it or something goes awry with the creation" (pp. 33-34).

Can it be considered that God be the author of evil in that he created the vessel in which evil has been expressed? A father and mother may train up their son to be a good steward of all his inheritance and they may have taught him to walk upright in love and rightness. However, though the parents authored their son's existence, and may be culpable in the nurtured aspect of the son's personality, they are not responsible for the evil that the son chooses to partake in throughout his life.

He [Satan] opposes the truth of God with falsehoods, he obscures the light with darkness, he entangles men's minds in errors, he stirs up hatred, he kindles contention and combats, everything to the end that he may overturn God's kingdom and plunge man with himself into eternal death. This also is what John Calvin (2008) means in his letter when he writes that the "devil has sinned from the beginning," and indeed he clearly considers him as the architect, author and leader of all malice. (p. 1.14.15).

## Conclusion

Finally, the authorship of evil should not be interpreted as an accusation that God might be culpable by means of foreknowledge, nor asserted in his omnipotence and choice to allow for universal free will. It was ultimately within Lucifer and Man to make the choice to rebel. As a hammer is made for creating, the striking is in the hands of the user. Scriptures confirm that God created all that exists and as for man and the angels, they were created good. In this design, God embedded the *choice* for good or evil.

Hume (1990) offers a metaphor regarding the indictment of God for the cause of evil. Hume suggests the house with problems in every room and all the properties of the house are the source of confusion and darkness. It could be argued that the architect with all his professional skills had built with good intentions, those being omnipotent and omnibenevolence, yet if there were found many inconveniences and deformities in the building, one will without a doubt, condemn the architect. (p.115).

As Feinberg (2001) quotes Plantinga: “If God brings it about that the men He creates always do what is right, then they do not do what is right freely” (p. 1186). It would also seem that doing wrong exists as a possibility in man and within the realm of angelic hosts.

Augustine maintained, as noted by Copan (2013), the case that evil originated, whether in human or angelic form, by moral agents who chose of their own volition to sin (rebel). He also holds that they were created by God without moral defect and yet became sinners. Therefore, it was the creature, not the Creator, who was culpable for the rebellion against God. (p. 118).

Isaiah reveals God’s divine sovereignty and glory over the problem of evil.

I am the LORD, and there is none else, there is no God beside me: I girded thee, though thou hast not known me: That they may know from the rising of the sun, and from the west, that there is none beside me. I am the LORD, and there is none else. I form the light, and create darkness: I make peace, and create evil: I the LORD do all these things. (Isaiah 45:5-7, KJV).

The clarity of submission to the one God, who is over the entire universe, does not remove the attempt to answer an unanswerable question, but adjust the angle from how the question is broached. If the theist is to rightly resolve the consequences due to the contemplation of evil, he must think rightly on the attributes of God. He is the living, sovereign Creator, omnipotent, faithful, holy, just, merciful and full of grace toward his creation.

The theist must hold that God is almighty and as such has power over all things. However, Geach (1977) suggests that, while holding belief that God is almighty, one need not believe that God can do everything. The



notion here is that God cannot do everything, for breaking his own word is not logically possible given his nature. The expression ‘God can do everything’ creates a critical entanglement for humanity. (p. 6).

Any attempts to give reason for the problem of evil will most likely remain unfulfilling. In what remains, humanity must commit, as the thinker, to reason along another line, a new thought. Man can and must trust God to have given humanity the most solutions needed at this time. (Forsyth, 1917, p. 139). God in his authority and greatness is able to establish that evil exist, all the while remaining spotless from any claims of authorship of evil. Humanity must, at some level of certainty, trust in the sovereignty of God and allow for a leap of faith even in the presence of the unanswerable questions. And, the questions that we can answer with some confidence we must hold loosely for tomorrow they maybe found false.

In closing, this paper has endeavored to examine the linguistic interpretation in the debate on the authorship of evil as it is applied to the substantiation of evil in the world. Herein it has been suggested that the indictment of evil rests on the vessels, man and angels, from which evil was first manifested; and thereby finding no culpability for evil in the hand of God. On this resolution, R. A. Mohler (2011) offers:

This, of course, does not solve the problem of evil. The final resolution remains and the complication of theodicies continue. To sum: We dare not speak on God's behalf to explain why He allows acts of evil. At the same time, we dare not be silent when we should testify to the God of righteousness and love and justice who rules over all in omnipotence. There is much we do not understand. As Charles Spurgeon explained, when we cannot trace God's hand, we must simply trust His heart.

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## **TRANSLATIONAL ANALYSIS OF TRANSLATION OF “CHACHA CHACKAN NE TASWEER TANGI” INTO “CHACHA(UNCLE) CHAKAN HANGED THE PICTURE”**

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### **Abstract**

Translation is the technique of shifting a Source text to Target text. Translation aims to originate a text that not only contains the real spirit of source text but also adequacy in target culture. In this article, the translators have chosen the text which is empathy of Pakistani Literature, “Chacha Chakan ne Tasweer Tangi” called “Chacha(Uncle) Chakan hanged a picture”. The clear comical glance can be felt by reading the name. The translators have maintained that outcome in Target text by maintaining the beauty of original text. That’s why, they have called hanged instead of hung for hanging the picture. The step by step development in situations exposed the reason of naming the short story in this way. This text was written by Imtiaz Ali Taj, the famous dramatist of Urdu Literature, in early twenties. The reason behind translating an Urdu short story to English was to express Pakistani Literature to Western world by portraying the joyful character of Chacha Chakan. Another reason was to affix in the field of applied translation. The translators have chosen the field of applied translation by focusing on the target text theory. The literal, semantic and faithful methods of translation have been used to protect the strength of source text by not harming the charm of target text. English language was chosen to translate the Urdu text. English is world widely recognized language having the beauty and charm of engrossing any language of the world .In this article translators analyze their own translated work by applying different theories in order to evaluate the translation whether translation fulfills its all requirements or not. After analyzing the target text on the basis of models of translation, translators conclude that translation is purely correct....

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**Keywords:** Translational Analysis, Methods, Models, Analysis of Target Language

## **Introduction**

Translation is the act of converting a text of one language into the second language. The language which is chosen to be switched is called source language and its text is called source text. In the same manner, the language in which the text is transferred is called target language and its text is called target text. Translation of a text by using word for word method is not considered to be an authentic translation. Authentic translation is the translation that demands the transmission of accurate expression of language and meaning of the source to the desirable and natural expression and meaning of the target text.

As Nida and Taber claimed in *The Theory and Practice of Translation*, **“Translating consists in reproducing in the receptor language the closest natural equivalent of the source-language message, first in terms of meaning and secondly in terms of style”**.

Translation also demands the knowledge and understanding of both the languages i.e. source language and target language. Moreover, the translators must have the accurate knowledge and understanding of the social norms and culture in which both the languages exist. Without proper qualification of command over the both languages, the translator may ruin the essence of both or any of the text. Translator has to follow the codes of ethics as rules of translation in order to produce an authentic and acceptable text in both of the source and target culture.

This study is about the translational analysis of the translation of “Chacha Chakan ne tasweer tangi” into “Chacha(Uncle) Chakan hanged the picture” translated by us, the authors of the same article. The source text was written in Urdu language rather English language was chosen to translate this play. “Chacha Chakan ne Tasweer Tangi” is one of the series of plays in “Chacha Chakan”. Though both the languages are very different in sense of expression, style and manner yet the translators have tried their best to maintain the essence and authenticity of the both languages. This work is basically a process of analyzing the translation on the basis of models. Through this project, the commitment of translators towards the authenticity of the style and manner is also judged.

## **Introduction to source text**

The selected source text was Chacha Chakan ne tasweer tangi written by Imtiaz Ali Taj. This short story was written in Urdu language in 1926. In this sense, the source language is termed as Urdu language. Urdu language is

considered to be a mixed language in which words of many other languages like Turkish, Arabic, Sanskrit, English and Persian etc are contained to form a new language. This is the reason, this language appeals to the senses of speakers of different languages and it allows anyone to change its text to any language without disturbing its real essence.

Syed Imtiaz Ali Taj is the name of well-known dramatist of Pakistan. He was born as Syed Imtiaz Ali on 13<sup>th</sup> October, 1900 in Lahore to Moulvi Mumtaz Ali, a Muslim scholar. He adopted the title “Taj” when he started writing. He wrote many famous plays such as Anarkali and Chacha Chakan which are still being staged by different actors. Anarkali was adapted as film “Mughal-e-Azam”. He also translated many English plays, one of which was Shakespear’s play “A midsummer Night’s dream” which was translated as Sawan Rain ka Sapna. He used to direct his plays and act too. He was shot dead by some unknown assassins on 19<sup>th</sup> April, 1970. His wife, Hijab Imtiaz Ali was seriously injured in this attack. She was not only a famous writer and poetess but also the first woman pilot of India in 1936.

Chacha Chakan is the series of short plays in which an extremely hilarious character is portrayed by Imtiaz Ali Taj. Chacha Chakan presents himself to be the most responsible and sensible in the whole world by his action but proves to be fool in the end of each story. He tries to do something by himself in order to prove his superiority but commits many blunders. In this play, he too brags to be skillful person who can complete the task of hanging a picture as mild household task. As the story proceeds, he makes many blunders and creates the worst situation by breaking the glass, cutting his finger, hammering the nail on many places. Finally, he succeeds to hang the picture, but the condition of the picture explores that it was not hung rather hanged. That was why, the play was given the name as “Chacha(Uncle) Chakan hanged the picture”.

### **Introduction to target text**

Target text is the translation of the “Chacha Chakan ne tasweer tangi” into “Chacha(Uncle) Chakan hanged the picture”. This translation is conducted by the authors of the same article. English is chosen to be the target language as English language is the widely understood and spoken on almost all the continents of the world. It is considered as the most appropriate choice of the foreign language that is why it is given the status of Lingua Franca. Flexibility and openness of vocabulary allows the translators to turn one text to another text. This language is developed by accumulating millions of musical and beautiful words that the text of written in any language that is changed into this language conveys the same beauty and music to the readers of the target language.

## Objectives

The objectives of the study are:

- To analyze the authenticity and reliability of the translated text “Chacha(Uncle) Chakan hanged the picture”..
- To explore that whether the translators of “Chacha(Uncle) Chakan hanged the picture” are succeeded to maintain the aesthetic and comic sense of the original work or not.
- To judge the validity of the translated work by applying four models of translation on the text.

## Literature review

Translational analysis is the way of interpreting and evaluating the translated work. It is a method of exploring different aspects of the translation. The authenticity of the translated text is judged on the basis of its analysis. While analyzing a translation, a text is evaluated by considering many aspects such as social, cultural, theoretical acceptance. Translation is also analyzed on the linguistic basis in order to judge the grasp of the translator on the language, its construction and use. The dedication of the translator towards the text and its message is also judged by analyzing the text.

**“a good translation consists of expressing, according to the requirements and use of a second language, what has been uttered or written in a source language.” Roca-Pons (1982: 404-405)**

Different levels of linguistics are employed in order to examine multi aspects of the translation. These levels of linguistics include morphological, syntactic, lexis, semantic and pragmatic levels. As Cabré (2001) states, **“referring to the grammatical structure, morphology, syntax and the elements of textual cohesion interact together.”** These all levels are skillfully analyzed to know about the translator’s abilities to decode the source text and encode in the target text. These all levels play a vital role to analyze the deep and surface structure of the text. It analyses that whether the translators remain successful to convey the message to the target audience by maintaining the real essence of the source text or not.

Translational analysis leads the readers and interpreters towards the translational criticism as the ultimate goal of the translation is considered to explore all the constructive points of the translated text rather to draw out the negativities out of the text. Translation Criticism focuses on the overall factors used while translating a text. It not only examines social, cultural, linguistic aspects but also strategies, rules, principles and methods are utilized while translating a source text into target text.

## **Methodology**

Methodology refers to all the techniques, methods and strategies that are employed by the translators to produce an authentic and valid work. In the same way, the evaluators and critic of the translated works utilize many methods, strategies and rules to analyze the authenticity and reliability of the translated work. Most of the critics apply the models of translation to judge the validity of the text.

In this study, the authors also employ the models to analyze the faithfulness of the translated text. A model basically provides the design and style which should be followed by the translators. These models also work as the tools or instruments utilized by the critics by analyzing the authenticity of the target text. These models are the hallmarks for creating the standard of translation which all the translated work is prepared and analyzed.

The models of translation are used to describe the relationship between the source and target texts. It also forecasts that message conveyed by source text, is also prevailed in target text or not. Hence, translation is that complex process that requires social, linguistic, cultural and communicative competence on the part of translator in order to produce an authentic, valid text that is not acceptable among source audience but also is welcomed by target audience.

The models employed by the authors are as under:

- Roman Jakobson: The Nature of Linguistic Meaning and Equivalence
- Eugene Nida And The Science of Translating
- Vinay and Darbelnet's Model
- Katharina Reiss's Text Typology

### **Roman Jakobson: the nature of linguistic meaning and equivalence.**

Roman Jakobson was a Russian Structuralist who advocated the idea of equivalence in his book *On Linguistic Works of Translation* in 1959. He emphasized on the quality of message conveyed to the target text readers. He developed a notion of "equivalence in difference". He believes that the messages of two different languages by two different texts should leave the same impact on the target audience as it left on the source audience.

He claimed that verbal signs can be demonstrated by three ways.

i) Intra-lingual Translation: i.e. rewording, text of a language is interpreted and translated in the same language in this translation.

ii) Inter-lingual Translation: i.e. translation proper, text of a language is interpreted and translated in other languages in this translation.



iii) Intersemiotic Translation: i.e. transmutation, in this translation, text written or provided in one form is translated in any other form like art, music etc.

Jacobson focuses on the translation in the different language by exploiting Interlingual translation which “involves two equivalent messages in two different codes” (1959/2000: p.114). He emphasizes on the ideas of signifier (name) and the signified (object or concept) developed by De Saussure. These ideas describe the arbitrariness of the name and concept.

He advocates the ideas of neologism or rewording in order to maintain equivalence in the both languages. He favors the idea of using synonyms and new words in the translation for the purpose of acquiring the essence of message of the source text. Through his perspective, languages may have different vocabulary and expressions yet there is an obvious possibility of translation. Whenever, a translator finds difficulty in translating some words, he may use the option of loanword and neologism.

### **Analysis of the target text**

According to Jacobson, the translator first recodes the source text, and then he converts the message into equivalent text according to the meaning of the message. The authors can rightly apply Jacobson’s model of equivalence on the translation of “Chacha Chakan ne Tasweer tangi” into “Chacha Chakan hanged the picture.”

According to Jacobson, interlingual translation advocates that the message must be conveyed not as separate code units but as the message of the whole text to the other language. Some words may differ but the real message must be transmitted to the target text reader.

The target text may be differentiated from the source text on three levels:

1. The level of Gender
2. The level of Aspect
3. The level of Semantic Fields

The authors have chosen two levels to analyze the text.

### **The level of Gender**

All the languages follow different rules of gender such as in English the nouns can be masculine, feminine or neutral but in French they can either be masculine or be feminine. By following the same pattern, some words are used in translation which have different gender in Urdu.

## The level of Semantic Fields

Semantic fields refer to the idea of conveying the same meaning irrespective of word to word meaning.

TT (Target Text)	ST (Source Text)
once in a moon	کبھی کبھار
It is not a big deal	کون سی ایسی جوئے شیر لانی ہے
but cut himself	انگلی میں
put the tools aside	طاقپر رکھا
I am to be kept here all the evening	اب میں رات بھر سیڑھی پر کھڑا کھڑا سوکھا کروں گا
heaved a sign	جل بہن کر
his nose was nearly flattened	ناک غیرت والی ہوتی تو بچک کر رہ جاتی.
a battle was fought there	چاند کی ماری ہوتی رہی ہے

## Eugene Nida and the science of translating

Nida and Taber in their book *The Theory and Practice of Translation* (1969) planned some universal skin texture of text that should be taken into explanation in translation:

**“all languages do have certain important features which can be used, and which in ‘effective’ communications are used, to mark the units larger than sentences”**

Equivalence is a fixation of the American Bible translator Eugene Nida who discards the “free” versus “literal” discussion in support of the idea of formal and dynamic equivalence – a notion that transfer the importance to the target audience. This was completed in order to create reading and comprehension the Bible easier for people with no information of it.

**Formal equivalence** “put emphasis on the message itself, in both shape and content” “Principles of Correspondence” in (Venuti, 129). Source text's form and contents are emphasized by the Formal equivalence. Afterwards term functional equivalence (Venuti p.148), “aims at absolute genuineness of expression” (Munday p.42) in the target text. His 1964 *Toward a Science of Translating* and his co-authorship in 1969 with Taber of *Theory and Practice of Translation* target at making a systematic method incorporating linguistic values for translators to use in their work (Munday p.38).

**Dynamic equivalence** deals with “the principle of equivalent effect”. This type of translation put majorly emphasis on the “dynamic relationship” between message and receptor, and concerned with that “the association between receptor and message should be significantly the same as that which present between the creative receptors and the message”

(129).Cat ford translates it as such translations 'free' as disparate to 'literal' translations; Dagut goes to define them as 'reproductions' rather than translations. Nida says that there are a "number of principal grades" between these two poles of translation. Current trends in translation, however appear to be liable towards dynamic rather than formal equivalence. We applied Nida's model on our own translated work in order to evaluate that whether our translation is correct or not. Application is given below.

## Analysis of target text Dynamic equivalence

### Sense for sense translation

Target text	Source text
Uncle Chakan undertook to do a job once in a moon. At that time, not only the family but also all the neighbors' saw a commotion up and down a house.	چچا چکن کبھی کبھار کوئی کم اپنے زمے کیا لی لے ہیں، گھر بھر کو ننگی کا ناچ نچا دیتے ہیں۔ "ابے لونٹے، جا بے لونٹے، یہ کیجیو، وہ کیجیو" گھر بازار ایک ہو جات
and from that he would gradually work down and start the whole house he shouted. "Bano(بنو) you bring me the rule.	لیجیے تصویر ٹانگنے کی داغ بیل پڑگی اور اب انی گھر بھر کی شامت. بنو! جاؤ اپنے بستے میں سے چفتی نکال لاؤ
Aunt asked who was going to hang the picture. Uncle Chakan said: "Oh, you leave that to me. Don't you any of you, worry yourselves about that. It is not a big deal. I'll do all that	چھٹن کے ابا تصویر کب سے رکھی ہوئی ہے۔ خیر سے بچوں کا گھر ٹھہرا، کہیں ٹوٹ پھوگئی تو بیٹھے بٹھائے روپے دو روپے کادھکا لگ جائے گا، کون ٹانگے گا اس کو؟" "ٹانگنا اور کون، میں خود ٹانگوں گا کون سی ایسی جوئے شیر لانی ہے۔ رہنے دو، میں ابھی سب کچھ خود ہی کئے لیتا ہوں
And then he lifted up the picture and dropped it.	چچا سے اٹھا کر ذرا وازن کر رہے تھے کہ ہاتھ سے چوٹ گئی
The entire house had to leave off looking for his tools and started looking for his coat. Uncle was hopping round the room, looking for his coat	اب جناب گھر بھرنے تصویر ٹانگنے کا سامان تو طاق پر رکھا اور شیروانی کی ڈھنڈیا پڑ گئی چچا میاں کمرے میں ناچتے پھر رہے ہیں۔ کبھی اس سی ٹکر کھاتے ہیں، کبھی اس سے
Oh, you can give it up! I've found it by myself now. Might just as well as the cat to find anything as expect you people to find it."	ارے بھئی رہنے دینا، مل گئی شیروانی، ڈھونڈلی ہم نے۔ تم کو بیل بھی کھڑا ہوا نظر نہیں آتا۔ "تو آنکھوں کے سامنے
"Great heavens! Seven of you gaping round there and you don't know where did I put the hammer?"	لاحول ولاقوتہ! الو کی طرح آنکھیں پھاڑے میرا منہ کیا تک رہے ہو؟ سات آدمی کو معلوم نہیں بتھوڑا میں نے کہاں رکھ دیا؟"
He started to shout and aunt prohibited using such language before the children.	اب چچا جان کی زبان سے جو منجھے ہوئے الفاظ نکلتے ہیں سننے کے قابل ہوتے ہیں۔ مگر چچی روک دیتی ہیں اور کہتی ہیں "اپنی عمر کا نہیں تو ان بچوں ہی خیال کر لو

## Formal equivalence

### Word for word translation

Target Text	Source Text
A couple of days back a picture would have come home from the frame-maker's and be standing in the dining room waiting to be put up on the wall.	پرسوں پرلے روز کا ذکر ہے، دکان سے تصویر کا چوکھٹا لگ کر آیا۔ اس وقت تو دیوان خانے میں رکھ دی گئی
And called nanhy“ o nanhy Now you go and get me my hammer”,	ننھے کو پکارا"اونھے جانا ذرامیرا ہتھوڑا لے آنا
oh I forgot the name, whether it was talol or palol.	اے لوبھول گیا، بلول تھا کہ ٹلول
And then he lifted up the picture and dropped it. The glass broke into pieces. He tried to examine the broken glass	، چچا سے اٹھا کر ذرا وزن کر رہے تھے کہ ہاتھ سے چوٹ گئی۔ گر کر شیشہ چور چور ہو گیا۔ چچا نے کچھ کچھ خفیف ہو کر کرچوں کامعائنہ شروع کر دیا۔
“Doesn't anybody in the whole house bother to find out coat. I never came across such a set in all my life upon my word I didn't. Six of you! And you can't find a coat that I put down not five minutes ago! Well, of all the	،"سارے گھر میں کسی کو اتنی توفیق نہیں کہ میری شیروانی ڈھونڈ نکالے۔ عمر بھر ایسے نکموں سے بالانا نہ پڑا تھا اور کیا جھوٹ کہتا ہوں کچھ؟ چھ چھ آدمی ہیں اور ایک شیروانی نہیں ڈھونڈ سکتے جو ابھی پانچ منٹ بھی تو نہیں ہوئے میں نے اتار کر رکھی ہے۔ بھئی بڑے....."
“There!” he would say, in an injured tone, “now the nail's gone. See, where it is?”	کھسیانی آواز میں بولے،"اے لو، کم بخت میخ چھوٹ کر گر پڑی! دیکھنا کہاں گئی؟"
Where's the hammer? What did I do with the hammer?	ہتھوڑا کہاں چلا گیا؟ کہاں رکھا تھا میں نے؟
he'd let her know in time so that she could make arrangements to go and spend a week with her mother while it was being done	یوں میخ گاڑنا ہوا کرے تو تو مجھے آٹھ روز پہلے خبر دے دیا کیجیے۔ میں بچوں کو لے کر میکے چلی جایاکرو اور نہیں تو

## Vinay and darbelnet's model

A traditional representation and one which has had very broad effects the Vinay and Darbelnet model. In Vinay and Darbelnet's book *"Stylistique comparée du français et de l'anglais"* appeared in 1958 and its revised form in English in 1995, thirty seven years after the unique. It evaluated the differences between English and French and recognized two translation methods that somehow similar with the literal and free methods (Vinay and Darbelnet in Venuti p.128). Vinay and Darbelnet recognized two common

translational techniques **direct translation** and **oblique translation** and these two techniques contain seven actions.

Three possible strategies discussed by direct (literal) translation

1. **Literal translation:** it is word-for-word translation. According to Vinay and Darbelnet it is most of ordinary between languages of same people and society.

2. **Claque:** SL term is exactly shifted to the TL, such as the English nature word ‘Snow White’ in French becomes ‘Blanche Neige’, because the typical word arrangement in English of ‘white snow’ would be shifted as ‘neige blanche’

3. **Borrowing:** SL word is shifted openly into the TL

When literal translation is not possible, Vinay and Darbelnet say that the technique of oblique (free) translation must be used. This covers more four processes:

1. **Transposition** exchange of parts of speech that do not influence the sense, a noun phrase for a verb phrase.

2. **Modulation:** This changes the semantics and point of view of the S.L. It is a process that is defensible, in the words of the English version, ‘when, though a accurate, or even literal, translation consequences in a grammatically correct speech it is not suitable and, unidiomatic or uncomfortable in the T.L.

3. **Equivalence:** Vinay and Darbelnet used this phrase to refer the cases where languages express the same position by dissimilar stylistic or structure means. It is mainly helpful in translating idioms and maxims.

4. **Adaptation:** cultural references may require to be distorted to become pertinent.

### Analysis of target text

#### Borrowing.

Chacha	چچا
Moody	مودے
Talol	ٹلول
Palol	پلول
Amami	امامی
Bano	بنو
Nanhy	ننھے
Chachi	چچی

## Literal translation

Hang	ٹانگنے
Nails	میخیں
Hammer	ہتھوڑا
Step-ladder	سیڑھی
Handkerchief	رومال
Glass	شیشہ
House	گھر
Straight	سیدھا
Examine	معائنہ

## Modulation

Target Text	Source Text
Uncle Chakan undertook to do a job once in a moon	چچا چکن کبھی کبھار کوئی کم اپنے زمے کیا لی لتے ہیں، گھربھر کو تگنی کا ناچ نچا دیتے ہیں
one of the boy (مودا) after her to tell what size to get	جانا اممی کے پیچھے۔ کہیوتین تین انچ کی ہوں میخیں
Don't you go Lahu (للو) because I shall want somebody to hold me the light?	یہ تم کہاں چل دے للو؟ کہا جو ہے ذرا یہیں ٹھرے رو، سیڑھی پر روشنی کون دیکھائے گا ہم کو؟
Oh! You women you make such a fuss over everything	" یہ عورت ذات بھی بات کا بتنگڑ بنا لیتی ہے

## Equivalence

Target Text	Source Text
Aunt asked who was going to hang the picture	چہش کے ابا تصویر کب سے رکھی ہوئی ہے۔ خیر سے بچوں کا گھر ٹھہرا، کہیں ٹوٹ پھوٹ گئی تو بیٹھے بٹھائے روپے دو روپے کا دھکا لگ جائے گا، کون ٹانگے گا اس کو؟"
"Oh, you leave that to me. Don't you any of you, worry yourselves about that. It is not a big deal. I'll do all that	"ٹانگتا اور کون، میں خود ٹانگوں گا کون سی ایسی جوئے شیر لائی ہے۔ رہنے دو، میں ابھی
Uncle was hopping round the room, looking for his coat. While they were doing so, he sat and bullied them	چچا میاں کمرے میں ناچتے پھر رہے ہیں۔ کبھی اس سے ٹکر کھاتے ہیں، کبھی اس سے

**Katharina reiss's text typology**

In 1970's Katharina Reiss explains the notion of text sort which builds on the idea of equivalence which describes the text rather than the word or sentence as the stage at which the message is achieved and at which the equivalence must be required.

The important features of each text types as discussed by Reiss, are as follows;

The first sort of text is the ‘**Informative text**’. The purpose of language in this text is to embody objects and the facts e.g. information, awareness and opinions etc.

The second sort of text is the ‘**Expressive text**’. It is in fact an ‘original composition’, in which the author of the translated text expresses the sender's attitude.

The third sort of text is the ‘**Operative text**’. The purpose of the language is appellative in this type i.e. it makes plea to the reader or receiver of the text in a definite method sender’s attitude.

The fourth type of text, according to Reiss, is the ‘**Audio medial text**’. Such texts comprise films and images and spoken advertisements which enhanced the other three functions with visual images and music.

By applying the katherin's model we find out the language dimension from the source text and the target text. The application of that model is given below.

### Analysis of target text

#### 1. Language and Dimension:

Being an **informative text**, the Target Text describes the full accounts of substance, facts and figure.

Examples from the source and target texts are given below

Target Text	Source Text
And then he would take off his coat, and began. He sent Ammami (امامی) out for two-pennyworth of nails and then one of the boy (مودا) after her to tell what size to get, and from that he would gradually work down and start the whole house	کہنے کے ساتھ ہی شیروانی اتار چھا تصور ٹانگے کے درپے ہو گئے، امامی سے کہا، بیوی سے دو آنے سے لے کر میخین لے آ۔ "ادھر وہ دروازے سے نکلا، ادھر مودے سے کہا" مودے مودے! جانا امامی کے پیچھے۔ کہہ دو تین انچ کی ہوں میخین۔ بھاگ کر جا۔ جالیجو اسے راستے ہی میں۔"

### Expressive text

It can be transmitted as the aesthetic and artistic form of Source text. ‘Identifying’ method is used by this translation; still the translator is adopting the stand point of Source Text author. For example,

Target text.	Source text
And about midnight the picture would be up- very crooked as if just to fall and insecure the wall for yards round looking as if it had been smoothed down with a rake, and everybody was dead tired and wretched- except Uncle Chakan. Uncle stepped heavily off the ladder on to the	اور کوئی ادھی رات کا عمل ہو گا کہ خدا خدا کر کے تصویر ٹنگی۔ وہ بھی کیسی؟ ٹیٹرھی اور اتنی جھکی ہوئی کہ جیسے اب سر پر آئی۔ چاروں طرف گز گز بھر دیوار کی یہ حالت گویا چاند کی ماری ہوتی رہی ہے چچاکے سوا باقی سب تھکن سے چور نیند میں جھوم رہے ہیں۔ اب آخری سیڑھی پر سے دھم سے اترتے ہیں تو کہہ رہی غریب کے پاؤں پر پاؤں۔ غریب کیے ڈیل، تڑپ ہی تو اٹھی، چچا اس کی چیخ سن کر ذرا سیمہ تو ہوئے۔ مگر پل بھر میں داڑھی

charwoman's feet, she groaned. He hesitated for once then said with evident pride. "Why some people would have had a man in to do a little thing like that	پر ہاتھ پھیر کر بولے۔ اتنی سی بات تھی، لگ بھی گئی۔ لوگ اس کیلئے مستری بلوایا کرتے ہیں
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## Conclusion

The translation of the title of the short story (*Chacha Chakan ne Tasweer Taangi*) also reflects their creative ability as a translators. The translation of the title of our source text is a fictitious one. Because translators have not just translated it word for word but they conveyed the sense which developed the connotative control exist in the new English words of the title "Chacha(Uncle) Chakan hanged the picture" reflects translators' reading and defines them as they are not common readers. They have also involved their own attitude and principles in the procedure of translation and have also skipped firm sentences and paragraphs in their translation. In most part of the story they have translated many simple sentences in the form of proverbs. In short, looking at the universal and definite analysis of the story, the translator's role as a creator and mediator can be acceptable. They have tried to present the original text's theme and main idea with great devotion and care.

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# **A STYLISTIC ANALYSIS OF FAIZ AHMED FAIZ'S POEM SUBH-E-AZAADI (DAWN OF FREEDOM)**

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## **Abstract**

Stylistics is the study of style of literary genres of individual writer or poet which are particular to him. Such styles are studied through distinct linguistic choices which work as a bridge between linguistic tools and literary criticism. This paper aims to highlight the stylistic features of Faiz Ahmed Faiz's poem "Subh-e-Azadi 1947" (Dawn of Freedom). The lexical choices and style which the poet has adopted to highlight the main theme of his poem is critically analyzed. Step by step stylistic analysis revolves around five levels i.e. grammatical, phonetic, phonological, graph logical and lexical level. It will help readers to better understand the complex syntactical patterns and poetic devices used by the poet.

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**Keywords:** Style, Stylistic analysis, Lexical choices, Poetic devices, Grammatical level, Graphlogical level, phonological level

## **Introduction**

Style is the presentation of something i.e. the way in which any author presents his writings. The term Style is not restricted to just literary genera's only rather it belongs to everything in this world. It can be found in written texts, spoken words and also in gestures. Style is actually dress of thought i.e. it reflects the thoughts a person. When we look at a text, the words of that text tell us about the style of an individual writer that why it is said that style presents an individual. In a literary text, a poet or a writer uses different literary styles and lexical patterns using different literary devices and tools. The main focus of style is on esthetic values of the text.

## **Stylistics**

Stylistics is one of the main branches of applied linguistics that concerns itself with exploring the style of various literary and non literary texts. Stylistic analysis has no constant definition as style changes after particular period of time. Though it is defined and explained many times in the past but all the definitions are discarded or changed with the change in style.

Short states that “stylistics is an approach to the analysis of (literary) texts using linguistic description” it means that Stylistics is not only concerned with what the text means but also how the texts form its meaning and to find out this, detailed Stylistics analysis is done to unveil the different foregrounding and other techniques used by author or poet.

Initially Stylistics was concerned with the study of literary texts only but with the progress of technology there came advancement in knowledge and now a day’s Stylistics also involves the analysis of non literary texts. Initial focus of Stylistics was on just the form of the text but later on attention was paid to the recognition of different items of meanings as well.

Where style is a way, technique or method by which something is done, Stylistics is the platform for the study of such distinctive styles of different literal genres and individual writers. Stylistics provides firm grounds to study and understand the patterns and styles used by authors or poets through stylistic analysis.

## **Levels of Stylistics analysis**

Stylistic analysis is not just done on a single level or aspect. Just as we cannot get to know completely the artistic style of a artist by his single creation similarly in order to analyze a text stylistically we need to interpret it on different levels, such as:

- Phonological level
- Graphological level
- Grammatical level
- The lexical level

### **Phonological level**

This level deals with sounds and sound patterns of the text. The poetic devices such as alliteration, parallelism, consonance, assonance and rhyming scheme etc are studied in this level.

### **Graphological level**

Graphological level covers the system of writing mainly includes punctuation (marks or symbols usually used for division of phrases or

sentences), paragraphing (division of text into section depending upon related subjects) etc.

### **Lexical level**

This level deals with everything related in domain of a word. It includes closed class words that are group of limited number of words and no new word can be added to the group. Determiners (the, a, an etc), conjunctions (and, but, if etc), prepositions (in, on, of etc), pronouns (he, her, them) etc fall in closed class word. Open class words include nouns, verb, adjective and adverbs. Other features in lexical level are synonyms, hyponyms (responsible for unity and cohesion), figure of speech (simile, metaphor, personification, hyperbole, oxymoron etc), ellipsis (deliberate omission of word/words), anastrophe (word order), anaphora (word repetition) etc.

### **Introduction of poet**

Faiz Ahmed Faiz is a legendary poet of Urdu language, he was born in 13 February 1911 in Sialkot. His father was a lawyer. He got his religious education from mosque and got bachelors degree in Arabic and Masters Degree in English subject from GCU Lahore. He did Masters again in Arabic. He is known as the poet of 20th century basically in South Asia. Faiz started writing poetry with controversial themes of love and beauty but eventually his poetry took a turn and started tackling grand subjects of politics and social issues. He was leftist and Marxist. His first publication was *Naqash-e-Faryadi*. Romantic tale of love and beauty and realism are found side by side in his poetry. Symbolic imagery and meaning laden metaphors are the peculiarities of his poetry. Major publications of Faiz Ahmed Faiz are “Dast e Saba”, “Dashat-e-tah-e-Sang”, “Zindan Nama”, “Sar-e-Wadi-a–Seena”.

### **Introduction of poem**

The poem “Subh-e-Azadi” (freedom’s dawn) written by Faiz Ahmad Faiz is one of his remarkable poems which can be regarded as a masterpiece in the history of poetic genera. It was written in August 1947, shortly after the division of sub-continent into Pakistan and India so this poem depicts the subject of independence, its effects, and expectations regarding an independent estate, the hurdles and miseries faced by the people to reach this dawn of freedom. The overall tone of this poem is desolate and melancholic. Each stanza of this poem describes different aspects of partition. The analysis is done on the translated version of Faiz Ahmed Faiz’s “Subh-e-Azadi” by Agha Shahid Ali.

### **Theme**

Dawn of freedom basically focuses on the act of independence of

sub-continent. The poem aims to unveil the hidden realities and alluring dreams which were formed the basis to make people believe in a separate state. Faiz foresees the future difficulties and impediments which people will have to face after independence. Faiz's point of view of freedom was different from masses. According to him freedom is not merely about separation of borders but it is the name of constant struggle. Which was the final destination for other people was the start of constant resistance and hardships for Faiz. He aims to make people aware of approaching surprise in the form of broken promises. The poems end with the message to continue the struggle as the apparent destination is the illusion and the promised dawn is yet to achieve.

### **Stylistics Analysis**

These tarnished rays, this night-smudged light -- (1)  
This is not that Dawn for which, ravished with freedom, (2)  
we had set out in sheer longing, (3)  
so sure that somewhere in its desert the sky harbored (4)  
a final haven for the stars, and we would find it. (5)  
We had no doubt that night's vagrant wave would stray towards the shore,  
(6)  
that the heart rocked with sorrow would at last reach its port. (7)  
Friends, our blood shaped its own mysterious roads. (8)  
When hands tugged at our sleeves, enticing us to stay, (9)  
and from wondrous chambers Sirens cried out (10)  
with their beguiling arms, with their bare bodies, (11)  
our eyes remained fixed on that beckoning Dawn, (12)  
forever vivid in her muslins of transparent light. (13)  
Our blood was young -- what could hold us back? (14)  
Now listen to the terrible rampant lie: (15)  
Light has forever been severed from the Dark; (16)  
our feet, it is heard, are now one with their goal. (17)  
See our leaders polish their manner clean of our suffering: (18)  
Indeed, we must confess only to bliss; (19)  
we must surrender any utterance for the Beloved -- all yearning is outlawed.  
(20)  
But the heart, the eye, the yet deeper heart -- (21)  
Still ablaze for the Beloved, their turmoil shines. (22)  
In the lantern by the road the flame is stalled for news: (23)  
Did the morning breeze ever come? Where has it gone? (24)  
Night weighs us down, it still weighs us down. (25)  
Friends, come away from this false light. Come, we must search for that  
promised Dawn. (26)

*(Translation by Agha Shahid Ali)***Graphological level**

- There are total 236 words in this poem.
- There are four stanzas in the poem.

	<b>1<sup>st</sup> stanza</b>	<b>2<sup>nd</sup> stanza</b>	<b>3<sup>rd</sup> stanza</b>	<b>4<sup>th</sup> stanza</b>
Lines (L)	L1 to L7	L8 to L14	L15 to L20	L21 to L26
Number of words	69	49	55	63
Number of lines	7	7	6	7

**LEXICAL LEVEL:**

<b>Nouns</b>	<b>Verbs</b>	<b>adjectives</b>	<b>Adverb</b>
Rays	Ravished	Tarnished	Yet
Light	Set out	Sheer	Away
Dawn	Harbored	Vagrant	
Freedom	Find	Mysterious	
Longing	Stray	Wondrous	
Desert	Rocked	Beguiling	
Sky	Reach	Bare	
Heaven	Shaped	Transparent	
Star	Tugged	Rampant	
Wave	Enticing	Terrible	
Heart	Cried	Deeper	
Shore	Fixed	morning	
Sorrow	Hold	false	
Port	Listen	Night-smudged	
Friends	Severed	final	
Blood	Polish	beckoning	
Hand	Confess		
Road	Surrender		
Sleeves	Outlawed		
Chambers	Ablaze		
Sirens	Stalled		
Arms	Shines		
Bodies	Come		
Eyes	Gone		
Muslin	Weighs		
Lie	Search		
Dark			
Feet			
Goal			
Leaders			
Manners			
Sufferings			
Bliss			

Utterance			
Beloved			
Yearning			
Turmoil			
Lantern			
Flame			
News			
Breeze			
Night			
Young			
Doubt			
Stay			
Vivid			
Back			

### Anaphora

Anaphora is a literary stylistic device in which one or more words, clauses and phrases are repeated in sentences. The purpose is to give emphasis or to create dramatic effect.

Following are some examples from Faiz's poem:

- i. **With their** beguiling arms, **with their** bare bodies

The phrase, with their, is serving as anaphora here.

- ii. But **the** heart, **the** eye, **the** yet deeper heart,  
"The" is anaphora in above line.

### Metaphor:

Metaphor is a part of speech in which two different terms or phrases are compared due to their similar characteristics but their literal meaning is different.

Examples from the text are as follows:

Night's vagrant **waves**, (6)

Night in terms of water

That the **heart** rocked with sorrow would at last **reach its port**. (7)

Heart for something having embodiment which can walk to some place i.e port

Our **blood** was **young**, (14)

Blood in terms of living thing.

See our leaders **polish their manners clean** of our sufferings (18)

Manners as some concrete things which can be polished clean.

But **heart**, the **eye**, the yet deeper **heart**—still **ablaze** for the beloved, (21, 22)

Describing heart and eye in terms of fire (ablaze)

Their **turmoil shines**. (22)

Turmoil is described in terms of light of something that can shine.

## Personification

The attribution of human qualities to a non human or inanimate objects or the attribution of inanimate objects or non living objects to humans is called personification.

Examples from poem:

- i. Night's vagrant *waves* would *stray* towards the shore (6)
- ii. Our *blood shaped* its own *mysterious roads*. (8)
- iii. And from wondrous chambers, *sirens cried out* (10)
- iv. Our *blood* was *young*, what could hold us back (14)
- v. Did the *morning breeze* ever *come*, where has it *gone*? (24)
- vi. *Night weighs* us down, it still *weighs us down* (25)

## Antithesis:

Antithesis is a technique in which opposite and conflicting ideas are represented within a sentence. The main purpose of using this technique is to give emphasis and a striking overlook to the basic ideas of texts.

Below are some examples from the text of Dawn of Freedom:

- i. The *night* smudged *light* (1)  
Two contrasting ideas night and light are being combined in this verse of poem.
- ii. *Light* has forever been severed from the *dark* (16)  
Here again, two conflicting ideas are presented using the words light and dark in this verse.

## Phonological level

### Anaphora

Anaphora is a literary stylistic device in which one or more words, clauses and phrases are repeated in sentences. The purpose is to give emphasis or to create dramatic effect.

Following are some examples from Faiz's poem:

- i. *With their* beguiling arms, *with their* bare bodies (11)  
The phrase, with their, is serving as anaphora here.
- ii. But *the* heart, *the* eye, *the* yet deeper heart, (21)  
"The" is anaphora in above line.

### Alliteration

Alliteration is one of the stylistic devices used by the poets or authors to add aesthetic pleasure to a particular text. In alliteration, the first consonant sound is repeated in many words of a clause, phrase or lyric. For example in the sentence "Peter picked up purple flowers from basket", the /P/ sound is repeated in the words *Peter*, *picked* and *purple*. This repetition is called alliteration.

Faiz has also used alliteration technique in his poem Dawn of Freedom. Following lines are taken from Faiz's poem which represents the use of this style.

- i. **So** sure **that** **somewhere** in its desert **the sky** harbored (4)  
Here the /s/ sound and /ð/ sound is repeated in words *so*, *somewhere* and *the*, *that* respectively.
- ii. We had no doubt that night's **vagrant wave would** stray towards the shore, (6)  
Here bilabial, glide /w/ sound is repeated.
- iii. **That the** heart rocked **with** sorrow **would** at last reach its port. (7)  
In this line, /ð/ and /w/ sounds are being revised.
- iv. With their **beguiling** arms, with their **bare bodies**, (11)  
In above mentioned line, the biblical sound /b/ has occurred thrice.
- v. Our **blood was** young, **what** could hold us **back?** (14)  
This line represents the repetition of bilabial voiced consonants /b/ and /w/ respectively.
- vi. Now **listen** to the terrible rampant **lie:** (15)  
The particular line above states the repetition of alveolar, liquid voiced consonantal sound /l/.
- vii. **See** our leaders polish their manner clean of **our suffering:** (18)  
Occurrence of alveolar fricative sound /s/ is depicted here.
- viii. **Friends**, come away **from** this **false** light. (26)  
Fricative, labiodental consonantal sound /f/ is reoccurring in above line.

### Assonance

Assonance is also a stylistic device in which the same vowel sound is repeated in one or more words of a sentence.

Here are some examples from the text of faiz's poem:

- i. These **tarnished rays**, this **night-smudged light** (1)  
[ðɪːz ˈtɑːnɪʃt reɪz, ðɪs naɪt-smʌdʒd laɪt]  
Vowel sounds /ɪ/ and /a/ are being revised in this line.
- ii. **This is** not that Dawn for which, ravished with freedom, (2)  
Here /ɪ/ vowel is repeated twice.
- iii. **So sure that somewhere in its desert the sky harbored** (4)  
[səʊ sʊə ðæt ˈsʌmwɛər ɪn ɪts ˈdezət ðə skaɪ ˈhɑːbəd]  
Here, the vowel /ə/ is repeated five times.
- iv. **A final haven for the stars, and we would find it** (5)  
[ə ˈfaɪnl ˈheɪvn fɔː ðə stɑːz, ænd wiː wʊd faɪnd ɪt]  
In this line, /ɪ and /a/ vowel is being repeated.



## Epistrophe

Epistrophe is the device in which similar words are repeated at the end part of clauses or phrases. It is also called end rhyme.

Examples from the poem text are as follow:

- Night *weighs us down*; it still *weighs us down*. (25)

Here, weighs us down is Epistrophe because it is repeatedly occurring at the end of both clauses.

## Grammatical level

In grammatical level, use of punctuation marks is analyzed. Punctuation marks include the commas, full stops, quotation marks, question marks, exclamation marks, apostrophe, colons, semi colons etc.

The English translation of Faiz's poem by Agha Shahid Ali represents a great deal of punctuation use.

## Use of comma

Comma is used several times in the poem. The poet uses comma to give detailed description of the in-depth imagery and also to give pauses to convey the message in a convenient manner to readers.

## Use of full stop

Abundant use of full stop is the peculiar quality of this poem. Translator uses the full stop for nine times in the poem. Each full stop indicates the completion as well as beginning of a new aspect, a new theme, a new opinion of poet.

- i. Firstly the poet describes his opinion about freedom that this is not the "Dawn" he had wished for.
- ii. Secondly, poet explains enthusiasm and belief with which he and other people struggled for freedom.
- iii. Thirdly, the poet tells us about those temptations which might had become the source to astray them from path of freedom but they neglected those distractions because they were determined to achieve their goal of freedom.
- iv. Further the poet describes about the "lie" i.e. the final destination has been achieved.
- v. Poet describes that this is apparent destination and not the real one. Administrators have crafted this lie to befool the masses.
- vi. At the end, he is urging people to continue their struggles to achieve their final destination, their real freedom, the "promised Dawn".

## Use of Question mark

Question mark has been used thrice in the poem. Once at the end of second stanza:

## Our blood was young, what could hold us back?

And twice in the fourth stanza:

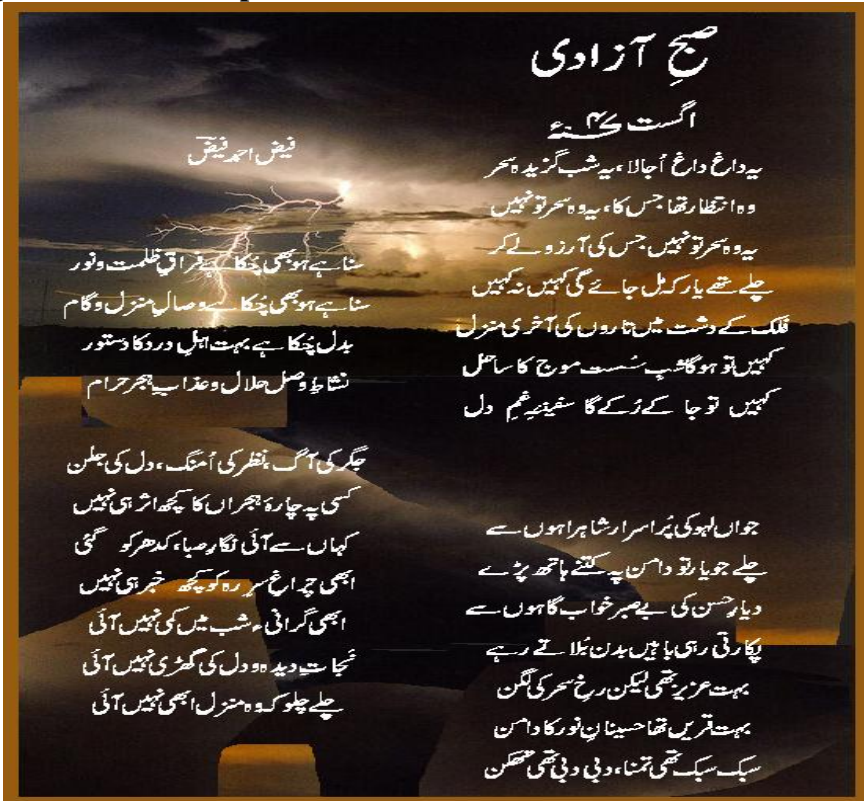
## Did the morning breeze ever come? Where has it gone?

The main purpose of using question mark is to evoke the attention of readers to a trivial matter

## Conclusion

The poem is abundant in the use of metaphors and figures of speech, similes, anaphora etc. The poet has dramatically proved his unique view of separation of India and Pakistan through meaning laden metaphors and deeper imagery. Tone of poem is gloomy in nature and it gives the message of constant struggle to achieve destination.

## Original Urdu text of poem



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### **Dedication**

We would like to dedicate our research work to Allah Almighty who blessed us with considerable intellect. Secondly, to our worthy parents who are always very close to our heart. What we are today is just because of them. They play a vital part in motivating us in keeping our aims and goals high. Thirdly, massive thanks to Skype which remained the only mean of interaction between the researchers throughout this research. Last but definitely not least this research is dedicated to us, the researchers. It is the fruit of our continuous hard work and potential. So, we dedicate this paper to above mentioned people.

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