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Ethnicity and Ethnic Grouping in Jhumpa Lahiri's *Interpreter of Maladies* (1999)

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Abstract

This article investigates the impact of ethnic affiliation and grouping on Bengali immigrants to USA as reflected by the characters' development in Jhumpa Lahiri's short stories collection *Interpreter of Maladies* (1999). The comparative analysis will primarily tackle the cultural values and practices ensuring the distinctiveness of the ethnic group and the alternative means by which different representatives of the group struggle to cope with their marginal position and their sense of alienation and displacement. The most important question to be answered is if their ethnicity turns into either an insurmountable obstacle in their development or an indestructible bond which makes them stronger and guarantees their survival and triumph.

Keywords: Cultural shock, alienation, ambivalence, ethnic bond, in-between identity.

Introduction:

A key concept in postcolonial studies, ethnicity carries the challenge of a variety of definitions and interpretations. In their attempt to clarify the terminological problem, Ashcroft, Griffiths and Tiffin offer the alternative of a general understanding of the concept specifying that “Ethnicity is a term that has been used increasingly since the 1960s to account for human variation in terms of culture, tradition, language, social patterns and ancestry [...]” (2007, p. 75). On the same wavelength, closely related to the concept of ethnicity is the concept of ethnic group which basically comprises those individuals who share a common identity. Again in general terms, the simplest definition of an ethnic group focuses on the idea of distinctiveness: “A group that is socially distinguished or set apart, by others and/or by itself, primarily on the basis of cultural or national characteristics” (Ashcroft et al. 2007, p. 76). Throughout this article, we will refer to the concept of ethnic group reflected in Jhumpa Lahiri's short stories included in her 1999 volume *Interpreter of Maladies* in

relationship with the Bengali minority who immigrated to the USA in the aftermath of India's British colonization.

The Ethnic Bond – Building and Breaking Bridges

Born in London, England and raised in Rhode Island, America, Jhumpa Lahiri belongs to a family of Bengali Indian immigrants therefore her fictional work reflects the in-between position of ethnic identity, more precisely the condition of the ethnic writer "conscious of a between-worlds position" which "involves an intense re-working of issues such as oppositionality, marginality, boundaries, displacement, alienation and authenticity [...]" (Davis, 2000, p. XVI). In the following pages we shall tackle those short stories in her 2000 Pulitzer prize winning collection which feature characters who are Indian immigrants to America and are confronted with the ethnic ambivalence such an experience entails. For some of the immigrants described in these short stories, the burden is too heavy to carry consequently sooner or later they give up and return to the land they have initially chosen to abandon. As an illustration, Shukumar's mother in *A Temporary Matter*, the first short story of the collection, could not face living in America by herself after her husband's death, so she moved back to Calcutta leaving Shukumar to settle things with their old house. She has chosen to return to her homeland, probably not being able to adjust to the minority Bengali ethnic group in America or the larger majority American group claiming her and asking her to change in order to be integrated.

When Shoba and Shukumar dine together at the light of the candles the first time after the pain of Shoba's miscarriage, Shukumar cooks a typical Kashmiri dish called *rogan josh* (Lahiri, 1999, p. 11). Similarly, Shoba and Shukumar's use of their common ethnic background in their attempt to rebuild their broken relationship could not be a mere coincidence: " 'It's like India,' Shoba said, watching him tend his makeshift candelabra. 'Sometimes the current disappears for hours at a stretch. I once had to attend an entire rice ceremony in the dark. The baby just cried and cried. It must have been so hot' " (Lahiri, 1999, p. 12).

The Indian ritual of feeding the child its first solid meal by one of the mother's brothers is one of the things Shoba in *A Temporary Matter* had dreamt of for her future child and this is the reason why her disappointment is now beyond words: "Their baby would never have a rice ceremony, even though Shoba had already made the guest list, and decided on which of her three brothers she was going to ask to feed the child its first taste of solid food, at six months if it was a boy, seven if it was a girl" (Lahiri, 1999, p. 12).

The ethnic element seems to be affecting Shoba much more than Shukumar: while she remembers the holidays she used to spend at her grandmother's house in Calcutta, he admits that "he preferred sailing camp or

scooping ice cream during the summers to going to Calcutta” (Lahiri 1999, p. 13).

Ethnicity brings Shoba and Shukumar together since the first time they met was at a lecture hall in Cambridge where a group of Bengali poets were giving a recital. Ironically, they are both bored at the respective meeting perhaps because they do not understand the poems that are being recited. Their ambivalent status makes them share both a nostalgia for their Indian past and a predisposition to assimilate the cultural values of the dominant group to which they now belong. The end of the short story is concomitantly the end of their marriage; agreeing with Park, Stoican considers that “their baby’s death stands for the dissolution of their common ethnic and cultural history, which would have been invoked for his upbringing” (2005, p. 76).

Balance between Ethnic Conservation and Assimilation

On the same lines, their common geographic origin brings together Mr. Pirzada and the family of the girl storyteller in *When Mr. Pirzada Came to Dine*. On American ground, they are more likely to coalesce in the name of shared customs and practices although back home the ethnic conflicts might have separated them. Mr. Pirzada came from Dacca, now the capital of Bangladesh, but at the time of the story (the autumn of 1971), a part of East Pakistan fighting for autonomy from the ruling regime in the west; married for twenty years and father of seven daughters, Mr. Pirzada was a lecturer in botany at the university in Dacca and had been awarded a grant from the government of Pakistan to study the foliage of New England.

The ten-year-old girl telling the story is not surprised by the fact that her Indian parents took Mr. Pirzada under their protective wing and shared their evenings with him at their house in Boston. The difference in cultural customs and practices made them long for compatriots for a potentially spiritually rewarding ethnic grouping:

The supermarket did not carry mustard oil, doctors did not make house calls, neighbours never dropped by without an invitation, and of these things, every so often, my parents complained. In search of compatriots, they used to trail their fingers, at the start of each new semester, through the columns of the university directory circling surnames familiar to their part of the world. It was in this manner that they discovered Mr. Pirzada, and phoned him, and invited him to our home. (Lahiri, 1999, pp. 26-27)

In spite of their alliance abroad and of their shared customs, Mr. Pirzada and Lilia’s family can no longer enjoy the same nationality as her father explains to her in their rather ironic interchange: “ ‘What is it?’ ‘A glass for the Indian man. ‘Mr. Pirzada won’t be coming today. More importantly, Mr. Pirzada is no longer considered Indian,’ my father announced, brushing salt from the cashews out of his trim black beard. ‘Not since Partition. Our

country was divided. 1947.’ ” (Lahiri, 1999, p. 27). Irrespective of her father’s efforts to make her understand the ethnic differences between them and Mr. Pirzada, Lilia is witness to the reality of the everyday relationships they are engaged into therefore she perceives the artificial nature of the differentiation and prefers to rely on the authentic ethnic similarities that keep them together day after day:

It made no sense to me. Mr. Pirzada and my parents spoke the same language, laughed at the same jokes, looked more or less the same. They ate pickled mangoes with their meals, ate rice every night for supper with their hands. Like my parents, Mr. Pirzada took off his shoes before entering a room, chewed fennel seeds after meals as a digestive, drank no alcohol, for dessert dipped austere biscuits into successive cups of tea. Nevertheless my father insisted that I understand the difference. [...] ‘Mr. Pirzada is Bengali, but he is a Muslim,’ my father informed me. ‘Therefore he lives in East Pakistan, not India.’” (Lahiri, 1999, p. 28)

To her father’s outrage at Lilia’s lack of knowledge about her ethnic background, she candidly notes: “I had been there only once and had no memory of the trip” (Lahiri, 1999, p. 28). Having escaped from a politically troublesome region, Lilia’s mother is willing to embrace a new ethnicity that would provide security and educational opportunities for her daughter:

‘We live here now, she was born here.’ She seemed genuinely proud of the fact, as if it were a reflection of my character. In her estimation, I knew, I was assured a safe life, an easy life, a fine education, every opportunity. I would never have to eat rationed food, or obey curfews, or watch riots from my rooftop, or hide neighbours in water tanks to prevent them from being shot, as she and my father had. (Lahiri, 1999, p. 29)

What Lilia’s father has difficulties in accepting is that she grows up getting accustomed with a different ethnic group than that of her parents: “‘But what does she learn about the world?’ My father rattled the cashew can in his hand. ‘What is she learning?’ We learned American history, of course, and American geography. That year, and every year, it seemed, we began by studying the Revolutionary War” (Lahiri, 1999, p. 29). As Sinha notices, the child observer becomes an alter-ego of the ethnic writer herself inevitably reminding the readers of “Lahiri’s own experiences of growing up as an immigrants’ child” (2008, p. 189). For Lilia’s sake, her parents “clearly make efforts to adapt, like their celebration of Halloween” (Maini, 2007, p. 162); nevertheless, the oscillation between the two cultures is perpetual as their preference for the Indian food and the interest in the news about that part of the world continue to indicate.

Food is a culturally-specific element drawing Mr. Pirzada and Lilia’s family together every evening for dinner; in a veritable ritual reiterating their ethnicity, Lilia’s mother brings forth “the succession of dishes: lentils with

fried onions, green beans with coconut, fish cooked with raisins in a yoghurt sauce” (Lahiri, 1999, p. 33). Under the circumstances, food is used to hide and soothe their anxiety with respect to the ongoing war in India.

Worried for his family back home in Dacca, Mr. Pirzada uses his silver watch to keep track of the local time there as if this simple gesture would preserve his connection with his own ethnicity intact: “Unlike the watch on his wrist, the pocket watch, he had explained to me, was set to the local time in Dacca, eleven hours ahead” (Lahiri, 1999, p. 33).

What Lilia discovers with surprise and learns to accept in time is that her American colleagues at school are completely unaware of the political turmoil troubling both Mr. Pirzada and her parents so much: “No one at school talked about the war followed so faithfully in my living room. We continued to study the American Revolution, and learned about the injustices of taxation without representation, and memorized passages from the Declaration of Independence” (Lahiri, 1999, p. 36). Triggered by the curiosity to learn more about her ethnic heritage, Lilia goes to the library to work for a project at school, but shows interest to a book entitled *Pakistan: A Land and Its People*; with indifference and lack of understanding for the girl’s desire to come to terms with her identity, her teacher Mrs. Kenyon dismisses Lilia’s gesture as completely unnecessary and potentially problematic:

Mrs. Kenyon emerged, the aroma of her perfume filling up the tiny aisle, and lifted the book by the tip of its spine as if it were a hair clinging to my sweater. She glanced at the cover, then at me. ‘Is this book a part of your report, Lilia?’ ‘No, Mrs. Kenyon.’ ‘Then I see no reason to consult it,’ she said, replacing it in the slim gap on the shelf. ‘Do you?’ (Lahiri, 1999, p. 37)

The burden of a repressive political regime makes it even more difficult for Mr. Pirzada and Lilia’s family to have access to the information regarding India and Pakistan:

As weeks passed it grew more and more rare to see any footage from Dacca on the news. The report came after the first set of commercials, sometimes the second. The press had been censored, removed, restricted, rerouted. Some days, many days, only a death toll was announced, prefaced by a reiteration of the general situation. More poets were executed, more villages set ablaze. (Lahiri, 1999, p. 37)

The 12-day war between West Pakistan and India over the territory that was soon to become Bangladesh is reflected through the eyes of little Lilia who senses her parents’ and Mr. Pirzada’s despair and concern for their relatives caught in the struggle for power: “Most of all I remember the three of them operating during that time as if they were a single person, sharing a single meal, a single body, a single silence, and a single fear” (Lahiri, 1999, p. 45). When the war ends and Mr. Pirzada is able to go back and luckily be reunited with his wife and children, Lilia deeply feels not only Mr. Pirzada’s

absence but also the bond of ethnicity: “[...] it was only then that I felt Mr. Pirzada’s absence. It was only then, raising my water glass in his name, that I knew what it meant to miss someone who was so many miles and hours away, just as he had missed his wife and daughters for so many months” (Lahiri, 1999, p. 46).

The Impact of Ethnic Misrepresentation

The ethnic ambiguity surrounding the Das family confuses Mr. Kapasi, the tourist guide in *Interpreter of Maladies* who is struck by the Indian appearance and The American habits of the Das couple: “The family looked Indian but dressed as foreigners did, the children in stiff, brightly coloured clothing, and caps with translucent visors. [...] When he’d introduced himself, Mr. Kapasi had pressed his palms together in greeting, but Mr. Das squeezed hands like an American so that Mr. Kapasi felt it in his elbow.” (Lahiri, 1999, p. 49). Despite their Indian origins, Mr. and Mrs. Das behave like foreign tourists in their own country with Mr. Das dutifully studying a “paperback tour book, which said ‘INDIA’ in yellow letters and looked as if it had been published abroad.” (Lahiri, 1999, p. 49). As they proudly confess to Mr. Kapasi, both Mr. and Mrs. Das were born and raised in America; what brings them back to India are their parents who have returned to spend their old age in Assansol in spite of supposedly having spent so many years in America. The implication would be that the attraction of the ethnic group that they had left behind was strong enough to lure them back to their motherland. On the other hand, the American-born and raised Mrs. Das completely belongs to a different ethnic group therefore she does not react in any way to the inappropriate words of a Hindi love song one of the workers at a tea stall is singing to her: “Mr. Kapasi heard one of the shirtless men sing a phrase from a popular Hindi love song as Mrs. Das walked back to the car, but she did not appear to understand the words of the song, for she did not express irritation, or embarrassment, or react in any other way to the man’s declarations.” (Lahiri, 1999, p. 51).

Hired by the local doctor to translate into Gujarati the symptoms of people’s maladies, Mr. Kapasi triggers Mrs. Das’s curiosity with respect to such a strange profession and he misinterprets her interest in romantic terms. The interesting aspect is that Mr. Kapasi sees their possible future romantic involvement as a communion between two people belonging to two different ethnic groups: “He would explain things to her, things about India, and she would explain things to him about America. In its own way this correspondence would fulfil his dream, of serving as an interpreter between nations.” (Lahiri, 1999, p. 66). In fact, both Mr. Kapasi and Mrs. Das are wrong in their assumptions about each other: while Mr. Kapasi dreams of building bridges between nations, Mrs. Das is seeking penance and

forgiveness for her affair that led to the birth of her son Bobby, an affair Mr. Das has never been aware of. They are both disappointed in their expectations therefore Mr. Kapasi is aware that at the end of their one-day trip their paths will never cross again.

The Fear of and Fascination with the Other

In *Sexy*, Miranda is drawn into an affair with Dev not merely because of her loneliness, but also because of his representation of the other: “Dev was Bengali, too. At first Miranda thought it was a religion. But then he pointed it out to her, a place in India called Bengal, in a map printed in an issue of *The Economist*.” (Lahiri, 1999, p. 93). Her fear of the other has its roots in the prejudices her family and neighbours shared with respect to the Indian family living close to their house; when nine-year-old Miranda was invited to the birthday party of the Dixit girl, she is overwhelmed by everything that represents the other: “a heavy aroma of incense and onions,” “a pile of shoes heaped by the front word” and especially the terrifying painting of goddess Kali. As Shankar rightfully notices, “Lahiri’s restrained narrator diplomatically translates and ‘American’ child’s internalized and socialized fear of the strange, the alien, the repulsive, barbaric, hence demonized ‘Other’ ” (2009, p. 40). During her affair with Dev, she thinks back of her childhood and she feels ashamed for her previous ignorance.

Out of love for Dev, she is willing to learn more about Indian customs so she goes to an Indian restaurant to try Indian food and buys a *Teach Yourself* book to study the Bengali alphabet. When she more or less manages to write down her name in Bengali, she passes through the cultural shock of realising that “somewhere in the world [...] it meant something.” (Lahiri, 1999, p. 107). At the end of the story, Miranda understands that her fascination with the other is not enough to support a relationship based on lies and deceit and that Dev does not truly love her, but perhaps only the other in her and the temptation that the other entails.

The Alienating Consequences of the Lack of Adaptation

If in *When Mr. Pirzada Came to Dine* little Lilia is the one who recounts the ethnic closeness between Mr. Pirzada and her family, in *Mrs. Sen’s* it is eleven-year-old Eliot who witnesses the adaptation problems experienced by thirty-year-old Mrs. Sen, the Indian wife of a mathematics professor who left his native country for a teaching position in America. Mrs. Sen’s inability to learn how to drive is in fact nothing else but an expression of her refusal to fit in her new environment and her persistence in comparing everything with her true home:

‘Yes, I am learning,’ Mrs. Sen said. ‘But I am a slow student. At home, you know, we have a driver.’ ‘You mean a chauffeur?’ Mrs. Sen glanced at Mr.

Sen, who nodded. Eliot's mother nodded, too, looking around the room. 'And that's all... in India?' 'Yes,' Mrs. Sen replied. The mention of the word seemed to release something in her. She neated the border of her sari where it rose diagonally across her chest. She, too, looked around the room, as if she noticed in the lampshades, in the teapot, in the shadows frozen on the carpet, something the rest of them could not. 'Everything is there.' (Lahiri, 1999, p. 126)

In the confinement of her apartment, Mrs. Sen is trying to preserve the customs she got used to while living in India; she loves chopping the vegetables with a special blade on newspapers on the living room floor as it reminds her of the happy gatherings back home when women met and laughed and gossiped while slicing the vegetables in preparation for some wedding ceremony. She cannot resist comparing the pleasant chatter at home with the overwhelming silence that keeps her awake all night long here. Moreover, she misses the sense of companionship and security that made her feel so safe in India:

'Eliot, if I began to scream right now at the top of my lungs, would someone come?' 'Mrs. Sen, what's wrong?' 'Nothing. I am only asking if someone would come.' Eliot shrugged. 'Maybe.' 'At home that is all you have to do. Not everybody has a telephone but just raise your voice a bit, or express grief or joy of any kind, and one whole neighbourhood and half of another has come to share the news, to help with arrangements.' (Lahiri, 1999, p. 128)

The only two things that make Mrs. Sen happy are the arrival of a letter from her family and getting fresh fish from the seaside, both of them things related to her ethnic background. Whenever she receives some news from her family in India, Mrs. Eliot has the sensation that "Mrs. Sen was no longer present in the room with the pear-coloured carpet." (Lahiri, 1999, p. 133). She expresses regret for not being able to see her sister's baby girl or to attend her grandfather's funeral.

Instead of feeling content with her uniqueness in America, Mrs. Sen is disappointed that there is only one Sen in the telephone book whereas in Calcutta her family name is one in many. The longer she stays in America, the higher her sense of alienation and ultimately her depression grow; the only silent witness to her despondency and grief is little Eliot who chooses not to tell the truth to his mother: "He didn't tell her that Mrs. Sen paced the apartment, staring at the plastic-covered lampshades as if noticing them for the first time. He didn't tell her she switched on the television but never watched it, or that she made herself tea but let it grow cold on the coffee table." (Lahiri, 1999, p. 139). Extremely sad and touching are the moments when she listens to the cassette her family had made for her on the day of her departure: one speaker sings a song, another recites a poem and her mother enumerates the things that happened the day she left India: "The price of goat rose two

rupees. The mangoes at the market are not very sweet. College Street is flooded.” (Lahiri, 1999, p. 140). The attachment to her homeland is so strong that she feels completely helpless whenever she considers she is under threat of adopting any invasive new custom. Her fear of driving reflects her fear of the new culture to the extent that she even becomes insecure in using the English language that she otherwise masters: “[...] he saw how that same stream of cars made her knuckles pale, her wrists tremble, and her English falter. ‘Everyone, this people, too much in their world.’” (Lahiri, 1999, p. 132). She denies the possibility that their world is or could become her world; in the end, her misery and recklessness make her act on impulse and even endanger Eliot’s life by taking the car without having a driving license and having a car accident with no one seriously getting hurt, yet determining Eliot’s mother as well as Mr. Sen to consider that the child is not safe within her care. Mrs. Sen’s failure does not come as a surprise as it has been gradually prepared throughout the entire story by means of Eliot’s observations concerning her “ever-aggravating forms of alienation and isolation” (Munos, 2013, p. XVII) and her inability to comply with the norms and unwritten regulations of her new surroundings.

Ethnic Integration

Similarly to Mrs. Sen, Mala in *The Third and Final Continent* will follow her husband who manages to get a job at Dewey Library in Cambridge. Because the narrator is in this case precisely her husband, we can only guess between the lines the untold drama of this woman whose parents forced her into an arranged marriage as they “had begun to fear that she would never marry, and so they were willing to ship their only child halfway across the world in order to save her from spinsterhood” (Lahiri, 1999, p. 198). This comment is more likely an expression of Lahiri’s voice rather than that of Mala’s husband who in previous comments does not seem to mind the arranged marriage and matter-of-factly enumerates the so-called talents of his would-be wife considering that he even does her a favour by taking her into marriage since she had reached 27 years old and other men had already rejected her because of her looks: “I was told that she could cook, knit, embroider, sketch landscapes, and recite poems by Tagore, but these talents could not make up for the fact that she did not possess a fair complexion, and so a string of men had rejected her to her face.” (Lahiri, 1999, p. 198).

Both *Mrs. Sen’s* and *The Third and Final Continent* explore the difficulties of integration into a new ethnic environment and at the same time shed some light on the relationships between men and women highlighting the reasons beyond the discrepancy in their level of adaptability to totally different circumstances. While Mr. Sen’s and Mala’s husband go to work all day long, their wives are confined to the restricted area of their household; it is true that

they are accustomed with such a position from their Indian background, but the difference is that in America they represent a minority since the other women go to work the same as their husbands. All of a sudden, they are left on their own with no other companions to share their emotions and feelings; through Eliot's eyes, in *Mrs. Sen*'s the readers have a glimpse of the depression such a woman must pass through and they may assume that Mala must experience the same things, but they are not brought into prominence by her busy husband who is much more concerned with his own adaptation problems than those of his wife.

In *The Third and Final Continent*, the narrator is 36 years old when he decides to accept the wife his older brother and wife have chosen for him; he has left India for England in 1964 and then he moved to America where he now earned a decent salary that allowed him to support a wife. Paradoxically, this man who seems to have no problems in practically purchasing a wife and is not too concerned with his wife's thoughts or feelings does not hesitate in acting submissively to his 103-year-old landlady Mrs. Croft whose behaviour is reminiscent of the Indian colonial past: " 'Sit down, boy!' She slapped the space beside her." (Lahiri, 1999, p. 199). What at first sight may look like tenderness and respect for her old age, it may also be translated in the habit of obeying the voice of colonial authority.

Although the narrator's detachment and indifferent attitude to Mala may be difficult to understand, his behaviour is excusable if seen from the perspective of his ethnic background. As Jhumpa Lahiri often notices in her short stories or novels, Indian men are not taught to publicly express their affection and besides, in this particular short story the narrator clearly admits that his was an arranged marriage and that he and his wife were nothing but strangers at the beginning. Gradually, they grow accustomed to each other to the extent that they explore the city together and they meet other Bengalis some of whom remain their friends over the years. Finding other people belonging to the same ethnic group gives them the necessary tranquillity and peace of mind to accommodate better to the new world. Once they become American citizens and they have a son in America, they decide to grow old in their new home; as a tribute to their former ethnic background, they try to teach their son to speak in Bengali or to eat rice with his hands, but they worry that he will never do that after their death. The final lines of the short story emphasize the narrator's pride in his achievements and especially in his capacity to overcome the ethnic barriers that seemed insurmountable at beginning of his journey:

Whenever he is discouraged I tell him that if I can survive on three continents than there is no obstacle he cannot conquer. While the astronauts, heroes forever, spent mere hours on the moon, I have remained in this new world for nearly thirty years. I know that my achievement is quite ordinary. I

am not the only man to seek his fortune far from home, and certainly I am not the first. Still, there are times I am bewildered by each mile I have travelled, each meal I have eaten, each person I have known, each room in which I have slept. As ordinary as it all appears, there are times when it is beyond my imagination. (Lahiri, 1999, p. 216)

From *A Temporary Matter* to *The Third and Final Continent*, Jhumpa Lahiri's short stories included in her 1999 collection *Interpreter of Maladies* reveal the common characteristics of the Bengali ethnic group to which the characters in the short stories belong and at the same time confer the group its distinctiveness and keep it apart from the majority group.

Conclusions

The characters' immersion into the new environment leads to various confusing situations from which they may liberate themselves in three major ways: totally rejecting the new culture in favour of the old customs and values; completely embracing the new culture with its adjacent cultural forms and practices or oscillating in-between ethnic identities in a continuous process of transformation and search for a new identity.

Each of the short stories under analysis highlights the characters' choice of either one or the other of the three different ways as far as their positioning in terms of ethnicity and ethnic grouping is concerned. Ethnicity is practically the cornerstone first binding the Bengali couples in many of these short stories, but the way they consolidate or crush down in time depends on the solidity of their ethnic bond and on its permeability to new cultural influences. In *A Temporary Matter* the birth of the stillborn child dissolves Shoba and Shukumar's ethnic bond and paves the way for Shoba's emancipation; *When Mr. Pirzada Came to Dine* praises the strength of the Indian couple formed by Lilia's parents who preserve their ethnic habits and customs and find a way to assimilate the new customs as well for the sake of their little daughter; *Interpreter of Maladies* rather pejoratively looks at the over-Americanization of Mr. and Mrs. Das seen through Mr. Kapasi's mystified eyes; the couple in *Sexy* is the only one between an American and a Bengali, but the fact that Miranda and Dev's relationship is an extra-marital one only enhances the idea that the typical ethnic bond of Dev's marriage is somewhere in the background and too strong to be broken by any temporary side-slip; Mrs. Sen's obstinate refusal and subsequent inability to interiorize and enjoy her new American life has tragic effects on her mental stability and her husband's attempts to understand and help her are too sporadic and feeble to really count or change the situation; last but not least, the couple in *The Third and Final Continent* seems to successfully survive the challenges of an Indian arranged marriage and the cultural shock of life in the New World, yet

the male narrator's subjective rendering of the events throws a shed of doubt and uncertainty over the credibility of his claims of happiness.

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Factors Associated with the Code Mixing and Code Switching of Multilingual Children: An Overview

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Abstract:

Code mixing and code switching are useful strategies for the multilingual speakers and they use them to succeed their communication, depending on the situation and their interlocutors. These strategies are seen throughout this paper and the studies reviewed show that code mixing and code switching can be exceptional qualities which are employed by speakers, either at some point of their lives or continuously - especially in the case of an environment that supports multiple language use. The individual characteristics of the speakers, their language environment, the social status of their languages as well as the everyday usage of them, are all factors that may influence the mechanisms of code mixing and code switching and should be taken into consideration by the teaching and the pedagogic community as children need to feel assured that their languages are all appreciated and taken into consideration. This can improve not only their language learning results but also their general learning career.

Keywords: Multilinguals, code mixing, code switching, communication strategies, language learning/teaching.

Introduction

Ever since the importance of multilingualism has been largely acknowledged more and more research is being conducted on the acquisition and learning of a third language (L3). This is mainly because of the vast mobility of populations between countries and mixed marriages (Barnes, 2005). Since multilinguals are far more compared to monolinguals in the world (Tucker, 1998) it is just as important to investigate the way bilinguals use their languages while still in the process of learning their third language. A child's ability to communicate in more than one language is surely a more complex ability and thus represents an intricate phenomenon too. This phenomenon entails acquiring more than one grammatical system as well as language learning processes that are not part of a single vacuum.

Families whose members come from different ethnic and/or national backgrounds are globally increasing (Cruz-Ferreira 2006, Tokuhama-Espinoza 2000, 2001). Children growing up in multinational families are often in contact with more than one language through their parents, and in some cases these heritage languages are supported by the linguistic system of the wider community's language. In cases that more than one language is available to individuals (i.e. multilinguals) the use of their multiple languages and the way they interact with each other can appear in many combinations and it can also prove that these speakers can be very resourceful compared to monolinguals.

This paper aims to review the theories regarding the code mixing and the code switching techniques the multilinguals employ when they use more than one language during their speech productions as well as the factors that may affect these subconscious choices on behalf of them.

Defining Code Switching and Code Mixing

Hans Vogt (1954) was the first one to introduce the term “code-switching”, while he was reviewing Weinreich’s “Languages in Contact” (1953). The terms code switching and code mixing have been the research subject of language contact for more than fifty years, and they have been defined by Haugen (1956) and Gumperz (1982) as the alternating use of two languages. Code switching and code mixing have often been used vice versa; Code switching (see e.g. Sankoff and Poplack, 1981; Zentella, 1997; Bullock and Toribio, 2009) is seen as a structurally constrained combination of two (or more) languages and can take place either in a single sentence (“intrasentential”) or from one sentence to another within a conversation (“intersentential”). Meisel (1995) argued that the term “Language-Mixing”, in general terms, refers to all occasions where elements of the two languages are mixed within a clause or across a clausal boundary, and on the other hand “Code-Switching” is a specific subdivision of mixing that relates to the bilingual’s actual abilities, i.e. selecting the language in accordance to the interlocutor, the context or the topic of the conversation, etc. without “breaking” any syntactic rules.

However, Thomason (2001: 262) has suggested that code switching is: “The use of material from two (or more) languages by a single speaker with the same people in the same conversation (...) the term includes both switches from one language to another at sentence boundaries (intersentential switching) and switches within a single sentence (intrasentential switching). The latter is sometimes called code-mixing”.

In this paper however, the previously mentioned terms will be used according to Myusken (2000) who decided to use the term “Code Mixing” for “all cases where lexical items and grammatical features of two languages

appear in one sentence” (intrasentential), and the term “Code-switching” for a “rapid succession of several languages in a single speech event” (intersentential). So, the term code mixing refers to the mixing of different linguistic units (words, phrases, sentences, modifiers) usually from two participating grammatical systems within one sentence. In other words, code mixing is governed by grammatical rules and can be prompted by social/psychological motivations. Code switching refers to the combination of different linguistic units (phrases, words, clauses, sentences) mainly coming from two participating grammatical systems in a single speech event. Thus, code switching is intersentential and can be subject to some conversation principles.

Code switching and code mixing are phenomena that have been under a lot of important attention in bilingualism’s literature, focusing mainly on intrasentential instances (code mixing); however the attention on language mixing in trilingualism, has only recently received significant attention, which is also the case with trilingual data too (Rothman & Nino-Murcia, 2008). According to the existing studies, mixes that involve a combination of all three languages are rare since trilingual speakers usually combine elements of two languages out of the three they have at their disposal (Anastassiou, 2014; Edwards, 1994; Hoffman, 2001; Klein, 1995). However, there is not an advantage for a specific subgroup of the three languages. Although, speakers usually combine only two languages in their code mixes, in a broad sense this happens with any potential combination of the three language systems.

Code mixing and code switching as naturally employed strategies by multilingual children.

According to Cruz-Ferreira (2006: 20), language combinations seem to “constitute a strategy for learning” and show a wide range of communication tools rather than an absence of bilingual synonyms at the lexical level or parasitic cross-linguistic alteration of the grammar systems during the period of acquisition of any of the three languages. The early language mixing during the early stages of language development is viewed more like a spontaneous procedure than a mechanical transfer. In later stages, taking for granted some level of proficiency in the languages in question, code switching and code mixing might serve as a more sociolinguistic complex phenomenon, in which more variables can play a determining role, like linguistic identity, language negotiation, as well as the influence of the interlocutors. All of these lead to the conclusion that multilingual children have a wide perception of language principles, which they apply in various combinations.

Hoffman also (2001) suggested that it is a communication strategy: “For bilinguals or trilinguals it is normal to move between different languages

when talking with each other, and code switching is an essential strategy for them” (p. 11). In this case, learners are not considered as inadequate monolinguals in each one of their languages, but more like people that possess and manage more than one grammatical system; pieces from these systems come into contact often enough and the speakers mix them in compatible ways with each language, but they also represent individual properties specific to the code switching situation.

Similarly, young children can be considered as explorers of the languages they speak. Hamers and Blanc (2000) stated that language formation is initiated in the “social interaction with others” (p.15); therefore each one of the languages used is dictated by specific social functions which are then transformed into actual expressions through a sequence of actions onto linguistic forms. A multilingual child may keep the languages in a balanced level, or in a state of altering connections at his social and personal levels. If the sequence of forming and functioning or the social value of a language changes, this will also lead to changes in language behaviour. Conclusively, multilingualism is considered as an ongoing changing phenomenon, which represents a process and not a state. This perspective is also supported by numerous of the available empirical studies by many researchers (see e.g. Cenoz, 2003; Cruz-Ferreira, 2006; Ervin-Tripp and Guo, 1992, in Ervin-Tripp and Reyes, 2005).

The fact that trilingual children can have numerous language choices can lead to various linguistic formations which are different from a sense of a single language proficiency, and therefore should be treated accordingly. As a result, studies on trilingual code mixing and code switching, apart from contributing to the relevant literature, should also contribute to the development of new suggestions on the study of child trilingualism, the distinction of the linguistic systems in the mind of children who own more than one language, as their roles.

Code mixing and code switching as a communication strategy used by children.

According to MacSwan (1999) code switching can be regarded as a coping strategy to overcome specific communicative hardships in one or both of the languages that are involved. In other studies these communicative deficiencies are mentioned as semilingualism (MacSwan, 1999). The term semilingualism was regarded as the state in which the bilingual speaker may lack linguistic proficiency for one or more of the languages that he or she speaks. This was often considered as the reason for low academic success for a lot of multilingual children (Tokuhama-Espinoza, 2003). The term semilingualism was largely applied to ethnic minorities and not to the speakers of dominant languages (Wei, 2000). However, its perspective received

criticism during the 1980s (Martin-Jones and Romaine, 1985; Poplack 1980) for its faulty terminology (meaning that the speaker has less than one language at his/her disposal, while in reality it is two language systems that are different from two monolingual equivalents) and the prejudices it imposed on the speakers of minority languages.

According to MacSwan (1999: 249) "If teachers believe that code switching (sic) relates to an inherent disability in children which might be remedied with sufficient instruction, then the children's perceptions of their own 'natural abilities' as severely limited, conveyed by classroom teachers, will impact upon their success in school". The lower academic level of the children in question was linked with a more general lower social and educational level of their immigrant families and was also linked with various other socioeconomic factors. Valadez, MacSwan and Martínez (1997) performed a study in which they assessed how three low-performing children possessed a grammar that was practically indistinguishable from the original grammar of the control group, making it clearer that code switching (sic) in cases like that can be attributed to other factors and not to some sort of grammatical imperfection. Poplack (1980), in her research in mixed utterances in English-Spanish bilinguals, was one of the first that claimed that this phenomenon is not an indication of language imperfection; on the contrary it showed that bilingual children were developing their languages normally: "Code switching (sic), then, rather than representing deviant behaviour, is actually a suggestive indicator of a degree of bilingual proficiency" (p. 73). MacSwan (1999: 22) also shared this opinion by stating that "code switchers (sic) have the same grammatical proficiency as monolinguals for the language they use", and thus instances of mixing of elements of two languages can be attributed to an immature system in either language, and they are not caused by interlinguistic misinterpretations (Goodz, 1989). Heritage language speakers constitute a group that tends to code mix a lot; however, researchers have shown that proficiency differences exist between the heritage language and the majority language in this particular group of speakers (Montrul, 2008; Polinsky, 2007).

Wei (1998: 207) agreed but also added the issue of cultural identity shown in each specific language: "code-switching (sic), far from being caused by an insufficient proficiency in one of the two languages, and besides expressing a double cultural identity works as a communicative strategy used for a variety of purposes, related either to the negotiation of the language of interaction or to the organization of conversational activities". Bilingual children establish different language systems from the beginning and have the ability to use the evolving languages according to the context they find themselves in (Genesee, 1989). Cruz-Ferreira's (2006) study, along with many other current studies in child trilingualism, showed that if these children have

the opportunity for a successful academic and linguistic development, then as multilingual children present the same ability with, if not greater, with their monolingual peers when it comes to academic achievement.

Another question is if code switches and code mixes are triggered by lexical deficiencies. This could look like a rational explanation; even if bilingual speakers have a totally developed grammatical system in each one of the languages they speak, they may show a lack of specific lexical units that are necessary for the expression of their ideas. Also, it needs to be stated that although code mixing per se is not an indication of a lack of fluency, it could, in some occasions, be a sign of a reduction in proficiency, namely language attrition. Seliger (1996: 163) clearly suggested that mixing “can be considered a precursor sign of primary language attrition when mixing begins to occur in contexts that are not motivated by external factors such as interlocutor, topic, or cultural environment”. Bolonyai (1998, 2009) found variations in the amount and the structure of code mixing as the children that took part in the study gradually turned to English-dominant and their use of Hungarian was eventually less. They produced more code mixes than code switches and their code mixes were grammatically English (matrix language). However, the researcher did mention that when the children started visiting Hungary the mechanism of language attrition was strongly hindered.

Older studies though, (Clyne, 1967; Lipski, 1978) suggested that code switching (sic) cannot be attributed only to the lack of lexical availability. Among others, Cruz-Ferreira (2006), Rothman and Niño-Murcia (2008) displayed data on trilingual siblings which made it clear that the switches between languages were not totally caused by the lack of available synonyms in children’s vocabulary; in fact, in Rothman and Niño-Murcia’s study, the children often used the correct terms from two languages conversely within the same context. Moreover, Dewaele (2000: 42) studied his daughter’s progress as she was being raised as trilingual. Although he stated that most of his daughter’s utterances were mixes in two of the languages she owned, he did observe that there were times that she used all of her three languages. He reported that Livia (her name) even from the age of 2 years and 5 months was able to use all of the three languages she spoke for the same concept. She first used the English word, then the French and then the Dutch one for the word “feet” as in the example:

L: Grands feet papa! (Big feet daddy!)

D: Grands pieds? (Big feet?)

L: Oui grands pieds! (Yes big feet!)

L: Voetje, non grands feet. (Small foot, not big feet). (*She points to her feet).

What still remains open is the question of whether these mixes and switches are caused by some type of language distribution according to which

children tend to assign the term in a specific language to a specific context or interlocutor. However, Livia was aware that her father knew all of her three languages and thus she was feeling confident to use them when speaking with him. Dewaele though had pointed out that she had a clear understanding of the fact that not all of the interlocutors she was speaking with knew all of her languages and she would only use English with her English friends and at school. In that sense and because of her ability to include in her speech French and Dutch only with children that understood it Dewaele rightly pointed out that Livia was a perfect applied sociolinguist. For instance, she addressed a French speaking child at school in French only when they were on their own. If their English speaking schoolmates were present she would only use English. Concluding, Baker (2000) suggested that code switching in general should not be seen as a sign that bilinguals are not able to keep their languages apart but more like a manifestation that they have a unique multicultural personality. He added that bilingualism seems like “a more richly fed thinking machine” (p. 67).

Contextual and social factors connected with the code switching and code mixing of children.

Scotton and Ury (1977) claimed the existence of three prime factors than lie behind code switching and code mixing; these factors are: identity, power and transaction. The chosen language is selected according to these factors. Myers-Scotton (2004) also shared a similar point of view with the Markedness Model she proposed. According to this model, the speakers face an awareness of markedness when it comes to the linguistic choice for various situations or discourse types, and according to their relationship to the situation and its participants they get to choose the language they will use. According to Myers-Scotton (1993) there is also a principle that has to be taken into consideration as the basis of all code switches (sic) and that is the Negotiation Principle: “Choose the type of your conversation input in a way that it points the set of rights and obligations [the PRO set] that you covet to be in force between speaker and the person addressed to for the exchange” (in MacSwan, 1999: 39). This principle suggested that people are trying to form their social relationships according to their choice of languages within their conversations or their speech. Bilingual children come in contact with the mainstream language usually at their school age, when the basic education begins, so the parent languages are characterized as “home languages” or “inside languages”. At the same time the taught language opposes to the home language and it becomes the “outside language” (Ervin-Tripp and Reyes, 2005, also similar to the division between we-code and they-code proposed by Gumperz, 1982). The next step for the child is to try and bring a balance to these languages depending on the speech situation, which should be examined

on an individual basis. There is also another significant factor that has to be taken into consideration in code switching and code mixing strategies and this is the language negotiation between the two speakers. It could be easily characterized as unfair to ascribe the choice of language absolutely to the speaker, without taking into consideration the impact of the other interlocutor and the number of switches and mixes that are needed so as to be a norm inside a certain circle of people. The feedback taken from the interlocutor, the overall value attributed to each language and the quality of the linguistic group that the conversation occurs in, they all appear to have an impact on the number and type of switches and mixes produced.

Language negotiation is a concept that may find ground to child speech from an early stage. Vygotsky (1978) stated that whether children are inside or outside a bilingual situation, they are equally affected by the same elements as adults too and respond to the way others surrounding them express themselves by means of “social” speech. Nicoladis and Genesee (1997) confirmed that situational code switching (sic) is usual for young bilingual children, based on an efficient separation and the way they are aware of their interlocutors and the situation they find themselves in. This kind of evidence is also introduced by speech production data derived from bilingual children in the studies of Foster- Meloni (1978), Saunders (1988), Lanza (1992) and others. The children’s mother tongue can be the language of the comparatively powerless social group, as with Albanian in Greece (Anastassiou, 2014; Anastassiou & Andreou, 2014), or as in fewer cases these days, the language of a minority with a high status (e.g. French or Swedish in Greece). Children are prone to the societal status and the prestige of their languages from their young age and make use of it in various types of interaction with their peers (Ervin-Tripp and Reyes, 2005; Shenk, 2008; Zentella, 1997). Young children are also considered as quite sensitive to the power relationships between languages (see Khattab, 2009).

Children can also be very sensitive to the amount or frequency that switching and mixing might occur from their interlocutors and so they modify their own speech by fluctuating the rate of code switching (and mixing) ever since their preschool age (Comeau et al, 2003). Literally, their sociolinguistic proficiency is more likely to begin to establish and develop almost at the same time that their grammatical proficiency begins to occur, emerging as actual language production (Andersen 1990, Hymes 1974, amongst others). Social roles can definitely play an important part in language switches and mixes; nevertheless, the individual characteristics of the speakers can also be very important and influential. According to the longitudinal studies of multilingualism in families (presented in Tokuhama-Espinoza 2001, 2003, Cruz-Ferreira 2006, Davidiak, 2010 each summing up the speech data from siblings) even children that are being raised in one family and thus in the same

conditions appear to have different patterns of language use, which seem to depend a lot on their personality and their communicative style. Therefore, the social and personal factors have to be taken into consideration when examining the presence of each language in a bilingual or a trilingual situation.

The Triggering Hypothesis.

Apart from the social and discourse mechanisms that may influence code switching and code mixing, theories have suggested other mechanisms too, such as the triggering hypothesis. Clyne (1967, 1972, 1977, 1980, 2003) also suggested another explanation for the switches and mixes with a hypothesis he made. He clarified that cognates “trigger” code switching in their close environment, no matter if they are preceding or following them. Such trigger words include the following groups:

- a) Lexical transfers (lexical items which belong to one language but also form part of the speaker’s lexicon in another language, such as names of certain foods),
- b) Bilingual homophones,
- c) Proper nouns.

Moreover, according to Clyne, these kinds of words make the speakers identify the language they begin to talk in as the linguistic system of their conversation and to continue speaking in this particular language. Apart from that, Clyne also reported various occasions of mixing, or transversion as he characteristically refers to this process, produced by prosodic and syntactic factors. Depending on the position in relation to the lexical switch, Clyne classified the triggers as “consequential” (the trigger word is followed by the switch), “anticipational” (the trigger word is preceded by the code switch [sic]) and finally a category derived from a combination of these two, having the lexical switch being put between two trigger words. It cannot be taken for granted that this hypothesis can fully predict the change of code next to a candidate trigger word. However, it can be assumed that the existence of such words increases the possibility of code switching and mixing, depending at the same time on the position the trigger has in a sentence along with its pronunciation; with regard to the structural relationship there is no influence accredited to the trigger word and the adjacent sentence elements, therefore it somehow becomes a rigid surface phenomenon. Triggering is also considered to happen during overlaps of meaning between the words in two different languages, and so false cognates cannot be expected to act as triggers. True triggers would include words that have slight morphological and phonological differences, such as “boot” in English and “mpota” in Greek. Apart from Clyne, the triggering hypothesis has also been studied and tested by other researchers like Broersma & de Boot (2006), who broadly agreed with Clyne’s suggestion that trigger words can in some occasions lead to a code mix, but

they clarify that the reasons that cause code switching and code mixing are way more complex than what Clyne supports and will be different according to the speaker's individual characteristics, occasions and situations.

Conclusion

In this paper we presented a review of the theories on code mixing and code switching of multilinguals and we tried to give an overview of the mechanisms these speakers employ when they communicate with either people who speak the same languages they do or with people who may only speak one of them. It is evident that multilinguals use their code mixing and code switching mechanisms in order to support their communications and according to the research conducted and reviewed in this paper multilinguals are very efficient in manipulating their speech production to meet their needs depending on their interlocutors and the situation they find themselves in. Also, the scholars reviewed here seem to agree that multilinguals turn to code mixing or code switching as a mean of communication and they do not consider these communication mechanisms as a drawback, as people used to perceive them. Even in the cases that code mixing or code switching is used by speakers that have not fully developed one of their languages and they have to turn to these mechanisms in order to get their message across, it should be seen as a stage of their language learning and not as a deficiency. Multilinguals are far more intricate users of their languages compared to monolinguals or bilinguals. Therefore, the study of the way they move between their languages can help us to further understand their potentials and their abilities and treat them accordingly, especially when it comes to language and teaching pedagogy. Code mixing or code switching should thus be regarded by language teachers and parents as a rather useful strategy employed by young learners. The older negative perceptions held about code mixing and code switching has been seen by researchers not to be the case. The points to be applied within the classroom, either it is a second and/or a second language lesson or a general class that is comprised of multilingual children, are very

Cummins and McNeely (1987) emphasized on power relations between groups within the school environment and between teachers and students. These power relations are determined to a degree by the very nature of being a second or a third language learner. Also, according to Oliver and Purdie (1998) students perceive that their teachers and peers feel more positively when the environment language is used rather than their heritage language, in all contexts.

Code switching and code mixing should therefore be encouraged by teachers and all of the class should become aware of their classmates' need to use their other languages when they emerge during their conversations. Multilingual students have different needs than their monolingual peers and

these should be taken into consideration by the teaching and the pedagogic community as children need to feel assured that their languages are all appreciated since most of the times these are associated with another heritage. This can improve not only their language learning results but also their general learning career. Attitudes are determinants of the manner in which students engage in language learning at school, they influence learners' expectations for success and they do play a significant role in students' successful maintenance of their mother tongue or their heritage language (Cummins, 1984).

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Technical Terms Generated Upon Meaning of Words Indicating Buildings and Their Components

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Abstract

The terminology as a special independent lexical subsystem enters into the general language lexicon layers and swaps with them, by borrowing a part from them and utilizing it for its needs.

This lexicon, generated out of the terminology, consists of lexical units that enter into it with unchanged form but with a *modified content*, by meeting the needs of terminological systems with terms. The generating process of the general lexicon into terms, also named terminology, is related to the semantic source of the word. This process enriches terminology not only on the level of the form, by embedding in a specified terminological system, but, mainly in that of the content, supplementing it with concepts that maintain links with its basic meaning (with the general language). *The word thus appears as a bridge between the general and the terminological lexicon*, such as: *room*, *door* (common words) and terms: *room₁ (condensation)* (mechanic) *room₂ (ventilation)* (mechanic). *room₃ (absorption)* (mechanic) *door₁ (oven)* (mechanic), *door₂ (sliding)* (constr.), *door₃ (fireproof)* (mechanic, meteorology), *door (of a room)* (constr.) etc. In this study find underlined several common words generated on terms with specialized meaning indicating *buildings components* such as: *floor, bed, tower, shutter, door, room* etc.

Keywords: Common words, technical terms, buildings components, terminology.

Introduction

The meanings of terms generating from the meanings of common words are reflected in the explanatory dictionaries of Albanian language in the semantic structures of their words. The study of these words meanings, when

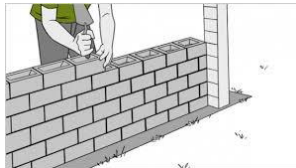
appearing as terms such as *door* (word) and *door* (term) which are singled out as such during their use in the relevant field of knowledge, gives the opportunity to consider this lexical mediation in relation to the general lexicon, with other terminology lexicon groups, as well as with cases of functioning in the discourse practice of each field.

The elaboration that has been conducted to the various groups of terms in the explanatory dictionaries, it is noted that the terminology of the technical terminology lexicon with the general language from one vocabulary to the other, starting from the vocabulary of 1954 until the one of 1980, in terms of semantic-lexical progress is becoming more complex, however, from time to time even better distinguished between each other.

Many words of the lexical fund of language semantic structure gain in their meaning content special terminological meanings through specialization and their use in close branches of science, *technique and production*.

Common words generating into technical terms upon meaning of words indicating buildings and their components

As common words generated in terms with specialized meaning are used words indicating *buildings components*, such as: *floor, bed, tower, shutter, door, room*, etc., and this is due to the fact that various mechanic parts construction parts ("*fireproof floor*"), ("*cooling tower*") and electricity, as, for example.: *mechanic mills, cooling towers (power plants), compressors*, etc., have similarities in *form, function, position and placement* with particular components of the buildings.



Find below examples of common words *indicating buildings and their internal and external components*, which through the process of terminology generate into words with of specialized meaning.

In the dictionary of 1980 (Fjalor, 1980)	In terminological dictionaries
HOUSE ~ n. 1. A building for dwelling (usually of one family or for one blood related family); flat; apartment where a family resides. Village house. Stone house (house with bricks, adobes) Two (three) floor house. Steam house. 9. convers. Place where the handle of different tools get into; place where the stone of the ring is placed; nest. <i>House of ax (pickaxe, scythe). Ring's house. The handle does not fit in the house.</i>	<i>house₁ (residing)</i> (construction) <i>house₂(two floors)</i> (construction)
TOWER . n. 1. A high house of two or three floors, usually built in a high places, with small windows and with embrasures, serving as a residence and for protection; the second floor of such house with men guests rooms; house. Old tower. Highland towers. The hay tower, the straw stable. Get immobilized/blocked (locked) in the tower. 5. Tech. High concrete or metal pillar built for a certain purpose (in the wells for getting oil, drilling etc). Drilling tower. Heating (cooling) tower. 7. Small smithy placed into the ground with two legs for scythe strengthening.	<i>tower₁ (cooling) (mech.)</i> <i>tower₂ (drying)</i> (mech. constr. agr.)
MILL, n. 1. A simple machine for grinding cereals, composed of different gears, as well as of big stones, flat and round, placed one above the other, from which ones the upper one moves due to the power of water, wind or with engine; the building with such machinery where the cereal is grinded. <i>Cereal mill. The mill of water (wind and with engine). Hopper (presses, jackals, clapper, mouth/opening, dam) of the mill. The stones (presses) of the mill. Grinded at the mill. Goes to the mill.</i>	<i>mill₁ (with hammer)</i> (mech.) <i>mill₂ (with spheres)</i> (mech.) <i>mill₃ (with discs)</i> (mech.)
BLOCK, ~ n 1. A large heavy piece of substantial material, usually rectangular in form; a large piece of a solid substantial material. Block of marble (granite). 4. A block of buildings (flats, houses). <i>The block of bakehouses. The block of shops. The block of hospital. The block of plant. 4. tech. the entirety of the parts of a device or equipment connected with each other for a task. The block of cylinders. The engine block. The sound block of television.</i>	<i>block₁ (cylinders)</i> (mech.) <i>block₂ (engine) (mech.)</i>
ROOM, ~n. 1. Each of the parts of a flat (but the kitchen, bathroom) separated by walls and equipped separately with door and windows; each partition of a hotel where the guests spend night; scullery. Large	<i>door₁ (oven) (mech.)</i> <i>door₂ (sliding) (constr.)</i>

<p>(small) room. Cold (warm) room. 4. spec. Part of a device, tool. Machine etc., in a shape of a small scullery, small alcove etc. which serves for a particular act. <i>Crematory room. Distillation(steam) room. absorption (drying) room. Room of camera.</i></p>	<p><i>door₃ (fireproof)</i> (mech., metal) <i>door (room)</i> (constr.)</p>
<p>DOOR, ~ n. 1. An open space on the wall of a building, room etc. which serves for entering or exiting and is closed with a shutter or something else; the shutter that closes this open space; entry. <i>Narrow (wide, high, low) door (opened, closed locked door.</i> 2. An open place of the transportation mean, device, furniture etc., serving for entering or exiting, or to place something in, usually closed with shutter or cover/lid; the shutter or cover that closes this opened space. <i>The vehicle (wagon) door. The door of oven, The closet door. The room door. The door of cage. Fridge door.</i></p>	<p><i>door₁ (oven) (mech.)</i> <i>door₂ (sliding) (constr.)</i> <i>door₃ (fireproof)</i> (mech., metal) <i>door (room)</i> (constr.)</p>
<p>FLOOR, n. 1. The level base of a room, hall etc., the opposite of ceiling, layered with wood and tiles; layer of a room, hall etc. the floor of a room (hall). Wooden floor (with tiles). Floor boards. 2. Bottom surface of something, item etc. which is flat and refers to its bed or serves as a foundation for something. <i>The cart's floor.</i></p>	<p><i>floor₁ (room) (constr.)</i> <i>floor₂ (stove)</i> (metal., mech.)</p>
<p>BED, ~ n 1. A wooden or metallic furnishing which is used as a place to sleep or to lay down, consisting of a spring and lined wood-boards placed on four legs where the madras and other necessary bedclothes are placed. <i>Bed of bride.</i> 4. Flat part of the cart where the cargo is placed. <i>The cart's bed. Slats (boards) of the bed.</i></p>	<p><i>bed₁ (automobile)</i> (mech.) <i>bed₂ (tubular)</i> (constr., mech.)</p>
<p>PILLOW, n. 1. A case made of cotton or line cloth, usually square shaped, filled with wool, cotton, feathers etc., used to cushion the head or sitting on it; headrest. <i>Small (large, white, round, embroidered) pillow. Electric pillow. Cushion for heating with electricity.</i> 2. Spec. a tool used as a holder of a mechanism, equipment etc., a special part where a part of the equipment leans on. <i>Air pillow. Steel (wooden) pillow.</i></p>	<p><i>pillow₁ (air) (mech.)</i> <i>pillow₂ (dampening)</i> (mech.)</p>
<p>CEILING, ~ n. 1. Upper part, opposite of the floor, covers a room and plastered as walls or it is made from wood. <i>Low (high) ceiling. Wooden ceiling.</i> 2. Upper part that covers something, the cover of something. <i>The ceiling of oven (cave, cage, beehive).</i> 3. Mine. Soil (rock) layer etc., found on useful minerals or on its vein. <i>The minerals (coal) ceiling. Ceiling course.</i></p>	<p><i>ceiling₁ (room)</i> (constr.) <i>ceiling₂ (gallery)</i> (geology)</p>

<p>THRESHOLD, ~ n. 1. A strip of stone, concrete or wood placed on the bottom of the doorway and used as a supporter of it. The house threshold. The room threshold. Stone threshold. Passed (crossed) the threshold.</p> <p>A strip of stone, concrete or wood placed on the bottom of the windows. Long, thick stone slab, square shaped, placed on the legs of the fireplace, mantel. <i>Windowsills/Ledge. Mantel.</i></p>	<p><i>threshold₁</i> (door) (constr.)</p> <p><i>impidement₂(harassment)</i> (electricity)</p> <p><i>threshold₃</i> (gallery) (geol.)</p>
<p>WALL, ~ n. 1. Long narrow construction with bricks, stones or adobe, attached usually with mortar, clay etc. or simply with concrete raised on the foundations and presents side part of the building or it is used to separate rooms, to surround a yard a garden etc. <i>Thick (thin, strong, high, low) wall. Separating wall, partition wall. Surrounding wall. Load-bearing (defensive) wall. Stone (brick, adobe) wall.</i></p>	<p><i>wall₁ (partition)</i> (constr.)</p> <p><i>wall₂ (canal)</i> (constr.)</p> <p><i>wall₃ (gallery)</i> (geol.)</p>
<p>LADDER/S ~ n. 1. A wood or metal tool used for climbing somewhere, consisted of two long parallel uprights fixed with some fastened metallic or wood bars in equal distance. Small ladder (short, large, tall). <i>Double sided step ladders. Wood ladders (steel).movable ladders. Spec. Thermometer degree. Millimeter scale. The grade of an instrument. Calculating ruler degrees.</i></p>	<p><i>staircase₁</i> (staircase) (constr.)</p> <p><i>ladders₂</i> (service) (constr.)</p> <p><i>degree₃</i> (thermometer) (physics)</p> <p><i>level₄ (gallery)</i> (geol.)</p>
<p>WINDOW/S, ~ n. 1. An opening in a wall of a building, on the wagon train, ship cabinets etc., through which enters light and air, or through which we can see outside; frame with glass that covers the opening. <i>Small (large) windows. Square (rectangular, round) windows. Casement (pane) of the windows.</i></p>	<p><i>window₁</i> (building) (constr.)</p> <p><i>window₂</i> (furnace) (metal.)</p> <p><i>window₃ (disc)</i> (comp.)</p>

Conclusion

Elaborating further according the Albanian dictionary (1980), the meanings of words that serve as the basis for terms other new meanings can be evidenced (discovered) compared with the meanings that appear in the semantic structure of the word. As far as perception of words in sense of terminology concerns, of words such as: *tower*, *mill* etc., it may be concluded that their polysemy come out as a homonym, for example: *tower₁ (cooling)* (mech.), *tower₂ (drying)*(mech., constr., agro.); *mill₁(with hammers)*(mech.), *mills₂ (with spheres)*(mech.), *mill₃ (with discs)* (mech.) etc. Semantic (concept) differences amongst the units of *tower_{1,2}* are so differentiated that they are perceived as two different objects (concepts).

Further elaboration of word groups, the meanings of which serve to create terms in the various fields of knowledge, helps in the work of compiling both terminology dictionaries and the explanatory language dictionaries.

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The Trimetric Projection of the Celt Queen Boudica in *The Hunger Games Trilogy*

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Abstract

Through the time, in a circular reincarnation, fictional heroes inspire many real nations and generations as the real historical heroes do as in Boudica's rebellion. The fictional heroes of the myths or legends become real myths and legends, along similar lines, give birth to new real legendary warrior heroes who rebel for their own will and nations and become real archetypes. This legendary warrior heroes' cycle, as real and fictional, can be analyzed as a trimetric projection. Britain history, which therefore, confronts many legendary rebellious warriors, leaves a legacy, the legendary rebellious women warrior, Boudica, who has correlations with Katniss in *The Hunger Games* trilogy by Suzanne Collins. Boudica is one of the legendary Celt queen warriors during the Roman Conquest of Britain and the British Revolt against Rome in AD 60. Her rebellion and leadership, not as a queen, but first as an ordinary woman inspires her nation to struggle for their liberty. In *The Hunger Games* trilogy, Suzanne Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica through an archetypal construction and shows correlation of Boudica and Katniss in terms of rebellious women warriors. In her trilogy, Collins reveals how the society emerges the ever-ready heroic qualities in Katniss as in Boudica's legend, and in what ways the dystopian societies force certain roles on the main characters via archetypal, dystopian, postmodern and Post-structuralist literary approach. Katniss's genesis in *The Hunger Games* trilogy poses how the myths of Boudica contribute to the quest and deconstruction of hero's journey.

Keywords: Myths, Fantastic Literature, Archetype, Boudica, *The Hunger Games* Trilogy.

1. Introduction:

When we go through the history, we encounter many rise and fall of nations and secession of the states because of invasions or occupations, which leave anguished stories, romance and victorious or defeated heroes back.

Becoming notorious, these anguished stories engender either victorious or defeated legendary heroes who become the archetype of the nations or societies that reflect their lurked faithfulness, hopes, ambitiousness, or consciousness, which need just a sparkle to come to surface to struggle for their will. Therefore, these real historical heroes, become myths and legends, inspire many fictional heroes through the mythology or literature and flow in the time, from one nation to the other and from one generation to the next. Through the time, in a circular reincarnation, these fictional heroes inspire many real nations and generations in the same manner as the real historical heroes do as in Boudica's rebellion. The fictional heroes of the myths or legends become real myths and legends, along similar lines, give birth to new real legendary warrior heroes who rebel for their own will and nations and become real archetypes. This legendary warrior heroes' cycle, as real and fictional, can be analyzed as a trimetric projection.

Man's history in Greek, Roman, East or West confront many legendary rebellious warriors throughout time. Britain history, which therefore, confronts many legendary rebellious warriors, leaves a legacy, the legendary rebellious women warrior, Boudica, who has correlations with Katniss in *The Hunger Games* trilogy by Suzanne Collins. Boudica is one of the legendary Celt queen warriors during the Roman Conquest of Britain and the British Revolt against Rome in AD 60. Her rebellion and leadership, not as a queen, but first as an ordinary woman inspires her nation to struggle for their liberty. Her legendary story as a rebellious woman warrior takes its place in pagan folks and manuscripts such as the works of the Roman historian Tacitus. In Britain, many roads with arches still keep messages addressing her and her victory in Celtic tongue. Being inspired from her legend, the queen Elizabeth I and Queen Victoria interested in Boudica and carried on searches to reveal her legends (Webster, 1978: 13-15). The legend of Boudica has been an inspiration to many writers and leaders as rebellious woman warrior. In *The Hunger Games* trilogy, Suzanne Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica through an archetypal construction and shows correlation of Boudica and Katniss in terms of rebellious women warriors. In her trilogy, Collins reveals how the society emerges the ever-ready heroic qualities in Katniss as in Boudica's legend, and in what ways the dystopian societies force certain roles on the main characters via archetypal, dystopian, postmodern and Post-structuralist literary approach. Katniss's genesis in *The Hunger Games* trilogy poses how the myths of Boudica contribute to the quest and deconstruction of hero's journey.

2. Trimetric Projection of Boudica in The Hunger Games Trilogy:

The Hunger Games trilogy refers to our contemporary age and “hero” through the very beginnings of the classical hero times and the definition of “hero with a thousand faces.”¹ In his book *The Hero with a Thousand Faces*, Joseph Campbell explains that:

The first work of the hero is to retreat from the world scene of secondary effects to those causal zones of the psyche where the difficulties really reside, and there to clarify the difficulties, eradicate them in his own case (i.e., give battle to the nursery demons of his local culture) and break through to the undistorted, direct experience and assimilation (Campbell, 1949: 16).

Addressing C. G. Jung’s theory of ‘the archetypal images’ Campbell strikes that C. G. Jung explains the theory of ‘archetypal images’ as “forms or images of a collective nature which occur practically all over the earth as constituents of myths and at the same time as autochthonous, individual products of unconscious origin” (Campbell, 1949: 16).

On the other hand, in his work *Anatomy of Criticism Four Essays*, Northrop Frye, shedding light to “cyclical theories of history which help to rationalize the idea of a return,” contributes to interpret the theory of archetypal images (Frye, 1973: 74). He goes on interpreting the theory of archetype by asserting, “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection” (Frye, 1973: 204). Relying on Frye’s words, Boudica’s resurrection displays a direct projection of Katniss revolutionary rebellion. Defining the ‘myth’ and ‘hero’ in his work *The Double Vision*, Northrop Frye also explains ‘myth’ and ‘hero’ as ‘recurring’ and ‘cyclical elements’ in history which can be interpreted as archetypal images:

There seems to be better evidence, however, that time is irreversible, and general cyclical views of history are not convincing. That there are cyclical elements in history, that is, recurring patterns that exist in events themselves and are not simply fictions in the mind of the historian, seems inescapable (Frye, 1991).

In other words, the similarity between Katniss and Boudica is not a random one but rather an inescapable matter of fact that though the hero’s journey is radial one, he/she is born from his/her ashes like the Phoenix. He also adds to enhance his thesis of ‘re-enactments’ and the ‘reincarnation’ of the ‘myths’ and ‘heroes’ in history which can be interpreted as archetypal images as well:

1 Inspired by Joseph Campbell’s “The Hero with a Thousand Faces”

A very frequent primitive view of history is that it consists of a series of re-enactments in time of certain archetypal myths that happened before human life as we know it began. In some societies, this dominance of repetition over history is so powerful that in a sense nothing ever happens. In the Egyptian Old Kingdom a Pharaoh may set up a stele recording his defeat of his enemies, with the enemies, even their leaders, carefully named. It seems like a genuine historical record - until scholars discover that it has been copied verbatim from another monument two centuries older (Frye, 1991).

Such example in accordance with what Frye asserts can be found in *The Epic of Gilgamesh* Utnapishtim's immortality after the disastrous flood, which is exactly the same story of Noah that anyone can find in all modern holly books. In *The Epic of Gilgamesh* (Sandars, n.d.), Utnapishtim is asked by gods to build a huge ship, named 'the preserver of life,' and get on the ship with his wife, family, relatives, craftsmen, baby animals and seeds leaving all his worldly belongings as an oncoming flood which destroys all creatures and human except the ones on the ship. After the flood, they spend twelve days on the ship, and then they stay on the Mount Nisir for seven days. When the flood recedes, he sets all the creatures on the ship free, and makes a sacrifice to the gods. The gods come in pleasure and reward him and his wife with immortality. The Utnapishtim's myth is the reincarnation of Noah's myth. Frye explains how the rebirth of the hero or the myth occurs in history as in the archetypal theory; "Sometimes this sense of repetition develops a movement to create a new kind of history by reincarnating a myth out of the past" (Frye, 1991). The legendary warrior 'heroes' cycle', as real and fictional, which is defined as a trimetric projection above, is in the angle of the field of this study. Northrop Frye's definitions of 'hero', 'cyclical elements in history', 'repetition' and 'reincarnation of the myth' enlightens how Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica. Collins recreates Katniss from Boudica's ashes as the 'reincarnating' myth of Boudica and centers heroic correlations of Boudica and Katniss in terms of rebellious women warriors.

Another correlation is the Fantastic Literature that Collins prefers to lay out her trilogy in, which is a seamless integration to present legendary and mythical figures in a powerful way. The famous structuralist Tzvetan Todorov, who is the author of *The Fantastic: A Structural Approach to a Literary Genre*, clarifies a variety of fantastic as 'hesitation' which occurs between the 'real' and the 'imagery' (Todorov, 1975: 31-36). To assert who hesitates in the story, he goes on defining the real as the events in which "we, the readers, are uncertain not that the events occurred, but that our understanding of them was correct" (Todorov, 1975: 31-36). Then, he defines the imagery as the events in which "we wonder if what we believe, we perceive

is not in fact a product of the imagery” (Todorov, 1975: 31-36). He puts out the reader’s hesitation as the first condition of the fantastic. Thus, he defines the fantastic as a genre of the literature which “implies an integration of the reader into the world of characters; the world is defined by the reader’s own ambiguous perception of the events narrated” (Todorov, 1975: 31-36). The elements of the fantastic, the ‘ambiguity’ and ‘hesitation’ in readers world generates the questions in the reader’s mind reading the fantastic legendary heroic rebellion which is fictional in fact. Todorov explains that fact; the work of literature, which has ambiguity sustained in the adventure, provokes the questions; is it “reality or dream? Truth or illusion?” and the possible interpretations of these questions will lead “us to the very heart of the fantastic” (Todorov, 1975: 25). These provoking questions; ‘reality or dream? Truth or illusion?’ orientate the reader to acquire fictional woman warrior character, Katniss as an inspiring real legendary hero as Boudica. However, these questions of the fantastic orientate the reader not only to the legendary hero in the history but also bring in the reader’s mind the possibility of the birth of this legendary heroic warrior’s trimetric projection in the contemporary age or in the future. In *The Hunger Games* trilogy, through the postmodern and poststructuralist Approach, the references of the contemporary age and the future expose how Collins deconstructs the real historical character Boudica and reveals the fictional heroine Katniss as a trimetric projection of Boudica. On the other hand, through archetypal literary approach, Collins signifies the fantastic elements in *The Hunger Games* trilogy, which are the references to the historical archetypes that are the interpretation of the fantastic literature which inhold the hesitation and ambiguity between the reality or dream and the truth or illusion.

In addition to fantastic elements in the trilogy, which signify Katniss as Boudica’s simulation, the pagan elements are other correlations of Boudica and Katniss in *The Hunger Games* trilogy. For instance, Boudica, comes from paganist religion and pre-Christian traditions and predicates “value to ‘nature’, reclaiming the authority of women, and challenging all hierarchy with the essential plurality of the self-constructing individuals and societies” as her tradition and religion, paganism which “transgress many established boundaries” (Chass and Harvey, 2004: 1). *The Paganism Reader* (Chass and Harvey, 2004: 4-5) describes how the pre-Christian traditions and religion, paganism “reinvented” and “re-valued” from the eighteenth through the twentieth centuries. The book accounts that:

As urbanization and industrialization increased, so too did the positive value of nature. Trends that underlay phenomena as diverse as popularity of Romanticism and the creation of wilderness reserves also led to re-evaluation of the meaning and associations of the word ‘pagan.’ Such re-evaluations of nature ... are part of what underlies the revival

and/or re-creation of paganism in the twentieth century (Chass and Harvey, 2004: 3-4).

The same issue, the “value to ‘nature’, reclaiming the authority of women, and challenging all hierarchy with the essential plurality of the self-constructing individuals and societies” arises in Katniss’s rebellion, challenge all the hierarchy in districts, self-constructing and struggle for the plurality of the self-constructing individuals and societies. Therefore, another affair, the ‘nature’ (Chass and Harvey, 2004: 1) in paganism, which reflects balance, truth, beauty and harmony, is one the correlations of paganism and *The Hunger Games* trilogy. The pagan element, ‘nature’ is observed at the end of the trilogy, as Katniss finds her balance, truth and harmony in nature leaving the district after the victory and returning her home, alone in nature. In paganism, “return to the natural state of living” is one of the basic requirements and pagan rituals (Chass and Harvey, 2004: 3-4). Therefore, nature is associated to the woman, as the woman is associated to the cleansing, purification and the fertility of the nature. The pagans worship the “magic maiden,” the signification of the female principle in nature, the creation and the spark (Chass & Harvey, 2004: 187). In both Katniss and Boudica, a return from ‘violence,’ to the ‘wildness,’ the ‘nature,’ is observed, as in paganism (Chass and Harvey, 2004: 187). The ‘violence’ signifies the destruction of balance, truth, beauty and the harmony both in human nature and nature; the ‘wildness’ signifies the purification of human nature and the nature itself which is balance, truth, beauty, the harmony and the inner movement of the nature. Both the woman warriors, as the ‘magic maiden,’ are the signification of ‘creation’ and ‘spark’ for their nations. The cycle from ‘violence’ to the ‘wildness’ in paganism can be associated to Northrop Frye’s “cyclical theories of history which help to rationalize the idea of a return,” as the interpretation of the theory of archetype (Frye, 1973: 74). Frye’s ‘cyclical theories of history’ submits that “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection,” and as archetypal images, the ‘myth’ and ‘hero’ is ‘recurring’ and ‘cyclical elements’ in history (Frye, 1973: 74). In the same manner as in Frye’s cyclical theory, the cycle from ‘violence’ to the ‘wildness’ in paganism is cyclically rebirth of the hero who deconstructs the ‘violence’ and recreates the ‘wildness’ which is the nature itself, the recurrence of balance, truth, beauty, the harmony and the inner movement of the nature.

In paganism, the witches possess jewels as the symbol of power, which are also the signifiers of identifications. Each jewel, “the form of identity signs,” signifies specific meanings in pagan belief such as good-luck charm, sexuality, success, magical ability or courage as it is defined in *The*

Pagan Reader (Chass and Harvey, 2004: 170-183). Katniss explains her Mockingjay pin:

What they want is for me to truly take on the role they designed for me. The symbol of the revolution. The Mockingjay. It isn't enough, what I've done in the past, defying the Capitol in the Games, providing a rallying point. I must now become the actual leader, the face, the voice, the embodiment of the revolution (Collins, 2010: 10).

Describing her jewel, Mockingjay pin, Katniss presents 'the form of identity sign', which is 'revolution' as in paganism. In the first book of the trilogy, Katniss also discloses why it is the signification of revolution, "during the rebellion, the Capitol bred a series of genetically altered animals as weapons. The common term for them was *muttations*, or sometimes *mutts* for short. One was a special bird called a jabberjay" (Collins, 2008: 42). The jabberjay, which is male, signifies the destruction and the destructed society as they are genetically altered, mutated and used as weapons. Having the ability of recording the conversations, they also transfer private conversations. Nevertheless, she explains that the birds are left to die;

Only they didn't die off. Instead, the jabberjays mated with female mockingbirds creating a whole new species that could replicate both bird whistles and human melodies. They had lost the ability to enunciate words but could still mimic a range of human vocal sounds, from a child's high-pitched warble to a man's deep tones. And they could re-create songs. Not just a few notes, but whole songs with multiple verses, if you had the patience to sing them and if they liked your voice (Collins, 2008: 42).

The new creation of the female bird, Mockingjay, signifies the rebellion and the new creation of the society, which is not used as a destructing weapon, but is, the 're-created' harmony and beauty. These pagan elements project both in Katniss's and Boudica's rebellion.

In addition to the projection of the paganism, other correlations and affairs in Katniss and Boudica such as 'hero', 'identity', 'power' and 'history' and their symbiosis in the *Hunger Games* trilogy sort out Katniss as trimetric projection of Boudica. For instance, Boudica's rebellion to the persecution and inadmissible autocracy the Roman enforce upon the Britain is the symbiosis in *The Hunger games* trilogy:

Just as the town clock strikes two, the mayor steps up to the podium and begins to read. It's the same story every year. He tells of the history of Panem, the country that rose up out of the ashes of a place that was once called North America. He lists the disasters, the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained. The result was Panem, a shining Capitol ringed by thirteen districts, which 19 brought

peace and prosperity to its citizens. Then came the Dark Days, the uprising of the districts against the Capitol. Twelve were defeated, the thirteenth obliterated. The Treaty of Treason gave us the new laws to guarantee peace and, as our yearly reminder that the Dark Days must never be repeated, it gave us the Hunger Games (Collins, 2008: 18).

As in the Britain in A.D. 60, before the invasion by Rome, the lines describe two different states of the country, the country before and after the war, the new country balkanized in twelve. The lines 'gave us the new laws to guarantee peace' and 'it gave us the Hunger Games' describe colonialism and enslavement of the new country after the invasion as in the Britain after the Roman invasion (Collins, 2008: 18). Both nations do not have any eligibility or right of option, the obedience is the only 'law' for the 'peace' which is just to survive in actual fact and the 'prosperity' is based on workforce, the new form of slavery as in enslaved nations. The other symbiosis in *The Hunger Games* trilogy is "the sporting events" the book describes, "to make it humiliating as well as torturous, the Capitol requires us to treat the Hunger Games as a festivity, a sporting event pitting every district against the others. The last tribute alive receives a life of ease back home" (Collins, 2008: 18). The savages 'sporting event' is one of the well-known customs in Rome, which is organized for the entertainment of the audience in the honor of the emperor that the only way for the combatants to win is killing all the others to survive. This savage, praised by the audience and displayed with animals and criminals by the slaves, both in Rome and in *The Hunger Games* trilogy is presented as 'game' which is the signifier of the ruler's power. Observing one of the 'games' in Roman Empire, Seneca describes it:

What is the need of defensive armour, or of skill? All these mean delaying death The spectators demand that the slayer shall face the man who is to slay him in his turn; and they always reserve the latest conqueror for another butchering. The outcome of every fight is death, and the means are fire and sword (Seneca, n.d.).

The only difference between 'game' in Roman tradition and the 'game' in *The Hunger Games* is that in *The Hunger Games*, the innocent children are trapped and forced to kill or die, on the other hand, in the Roman tradition, the contestants were adult warriors. However, both Boudica and Katniss, who are ordinary traditional women members of their nations at first, deconstruct all the traditions, customs, systems and the perception of the 'hero' in their nations' mind, rebelling to the slavery and colonial system in their invested and balkanized countries as women warriors and heroines. By their rebellion and revolution, a shift occurs in their will and nations. Their rebellion and revolution signify the "sparkle," the pagan element that reflects the enlightenment of human, readjustment of purification and the peace, from the violence to the nature (Chass & Harvey, 2004: 187). Their rebellion enlightens

their nations to have this metamorphosis, the shift against the colonial and slavery system and the power enforced upon their countries. These ‘colonial’, ‘slavery’, ‘rebellion’ and ‘revolution’ affairs and ‘deconstruction’ of the heroines take an odyssey through postmodern and post-structuralist approach to initiate Boudica, Katniss and their symbiosis in *The Hunger Games* trilogy.

Another correlation of Katniss and Boudica is Frye’s “cyclical theories” of history and mythology (Frye, 1973: 74). Frye submits that “the hero has to enter the body of death, the hero has to die, and if his quest is completed the final stage of it is, cyclically, rebirth, and, dialectically, resurrection,” and as archetypal images, the ‘myth’ and ‘hero’ is ‘recurring’ and ‘cyclical elements’ in history (Frye, 1973: 74). As an archetypal image of mythology, Boudica simulates the mythological goddess Artemis; the same simulation is observed in Katniss as well. In Greek mythology, Artemis is the goddess of the hunting, virginity, mountains and wilderness and responsible for the protection of wild animals, labour and childbirth, possessing a bow and arrows. She has not only the ability to protect the young girls and cure diseases in women, but also she can bring death and diseases to women. Sudden deaths of women are explained as her arrows’ fate (Atsma, n.d.). She is the mother of the nature whose “proper sphere is the earth, and specifically the uncultivated parts, forests and hills, where wild beasts are plentiful” (Hammond and Scullard, 1970: 126). When her father, Zeus asks her wishes, she rejects the city devoted to her, but wishes for the mountains to rule and the power to help women in pains giving birth to a child. She is always portrayed with her arrows and bow which is the symbol of the waxing moon. Besides being the goddess of hunting, she is also known as the goddess of the maiden who has the ability of dancing and singing. Additionally, Artemis, the maiden divinity, is unmarried and never deviated by love, “the priests and priestesses devoted to her service were bound to live pure and chaste, and transgressions of their vows of chastity were severely punished” (Atsma, n.d.). In this respect, the heroines Boudica and Katniss are the archetypal reflection of the mythological goddess, Artemis.

‘Dual nature’ is another correlation that is observed both in Boudica and in Katniss. Collins, depicting her fiction, relies on the fantastic, which reserves both science and fiction, as well as mythological figures. This state of ‘dual nature’ is proposed in psychological science. Psychological science explains a ‘dissociative kind of splitting’, which refers to splitting of personality as a result of traumatic or infantile experiences, as a kind of defence mechanism or developmental process. ‘Dissociative kind of splitting’ is either consciousness or unconsciousness observed in the consequence of awareness of disturbing experiences, and is a reaction to the imposed repression. The human psyche splits into parts—“good and bad, acceptable and unacceptable” (Blass, 2015). Breuer and Freud (1893: 150) declare ‘a state of

consciousness' which he defines as a split from the person's ordinary state of consciousness. He calls this state of split as "double conscience" (dual consciousness) in which the person has more than one personality or ego that functions in different levels (Freud, 1893: 95). Freud notifies that this "double conscience" is also seen in people under hypnosis who is in an unconscious state (Freud, 1910: 21). Freud explains the split as 'defence' that is the consequence of 'repression,' and is a shift from one personality to the other (Freud, 1914: 11). In his famous paper, psychoanalyst Sándor Ferenczi declares, "there is neither shock nor fright without some trace of splitting of personality" and explains the splitting of self as the reactions to the traumas (Ferenczi, 1949: 229). The dual nature, or the dual consciousness, which is defined as the split of the personality, is equally presence in spring festivals of Greek Mythology, which is driven from pagan roots. In mythology, Dionysus, the god of fertility and wine, is worshipped not in the temples but in the woods where worshippers go into a state of ecstasy in madness and wildness (Karas and Megas, n.d.). Dionysus, as the immortal god, is capable of bringing a dead person back to life from the underworld; becomes the symbol of rebirth after death as the consequence of his experience when the Titans dismember him and Rhea brings him back to life. His disruption by the Titans and his resurrection is symbolically presence in viticulture, where the vines are pruned sharply, dead in winter and then come back to life in spring. Dionysus offers re-birth or re-generation as in the cycle of death and rebirth after his experience by Titans. In the spring festivals for Dionysus when re-birth of vines is observed, his followers, Bacchantes drink wine, and then he gives joy and divine ecstasy or brutal and blinding rage for them. While drinking wine they rave and become savages. Dionysus, similarly, "had a dual nature; on one hand, he brought joy and divine ecstasy; or he would bring brutal and blinding rage" (Karas and Megas , n.d.). The 'dual nature' is observed in Dionysus as a result of infantile and traumatic experiences as his disruption by the Titans; is a split and a shift from one personality to the other; a 'defence' that is the consequence of 'repression.' To illustrate the 'split in his personality' and 'dual nature,' his experience with the pirates and his reactions bringing joy and divine ecstasy; or bringing brutal and blinding rage is implied:

The last feat of Dionysus was performed on a voyage from Icaria to Naxos. He hired a ship which belonged to Tyrrhenian pirates; but the men, instead of landing at Naxos, passed by and steered towards Asia to sell him there. The god, however, on perceiving this, changed the mast and oars into serpents, and himself into a lion; he filled the vessel with ivy and the sound of flutes, so that the sailors, who were seized with madness, leaped into the sea, where they were metamorphosed into dolphins. (Apollod. iii. 5. § 3; Hom. Hymn. vi. 44; Ov. Met. iii. 582, &c.) In all his wanderings and travels the god had rewarded those who

had received him kindly and adopted his worship: he gave them vines and wine (Atsma, n.d.).

Dionysus, the god of wine, reflects the dual nature of self in the dual nature of wine, thus, gives joy or grief and sorrow to his followers; he both cures and brings diseases. He signifies “being the promoter of civilization, a law-giver, and a lover of peace,” (Atsma, n.d.) and reflects the dual nature, or the dual consciousness, which is defined as the split of the personality. In the same way, Boudica, a softhearted ordinary woman, an adoring mother of two daughters and a wife in love, transforms into a wild natured woman who fights for revenge and kills her enemies after traumatic experiences when she loses her husband, the leader of Celts who is killed by Romans during the invasion. The ‘dissociative kind of splitting’, which refers to splitting of personality because of traumatic or infantile experiences, as a kind of defence mechanism or developmental process is present in Boudica as in Dionysus, in the mythology. Significantly, as Dionysus, she is “the promoter of civilization, a law-giver, and a lover of peace,” both cures and brings diseases. Furthermore, Katniss undoubtedly echoes the same state of manner, the dual nature, or the dual consciousness, which is the split of the personality. Katniss is a merciful character who devotes herself for her sister and Rue to protect them who are children. After Rue’s death she explains her sorrow as; “Everything beautiful brings her to mind. I see her in the yellow flowers that grow in the Meadow by my house. I see her in the mockingjays that sing in the trees” (Collins, 2009: 61). Nevertheless, in the game she never hesitates while killing the other children, as she perceives them as threat for Rue and her district. Notably, she names the other child in the game as fox-faced girl “the fox-faced girl from District 5 sly and elusive” (Collins, 2008: 125) although the fox-faced girl is a child as her own sister and Rue. The archetypal reflection of Dionysus’s ‘dual nature,’ which on one hand, brings joy and divine ecstasy; on the other hand brings brutal and blinding rage, is seen in President Snow in *The Hunger Games* when he smells blood and rose together.

Another subject corresponding Boudica and Katniss is dystopian subject matter in the fantastic literature, which is the source of paganism as well. Pagan religion in Celtic land before Roman invasion and Christian religion is a passionate love of the natural world. Pagan people do not believe in a single divinity. However, they see a unity in the nature and this divinity is expressed by goddesses with no hierarchy, which means they place any of the goddess above others. The divinity is connected to place, and through place, the divinity is connected to person who has a mysticism, the commitment with nature. In pagan religion, mythology, which is “a narrative or narrative sequences,” is connected with rituals, which are “actions or behaviors that evoke or reflect that myth” (Monaghan, 2004: 81, 374, 384). The pagan religion is the exodus from the violence to the nature, the signification of

“peace,” “purification” and “sparkle” (Chass and Harvey, 2004: 187). Paganism in medieval age and Pantheism in pre-modern and modern times have divinity of nature in common, however they differ. In paganism, which is polytheism, the divinity is plural and has multiple divinities. On the other hand, in Pantheism, which is monotheism, the divinity is singular (Monaghan, 2004: 383). According to the pantheists, “god is present everywhere in everything and saying that God is everything ... the universe itself is in fact God” (Mander, 2016). Prof. William Mander from Faculty of Philosophy in University of Oxford, who is specialist in Pantheism and the Philosophy of Religion, enucleates God and divinity in his article ‘Pantheism’:

God is not distant but can be encountered directly in what we experience around us. We see God in everything. The initial focus of attention here may be either our physical environment (the land on which we live, our natural environment) or else our social environment (our community, our tribe, our nation or, generally, the people we meet with) but further reflection may lead to its more universal expansion (Mander, 2016).

Mander confirms that the divinity of nature or universe in Pantheism is singular and it is God itself. Having differentiated paganism from Pantheism, the text will try to connect paganism with the aspects of dystopian literature. As it has been stated above earlier, the ‘violence’ in paganism which signifies the destruction of balance, truth, beauty and the harmony both in human nature and nature will be interpreted as the dystopian world and nature of man. Besides, the ‘wildness’ in paganism which signifies the purification of human nature and the nature itself which is balance, truth, beauty, the harmony and the inner movement of the nature will be interpreted as the utopian world and nature of man. Both Boudica and Katniss, experiencing the dystopian world in their countries, initiate their nations the utopian and dystopian realms and the deconstruction of the enforced dystopia. They both evoke their nations, arise the consciousness of the destruction and enforced power, and awaken the power of revolt to deconstruct their land. First, they rebel as an individual and reject the enforced power. Then, they both become myths and archetypes of hero of their nations and inspire each individual to fight for their own identity and their will. The description of the districts by Katniss displays the dystopian world in *The Hunger Games* trilogy:

District 12 is pretty much the end of the line. Beyond us, there’s only wilderness. If you don’t count the ruins of District 13 that still smolder from the toxic bombs. They show it on television occasionally, just to remind us. “Or why they would leave here.” Haymitch had called the Avoxes traitors. Against what? It could only be the Capitol. But they had everything here. No cause to rebel (Collins, 2008: 83).

Similarly, the loaf that is sent to her to survive is the reflection of the dystopian world in the trilogy “This bread came from District 11. I cautiously lift the still warm loaf. What must it have cost the people of District 11 who can’t even feed themselves? How many would’ve had to do without to scrape up a coin to put in the collection for this one loaf?” (Collins, 2008: 235). In these lines, Katniss’s self and social awareness is obvious. She starts questioning the destructed districts and unequal relationships between the districts and the Capitol. She is faced with the control over the districts and the lives of the inferior people under the control of the superior ones.

3. Conclusion

The Hunger Games trilogy by Suzanne Collins has correlations of Boudica and Katniss in terms of rebellious women warriors, and Collins deconstructs the real historical character Boudica and reveals the fictional heroine character Katniss as a trimetric projection of Boudica.

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Scourge of Militancy in the Niger Delta Region of Nigeria: An Ecocritical Reading of Esiaba Irobi's *Hangmen Also Die* and Oyeh Otu's *Shanty Town*

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Abstract

The paper is an ecocritist reading of Esiaba Irobi's *Hangmen Also Die* and Oyeh Otu's *Shanty Town*. The study reveals that the activities of oil companies operating in the Niger Delta region of Nigeria have contributed to the degradation of the Nigeria ecology system especially through oil spillage. Several youths from the Niger Delta region of Nigeria engage in the kidnapping of some multinational oil corporation staff, violence and destruction of oil pipelines to protest against oil companies' exploitation and government neglect. The activities of militants have led to the destruction of lives and properties especially in the Niger Delta region of Nigeria. High rate of unemployment have contributed to the alarming increase of the scourge of militancy in region. The study recommends that government should provide jobs especially for unemployed youths as it will help in the reduction of militancy in Nigeria.

Keywords: Ecocriticism, Niger Delta, Oyeh Otu, Esiaba Irobi, Militancy.

1. Introduction

The Niger Delta region of Nigeria produce crude oil in commercial quantity which has generated massive revenue for Nigeria but the irony is that the region which is explicitly exploited by the Nigerian government and the oil multinationals. The destruction of human lives as a result of oil exploration activities which has drastically affected the ecology which include land and water may have given birth to the scourge of militancy in the Niger Delta region of Nigeria. After crude oil was discovered in 1956 in Oloibiri in Bayelsa state of Nigeria by Britain in colonial Nigeria, there have been colossal damage done to the ecosystem and destruction of the environment through oil spillage. Maduka (2013, p.79) is aggrieved by the predicaments of some inhabitants of oil producing environments; he stated that "... playwrights all decry the enormity of the environmental degradation of the region brought

about by the insensitive exploitation of the region's natural resources by oil companies". The host communities that accommodate these oil corporations who are predominately farmers and fishermen suffer enormous destruction of their farms and rivers as a result of oil spillage. Missihoun points that "... African writers bring together insights from political, ecological, ecocriticism and environmental activism" (2016:2) some of the aspirations of these writers have not been realized. It is indeed very unfortunate that the various host communities are been exploited and not taken proper care of by the Nigerian government and more importantly the oil companies operation in the region. Anyokwu (2014, p. 237) had noted in an earlier study that:

Beside, oil companies are duty-bound to either evacuate the inhabitants of the affected area to an alternative location, if their economic and social activities might be jeopardized by oil exploitation. Otherwise, the explorers are supposed to provide their host communities with social amenities such as good roads, hospitals, schools, electricity, potable water and housing.

It is unfortunate that the aspirations, hopes and desires of the host communities might not have been met by the oil corporations and the Nigerian governments hence the agitation by militants from the Niger Delta region of Nigeria. The Niger Delta region of Nigeria has been a beehive of militancy over the past ten years; these various militant groups such as Niger Delta Vigilante, Niger Delta People's Volunteer Force, Movement for the Emancipation of the Niger Delta and Niger Delta Liberation Front are agitating against the exploitation of human and natural resources by the Nigerian government and oil cooperation's operating in the region. Uzoji postulates that there is "the relationship between drama and ecology and more significantly the role of drama in addressing both human and the ecological concerns of the earth" (127). Factors such as unemployment, destruction of lives and properties as a result of oil exploration activities, lack of social and basic infrastructural amenities in their communities and more might have triggered the formation of various militant groups in the Niger Delta region of Nigeria. Furthermore, the states that cover this region include Rivers, Edo, Delta, Cross River, Imo, Akwa Ibom and Bayelsa. These states in Nigeria produce crude oil which is government major source of revenue in Nigeria. However, irrespective of the fact that these states mineral resources are use in the development of other parts of the country, the suffering masses of the state that accommodate various oil companies are neglected. Members of these communities in the region who are predominately farmers and fishermen are not compensated as the money meant for them are distributed among some government officials.

The government of Nigeria is yet pay critical attention to the plight of the people of the regions. Murphy (1999:1099) states that "literary ecocriticism relies not only on the insights of literary studies to analyze

fictional and nonfictional prose, poetry, and drama but also on those of environmental studies, environmental history, postmodern geography, neurobiology, cognitive rhetoric, and a host of other related disciplines.” This is the reason environmentalists are still crying out in protest to the neglect and exploitation of the Niger Delta region of Nigeria. This paper therefore examines Esiaba Irobi’s *Hangmen Also Die* and Oye Otu’s *Shanty Town* from an eco-critical perspective. It is therefore pertinent to note that ecocriticism has been defined by various scholars across the world. Lawrence Buell had defined ecocriticism as “a study of the relationship between literature and the environment conducted in a spirit of commitment to environmentalist praxis” (qtd.in *Wikipedia* 2). Gomides in *Wikipedia* defines ecocriticism as “The field of enquiry that analyzes and promotes works of art which raise moral questions about human interactions with nature, while also motivating audiences to live within a limit that will be binding over generations” (3). Also important is that *Wikipedia* provides fresh insight on the critical theory of ecocriticism:

It is any theory that is committed to effecting change by analyzing the function- thematic, artistic, social, historical ideological, theoretical, or otherwise- of the natural environment, or aspects of it, represented in documents that contribute to material practices in material world. (Shakespeare and Ecocriticism” 16-17. qtd. in *Wikipedia* 3)

Militant activities in the Niger Delta region is often associated with pipeline vandalization and kidnapping of oil workers until a ransom is paid before their freedom. Their activities also contribute to the underdevelopment of the region as many prospective investors might be afraid of investing their money in regions prone to violence and instability. In addition Uzoji notes that:

The militarization of the struggle and the seeming criminality this struggle has become all in a bid to free the area of further exploitation takes the wind off the sail of genuine efforts at resolving the evident eco-crisis in the (Niger Delta) region. (p.130)

Oil exploration has its merits and demerits, the various oil companies should always clean up oil spills in order to ensure that they do not destroy the ecosystem of the host communities. Unfortunately they are engrossed in the exploitation of the natural resources in the land and destroying the ecosystem. Uwasomba had observed in an earlier study that “The facts about Niger Delta are narrated the way they are without any attempt to transpose them into imaginative creations” (2013:98). The inhabitants of communities affected by oil spillage are hopeless as their source of livelihood namely fishing and farming are already devastated.

Maduka (2013:86) asserts that “Economically, the people (of the Niger Delta) are despondent because of the ruining of their means of livelihood by

the environmental degradation of their region”. The negative impact of oil exploration activities of various oil companies have left many people disillusioned and exploited. Levin (1999: 1097) is of the opinion that “... ecocritical dialogue often aims at nothing less than the transformation of human environmental and ecological consciousness.” It might interest us to note that the Niger Delta region of Nigeria had suffered colossal loss of eminent men like the late environment activist Ken Saro Wiwa and eight other Ogoni men that were brutally murdered on the 10th of November, 1995 after series of dialogue with the Nigerian government failed.

2. Scourge of Militancy in Esiaba Irobi's *Hangmen Also Die*

In Esiaba Irobi's *Hangmen Also Die*, we come to the realization that the beginning of the agitation by members of the Suicide Squad (militants) was as a results of the embezzlement of compensation money the federal government gave Izon state for oil spillage by Chief Isokipiri Erekosima. They are aggrieved by the exploitation of a government functionary represented by Chief Isokipiri. It is during the dialogue between Yekinni a hangman and a doctor, (morbid anatomist) we realize the true reason why Yekinni is reluctant to hang members of the Suicide Squad.

Doctor: Why did they kill the man?

Yekinni: Thank you. You see, some time ago, the Federal Government gave the citizens of this state, which as you know is a riverine state, the sum of three million naira as compensation money for the oil spillage which has ruined their farms, their homes, and their lives. But the man they killed, one Chief Isokipiri Erekosima, a commissioner for Local Government, Rural Development and Chieftaincy Affairs, connived with his councilors and local Government Chairmen to confiscate the 3 million naira. The Councilors took one million and shared it among themselves. The Local Government Chairman shared one million. The Commissioner himself, one million. No single citizen, no matter how wretched, got a single kobo. That was when these young men (militants) stepped in (*Hangmen*, 22-23)

It is indeed ironic that the colossal amount of money given by the Federal Government to compensate the communities whose rivers and farmlands have been polluted as a result of oil spillage never got to them. Members of the Suicide Squad decide to take laws into their hands by applying jungle justice in the brutal murder of Chief Erekosima. Pivotal is the fact that these militants (members of the Suicide Squad) are all university graduates without gainful employment. They terrorized their communities until Tamara educated them about the ideological vision of their group, she talked them into redirecting their energy towards their real enemies who have deliberately

decided to embezzle the money meant for the compensation of the suffering masses of Izon State. d. During the dialogue between Tamara and Ibiaye, Ibiaye reveals to Tamara how he became blind. Probably, if environment impact assessment was carried out before oil exploration activities, it might have drastically reduced the destruction of lives and prosperity.

Tamara: How did you lose your sight?

Ibiaye: ... Everything we own was lost except our lives. Our lives and our arms. So we swam. On to the shore. But little did we know that the water had been poisoned by the film of rancid crude oil where we saw our faces as we swam. ... Seven days later, the darkness fell. And now, I who once showed strangers the way through the creeks, am now led by the hands, ... I, who once fed people, I am now fed people, I am now fed. And why else would I be here, if not to find some crumbs for my empty stomach? (*Hangmen*, 97-98)

It is obvious from the excerpt above that the natural inhabitants of the people of Izon State have been destroyed as a result of the destruction of their ecosystem by the activities of multinational oil companies. The predominant sources of income of the people which are fishing and farming have been drastically affected. Since Chief Erekosima have decided to make life difficult for the people he govern by his deliberate act of selfishness he eventually becomes the sacrificial object as he was brutally killed on the day of his coronation by members of the Suicide Squad. Ibaiaye foregrounds the demise of Chief Erekosima during a discussion he had with Sotonye. Ibaiaye is aggrieved by the inhuman attitude of the collaborators who are indirectly inflicting pain on the suffering masses.

Ibiaye: It means that someone will pay with his crown, if not his neck or his head for three million naira which the Federal Government gave us a compensation for the oil spillage which blinded me. Whoever stole it, must pay with its head. (*Hangmen*, 93)

It is unfortunate that the likes of Ibiaye and many others suffering as a result of the oil exploration of the multinational companies have resulted to the degradation of their environment. The ecosystem is disturbed as well as the living conditions of the communities that accommodate these various multi-national oil companies. It is also vital to observe that the collective effort of the people of the Niger Delta region of Nigeria to engage government in the past had only resulted to futility as the government does not channel and monitor the effective distribution of the money meant for the affected communities in the Niger Delta. The yearning of the people of the Niger Delta region of Nigeria to be heard and cared for especially by the Nigerian

government has not been realized. In Irobi's *Hangmen Also Die*, the militants (Suicide Squad) activities was not properly defined and co-ordinated until Tamara was able to redirect the ideological vision of the Suicide Squad. Tamara assisted the members of the Suicide Squad through her directives which encouraged them to channel their aggression towards those that have continued to making life unbearable for them. She succeeded in convincing them to direct their aggression towards Chief Erekosima who epitomizes the ruling and corrupt class in Nigeria.

Tamara: Then prove to me that you are men. Disrupt the ceremony. Harass the chief. Recover what is left of our 3 million naira compensation (for oil spillage) money. We will share it out to families whose children suffer from marasmus and kwashiokor. And that will make you real heroes, make you great men, giants, heroes of your state. It will also erase the stain you have already stamped on your faces and yourselves as thieves, rouges, never-do-wells. In fact I don't see anything meaningful or useful or brave about what you have been doing so far. (*Hangmen*, 83)

The members of the Suicide Squad (militants) eventually disrupted the coronation ceremony at Chief Erekosima's house and they lambast him for all his atrocities and eventually hang him. The embezzlement of the funds meant to compensate the communities that were affected by oil spillage contributed to the prolong suffering of the people Izon. Chief Erekosima is brutalized by members of the Suicide Squad, before he eventually groans when the stool he was standing on was removed by Dayan a member of the Suicide Squad, he exclaims.

Erekosima: Hangmen ... Also ... Die. (*Hangmen*, 22-23)

3. Scourge of Militancy in Oyeh Otu's *Shanty Town*

Oyeh Otu's *Shanty Town* is a play that depicts the exploitation and total devastation (oil spillage) of Nembe Waterside in Port Harcourt Nigeria. In Otu's *Shanty Town*, a major factor that have re-enforce the need for Finecountry to engage in militant activities is the pollution of his immediate environment as a result of innumerable oil exploration activities by oil co-operations. The ecosystem is destroyed and the major source of livelihood of the people living in the riverine communities is threatened. It is vital to note that the effort of the exploited people of the Niger Delta region of Nigeria in ensuring that they are adequately compensated by the oil companies and the government has unfortunately not been accomplished. It is indeed very unfortunate that the exploiters keep exploiting the environment to the detriment of the host communities in the Niger Delta. During the dialogue between Biriye and Sonye the parents of Finecountry, we realize that

unemployment is indeed a major factor contributing to the spread of militant activities in the Niger Delta region in the excerpt below:

Biriye: I hope they did not kill innocent people.

Sonye: Ha! You don't even understand what I'm telling you. People died. Many others were wounded. My own is that the Government should give the militants what they want (jobs) so that we have peace. Develop the region that provides so much money for the Government. Employ the youth. Is that too much to ask? Or is it difficult to do? (*Shanty Town*, 14)

Biriye is frustrated by the activities of oil companies in Oloibiri that have destroyed his once fishing community as a result of oil spillage. He is pessimistic that he will not be able to take care of himself and family when he eventually when he travels to his village with his family. It is as a result of the devastation of Oloibiri that Biriye laments bitterly and is unwilling to travel home.

Biriye: (Exasperated) We've discussed this a million times. How many times will I tell you that I can't go to that village without my gratuity and pension? What shall we feed on? ... do you have another one waiting for you at Oloibiri a community raped and abandoned like an empty shell on the shore of swamp after an oil spill (*Shanty Town*, 30)

It was during the exchange of words between Finecountry and his father Biriye that Biriye's worry of his son been a prospective militant is revealed to us in *Shanty Town*. Finecountry's father does not want his son associated with militants and he vows to disown him if he eventually discovers that he is a militant. The scourge of militancy has claimed the lives of many young men especially in the Niger Delta region during the exchange of fire between the Nigerian Army and militants. It might also be that Biriye have a reputation to maintain and does not want his son associated with militancy. It is also important to note that the unemployment factor especially in the Niger Delta region of Nigeria might have motivated Finecountry to becoming a militant which is a fast way to enriching himself and escaping poverty. His vision and aspirations negates that of his biological father Biriye who distastes all forms of militant activity. Finecountry is aggrieved about his parents' inability to provide for him especially a decent accommodation. Finecountry engaged in various crimes in order to enrich himself, he castigates his father for remaining in the slum and calls him a 'slum dweller'. He thinks his father is a failure and does not want to be associated with failures. Biriye is troubled by Fincountrys disappearance and sudden return with lots of money and a car he bought for his father. Biriye's verbal utterance illuminates his view about militancy from the passage below:

Biriye: Whoever told you that misinformed you. I will not only disown you, I will place a curse on you. I cannot have a militant or an armed robber for a son. No offspring of mine will be a menace to society. God forbid! (*Shanty Town*, 52)

Finecountry was eventually wounded by a gang of four kidnappers when he was shot; his parents became helpless as their effort to save him was unsuccessful. The negative effects of militant activities in the Niger Delta region of Nigeria are enormous as properties and lives are lost. While the destruction of the ecology by the activities of oil companies in host communities have influenced the likes of Finecountry to take to militancy in order to enrich himself and take care of his ageing parents. In addition, the senseless destruction of lives and properties by militants is also counterproductive.

4. Conclusion

The underdevelopment of some regions in the Niger Delta is a result of the activities of various militant groups in the area. Their activities range from kidnapping, killing; destruction of oil pipelines and other forms of violence which are evident in Esiaba Irobi's *Hangmen Also Die* and Oyeh Otu's *Shanty Town*. The activities of militants in Esiaba Irobi's *Hangmen Also Die* and Oyeh Otu's *Shanty Town* shows that it have brought about underdevelopment in some parts of the Niger Delta region of Nigeria. The militants in the texts studied are young, educated but unemployed youths who took to militancy as a means to kidnap, kill their oppressors and become rich. The government of Nigeria should ensure that peace is restored to the troubled regions in the Niger Delta and the necessary infrastructures are put in place for the benefits of the youths and communities. Government should also ensure that environmental impact assessment is done before oil exploration activities commence and should guarantee that oil spill cleanups are done immediately when they occur. We also encourage the Nigerian government to continue the amnesty program she started to encourage more militants to lay down their arms. This researcher therefore suggests that government and the oil companies operating in the Niger Delta region of Nigeria should provide jobs, infrastructural facilities and employment especially for the youths in order to reduce the scourge of militancy in the Niger Delta region of Nigeria. Government should ensure that they regulate the activities of oil companies to reduce the destruction of the ecosystem. Furthermore, oil companies should ensure they conduct an ecological impact assessment before they embark on oil exploration activities in the communities and also ensure that they provide social amenities in their various host communities.

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Exploring the Language AND Style in *Ese Ifa* in Yorubaland for Contemporary Global Relevance

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Abstract

This paper attempts an exploration of the language and style in *Ese Ifa* in Yorubaland with the purpose of revealing the gross under – utilization of the resources of this vital Yoruba cultural heritage. The other purpose in this paper is to show the elaborateness, the universality and the antiquity of *Orunmila's Ifa* as the religious and philosophical Scripture of the Yorubas. Through interviews, personal experience, and observation, the paper establishes that the language and style in *Ese Ifa* is an oral tradition deeply rooted in the culture of the people and it is essential to preserve its indigenous nature. This is discussed from mythological and spiritual perspectives. It highlights the role of *Ese Ifa* in the social, religious and political milieu of the Yoruba people; and finally, the paper concludes that even until today, *Ese Ifa*, with its rich linguistic and poetic features, is recognized by the Yoruba traditional body of knowledge embracing history, philosophy, medicine and folklore despite the trappings of modernization. It is expected that the paper will help in illuminating important aspects of the dynamics and significance of the Yoruba Oracle, *Ifa* within the context of religion-spiritual vision in the post – colonial Nigeria, in modern Africa and the globalized world.

Keywords: Yoruba, Orunmila, Ifa Oracle, Ese Ifa, Language and Style, Mythological.

Introduction

The Yorubaland (Yoruba: Ile-Yoruba), lies in the Southwestern part of Nigeria. Yoruba is the second largest language group in Africa, consisting of over 20 million people. The term 'Yoruba', according to Frank A. Salamone (2010:319), 'encompasses about twenty-five separate groups, each one culturally different from the other'. The people trace their origin or descent to a great ancestor, Oduduwa, who came from Ile-Ife. The bulk of the people are today found in Ogun, Ondo, Oyo, Lagos, Ekiti and substantial parts of Kwara

and Kogi State bound together by language, traditions and religious beliefs and practices. Islam, Christianity, and the ‘traditional’ Yoruba pantheon, the *Orisa*, are all embraced in Yorubaland. The bond shared by all Yoruba people is the centrality of ritual to specific occasions, as well as to everyday life.

Orunmila (Ifa) is central to the traditional religion of Yoruba people and it is one of their principal primordial Deity, second only to *Olodumare* (the Supreme Being) in terms of benevolence and wisdom. It is with this theme of *Ifa* Oracle that this paper is concerned. The emphasis is only on the exploration of the language and style in *Ese Ifa* in Yorubaland that connect the society as a whole. The foregoing and many other preliminary and major critical assumptions have conspired to create the template for the topic of this discourse ‘Exploring the language and style in *Ese Ifa* in Yorubaland for contemporary global relevance’. The paper is divided into four sections. The first examines the origin and role of *Orunmila* in Yorubaland. The second section deals with *Ifa* Oracle. The third part explores the language and style in *Ese Ifa*. While doing this, the paper looks at the elaborateness, the universality and the antiquity of *Orunmila’s Ifa* as the religious and philosophical Scripture of the Yorubas. The final part is the conclusion.

Methodology

The present paper has benefited from earlier writings on *Ifa* Oracle in that they have pointed the way to further analysis which is attempted here. The paper is based on the field-work which I carried out on the language and style in *Ese Ifa* in Yorubaland, the recorded samples are used in this paper. All the recorded samples came mostly from Iperu, Ogun State in the Western axis of Yorubaland. All unacknowledged quotations are from my personal collections. The recordings were done on magnetic and visual tapes, and the sounds transcribed as recorded. To translate *Ese Ifa* (chapters in *Ifa* corpus/incantations) into English and yet preserve their exact meaning is not an easy task. I have, however, tried to meet the difficulty by being rather literal and keeping very close to the original in my translation.

Origin and Role of *Orunmila* Deity in Yorubaland

In the pantheon of Yoruba divinities, *Orunmila* is one of the higher or benevolent primordial divinities. Other outstanding divinities are *Orisa-nla*, *Olokun*, *Ogun*, *Esu* (Elegbara), *Sango*, *Oya* and *Osun*. Oral traditions also emphasize the part played by *Orunmila* in guiding the destinies both of the divinities and of men. Traditionally, the Yoruba believe that *Olodumare* has endowed *Orunmila* with special wisdom and knowledge to the end that he may be His accredited representative in matters relating to man’s destiny. *Orunmila* possesses intimate knowledge of matters affecting human destiny. One reason given for his intimate knowledge of matters affecting human destiny is that he

was fully present during the time when man was being created which was also the time when each individual's destiny was sealed. Thus, Orunmila can predict the future as well as prescribing remedies for any eventuality. It is in the light of this that Idowu (1962:77) affirms:

Ifa Oracle

Connected with the cult of *Orunmila* is the geomantic form of divination known as *Ifa*. *Ifa* is a Yoruba oracle, the medium of *Orunmila*. It is a cultural practice and ritual and a link between the world of the spirit and of the living. Wole Soyinka sees *Ifa* as separate from *Orunmila*. *Orunmila* is for him the 'essence of wisdom', while *Ifa* is the 'god of divination and order' (*Idanre and other Poems*, 1967:37). In the epic poem, *Idanre*, the two gods are regarded as two separate deities (70). The study of language and style in *Ese Ifa* in Yorubaland therefore assumes that *Orunmila* and *Ifa* are one and the same god. The paper takes this position having considered that "most Yoruba scholars however, think *Orunmila* and *Ifa* as one and the same god" (Abimbola, 1976:3).

Orunmila knows all the secrets about man. This is why he is called *eleripin* (the witness or advocate of destiny). *Olumoran Okan* (the one that knows the secret of the mind). From the shady to the mysterious, nothing is beyond revelation to him. In fact, the reason why a man adopts *Orunmila* (as his divinity) is either to make sure that his happy lot is preserved or that an unhappy lot may be rectified.

The above expositions become relevant in view of the fact that *Orunmila* is an oracle often consulted in the Yoruba setting to reveal secret things to the people. This explains why the *Babalawos* (*Ifa* Priests) are usually consulted for necessary guidance during the time of important decision. In pursuance of the same line of argument, Farrow (1926:71) remarks:

Ifa or the philosophy, knowledge, and acts of *Orunmila* while on earth, constitute a rather all embracing, comprehensive and uniquely pervasive system. This fact alone makes the system understandably large, of many parts, and with numerous components, covering all aspects of man's life... *Orunmila*, as the deity of Wisdom, embodies all knowledge and wisdom of the world: it takes, in consequence, two hundred and fifty-six (256) of his original and foundation disciples to transmit and preserve the wholeness of his primordial wisdom for the world.

For anybody wishing to understand the deeper meaning of accumulated *Ifa* wisdom and its structural organization, Abimbola (1976) gives a rich collection of original *Ifa* wisdom. The corpus is divided into

volumes (*Odu*), which amount to 256, and chapters (*Ese*), whose number is so vast that it is hard to determine reliably.

Ifa is the only active mouthpiece of Yoruba traditional religion taken as a whole. To the Yorubas, without *Ifa* the importance of other Yoruba gods would diminish. *Ifa* serves as an intermediary between the other gods and the people, between the people and their ancestors, and between the dead and the living. According to one saying in Yoruba ‘Orisa ti nko ni’ba to bo Orisa miran’ (*Ifa* is the only divinity that teaches one, how to worship other divinities). As a mouthpiece therefore, *Ifa* tends to popularize the other gods. Also, if a man is being punished by the other gods, he can only know this by consulting *Ifa*.

Olatunji (1984:10) further emphasizes this reality:

Ifa has always been throughout the history of the Yoruba a ‘sine qua non’ to life. This is because the Yoruba are rather curious about the future or what the outcome of an enterprise will be. It is in accordance with this view that Idowu (1962:5) explains:

Before a betrothal, before a marriage, before a child is born, at the birth of a child, and at successive stages in man’s life, before a king is appointed or a chief is made or in time of crisis, in terms of sickness and at any and all times, *Ifa* is assurance. Like the saying ‘oni l’ari a o r’ola on ni *babalawo* se nd’ifa l’ororun’ (it is today we see, we do not see tomorrow, hence the *babalawo* consults the oracle every fifth day).

Ifa is consulted by all Yoruba irrespective of religion, age or level of education, and when there is a major crisis, the Western educated, Christian or Muslim Yoruba, go secretly to the *babalawo* (*Ifa* priest-diviner) to know what should be done.

One must therefore consult *Ifa* who knows how to explain issues about present and the future. With this general background, on Yoruba traditional oral poetry therefore, the paper now considers the language and style in *Ese Ifa* in their various styles, forms and categories.

The Language and Style in *Ese Ifa*

The Yoruba are very rich in language. The Yoruba language is simple but with different accents and intonation which create a complex but nice intoxicating music to the ear. For example, the Yoruba can use one word to mean different things by the use of various intonations, in *igba* (in two hundred ways). Also, like the modern poem, one discovers that different methods of styles and language are utilized during different incantations of the *Ifa*. Some of the literary devices and styles used in *Ese Ifa* include repetition, metaphor,

simile, personification and so on. The illustration of this will be seen later in the paper.

Ifa literary corpus has two main parts: *Odu*(volume) and *Ese*(chapter). The corpus is divided into two hundred and fifty six (256) volumes called *Odu*:

The *Odu* corpus is a body of recitals which belongs to the intricate system of divination connected with the cult of Orunmila. They are believed to be the responses vouchsafed by the oracle through the priests to devout enquirers and suppliants, and constitute, in a systematic way, the religious philosophy of the Yoruba, which is a pragmatic one (Idowu, 1962:7).

The *Odu* is sub-divided into numerous chapters called *Ese*. Olatunji (1984:118) reveals:

Ese Ifa contains statements of human problems, wishes and hopes, and a testimony to how each personage has reacted to these problems. Some of these desires are universal human needs while others are pertinent to Yoruba life. The most recurrent ones are desire for children; desire to escape death, and victory over one's adversaries.

One can say that word-play is the most important stylistic feature in *Ese Ifa*. Word-play is "the juxtaposition of lexical items which are somehow similar in shape, to produce an effect of verbal dexterity (Olatunji, 1984:37). There are usually two parts to this; the word-play proper and tonal-word play. Sometimes both of these occur together. The word-play, which makes use of the *Ese Ifa* are the most recurrent. There are two types of word play. The first is either one or two syllables form the name of an *Odu* to a separate word. This word is used for word play. The second type of word-play is made of a word similar in form to the name of an *Odu*, there might be tonal change here. Example of the two different types of word play are illustrated below.

(i) The name of *Odu* is *Oye ku Meji* and the syllables that will be used for the word –play is *Ye, oye*:

Table 1:

Incantation	Translation
1. <i>Bi o ba ye</i>	If you move away to one side
2. <i>Emi o ye</i>	I will not move
3. <i>Yangi Ile won o gbodo yele;</i>	The stone foundation of a house must not fail the house
4. <i>Atari won o gbodo yeero oja</i>	The head must not fail to support the market woman

'Ye', here is constituted into only one meaning- "to move to one side" in lines 1 and 2 and in lines 3 and 4 it means "to fail"

Example 2: (II) (Second word-play)

1. O ye pee
 2. O bo poro
 3. B'o kan o ye
- “Ye”, in these lines means to shift to one side”

1. Ewe oloyeere
2. Yiye ni i se tabo
3. ... Ye di pee o waaboo

In the above quotations, “Ye” has different meanings. In line 1 “Ye” is part of the name of a leaf. In line 2, “ye” here is part of “Yi” which when brought together means “to consent”.

And finally in line 3, “Ye” is also part of a word. Thus, one can see the addition of the role of tonal word-play in *Ese Ifa* which brings different meaning and intonation to the different *Ese Ifa*.

Onomatopoeic words are used in *Ese Ifa* when animals or objects are referred to. For examples there are sound produced by the breaking of objects: Example 1: *Okuta la paa seje*

We cracked a stone that cannot bleed

“paa” in this example is the sound made when another object is used to break a stone, this brings a sort of crackling noise.

Examples 2: *Akuko Irele bi Irele*

O fi apapa idi mejeeji nale

O ro “jagajiigi hanranum”

The sound made in this last line by the cock described when it brings its two tail feathers together, is like that of an iron rod with tiny object tied round, so that when it strikes the ground, it makes a terrible and fearful noise. There is the use of these onomatopoeic words in some parts of *Ese*.

The use of these onomatopoeic words in *Ese Ifa* is to bring home the message in a much quicker manner to the people, it also creates a vivid picture for the listeners, so that the messages conveyed are brought home to the people.

Repetition is another stylistic feature in *Ese Ifa*. This is used to emphasize some words or for tonal balancing. Sometimes it is used for the plots of the long stories in *Ese Ifa*. In *Ese Ifa* several types of repetition can be perceived but there are two major ones, repetition of parts of the structure in *Ese Ifa* and repetition of single lines.

The most frequent occurrence of repetition is that of single lines.

Example 1:

Table 2

Incantation	Translation
1. <i>Igba iwoyi</i>	This time of the year
2. <i>Igba iwoyi</i>	This time of the year
3. <i>A dia fun moni yere igba oji</i>	Ifa divination was performed for He-who-has-locust-beans in the raining season.

Example II

Table 3:

Incantation	Translation
1. <i>Ejo meji nja l'oke odo</i>	Two snakes were fighting on the bank of the river
2. <i>Won se araa won lonke</i>	They shook each other persistently
3. <i>Won se araa won lonke</i>	They shook each other persistently

The repetition of single lines as demonstrated above can therefore be perceived. Sometimes the repetition comes in even third, fourth, fifth line.

Personification: In Yoruba oral literature, personification as an important feature is also prominent in *Ese Ifa*. This is because in *Ese Ifa* (according to Abimbola (1976:30) stories of animals, birds, insects etc are usually told and when these stories are being told about human beings, the human characteristics are related to the animals or ordinary objects of nature. Parts of human body can also be personified. This enables the priest of *Ifa* to tell his stories in the characteristics of *Ifa* form without having to change the language and style.

An example of *owo* (human hand) being personified is illustrated below:

The hand is regarded to be the mother of the five fingers. And like a human being it is said to be responsible for the performance of sacrifice for her five offspring (fingers) to prevent death. Like a mother it cares for her children and prevent harm from coming to them.

Example:

Table 4:

Incantation	Translation
1. <i>Okuta la paa mo seje</i>	It is the stone which breaks suddenly without bleeding
2. <i>A dia f'owo</i>	Ifa divination was performed for Hand
3. <i>Omo aba run ja run</i>	Offspring of he who inherits five (fingers) and retains five (fingers)
4. <i>Won ni o rubo fun oo moore</i>	She was asked to perform sacrifice for her children
5. <i>Nitori iku</i>	To prevent death
6. <i>Gbogbo omo maraarun ti owo bi naa lo rubo fun</i>	Hand performed sacrifice for all her five children
7. <i>Gbogbo awon omo naa si ye</i>	And all the children survived

Simile is another figure of speech in *Ese Ifa* because descriptions are made more vivid by the use of this figure of speech.

Example 1

Table 5:

Incantation	Translation
1. <i>A dia fun Orunmila</i>	Ifa divination was performed for Orunmila
2. <i>Ifa o rata b' omo e</i>	Who would shield his children
3. <i>Bi igun igemo</i>	Like the vulture of "Igemo"

Example ii:

Table 6:

Incantation	Translation
1. <i>Ojo t'iku ba nwa mi ibo wa</i>	On the day Death is seeking for me
2. <i>Ifa, iwo ni o rata bo mi,</i>	Ifa, you are the one to shelter me;
3. <i>B'ewe nla ti i rataa boori</i>	As a big leaf shelters solid maize gruel
4. <i>B'eri ti i rataa bo yanrin lodo</i>	As a large body of water shelters sand in the river

From the above quotation, one can get a very clear picture of how *Ifa* (himself as a divinity) is really relied upon by the Yoruba.

Metaphor is another figure of speech used in *Ese Ifa*. This is mainly in the description of human characteristics to non-human objects. The use of metaphor in *Ese Ifa* therefore makes the language highly imaginative.

Example 1

Table 7:

Incantation	Translation
1. <i>S'aju oloko ni ikan see w'ewu eje</i>	It is in the presence of the farmer that garden egg wears a garment of blood

Example II

Table 8:

Incantation	Translation
1. <i>O wa to gege</i>	It is high time
2. <i>K'aje o gbajio s'odo mi wayi o</i>	Money gathered together and come to me

The first example gives us the hopelessness of garden eggs in the hands of a farmer who handles it as he wishes.

Hyperbole is also made use of in *Ese Ifa* for emphasis and in vivid descriptions.

Example I

Table 9:

Incantation	Translation
1. <i>Mo duro mo ko run;</i>	I stood up and made one hundred soil heaps
2. <i>Mo bere, mo ko fa</i>	I stooped down and made one hundred and twenty;
3. <i>Mo f'idubule ko'gba</i>	I lay down and made two hundred.

One sees here that the sentences are exaggerated, but the speaker in this Ese Ifa only wants to convey the great and tiring efforts the farmer had pit in the job

Example II

Table 10:

Incantation	Translation
1. <i>O mu le ponti</i>	He filled the house with drinks
2. <i>O mona roka,</i>	He filled the street with food
3. <i>O fi gbogbo agbada din'ran</i>	He used all pots to fry meat

This is another exaggeration, because one knows it is impossible to fill the house with drinks and food alone and also all the pots to fry meat. The aim of the hyperbole here is to show the big expense of the host or the greatness of the occasion.

Conclusion

From the above analysis, it is evident that *Ifa* plays a prominent role in the life of the Yorubaland and their community. In fact, it is the best organized religious system which demonstrates practically all the elements of culture in the Yoruba land. *Ifa* reveals the future to them, provides explanations for avert the looming danger. Obedience to the injunctions of *Ifa* leads to prosperity and peaceful co-existence, while disobedience brings doom. “This is a testimony to the major role that the transcendent, the mysterious and the metaphysical play and continue to play in the life of the people, despite the presence of the trappings of modernization” (Faniran 2010;497).

Importantly also, this paper has examined the complex and rich linguistic and poetic aspects of *Ifa* which are very much in existence in today's literature. The opinion of this paper is that its use should be encouraged and not condemned because it is a tradition that the Yoruba has identify with. It is an index of the cultural experience of the Yoruba, a symbol of their social and cultural identity. “Even until today, *Ifa* is recognized by the Yoruba as a repository for Yoruba traditional body of knowledge embracing history, philosophy, medicine and folk lore” (Abimbola, 1975;32). It is therefore anticipated that its adherence will assist in resolving some of the socio-political difficulties of the nation in the drive towards contemporary global relevance and human advancement.

Notes:

❖ All translations into English are mine (the author)

1. *Ifa* is a Yoruba oracle, the medium of *Orunmila* (Yoruba Deity of Wisdom and Omniscience). As it has already been indicated in this paper, *Ifa* is the philosophy, knowledge, and acts of *Orunmila* while on earth, constitute a

rather all-embracing, comprehensive and uniquely pervasive system. For a detailed discussion about the role and place of *Ifa* in Yoruba metaphysics, see Afolabi Epega's *Ifa, the Ancient Wisdom*. (New York: Imole Oluwa Institute, 1977) pp. 39 and 43.

2. *Ese Ifa* is a chapter in *Ifa* corpus, whose number is so vast that it is hard to determine reliably.

3. *Babalawo* is the ' Father of secrets or diviner in Yoruba. He performs functions ranging from predictions to healing. One can become a *Babalawo*, according to Olufemi Alofe(2005:77) in one of the following ways: inheritance from father, through apprenticeship and prescription by a priest during a divinatory event. In any case, one must necessarily undergo vigorous training for a number of years. He will perform stipulated rituals in the course of training to qualify for the job. Wande Abimbola (1976) is quoted by Andrew Igenozza (1982:187) that it is a very rigorous training. As a result of its complexities, the trainee has to start his apprenticeship early in life. An extraordinary phenomenon is the claim that whirlwinds (*aja*) carries someone away for years and is taught *Ifa* divination and other medicinal practices. Sometimes it last up to seven years. Such individuals usually possess extraordinary powers (D.O. Ogungbile, 1992:188). Other training could be longer as much as twelve years. During the apprenticeship, the trainee learns a vast store of technical and oral poem called *Odu*.

4. *Odu* are volumes in *Ifa* corpus.

Odu corpus is a body of recitals or gospels concerning the wisdom of *Orunmila (Ifa)*. *Orunmila*, as the Deity of Wisdom, embodies all knowledge and wisdom of the world; it takes in consequence, two hundred and fifty-six (256) of his original and founding disciples to transmit and preserve the wholeness of his primordial wisdom for the world. These two hundred and fifty-six foundation disciples of *Orunmila* are of two categories: sixteen (16) principal or senior disciples called *ODUS OR OLODUS*; and two hundred and forty (240) minor or junior disciples called *OMO –ODUS OR AMULU-ODUS*, and each of the latter being constituted as an aggregate of all the possible varying combinations of each of the principal sixteen (16) *OJU-ODUS*. This total, in-fact, reveals also that each of the sixteen principal *Odu*s, in its turn, too, has another set of (15) second-tier disciples. *OJU-ODU*, according to Fauser (1989:IV), is not merely principles of categorization, having good or evil connotations as the case may be, but they are also deities in their own right ordained from creation and often in conflict with each other. The numerical composition of the indicated assemblage of 256 apostles or *Odu*s behind *Orunmila* strongly suggests a mystical significance. Also, each of the 256 *ODUS* and *AMULU-ODUS* constitute one chapter (*Ese*); and each of which runs into several verses. This view is expressed by Afolabi Epega's *Ifa, the Ancient Wisdom (New York: Imole Oluwa Institute, 1977)*, pp.12, 14, 21 and

66. For a fuller understanding of information on this and on the pantheon of *Orunmila's Ifa*: Its Structure and Scope see, C.O. Ibie, *Ifism: The Complete Work of Orunmila* (Lagos: Imole Oluwa Institute, 1946) pp.43 and 66. Also see Wande Abimbola, *Sixteen Great Poems of Ifa* (Ibadan: Oxford University Press, 1976) p.11.

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The Effectiveness of the Different Types of Motivation in Learning a New Language in the Palestinian Context

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Abstract

The weakness of the Palestinian students who spend twelve years studying English in the primary and elementary school has been extensively investigated and researched. Yet, few researches were conducted on the students themselves, in addition to the motivation that stands behind learning a new language. In this research, I will categorize the types of motivation that stands behind learning a new language in the Palestinian context and relate them to the proficiency level of the learner. I endeavor to understand the relation between the types of motivation a learner has with the learned language's proficiency level in the Palestinian context. I am using seven types of motivation depending on Noels et al. (2000) classification. Noels et al. (2000) classified motivation into external regulation, introjected regulation, identified regulation, knowledge, accomplishment, stimulation, and Amotivation.

Keywords: Extrinsic motivation, Intrinsic motivation, Amotivation.

Introduction

One of the controversial issues in the educational circles in Palestine is why many of the Palestinian students who spend twelve years in learning English, graduate from school with poor English skills? Different studies have been conducted investigating the curriculum itself along with how it is introduced to the students. Consequently, number of changes related to the curriculum have been adapted, and the teachers are incessantly under training to be properly prepared to teach students.

Nevertheless, personally, I consider this is not enough. Researchers should examine this issue by understanding the students themselves, the motivation that stands behind learning a new language in the Palestinian context, and the social influences that affect this process. Subsequently, the results should be associated with the reality of the Palestinian school students who learn English.

In order to obtain actual results, I conducted a survey asking about the motivation that stands behind learning a new language, how they learned it, in addition to their reading, writing, and speaking level in it. By that, I intend to connect their motivation with their language proficiency. I want to observe if the students who learn a new language since they desire to learn it, would achieve better results comparing with students who learn a new language because they are compelled to. In addition to this main issue, I am trying to answer the following questions:

- Which is the most popular motivation that stands behind learning a new language in the Palestinian context?
- What is the relation between the different types of motivation and the proficiency level in the learned language related to the Palestinian context?
- How understanding the different types of motivation that play important role in learning a new language would help to improve the process of learning English of the Palestinian students?

Literature Review:

According to Ellis, motivation, with its both types intrinsic and extrinsic, is the second most important individual factor that affects the process of learning a new language (comes after aptitude). (Ellis, 2008). Yet, there is no clear definite definition of motivation. Personally, I prefer to refer to Longman Dictionary of Applied Linguistics, where motivation defined as "The factors that determine a person's desire to do something." (1985: 185) (Orio, 2013).

The role of motivation in second language acquisition has been widely researched, and types of motivation have been evolved by different researchers. Al-Ghamdi, in his article, has discussed five different types of motivation. The intrinsic motivation, where you do something because you enjoy doing it, the extrinsic motivation, where you do something because you are waiting for a certain outcome, the integrative motivation, where you learn language because you are interested in its culture or people, the instrumental motivation, where there are certain rewards will be obtained as a result of learning the new language, and the teachers' motivation, where the teacher encourage students to learn the new language. (Al-Ghamdi, 2014).

However, in order to ease the process of classifying the types of motivation I had in my survey, I dependent on Noels et al. (2000) classification of motivation. Noels et al. (2000) classified motivation into three leading categories, extrinsic, intrinsic, and amotivated. Also, extrinsic motivation was divided into three categories, " (1) external regulation, which involves behavior motivated by sources external to the learner such as tangible benefits and costs; (2) introjected regulation, which involves behavior that results from

some pressure that individuals have incorporated into the self; and (3) identified regulation, consisting of behavior that stems from personally relevant reasons." (Ellis, 2008). Moreover, intrinsic motivation was also divided into three categories, "(1) knowledge (i.e., the motivation derived from exploring new ideas and knowledge), (2) accomplishment (i.e., the pleasant sensations aroused by trying to achieve a task or goal), and (3) stimulation (i.e., the fun and excitement generated by actually performing a task)." (Ellis, 2008). Meanwhile, Amotivation is "the absence of any motivation to learn." (Ellis, 2008).

The Study:

My survey was filled by 170 Palestinian participants, who had learned 231 new languages other their mother tongue. I had read their reasons for learning the new languages and classified them under seven different categories, which are external regulation, introjected regulation, identified regulations, knowledge, accomplishment, stimulation, and amotivation. The first three categories are defined as part of the extrinsic motivation. Meanwhile, the fourth, the fifth, and the sixth are defined as part of the intrinsic motivation. The last one is the absence of any motivation.

The main difficulty I had while conducting my study was in classifying answers of the participants' motivation into one of the previous seven classifications. Sometimes the answer was clear. However, in other times, it was ambiguous. As a result, I was obliged read it several times to be able to classify it. Very few times I was forced to cancel the paper because simply I didn't understand the motivation therefor I wasn't able to classify it under certain category.

I asked each participant to classify his proficiency level in the learned language in writing, reading, and speaking skills from 1, which indicates very low, to 5 which indicates very high. After that, I found the average of the language proficiency by summing up the three results and dividing them on three, which is the number of skills I measured. By finding the results, I divided the languages into two categories within the same classification; the languages below average which scored less than 3, and languages at and above average which scored 3 or more.

I know this is not a precise indicator of the language proficiency level of the learner especially that the learner is the one who is measuring himself/herself. Yet, this can provide me with general indicator about the language proficiency level. Also, I found the average of the language proficiency level of each classification by summing all the average proficiency level of each language in the classification and dividing it on the number of languages in the same classification. This helped me to find the effectiveness of the motivation in obtaining high proficiency level in the learned language.

Finally, I need to clarify that the survey was conducted in Arabic, the native language of Palestinians, since I am measuring the motivation of learning new languages in general and not only English. For that reason I didn't use English since I can't be certain that everybody will understand the questions and answer them properly.

The Results:

The following table clarifies the number of languages that were learned under each classification with its percentage from the whole number of the learned languages, the number of languages at and above average in the proficiency level and its percentage from its classification, the number of languages below average in the proficiency level and its percentage from its classification, and finally the average level of language proficiency of the whole classification.

Kind of Motivation	No. of Languages	Its percentage from the whole number of languages	No. of languages at and above average	Its percentage from the same classification	No. of languages below average	Its percentage from its classification	Average level of language proficiency of the whole classification
External regulation	74	32%	59	79.7%	15	20.3%	3.6
Introjected regulation	10	4.3%	10	100%	0	0%	4
Identified regulation	49	21.2%	38	77.6%	11	22.4%	3.5
Knowledge	52	22.5%	29	55.8%	23	44.2%	3.2
Accomplishment	4	1.7%	4	100%	0	0%	4
Stimulation	22	9.5%	9	40.9%	13	59.1%	2.4
Amotivation	20	8.7%	7	35%	13	65%	2.5

Table (1)

The following table shows the difference between extrinsic motivation, intrinsic motivation, and amotivation:

	No. of Languages	Its percentage from the whole number of languages	No. of languages at and above average	Its percentage from the same classification	No. of languages below average	Its percentage from its classification	Average level of language proficiency of the whole classification
Extrinsic motivation	133	57.6%	107	80.5%	26	19.5%	3.7
Intrinsic motivation	78	33.8%	42	53.8%	36	46.2%	3.2
Amotivation	20	8.7%	7	35%	13	65%	2.5

Table (2)

After analyzing and classifying the answers and the tables, I reached the following results:

External regulation, where the learner is learning the new language because he\ she is waiting for a certain materialistic outcome, such as being able to study certain specializations or being employed in certain jobs, was the most chosen motivation. Languages that were learned because they were necessary for education or jobs' opportunities were 74 languages. Also, the percentage of the languages, learners achieved a proficiency level at average or above was 79.7%, which came the third between all the classifications. It is worth noticing that external regulation is the most popular motivation that motivates Palestinians to learn new languages with high proficiency related to other motivation classifications, since it came in the third place among other classifications in the rank on the language proficiency level.

Introjected regulation, where the learner learns the new language because others such as the family or the community believe he\ she should, was in the sixth rank between the other classifications in the number of languages that were learned using this motivation. Although this motivation is not popular with Palestinians, especially that 4.3% from all languages were learned because of it, yet, it achieved, with accomplishment, the highest proficiency level between all classifications. All learners achieved at or above average in the proficiency level, which was 4.

Identified regulations, where the learner learns the new language because he supposes it is necessary for certain conditions, came in the third rank according to the number of languages that were learned depending on this motivation. Palestinians thought that they need to learn a new language because of the occupation mainly, or because they thought they need to learn a global communicating language. The level of proficiency was relatively high. It came in the fourth place with an average of 3.5 in language proficiency.

Knowledge, where learners learn the new language because they are attached its culture or people, came in the second rank according to the languages number. This classification was close in its numbers with the identified regulation classification. It also achieved a relatively high level of language proficiency, which was 3.2 and it came in the fifth place according to it.

Accomplishment, which is learning a new language because a person intends to learn it in order to complete an achievement, was the least popular motivation. It came in the last place with only 1.7% of the languages were learned because of it. Meanwhile, it achieved, with internal regulation, the highest proficiency level. Its average was 4, and the learners achieved 100% at or above the average of the language proficiency.

Stimulation, which is learning for the sake of fun or enjoying the process of learning, wasn't quite popular. 9.5% of the languages Palestinians learned were for the sake of fun and enjoyment. Due this reason many of them didn't seriously learn the new language. Consequently, they achieved the least proficiency level with an average of 2.4.

Amotivation, where the learner learns the language because he\ she has to, was the fifth reason for learning a new language. It wasn't popular among Palestinians. In the same time it was before the last in the language proficiency level, with an average of 2.5 only.

The table below shows the rank of the motivation classifications depending on the number of languages that were learned because of them:

Rank	Motivation's classification	Number of languages	Percentage of languages
1	External Regulation	74	32%
2	Knowledge	52	22.5%
3	Identified Regulation	49	21.1%
4	Stimulation	22	9.5%
5	Amotivation	20	8.7%
6	Introjected Regulation	10	4.3%
7	Accomplishment	4	1.7%

Table (3)

The table below shows the order of the motivation's classification depending on the language proficiency level:

Rank	Motivation's Classification	Average of Language Proficiency Level
1	Introjected Regulation	4
2	Accomplishment	4
3	External Regulation	3.6
4	Identified Regulation	3.5
5	Knowledge	3.2
6	Amotivation	2.5
7	Stimulation	2.4

Table (4)

Depending on the tables (3, 4), I conclude that in order to help our students to be motivated and achieve relatively high proficiency levels in the same time, and relying to the Palestinian context, students should be aware of the necessity of learning a new language in order to be advanced in their education and the more better opportunities they would obtain for their jobs. It seems that getting better education and better job is a main concern for the Palestinians, and to use this concern would help us it motivate Palestinian students.

Conclusion

It seems that Palestinians tend to be more extrinsically motivated, especially when it comes to their education or job. Also, the results show that learners who had extrinsic motivation achieved higher proficiency level in learning a new language comparing with those who had intrinsic motivation. In the view of the fact that 80.5% from the languages that were learned depending on extrinsic motivation achieved at or above average of proficiency level. Meanwhile, intrinsic motivation achieved only 53.8% of the languages with at or above average of proficiency level. This contradicts with what Ormrod (2014) found. She illustrated that extrinsically motivated learners tend to process information superficially, and to perform only easy tasks. Meanwhile, intrinsically motivated learners tend to process information effectively, and to achieve at high levels.

So the results were unexpected, since other studies also suggest that learning language with intrinsic motivation would encourage the learner to achieve higher proficiency level “A number of researchers and theorists have contended that intrinsic motivation correlates more closely with language learning success than extrinsic motivation,” (Fen & Kiat, 2015). However, it seems that when the Palestinians learn a new language for exploration, fun or by being motivated by themselves, they don’t devote themselves to reach a relatively high proficiency level.

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Shakespeare, Politics and Renaissance Theatre

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Abstract

The paper deals with the research of the theatre as an institution that provides opportunities for the theoretical study of a society and its critique through possible interpretations of Shakespeare's plays. When it comes to the theatre in the Renaissance and its role in the society, there are also two contrasting views, one of which sees the theatre as a means of keeping the subjects in subjection, while the other considers it to be demystifying and undermining the ruling order. Shakespeare was very interested in problems related to the political power and the power of the institutions of government, its pressures and promises, and he mercilessly condemns corruption and abuse of power whenever there is a chance for it. Through his plays, he shows that politics should be overcome by morality or ethics.

Keywords: Theatre, institution, Shakespeare, morality, political power.

Introduction

At the end of the twentieth century, ideologies, clear models of explanation, and even the criteria for critical consideration, were questioned and began to be considered somewhat out of date. It had and still has an influence on the theatre and the performance of plays, that is, on the political theatre and the performance of plays. The theatre can no longer seek its place outside the society to criticise it and to create some alternative idea. In the postmodernist vision of the world there is no such place outside the social, cultural and symbolic order. This means that postmodernist art must find its place as a part of postmodernist culture. Supposing that the theatre works through the same presentation tools that are fundamental to the political and social presentation of the hierarchy and structure of power, it should always deconstruct these presentation tools. If that does not happen, the theatre re-affirms the given structures instead of criticising or undermining them (Auslander, 1992).

When it comes to the tradition of a "political theatre", then it usually refers to a theatre that promotes certain political ideas and encourages thinking about moral values. There is also an attitude that sees the theatre as an element

in a overall political struggle against hegemonic forces and as a different experimentation in the form, in order to raise audience's consciousness. Such a theatre asks the same questions that we ask about Shakespeare, for the political nature of these plays is not only about what they say about the events and the way they say something about them, but it is also about the fact that they are talking about these events at all (Leggatt, 1988).

The socio political perspective of materialist criticism is especially concerned with the political dimensions of Renaissance drama, which leads to the observation of the theatre as an institution and literature as a social practice. Materialist criticism focuses on the political dimensions of the Renaissance drama in the context of its political perspective. Dollimore depicts renaissance drama in the context of radical social and political realism. He believes that the English drama from the beginning of the seventeenth century had a subversive role. According to him, not only do its writers, including Shakespeare, destroy religious orthodoxy, but they criticise dominant ideologies of state power and politics. These ideologies articulate conflicts, which could be interpreted differently. The Elizabethan culture, with its image of the world, has been influential, but Shakespeare's plays have not always been in the direction of the apology of the present state, but in the direction of its undermining. They have demystified politics and power (Dollimore 1984).

At the end of the sixteenth century, English society was very politicised. The preoccupation with politics involved dealing with issues of power and obedience, as well as issues of mutual relations in society (Knights, 1985).

The theory of the divine right of kings supported royal absolutism in politics because it placed the king in a moral and legal sense beyond any human law and restriction. It strengthened the right of the monarch to assert his authority bypassing the parliament, but it ultimately led to the disintegration of the hierarchical order when the kings attempted to maintain an undeniable status and impose their will displaying it as God's will. In these conditions of absolutist rule, the Elizabethan picture of the world lost its credibility and became increasingly subject to criticism. The disagreement between the ideal picture of the world and what was happening in reality led to the development of opposing attitudes and political awareness. The theatre has become a popular dramatic framework for opposing the ruling class. In this way, the Renaissance drama began not only to reflect reality but also to change it. It became very "conscious" of the historical moment. That's why drama was more than a literary genre. They considered it a powerful means of explaining facts and confronting the current state of affairs. The theatre was a place for entertainment as well as a place for social propaganda and political

provocation, as it was the result of a pragmatic concept of literature with an almost exclusive emphasis on the effect of the theatre artefact (Roston, 1982).

What was important was the action and the transformation. The new sense of social reality and politics made it possible for drama in Renaissance England to become "aware of politics." So drama became a political theatre. The politics touched upon all areas of life, including literature and arts. There was a lot of interest in things that were related to power and effective expression of power. The true connection between the theatre and politics that existed at the courts of Elizabeth I and James I, made the Renaissance theatre "antidramatic", and the study of this theatre became the study of the role of monarchs, social hierarchies and cultural systems, whose important part were theatres, too (Orgel, 1975).

It is therefore that members of the new historicism and cultural materialism consider that the renaissance society and politics were profoundly theatrical and that any research of the Renaissance theatre implies something deeper historical and "more real" than exploring the way of entertainment or the aesthetic principles of the plays (Brannigan, 1998).

In Renaissance England, there was a prominent preoccupation with politics. An interest in politics was expressed in all areas of life, and drama as a social force shaped this interest and different expectations from the literary point of view. The interest in politics was intensely felt in plays because the theatre was a place where people shared "common awareness" about the historical situation through a provocative act and manipulation of a playwright. This meant that drama was not neutral at all. It was often used to undermine some form of power and demystify imposed patterns of belief. This was particularly related to tragedy as a kind of drama that was traditionally considered capable of transmitting a historical moment and showing universal truths. Playwrights were not indifferent about historical events that took place in their time and often used drama to criticise government policy. On the other hand, the government regarded drama as a public danger that threatened the security and stability of the state, but also as an entertainment that could keep people away from any political engagement in a particular historical context.

Shakespeare, Politics and Renaissance Theatre

The Elizabethan theatre, as an institution, was, according to Walter Cohen, a unique, dangerous, product of a brief historical moment and a fundamental "agent" between drama and society. In the first place, playwrights and actors were mostly modest, but when it comes to playwrights, they were university-educated. They were moving in the company of monarchs and nobles, who were often their patrons, but they belonged to lower social classes. The playwrights had a special and quite "diverse" view of society and interpreted it from a point of view that was not exclusively the viewpoint of

one class. They became interpreters of historical events. The playwright gave his own interpretation through a dramatic approach provoking a certain attitude and affection of the audience. He was not neutral in his presentation of facts and social criticism. This was especially evident in history plays where the playwright manipulated and depicted the historical facts available to him in a form of a play. This resulted in a specific interpretation of reality with a concrete meaning. For example, in his dramatisation of the reign of Edward II, Marlowe attempted to give a different view of the monarchy trying to find out what qualities should be possessed by the ruler in order to conquer both the divine right and the people's support to rule, because his rights are no longer inalienable (Cohen, 1985).

Then, the theatre audience was mixed and consisted of people of all social positions and classes. Thus, the playwrights had to pay attention to a whole range of different perceptions and interests. Finally, as Michael Bristol pointed out, theatres were places where people gathered in their free time, and were of more free behaviour that would be completely unacceptable elsewhere and in other situations. That is why, the defenders of decent behaviour and social order protested against public theatres and these protests had all the elements of dangerous criticism (Bristol, 1985).

It is the political nature of the Elizabethan theatre that should be emphasised here. Shakespeare's allusions on certain topics and satirical comments about the social and political circumstances of his time were both bold and cautious at the same time. The state monitored and censored the theatre continuously and thus made theatre visits become potentially subversive and rather risky, similar to today's going to demonstrations or political rallies. The authorities were afraid of theatres, arguing that they were nests of corruption and rebellion. However, such a negative attitude towards the theatre was not only a matter of morality but also politics. Thomas Nashe testifies that there were many brothels and casinos in London at the time, and that only theatres were mercilessly "persecuted" by the Mayor (Nashe, 1981)

The theatre was considered a site of political subversion and opposition. As a social institution, the theatre was considered dangerous, because the official order supporting by the church and the state saw it as a danger of losing power. The control over the theatre, in fact, meant the control the authority exercised over the lives of ordinary people, their subjects. However, although the theatre was under the watchful eye of censorship and although plays had to have a permission to be performed, the position of the theatre as an institution was not at all simple. On the one hand, the plays were performed at the court, by invitation, and this made the theatre look like a propaganda machine of the royal government. On the other hand, it was a form of cultural production that was most exposed to the influence of lower classes as well as those that were emerging. This made impossible any coherent

relationship between plays and ideology, and one could not even expect a direct connection between plays and ideology; on the contrary, it suffered great pressures in the theatre, and all the contradictions of the dominant culture could be demonstrated implicitly or explicitly here. It is more likely that the topics dealt with in the plays were directed at the constant reconsideration of the ideology (Dollimore & Sinfield, 1985).

Considering the theatre in the Renaissance and its role in the society, there were also two opposing views. The supporters of one view considered the role of the theatre to teach the people, with the aim of keeping them obedient. According to Haywood, the plays were written and performed to teach the subjects to be obedient. The supporters of the other views thought that the theatres had the power to demystify and destroy power. According to Samuel Calvert, the plays reflected the society of the modern age, not saving the king, the state, or the faith, with so much freedom that everyone feared to hear them (Dollimore, 1994).

One example of an attempt to exploit the theatre in order to undermine power is Shakespeare's *Richard II*, which was performed just before the Essex rebellion of 1601. Although Queen Elizabeth admitted implicit identification with Richard, the problem was that the show was performed repeatedly in open places, which increased the number of people who attended it, so that there was no such kind of control that existed in the theatre, so the gap between obsession and reality disappeared. In that sense, the theatre could be viewed as political in the same way that at certain times the churches or mosques were places of political gatherings. This meant that the theatre was the place where the communication began, either in the form of public preaching or hidden challenges to the dominant order. Therefore, the Renaissance theatre was not only a place for social gatherings, but also a political institution where the established values were reconsidered. Kastan argues that any explicit ideological content of the plays in the Renaissance theatre, especially those dealing with national history, inevitably weakened the structure of power. On the stage, the king became the subject - at the same time the object of the imagination of the playwright and the object of attention and the assessment of the audience that consisted of his subjects. The theatre's policy was to allow the redistribution of what should be and should not be seen and this was happening in the interaction between the audience and the play. The same as today, the Renaissance theatre served as a means of shaping the perceptions of a specific society through images that it had projected functioning as a kind of "laboratory" for cultural and political negotiations (Kastan, 1986).

In a certain sense, it seems that the theatre had a homologous attitude to political life and experience. In Shakespeare's plays there are no indisputable views or facts. For his plays, it can be said that they are essentially political, if under political, we mean, among other things, the context of

pluralism in which each agreement is, at best, temporary. The Elizabethan stage was, as Howard shows, comparing different attitudes and opinions allowing their reconsidering through harmonious dramatic effects which were similar to debates, cultural struggles and negotiations (Howard, 2006). The plays drove ideas, which flowed not only through characters, but also through dramatic structures through which the good and bad, the elevated and low, took turns, following the rhetorical principle that everything was subject to constant reconsideration (Altman 1978). According to Howard, in the Elizabethan theatre, the elements of the play were capable of confusing and complicating the ideological meaning of the performance itself. In particular, history plays not only awoke in the visitors to the theatre the feeling for their national past, but allowed them to experience a uniquely complex study of various political ideas that circulated in different forms in other areas of national culture (Howard, 2006).

Since Shakespeare has been the leading figure of English culture since the eighteenth century, he has been portrayed and interpreted as a national poet, as a genius that transcends his age and writes plays that have timeless value and that abound with basic truths about the universal human situation and destiny. However, his plays are full of topics that are very interesting for new history studies of the social relations of the Elizabeth and Jacobian era, especially for exploring the ways in which institutions such as the church and court influenced and shaped the culture of the late sixteenth and early seventeenth century cultures. Cultural materialists regard Shakespeare's works as an area in which the ideology, cultural struggle and change were created and they largely advocate change the way Shakespeare was observed and studied in the past.

Shakespeare's interest in ethical issues is intertwined with topics from philosophical anthropology - the nature of human existence, dilemmas concerning human existence and social relations - and metaphysics. This interest is explicit in tragedies that place emphasis on human characters, in history plays that deal with issues of duty, loyalty, and betrayal, and we can find them in comedies that emphasise both personal and social interactions. In this way, they show the relationship between political and social theory and ethics. However, Shakespeare's plays can also be read as a kind of political speech or debate. They deal with clear political issues: debates on sovereignty and legitimacy, state issues, the struggle for power, the corruption of institutions of government, the issues of their stability, and the problems of disparity between universal social values and relations between citizens and institutions of government. *Julius Caesar*, in that sense, deals with the political and ethical problem of which means are justified in the struggle for power and the preservation of the state. Shakespeare is well aware that those politicians who are able to manipulate the passions of the mob get power and that it is

very easy for some politicians to control the mob. They shape events by influencing the mob, and they do it by rhetoric, by the way of speaking, by some type of verbal deceit. Shakespeare has shown how powerful politicians can become by winning the confidence of the mob without convincing arguments, using various verbal frauds and the expressions that support them. The importance of rhetoric and manipulation with different symbols is essential. In *Troilus and Cressida*, Shakespeare in a critical way refers not only to war problems, but also to its protagonists, prominent soldiers, and military leaders. Despite the absurdity of the war they lead, they become more and more aggressive, directing their energy to killing without thinking and, for purely selfish reasons, they turn conflicts into personal accounts. Shakespeare has managed to demystify and display in the right light irrationality and the nonsense of all the values of the militaristic culture in general, as well as the behaviour of its protagonists trying to impose their personal frustrations and vanities as generally accepted values that must be fought for. Among other topics, *The Merchant of Venice* also deals with the hypocritical judiciary in a society that is almost destroyed by economic exploitation, ethnic struggles, and religious antagonism. It is a connection between the judiciary and the ruling class that is emphasised here. The ruling class uses law at its own discretion, interpreting it as it suits them. The judiciary unreservedly helps this with its hypocrisy, custody, corrupt lawyers, and dubious judgements. Today, we are witnesses of numerous montages of court proceedings that have little or no relation to law, justice, and fairness, and whose "chiefs", through their obedient judges, try to hide the goals of their conquering policies and their greedy aspirations for creating a world order suiting their interests. Such system only serves the interests of the great and powerful, against the weak and oppressed (Finlayson & Frazer, 2009).

By dealing with the topic of the abuse of religion by the clergy and rulers, as well as the immorality and corruption of the clergy of the period described in his history plays, Shakespeare touches on the universal issues of the abuse of religion and clergy. His parasitic, corrupt, greedy, immoral clergy is a priesthood not only of his and previous epochs, but of the epoch that will follow until today, and religion has always been and will remain a powerful means of manipulation in order to achieve political power and material gain.

In short, Shakespeare is very interested in the problems related to the political power and power of the authorities, its pressures and promises. Rhetoric is a basic feature of both the life of the Elizabeth era and the plays that emerged during the Tudor era. Shakespeare's plays explicitly deals with various rhetorical strategies, their significance for political life, showing how these strategies constitute renaissance debates about the nature and origin of political power. They are also part of the "ongoing" debate within the evolution of drama rhetoric. At Shakespeare, therefore, we can find all kinds

of political ideas, but also a specific way in which he shows which of these ideas can and which cannot be presented at all.

Under the influence of the new historicism, the analysis of the plays is based on how Shakespeare used allusions in contemporary plays considering political and social events, scandals and controversies. It is also analysed how Shakespeare deviates from its sources and introduces new elements of action to make a certain allusions related to the topic. This points to the fact that Shakespeare was an extremely attentive and intelligent reader of historical and contemporary events and an outstanding political commentator. He is interested in changes in society, the nature of government, its functioning and influence within a certain social order, the rise and fall of people in high positions, as well as when violence is used. The new historicism goes on, dealing with the ways in which Shakespeare uses available resources, undermining or transforming their ideas (Skinner, 2002).

However, Shakespeare's dealing with the relationship between ethics and politics may seem disturbing. His plays more discuss certain problems than give ultimately and irrevocable solutions. By showing examples of political and social behaviour in his plays, he showed how to leave or remain loyal to political doctrine without explicitly expressing one's own attitude. In *Othello*, apart from other topics, Shakespeare dealt with the problem of forbidden love, in *Hamlet* he dealt with the problem of the role of the king as sovereign, and in *Antony and Cleopatra* he showed the tragedy of two lovers (Blair, 2004).

Shakespeare's plays always shows unambiguously what Shakespeare is for and what he is against. He condemns corruption and abuse of power whenever there is a chance for it. Through his plays, he emphasises that politics should be overcome by morality or ethics. Shakespeare has no understanding when politicians must be, in some way, inhumane, and when they must pretend to be what they are not. Politics and its institutions are part of life, but that does not mean that Shakespeare is not aware of its "flaws." The duplicity of politicians may be necessary to achieve the common good, but this is nevertheless the duplicity, and it should not be placed above transparency and truth. Shakespeare never misses the opportunity to convey specific messages. He offers various models of human life - pure love, honest behaviour, and politics is not familiar with them. His plays provide different interpretations of politics, and none of them is at all attractive from the ethical point of view. For example, in *Othello* politics involves state affairs as well as Yago's manipulative intrigues, his hypocrisy and recklessness in order to achieve his goals. In history plays politics is portrayed as a struggle for power but, as well as a constant struggle between the need to recognise the sovereign power and an attempt to resist that power. Shakespeare's depiction of kings in these plays is based on the understanding that it is more important what the

kings are actually doing than what they really are or what they claim to be (Finlayson, & Frazer, 2009).

Elizabethan England was a state that was resting on repression and it sanctioned every form of rebellion. Shakespeare could not write freely in such a state and openly oppose Elizabeth and her government. That is why he had to use the allegory and each of his plays represented an act of rebellion. This primarily refers to his history plays. They are symbols of resistance to the rule of force and war policy, and this message is implicitly found in the manner of representing kings. By dealing with politics in such a way, Shakespeare offers a sophisticated and discerning study of the phenomenon of political power. His plays show what it looks like when somebody is at the height of power or when he loses it, how to cope with power, how to gain or lose political influence and how to be a successful or unsuccessful ruler.

A critical feature of the phenomenon of political power is ambivalence and uncertainty. This is evident in many plays. The idea of sovereignty appears in *Hamlet*, *Macbeth* and history plays in such a way that this idea becomes vague and ambiguous. By affirming the order, it is, in fact, being subverted. Greenblatt points out that Shakespeare's characters unconsciously play new roles and thus establish relationships that subvert traditional descriptions of the social order (Greenblatt, 1988).

An important aspect of such a subversion also relates to patriarchal relationships in which women were completely subordinate to men. Subversion, in this case, means a rebellion against the position of a woman in which they cannot expect anything. The great pressure exerted on them by the dominant male ideology within the hierarchical order is opposed by heroines that Shakespeare in his comedies also presents as women who are at the intellectual level equal with men. Sometimes they are morally stronger, have a higher power of perception, and are more humane than men. Female figures like Lady Macbeth, Cleopatra and Volumnia dominate their men and decisively change the course of events. Some of Shakespeare's plays explore the consequences of female domination. Thus, Helena in *All's Well That Ends Well* imposes her own intimate tendencies by claiming her right to choose a husband. Women thus regain their role and position in the patriarchal order.

Conclusion

Dealing with the phenomenon of the politics of power through the institutions of political power, Shakespeare described the nature of political dynamics and experience by showing the struggle for a political position and influence that can be ethically demanding. Describing the uncertainty, the duplicity, and the dynamism of political values and relations, it is obvious that Shakespeare's plays offer a clear sense of the way in which the political power

and its institutions functioned in his time. Shakespeare could examine the concepts and categories we usually use when we speak or think about political institutions and events today, examining the probability of mutual relationships between events, actions, and processes. His plays encourage us to expand our moral frames, expecting us to accept the dominant conceptions of the world at the same time calling us to destroy these concepts. Shakespeare offers us a special experience of the contradictory and complex nature of social and political life. So we begin to think about politics in terms of what it means when it comes to culture, class and nation. This does not happen only within the text of the play, but in the interaction between the text and us as an audience in a unique place called the theatre.

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An Appreciation of Cultural Hybridity in Sigogo's *Kunjalo*

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Abstract

This paper appreciates the notion of cultural hybridity in the Ndebele novel, the case in point being Sigogo's novel, *Kunjalo*. The major focus is on the novelist's vision that the mixing of cultures should be understood as a connection of different entities rather than an attempt to homogenise. Using hybridity as a guiding framework, the paper analyses the events in the novel *Kunjalo* and concludes that hybridity does not necessarily call for the negative stereotypes which view cultural transfers and exchange as pervasion. Rather, cultural hybridity allows for the continuous process of borrowing and lending between cultures.

Keywords: Hybridity, culture, negotiation.

Introduction

This paper focuses on Sigogo's vision of cultural hybridity in the novel *Kunjalo* (That is how it is). Sigogo is a prominent Ndebele novelist whose works place a particular interest on culture across the various generations he has written about. In this paper, the discussion is on the novel *Kunjalo* which presents a story of how cultural differences can be harmonised without creating stereotypes. The concept of cultural hybridity represents a range of perspectives which account for the multiple cultural encounters, interferences and exchanges which have resulted in the new society. Raab and Butler (2012) point out that the term hybridity stems from the field of biology where it is usually employed to denote a crossing of species. It has become the most useful metaphor for analysing cultural contact, transfer and exchange, especially in postcolonial studies. Hybridity is therefore used to describe the diverse cultural intermixtures which should not be understood as attempts to homogenise but rather as a connection of different parts. According to Bronfen and Marius (1997:14), a hybrid is:

everything that owes its existence to a mixture of traditions or chains of significations, everything that links different kinds of discourse and

technologies, everything that came into being through techniques of collage...

This definition seems to point to the idea that cultural purity is difficult to talk about after intercultural contact.

In Sigogo's novel, the reader is provided with a fascinating account involving a young man, Fayindi, who furthers his studies in England and qualifies as a doctor. Upon returning home, Fayindi seems unable to revert to his traditions and this worries his father Tshuma. At the same time, we come across Mafongosi who is also educated and is a lecturer at a teachers' college yet she tries by all means to stick to her tradition. These characters are used by the author throughout the novel to denote the levels of understanding and dealing with cultural hybridity.

Theoretical Framework

One of the most prominent scholars on issues of cultural hybridity is Homi K Bhabha who elucidated on this concept in his 1994 publication, *The Location of Culture*. This paper makes use of Bhabha's ideas on cultural hybridity. Bhabha focuses on the collective effects of colonialism on people and culture through his ideas of mimicry, third space, ambivalence and hybridity. The belief is that hybridity is normal because resistance on the part of the colonised is inevitable and there is also interdependence between the coloniser and the colonised, hence one can not claim a purity of cultural identity. This then emphasises the point that all identity is created in some kind of third space of enunciation. The third space acts as an ambiguous area that develops when two or more cultures interact. Therefore, in order for hybridity to occur, there is need for a third space.

Bhabha further talks of ambivalence which sees culture as consisting of opposing perceptions and dimensions. Bhabha claims that this ambivalence, which is a duality that presents a split identity of the colonised, allows for the production of beings who are a hybrid of their own cultural identity and the coloniser's cultural identity. In ambivalence, Bhabha argues that cultural identities can not be ascribed to pre-given, irreducible, scripted, ahistorical cultural traits that define the conventions of ethnicity. Nor can coloniser and the colonised be viewed as separate entities that define themselves independently. Instead, Bhabha suggests that the negotiation of cultural identity involves the continual interface and exchange of cultural performances that in turn produce a mutual and mutable representation of cultural differences.

Homi Bhabha also proposes the notion of mimicry which is described as the disciplined imitation of the coloniser by the colonised. Young (1995) asserts that the effect of mimicry is camouflage; it is not a question of

harmonising with the background but is against a mottled background of becoming mottled. Bhabha forwards that it is the partial diffusion of christianity and the partial influence of moral improvements which will construct a particularly appropriate form of colonial subjectivity. Hence, a mimic is created through western education which makes the colonised feel inferior and desire to be like the coloniser.

Culture and Society in the Context of Hybridity

Arowolo (2010) notes that culture is not about dancing, it is not limited only to artcraft. Culture is about people's total way of life; the way people live, eat, worship, produce, create and recreate. This means that culture forms our belief systems, frames of perception, understanding and guides behaviour. Culture gives meaning and currency to people's lives and is a virtue that is learned, adopted and constantly evolves. All cultures are inherently predisposed to change and at the same time they attempt to resist change. According to Lebaron (2003), when changes arise within cultures, conflict is often a response to difficulties in dealing with differences. Difference becomes a source of fear and understanding but conflict in that context must not always presume war. It can manifest at multiple levels including behavioral, emotional or perceptive dimensions (Mayer 2000). This points to the fact that cultural conflict can not be avoided where cultural change is in the process of manifesting. Hence societies are seen putting up acts of resistance in order to avoid the absorption of new ideas. However, culture change as well as the conflicts that ensue as a response to the change can not be avoided in any society. Due to the fact that every culture has an ethical framework for appropriate behaviour, every culture has a resistance to adopting those things that contradict its story. This is because there are dynamic processes operating that encourage the acceptance of new ideas while there are others that encourage changeless stability. Lebaron (2003:2) outlines the processes that lead to cultural change as a result of contact between societies and they are as follows:

Diffusion, which denotes the movement of ideas from one culture to another
Acculturation, which happens to the entire culture when alien traits diffuse in on a large scale and substantially replace traditional cultural patterns.

Transculturation, which is what happens to an individual when he or she moves to another society and adopts its culture.

The above processes give us the idea that when different cultures encounter each other, there is bound to be change to a certain level. Infact, it may mean that every society experiences the coming in of new ideas somehow because no society exists in a vacuum. There is always interaction with the next society or the other for different reasons. Therefore, processes that lead to cultural change are always operational.

The UNESCO world culture report (2000) provides that wherever there are risks of cultural tension and conflict, culture itself is central to the solutions. Culture can be used to challenge and to reappropriate the processes of change in creative and constructive ways. UNESCO puts cultural diversity as the manifestation of the inventiveness of humanity. This cultural diversity contributes to the creation of difference which can not be avoided. However, the manner in which such difference is defined and acted upon by social customs determines whether it is to lead to a greater overall social creativity or else to violence and exclusion. In terms of social creativity, one may assume that cultural hybridity can be a result of social creativity where cultural difference is positively acted upon. Culture can be regarded as a site of negotiation which allows for the creation of new possibilities rather than a site of contestation.

Inglehart and Baker (2000) discuss cultural change in the context of urbanisation where they observe that some distinctive cultural traits endure over long periods of time and continue to shape the society. This comes from a background where modernisation was widely viewed as a western process that non-western societies could follow only in so far as they abandoned their traditional cultures. However, there seems to be no need for non-western societies to totally abandon their cultures in order to adopt the modern western cultures but the point of convergence of values should be taken as an opportunity to create something new. This avoids a situation where western ways are viewed as morally superior. Bhabha (1994) emphasises that hybridity is a form of resistance to domination through disavowal where no culture is seen as superior or pure in relation to another.

Pieterse (1994) talks about globalisation as hybridization. He cites a definition of hybridization by Rowe and Schelling (1991: 231) which says hybridization is ,‘the ways in which forms become separated from existing practices and recombine with new forms in new practices’. This definition highlights that cultural forms evolve by coalescence with forms from other cultural environments. This attests to the changing nature of culture and the birth of new ways of life. Nevertheless, Pieterse argues that if hybridity is not articulated in conjunction with questions of hegemony and neo-colonial power relations, we run the risk of appearing to sanctify the *fait accompli* of colonial violence. Hybrids may conform to the hegemonised rewriting of the Eurocenter. Therefore, hybridity may be treated more as a hypothesis than being celebrated in society as it can sometimes turn out to be more of a condition of alienation.

Summary of *Kunjalo*

The novel presents a young man, Fayindi who is a qualified medical doctor who studied abroad. Fayindi writes a letter to his father, Tshuma,

inviting him to the city with the intention of discussing his planned marriage to Mafongosi. Tshuma is irritated by Fayindi's actions as this indicates that Fayindi does not adhere to the Ndebele cultural sanction on marriage arrangements. Throughout the novel, Tshuma directs the process of marriage negotiation from an understanding of Ndebele customs, while Fayindi sees all the steps that are followed as an unnecessary waste of time. Finally, Fayindi appreciates the Ndebele customary procedures and acknowledges their importance. The elders also accept the views and practices of the younger generation underscoring that in as much as new trends have come in, it remains important to follow one's tradition in marriage procedures. Ultimately, Fayindi and Mafongosi's wedding reflects features from both tradition and the modern western culture.

Main Discussion

Sigogo begins by introducing Tshuma who is offended by the behaviour of his son, Fayindi. Fayindi has sent a letter to his father inviting him to the city of Bulawayo in order to discuss his intentions to marry Mafongosi. To Tshuma, as to anyone else in the Ndebele culture, this was awkward. The author puts it through Tshuma that:

Ugangile wena mfana, ungiquphune sibili khonale emaguswini, ungitshiyisa imisebenzi yami ungilandisa indaba enje! (p28)

(You are wayward young man; you have moved me from my rural home and made me abandon my chores for such an issue!)

For Tshuma, all the deliberations on Fayindi's marriage needed to be carried out in the customary way of the Ndebele; hence his rural home at Nkayi was the best place to discuss such issues as there was also a need to involve other elders of the extended family as well as proper planning. This reminds one of Ngugi's (1981) view that a people's culture and history is a great school which must be visited always for lessons of life. Whilst Fayindi is highly educated, he had not imagined the implications of discussing his marriage plans with his father alone. He seems not to be aware of the fact that the Ndebele society has its own way of planning things. Instead he is worried about his father who is still glued to tradition. On the same note, Mafongosi who is to be married by Fayindi becomes a critique of Fayindi's ways of doing things. She does not want to practice the modern way of running love relationships. This is seen when Fayindi asks Mafongosi to make him some tea at his house. Mafongosi blatantly refuses citing that no traditional procedures have been followed in order to allow her to cook for Fayindi. The above situations point to the fact that cultural hybridity is not easy to embrace as there are conflicts involved in the process. According to Bhabha (1994),

hybridity becomes a third space between the coloniser (foreign culture) and the colonised (indigenous culture). It is a way of resisting domination. In the process, there is an active moment of challenge and resistance against a dominant cultural power. The interaction between the indigenous and colonial culture constitutes the site for potential conflict. In the novel, Fayindi returns home from England with a new culture which he acquired through his education and stay in England. He becomes uncomfortable with the traditions of his society and fights the indigenous culture within himself. The author says:

Wathetha enhliziyweni yakhe... isidala kumele sipele mani! ENgilandi kawakho wonke amanyala la. Ungezwana lentombi yakho, yikholokho kuphela. Liyaziyele kwabatshadisayo bafike balitshadise kuphela kungekho migoqo lemingolo yalapha engapheliyo. (p33)

(He muttered in his heart... the old customs should be done away with! In England, there is no such nonsense. When you fall in love with a girl of your choice that's all. You just go to the marriage officers and they bind you in marriage without any limitations and never ending customs.)

On the other hand, Mafongosi fights from another end where she sees the indigenous culture as a guidepost to the people's way of life. She ponders on these issues as she contemplates on the way Fayindi treats his parents after gaining a foreign education. According to Mimiko (2010), education is a great key to unlock, answer and solve future circumstances for a person whilst at the same time enhancing human development, but this can only happen if the education is taught and acquired in a culturally balanced manner. Fayindi's education was acquired within a foreign environment which had its own culture. He was then shaped by the cultural environment where his educational interactions took place. Therefore, when analysing his negative attitude towards indigenous cultural practices, it can be noted that the hybrid which was produced in Fayindi was not balanced because it is highly dominated by the foreign culture.

In the novel, the author seems to suggest that both the foreign and indigenous cultures have to negotiate their way in order to end domination. This is seen in the way Fayindi and his father settle their differences and agree on decisions that serve them both. Fayindi agrees to proceed in the traditional way when he says:

Ngizabuya ekhaya njengokutsho kwakho. Ngingayisebenza njani ngesilungu indaba enje? Kusasa-ke nxa sengihlutshwa yizinto ezalungiswa ngesilungu besengisithini? (p39)

(I will come to the rural home as you have said. How can I work on such an issue using a foreign culture? What will I say in future when I face problems if I use foreign procedures?)

Tshuma, Fayindi's father also expresses his appreciation of Fayindi's wishes when he says:

Yenza njalo-ke. Uzakwenza isilungu sakho sesiqale senza isintu sakithi njengoba ngitshilo (p39)

(Do so then. You will engage your modern rituals after we have performed our own traditions like I have said.)

As a result, when the marriage negotiations are over, the two families allow Fayindi and Mafongosi to organise their wedding in a modern way. Sigogo seems to argue that although cultural hybridity is difficult to arrive at, different generations should be able to negotiate in order to bring harmony and peace among families and ultimately in society. However, in order for negotiations to succeed, each of the generations involved must know their roots. It is not wise to totally throw away one's culture even if a new culture has been experienced. For instance, Fayindi tries to follow foreign ways after experiencing the English culture but he sees the light when his father counsels him. The author of *Kunjalo* is in line with Bhabha's (1994) argument that for culture change to occur there is resistance and demonstrations but a common goal is then achieved through negotiations in the third space. Hybridity thus becomes a third space between the foreign culture and the indigenous culture and should affect the hybridisation of both parties. In this regard, Sigogo in *Kunjalo* uses Tshuma to express resistance to domination where Tshuma says:

Kungani inguquko yenu iguqulela abansundu kuphela esilungwini? Kungani ingathi komunye umnyaka iguqulele abamhlophe esintwini? (p40)

(Why does this change of yours turn the Africans to Europeans? Why does it not at another point turn the Europeans into Africans?)

The expression of resistance in the above excerpt leads the author to find ways of dealing with two competing cultures without one dominating the other. In the final discussions of the marriage plans, Mafongosi and Fayindi's families allow them to have a wedding in the city of Bulawayo. At the same time, concerns of some traditional rites would be addressed in a befitting manner. Tshuma says to Fayindi:

Besifisile kakhulu mntanami ukuthi umtshado wakho uzedlalelwa lapha ekhaya ukuze ngicole umalokazana wami ngokwesiko lakithi...sizakuza (koBulawayo) izinsuku zisesekhona ukuze silungisele

ukubona esingakwenza mayelana leminye imicingolo yesintu sakithi okungamelanga iphuthu ukwenziwa (p97)

(My child, we had wished to celebrate your wedding here in our rural home so that I would welcome my daughter-in-law in our traditional way... we will come (to the city) a few days earlier so that we organise on how we can ensure that our important traditional rites are performed.)

Tshuma's words are an acknowledgement that in as much as culture change may be resisted, there comes a point where an element of acceptance reigns in. Although there is that acceptance, the author emphasises that such acceptance should not mean a complete annihilation of indigenous cultures. This is expressed through the words of Bhebhe who says '*lokhu kuzaphela mnyakana kuphela abansundu*' (p85) (this (culture) will only end when the Africans cease to exist). It should not be felt that cultural hybridity results in the overriding of the indigenous cultures. Rather, with hybridity there is mixing of the foreign elements with the indigenous culture to result in something that is consumable by the new generations. Sigogo brings this out where Tshuma deeply thinks about the prevailing situation. Tshuma's thoughts are thus:

Inqubo endala isuka igandelelwe phansi ligugu lesizukulwana esitsha. Ukufa komkhutshana wesizwe ekuveleni komunye omutsha akusikunyamalala kwamasiko aso. Ububi balokho nje yikuthi kuzanyikinya izinsika zawo. (p94)

(The old customs are downtrodden by the values of the new generation. The death of a simple custom when a new one replaces it does not necessarily mean the disappearance of a culture. The only problem is that the changes tend to shake the cultural base.)

Sigogo in a way explains the concerns of cultural hybridity that although it initially conjures up resistance, at the end of it all, it should not be read negatively because it does not aim at perverting indigenous cultures. Instead, it aims to accommodate those generations which have been affected by contact with foreign cultures. It is also important to underscore that individuals or generations which have made such cultural contact need to be rooted in their own indigenous cultures so that hybridity can find a place. Hybridity is only a compromise in which the foreign culture is not allowed to dominate but elements of it are weaved into the indigenous culture.

Conclusion

The above discussion unveils the vital issues in modern society. Sigogo provides a storyline which shows that the clash between tradition and modernity can be solved by reaching a common goal through the third space. This is noted where the worry that is seen at the beginning of the novel turns into understanding and harmony at the end of the story. The concept of hybridity represents the strategic reversal of the process of domination through a denial of discriminatory cultural identities. Hybridity is therefore an ongoing condition of all human cultures as they continuously experience contact with other cultures as they lend and borrow from each other.

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Semantic Analysis of Hyponymy in the Short Story “The Voyage”

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Abstract

The research was aimed at discovering the most dominant type of hyponymy category and the least dominant type of hyponymy in short story of The Voyage published by the Penguin Book of English Short Stories written by Christopher Dolley. The nature of this research is descriptive qualitative. The data was analyzed by analyzing the content and subsequently investigating types of hyponymy and classifying the categories of hyponymy. It was discovered that there are 22 types of hyponymy in the short story of the Voyage. Those hyponymy are Number, Animal, Bird, Color, Food, Sex, Male, Women, Room, Clothes, Feather, Finger, Drink, Fruit, Occupation, Size, Distance, sense, Age, Part of body, Appearance. Based on the objective of the research that is to find out the dominant type of hyponymy category and the least dominant type of hyponymy category, it was revealed that the most dominant type of hyponymy is “part of body” with a total of 14 words and the least dominant type of hyponymy category are “bird, sex, drink, fruit, occupation” with a total of 2 words in each category. The research concluded that for EFL learners, it is best to remember words through hyponymy. In so doing, students can enrich their vocabulary and can write and speak in English confidently.

Keywords: Semantic analysis, hyponymy, short story.

1. Introduction:

1.1. Background of the Study

Communication is an indispensable element in life. Hence, every single human being is required to establish communication with one another in order to reach the goal of a dynamic society. Communication can be delivered orally, in written, and by gestures. Oral communication is represented by languages as inherited by the ancestors. Languages are comprised of some unique words which are sometimes confusing to non-

native speakers of it. Different languages have different structures and grammar as well as context. . Language is systematic means of communicating ideas or feelings by the use of conventionalized signs, sounds, gestures, or marks having understood meaning. Cruse (1986: 3) stated that "Language is a vehicle for communication between people ". Language is a system of arbitrary vocal symbols used for communication of humans. This means that language plays pivotal role in a society and has an impact of the society itself. One introduced method of acquiring a certain language is through the process of memorizing list of vocabularies under one specific category. This is called as hyponymy. Through hyponymy, a language learner has the ease of mastering a group of words which will eventually lead to the success in speaking the language.

1.2 Research Questions:

- 1) Which category of hyponymy is dominantly found in the short story of the voyage?
- 2) Which category of hyponymy is least dominantly found in the short story of of the voyage?

1.3 Objectives of Study

1. To find out the dominant category of hyponymy in short story of the voyage.
2. To find out the least dominant category of hyponymy in short story of the voyage.

1.4 Significance of Study

The finding will help students of English to know more about hyponymy and the types of hyponymy category so that they can use the range of vocabulary in written on in spoken. The finding of this research is also expected to be beneficial for an English teacher in teaching structure and vocabulary so that beginner language learners might improve in their language learning. This study will useful to solve the problem faced in learning and teaching structure, for the teacher, students, and readers. Theory related to hyponymy and semantic analysis is described in the following section.

2. Literature Review

2.1 Definition of Hyponymy

A hyponym (from Greek *hupó*, "under" and *ónoma*, "name") is defined as a word or phrase whose semantic field is included within that of another word, its hyperonym or hypernym (from Greek *hupér*, "over" and *ónoma*, "name"). In simpler terms, a hyponym shares a type-

of relationship with its hypernym. For example, pigeon, crow, eagle and seagull are all hyponyms of bird (their hypernym); which, in turn, is a hyponym of animal. ("Hyponymy and hypernymy,". (n.d.)

In linguistics and lexicography, hyponym is a term used to designate a particular member of a broader class. For instance, daisy and rose are hyponyms of flower also called a subtype or a subordinate term and its adjective is hyponymic. (Nordquist, 2017)

Words that are hyponyms of the same broader term (that is, a hypernym) are called co-hyponyms. The semantic relationship between each of the more specific words (such as daisy and rose) and the broader term (flower) is called hyponymy or inclusion. (Nordquist, 2017)

Hyponymy is not restricted to nouns. The verb to see, for example, has several hyponyms—glimpse, stare, gaze, ogle, and so on. Edward Finnegan points out that although "hyponymy is found in all languages, the concepts that have words in hyponymic relationships vary from one language to the next" (Finnegan, 2008).

Hyponymy is a less familiar term to most people than either synonymy or antonymy, but it refers to a much more important sense relation. It describes what happens when we say 'An X is a kind of Y'--A daffodil is a kind of flower, or simply, A daffodil is a flower." (Crystal, 2003). While Rowe and Levine (2016) state that "Hyponyms are more specific words that constitute a subclass of a more general word."

Semantics

Crystal (1997: 100) defines semantics as "the study of meaning in language". In the past, meaning was dealt with as a concept on its own right. In modern linguistics, however, new ways of exploring meanings emerged. Lyons (1977: 201) adopts a similar definition for semantics. In fact, what linguists disagree upon is not the definition but the interpretation of the term "meaning". Linguists view semantics in a wide range of considerations. Different techniques are followed to free the point of the interpretation of 'meaning' from controversy. Lyons (1977: 202) approves the technique of substitution; a word is alternated with an equivalent. The meanings of the two sentences are then tested i.e. whether they manifest the same interpretation or not.

Semantic analysis

In linguistics, semantic analysis is the process of relating syntactic structures, from the levels of phrases, clauses, sentences and paragraphs to the level of the writing as a whole, to their language-independent meanings. It also involves removing features specific to particular linguistic and cultural

contexts, to the extent that such a project is possible. The elements of idiom and figurative speech, being cultural, are often also converted into relatively invariant meanings in semantic analysis. ("Semantic analysis", nd). Semantics, although related to pragmatics, is distinct in that the former deals with word or sentence choice in any given context, while pragmatics considers the unique or particular meaning derived from context or tone. To reiterate in different terms, semantics is about universally coded meaning, and pragmatics the meaning encoded in words that is then interpreted by an audience. (Cliff, 2013).

Semantic analysis can begin with the relationship between individual words. This requires an understanding of lexical hierarchy, including hyponymy and hypernymy, meronymy, polysemy, synonyms, antonyms, and homonyms. (Manning and Scheutze, 1999). It also relates to concepts like connotation (semiotics) and collocation, which is the particular combination of words that can be or frequently are surrounding a single word. This can include idioms, metaphor, and simile, like, "white as a ghost."

With the availability of enough material to analyze, semantic analysis can be used to catalog and trace the style of writing of specific authors. (Antonio and Javier, 2012).

Previous Studies

In This sub section, some studies related to words group etc are discussed in order to find relevant research methods and findings and to compare the results. A study conducted by Rahman and Mirahayuni entitled "verbs of survival" in suzanne collins's the hunger games" discovered that semantic relations with the keyword survival that are found in Suzanne Collins's The Hunger Games. The semantic relation types that are examined in the study are hyponymy, synonymy, antonymy and collocation. The findings of the study include: (1) thirty-four (34) data indicating hyponymy relations with the topic „survive' that are found in the novel. This paper adopted his research method in terms of data collection.

Another study conducted by Elhaj and Gawi (2015) entitled "Developing saudi students' lexical items through using synonymy and hyponymy-a case study of taif university students". Their study discovered that the meaning of the English lexical items is a difficulty that poses a problem in the teaching process. The use of synonyms and hyponyms in particular and sense relation in general facilitates recalling the meaning of English words. Saudi EFL learners find difficulty in learning the meaning of the English lexical items. Saudi EFL learners learn the meaning of English words quickly when words associations are used in presenting the meaning of the words. Saudi EFL learners easily recall words that have been introduced accompanied with their synonyms and / or hyponyms. Learning/teaching the

meaning of lexical items in lists is time consuming and less profitable. Using sense relations in the exercises and drills is helpful and beneficial for EFL teachers and learners respectively.

Research Methods

The nature of this research is descriptive qualitative. The object of the research is the short story of the Voyage written by Christopher Dolley.

Data Collection Method

The data are comprised of words or phrases that belong to certain group word category. The researcher scrutinize the short story book in order to find words or phrases that fall under certain type of hyponymy.

Data Analysis Method

The data are analyzed by classifying the category of each word groups and then they are tabulated according to each classification. Upon classifying each category, the total words or phrases on each category column are then calculated in total so as to get the number of the dominant hyponymy category and the least dominant category of hyponymy.

Findings and Discussions

Upon identifying the data, the researcher analyzed the categories of hyponymy found in the short story of the Voyage and discovered that there are 22 types of hyponymy category in the book of the Voyages. These include Transportation, Number, Animal, Bird, Color, Food, Sex, Male, Women, Room, Clothes, Feather, Finger, Drink, Fruit, Occupation, Size, Distance, sense, Age, Part of body, Appearance.

Table 1. List of hyponymy category and its definition

Word	Definition in Longman Active Study Dictionary
Transportation	1) a system or method for carrying passengers or goods from one place to another, 2) when people, goods etc are moved from one place to another.
Number	a word or sign that shows an amount or quantity
Animal	any living creature, like a cow or dog, that is not a bird, insect, fish, or person, 2) any living creature that can move around.
Bird	an animal with wings and feathers that can usually fly.
Color	the quality of having colour.
Food	things that you eat
Sex	whether someone is male or female
Male	belonging to sex that cannot have babies
Women	an adult female person

Room	a space in a building that is separated from the rest by walls and a door
Clothes	things such as shirts, skirts, or trousers that people wear
Feather	one of the light soft things that cover a bird's body
Finger	one of the four long thin parts on your hand, not including your thumb.
Drink	liquid that people drink
Fruit	something such as an apple or orange, which grows on a plant, tree, or brush, and contains seeds
Occupation	a job or profession
Size	how big or small something is, a measurement for clothes, shoes, etc
Distance	the amount space between two places or things
Sense	one of the five physical abilities of sight, hearing, touch, taste, and smell.
Age	the number of years someone or something has existed.
body	physical structure of a person or animal.
Appearance	The way that someone or something looks or seems

Based on the above definitions, we then can classify the words that belong to each hyponymy category as listed above.

Table 1. The List of Hyponymy and its words in the short story of the Voyage

No	Category of Hyponymy	Words	Total
1	Transportation	Boat, Cab, Truck, Ship, Cart	5
2	Number	Eleven, One, Three, Two	4
3	Animal	Crane, Cattle, Horse, Cat, Camel, Bird, Gull	8
4	Bird	Crane, Gull	2
5	Color	Black, White, Green, Blue, Brown, Grey, Pink	7
6	Food	Mushroom, Sausage, Ham, Sandwich, Biscuit, Jelly	6
7	Sex	Men, Women	2
8	Male	Father, Boy, Grandpa	3
9	Women	Grandma, Mother, Granddaughter	3
10	Room	Cabins, Lounge, Sitting room, House, Saloon	5
11	Clothes	Coat, Skirt, Blouse, Crape, Bodice, Dressing-gown, Jersey	7
12	Feather	Eyebrow, Hair, Beard, Wool, Moustache, Fur	6
13	Finger	Ring finger, Toes, hooves	3
14	Drink	Ice, Tea	2
15	Fruit	Wine, Banana	2

16	Occupation	Sailor, Stewardess	2
17	Size	Small, Little, Wide, Large, Long, High, Short	7
18	Distance	Near, Far	2
19	Five sense	Nose, Eyes	2
20	Age	Baby, Child, Old	3
21	Part of body	Arm, Leg, Finger, Cheek, Shoulder, Lips, Face, Hand, Nose, Eyebrow, Eyes, Foot, Chin, Neck	14
22	Appearance	Beautiful, Sweet	2
Total			97

In order to distinctively spot the dominant and the least dominant type of hyponymy category found in the short story of the voyage, the following figure illustrates the accumulation of the whole data:

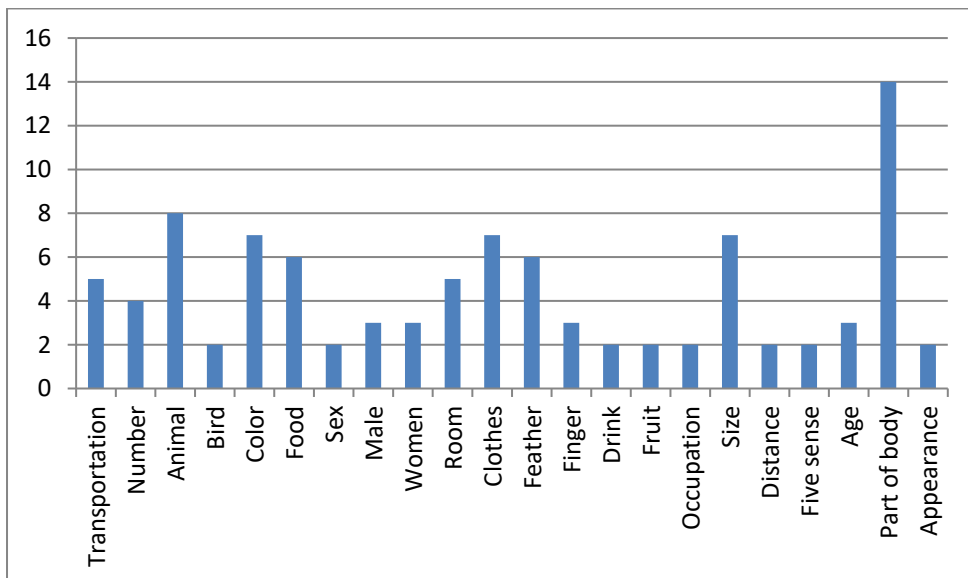


Figure 1. Recapitulation of hyponymy category

As can be seen, the hyponymy category of “parts of body” is dominantly found in the short story of the Voyage. Whereas the least dominant hyponymy category found is bird, sex, ordinal number, drink, fruit, occupation, gesture, distant, senses and looks.

Presented below are some example sentences extracted from the shot story of the Voyage,

1. Type of hyponymy : transportation

Example Sentence:

- The Picton boat was due to leave at half past eleven
- When they got out of the cab

According to Merriam Webster dictionary, a boat is defined as a small vessel for travel on water. Vessel is here synonymous to transport. While, cab is synonymous TAXICAB, which is without a doubt it a kind of a transportation. Hence, these two words are classified as transportation hyponymy.

2. Type of hyponymy : Animal

Example Sentence:

- The cranes standing up so high
- and a cart with a small drooping horse

According to Merriam Webster dictionary, a crane is any of a family (Gruidae of the order Gruiformes) of tall wading birds superficially resembling the herons but structurally more nearly related to the rails. Horse in the meantime is a large solid-hoofed herbivorous ungulate mammal (Equus caballus, family Equidae, the horse family) domesticated since prehistoric times and used as a beast of burden, a draft animal, or for riding. Birds and mammals as described in the definitions are two distinct characters of an animal. Therefore, these two words are classified as animal hyponymy.

3. Type of hyponymy: Clothes

Example Sentences:

- put on her flannel dressing-gown grandma was quite ready
- an old sailor in a jersey standing by gave her his dry

According to Merriam Webster dictionary, a dressing-gown is a robe worn especially while dressing or resting. While, a jersey is any of various close-fitting usually circular-knitted garments especially for the upper body. The word worn and the word close-fitting in the explanation mentioned are the characters of clothes. Hence, these words “dressing-gown” and “jersey” are classified as clothes hyponymy.

4. Type of hyponymy : Occupation

Example Sentence:

- and an old sailor in a jersey standing by gave her his dry
- Such a very nice stewardess came to meet them

According to Merriam Webster dictionary, a sailor is a traveler by water. While, a stewardess is a woman who performs the duties of a steward; *especially* : one who attends passengers (as on an airplane). The words “sailor” and “stewardess” are both types of occupation. Therefore, these two words are categorized as occupation hyponymy.

5. Type of hyponymy : Women

Example Sentences:

- Beside him her grandma bustled a long in her crackling black
- - your little granddaughter's in such a beautiful sleep

These two words are clear-cut in definition.

6. Type of hyponymy: Part of body

Example Sentences:

- only his little black arms
- She unclasped her hand

7. Type of hyponymy: Room

Example Sentences:

- and along a passage that had cabins on either side
- She pushed Fenella gently into a small dusky sitting room

According to Merriam Webster dictionary, a cabin is a private room on a ship or boat and a compartment below deck on a boat used for living accommodation. While, a sitting room is synonymous to living room. Hence, these two words are classified as room hyponymy.

8. Type of hyponymy : Appearance

Example Sentences:

- it was a beautiful night
- but their sweet smell was part of the cold morning

Both the words beautiful and sweet clearly indicates the state of quality of someone of something. Thus, these two words are classified as appearance hyponymy.

9. Type of hyponymy : Distance

Example Sentences:

- am I near to ladder?
- she could see far off some rocks

1. The words “far” and “near” are obvious to have the meanings of a distance. Thus, These two words belong to distance hyponymy.

10. Type of hyponymy : Appearance

Example Sentences:

- your little granddaughter's in such a beautiful sleep
- but their sweet smell was part of the cold morning

The above examples show how similar one word to another in terms of its hyponymy. However, they are used differently depending on the context

of the sentences.

4. Conclusions And Suggestions

4.1. Conclusions

Based on the findings, it is concluded that in the short story of the voyage, there are 22 types of hyponymy category. The most dominant type of hyponymy category is the “Parts of body” with 14 words under the headings, followed by “animal”, while the least dominant type of hyponymy category which is 2 words in each category are “Bird, sex, drink, fruit, occupation,

This study supports the research done by Elhaj and Gawi (2015) that for EFL learners, it is best to remember words through hyponymy. In so doing, students can enrich their vocabulary and can write and speak in English confidently.

4.2. Recommendation for further research

Further research can be done on different data source such as novels, magazines, newspapers, etc so as to enrich the findings and thus create a collection of word category that belong to a certain word group. Corpus linguistics is suggested to be studied in the future to collect data on the words that are hyponymous.

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Difficulties in Consonant Sound Pronunciation for the Undergraduate Learners at Aljouf University, Saudi Arabia

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Abstract

This study investigates difficulties in pronunciation faced by students of English enrolled in the B.A Programme at Al Jouf University, Saudi Arabia. The study set out to identify and describe difficulties in the pronunciation of selected consonant sounds in English. The study uses Eckman's Markedness Model to troubleshoot causes of the difficulties so that a basis can be formulated for their remedy. Participants in the study were students at their fourth level of study. Data was collected by classroom observation, tape recording and document analysis. Fifteen (15) informants were sampled and presented with words containing problematic consonant sounds in different positions. The results show that the students have difficulties pronouncing consonant sounds which are not in Arabic sound inventory as well as consonant sounds found in Arabic. The students also had problems pronouncing words which feature low or no grapheme – phone correspondence. Findings of this study bear implications for teaching English phonetics and phonology to native speakers of Arabic who learn English as a foreign language.

Keywords: English consonants, difficult pronunciation, markedness, Aljouf university students.

Introduction

Problems with pronunciation of English words among learners of English as Foreign Language is of course already extensively reported in the literature. Previous studies in this second language learning area explain phonetic / phonological difficulties as emanating from two sources: interlanguage and intralanguage.

In almost all literature that exists about pronunciation problems faced by Arab learners of English, posted results invariably make the claim that differences in writing system between English and Arabic pose problems to

learners. Arabic has near perfect one-to-one correspondence between graphemes and phonemes; English sometimes doesn't. Due to overgeneralization, Arab learners of English will most likely override this difference. Secondly, differences in consonant phonotactics between English and Arabic also represent difficulty to Arab learners. As a strategy, learners tend to declusterize English consonant clusters by introducing vowel segments to simplify it. The third claim is that Arab learners of English will usually have problems with some consonant sounds. They therefore resort to phoneme substitution of some kind. For instance, they may quite regularly substitute fortis-lenis sounds. This kind of substitution is sometimes understood as a case of overgeneralization.

Many studies have focused on the errors made by speakers of other languages who speak English. According to O'Conner (2003), the wrong pronunciation of learners of English from different language backgrounds is systematic and not accidental. Other studies done on the errors of pronunciation concluded that the main problem of speakers of other languages who speak English is substitution of sounds. This is especially true for many people who learn English in foreign contexts.

Many previous researches have concluded that errors of second language learners appear consistent and predictable, regardless of their language background. Catford (1977), Swan (2001), Smith (2001), Alkhuli (1983), Brown (2000) and O'conner (2003), found, for instance, that errors made with consonants like /p/, /b/, /f/, / ʒ /, /f/ and /v/ are due to interference.

Alkuli (1983) attributes such problems with consonants among Arab learners of English to sound system differences between Arabic and English. One kind of difficulty triggered by system difference is easy to notice with consonant clusters. According to Al-Shuaibi (2009), difficulties with initial and final consonant clusters that Arab learners of English face are due to processes of reduction, substitution and deletion.

Several second language researchers believe phonotactics of the target language is a problem area for foreign language learners. They argue, for instance, that foreign language learners will employ the strategy of declusterization where the target language phonotactics poses difficulty. Al-Saidat (2010) investigated declusterization process found in the interlanguage of Arab learners and found proof that phonotactics is indeed a problem where system difference is apparent.

As is clear from the foregoing introduction, foreign language learners face pronunciation difficulty due to interference from the first language, sound system differences and phonotactic differences. The previous studies mentioned have therefore been of foundational value to this study. However, more evidence is still necessary to account for the wide variety of difficulties that foreign languages learners face.

Participants of the current study appear to “mixup”, confuse or substitute fortis-lenis sounds between Arabic and English in their attempt to learn English. Interesting is the fact that this difficulty appears to characterize the stage during which they learn English and the point at which it can be said they have learnt English. In other words, as they progress in the learning of other aspects of English, they do not seem to make much progress with sounds which are absent in Arabic system.

A case is already made in the literature that there exists substitution of consonants by Arab learners of English. However, not much has been said of the extent to which fortis-lenis substitution is systematic. In the case of participants in this study, one wonders if the substitution is regardless of Arab dialect spoken. The present study therefore identifies and describes difficulties in the pronunciation of selected consonant sounds in English language. It attempts to pick out causes of the difficulties following from the theory.

The substitutions focused in this study involved fortis sounds like / p, s, g, f, ʃ, θ, / and their lenis counterparts /b, z, k, v, ʒ, ð/. Contrast in language sound systems is often cited as the basis for errors that occur in acquiring L2 sounds. However, it is not always the case that errors follow this prediction. In some cases, the possibility that a consonant sound will be difficult depends on the environment in which it occurs. This limitation is by itself a source of confusion to the learners in the process of learning English sounds.

Observations made with fourth level English programme students at Al Jouf University add to the fortis-lenis substitution claim. From their speech, it can be made out that they confuse the pronunciation of most of the minimal words which contain fortis and lenis consonants sounds. For instance, they almost invariably confuse words containing problem consonants (see for example *pack for back, fast for vast, breathe for breath*). They also have problems with English words like *church, mission, sing, you, gin, pleasure* that contain sounds that do not occur in Arabic.

American Speech Language Hearing Association provides a helpful inventory of Arabic phonemes including anecdotes on Arabic phonology². Phonemes in Arabic that are not found in English include /t/, /d/, /ʔ/, /s/, /χ/, /ʁ/, /ħ/, /ʕ/, and /ʔ/. On the other hand, phonemes in English that are not found in Arabic are /p/, /v/, /ɹ/, /ʒ/, /g/, and /ŋ/. From the differences, it is easy to hypothesize that areas of non-correspondence between English and Arabic inventory should pose difficulty to the foreign language learner of English whose native language is Arabic. However, this paper finds inconsistencies in that assumption as will be elaborated in the discussion.

² See Amayreh (2003) for details of differences in phoneme inventory between English and Arabic.

The theory

This study applies Eckman's (1977) Markedness Differential Hypothesis. Eckman claims the model can explain and predict difficulties that L2 learners face while trying to learn the L2 phonology. According to this hypothesis, degree of difficulty in learning a certain sound in an L2 is determined by to what extent that sound feels alien (or difficult) to the learner. In addition, areas of difficulty that a language learner will have can be predicted such that sounds in English that differ totally from those in Arabic system are more marked so they will be difficult to learners who are native speakers of Arabic.

As such, level of difficulty of a given sound therefore depends on how different or marked the target sound is from Arabic. However, those sounds of English which are different from sounds in Arabic, but are not more marked in Arabic will not be difficult. According to this theory, marked structures are more difficult than the corresponding unmarked structures. This means not all differences in the sound system of English and Arabic will occasion same difficulty level.

Markedness model postulates that degree of difficulty involved corresponds directly to relative degree of markedness. This phonological theory considers unmarked common sounds between languages leaving only the less common ones marked. Eckman predicted that for second language learners, the acquisition of an unmarked sound like unaspirated stops would be easier than the aspirated stops which are considered marked (Fellbaum, 1996).

Method

Informants for this study were chosen using their dialect background as criterion. Apart from Standard Spoken Saudi Arabian dialect, three dialects of Arabic are spoken in Saudi Arabia namely, Gulf, Hijazi, and Najdi. This partition of the sample was necessary because students from different dialect areas tend to face different levels of difficulty with some target consonant sounds.

In this study, the researcher depended first on observation of the participants during their Writing One course (LANE 322). Being their usual instructor, it was possible to engage the participants. It is at this stage that the researcher could listen to, isolate and record problem sounds.

In recording samples of consonant sounds, three words were selected for each problematic sound, usually a strong fortis consonant sound occurring at initial, middle or final position (except affricate /ʒ/sound at the initial position). Also isolated for reading were words containing the velar nasal /ŋ/sound at the middle and final positions.

Words	Sound target	1	2	3	4	5	6	7	8	9	10	Freq.	%100
park	P	b	P	b	b	b	b	b	b	b	b	1	10
speed	P	b	b	b	b	b	b	b	p	b	P	2	20
Rope	P	b	b	b	b	b	b	b	b	b	b	1	10
vast	v	f	v	v	v	v	f	v	f	v	v	7	79
prove	v	f	f	f	f	f	f	f	f	f	f	0	0
cover	v	f	f	v	V	f	f	V	v	v	f	6	50
church	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	k	k	k	10	50
teacher		ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	5	50
march		ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	1	10
breathe	ð	ə	ə	ə	ð	ə	ə	ə	ə	ð	ə	2	20
though		ə	ə	ə	ə	ð	ə	ð	ə	ə	ə	2	20
Worthy		ə	ə	ə	ð	ə	ə	ə	ə	ə	ə	1	10
shy	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	ʃ	s	ʃ	ʃ	10	100
persian		s	s	s	s	s	s	S	s	s	s	0	0
mission		ʃ	ʃ	ʃ	ʃ	ʃ	s	ʃ	s	s	ʃ	7	70
sing	ŋ	N	N	ŋg	N	N	n	ŋg	N	N	ŋ	1	10
Singer		ŋg	ŋg	ŋg	ŋg	ŋg	ŋg	ŋ	ŋg	ŋg	ŋ	2	20
you	j	u	u	u	u	u	u	u	u	u	u	0	0
value		u	u	j	j	u	j	u	u	u	u	3	30
gin	ɟ	g	ɟ	g	ɟ	g	ɟ	g	g	g	ɟ	2	20
ridge		d	ɟ	d	ɟ	ɟ	ɟ	g	g	d		4	40
pigeon		g	g	g	g	g	g	g	g	g	g	0	0
garage	ɟ	ɟ	ɟ	ɟ	ɟ	ɟ	ɟ	g	ɟ	ʃ	ɟ	7	70
pleasure		ɟ	ɟ	ɟ	ɟ	S	ɟ	ʃ	ʃ	ʃ	ɟ	3	30
Red	r	r	r	r	r	r	r	r	r	r	r	10	100
worry		r	r	r	-	r	r	r	r	-	r	2	20
Car		r	r	r	r	r	r	r	r	-	r	1	10
chemist	K	ʃ	ʃ	K	ʃ	K	ʃ	ʃ	ʃ	ʃ	ʃ	1	10
mechanic		ʃ	K	K	K	K	ʃ	K	ʃ	ʃ	ʃ	5	50
stomach		K		K	K	ʃ	ʃ	K	K	ʃ	K	6	60
saw	S	S	S	S	S	S	s	S	S	S	S	10	100
loose		S	S	Z	Z	S	s	S	Z	Z	S	4	40
closing		Z	Z	Z	Z	Z	z	Z	Z	Z	Z	10	100
Frequency		9	15	16	16	15	11	14	8	8	16		
total %		26	43	46	46	43	31	40	23	23	46		

Choice of the sounds was especially determined by position of their occurrence in a word. This helped the researcher to determine at which position the sound was most difficult. Since sounds behave differently in different contexts, the participants were presented with a passage containing

words with the target sounds to read. This was necessary to rule out tendency of informants to hypercorrect their pronunciation when reading words in isolation. Each participant was asked to read the selected words twice loudly as the researcher tape recorded their pronunciation. A single reading of the passage was also recorded.

Results and Discussion

From the sample of 15, recordings from 10 informants were subjected to the analysis. The ten informants were recorded as they read 35 selected words in which target sounds occurred in variable positions namely, initial, medial and final. The informants read out these words once from beginning to end. They were then given a passage containing words with the target sounds to read out once.

The table below summarizes variable realizations of each target sound by each informant. From the table, the first column lists 35 words; the second column itemizes the same target sound three times in initial, final and median positions within a corresponding word to the left. The variables representing each respondent are 1 to 10 as shown. The score for each informant in frequency and percentage is found at the bottom of each column.

The reading and recordings were done twice so as to afford respondents their comfort with the procedure. In the table below, the “Freq” column refers to number of informants who pronounced the target sound correctly. “Total %” and “Frequency” rows at the bottom of the table refer to total number of correct pronunciations for each informant (for all target sounds)

Table 1

Target Sound	Position	Difficulty Level	Does sound occur in Arabic Inventory?	Possible positions of occurrence
P	Initial	90%	No	NA
	Medial	80%	No	NA
	Final	90%	No	NA
V	Medial	50%	No	NA
	Final	100%	No	NA
ʔ	Initial	50%	No	NA
	Medial	50%	No	NA
	Final	90%	No	NA
ð	Initial	80%	Yes	Yes
	Medial	80%	Yes	Yes
	Final	90%	Yes	Yes
ʃ	Initial	0%	Yes	Yes
	Medial	100%	Yes	Yes
ŋ	Medial	90%	No	NA
	Final	80%	No	NA
J	Initial	100%	Yes	Yes

	Medial	70%	Yes	Yes
ḍ	Initial	80%	Yes	Yes
	Medial	0%	Yes	Yes
	Final	60%	Yes	Yes
z	Medial	70%	No	NA
R	Initial	90%	Yes	Yes
	Medial	80%	Yes	Yes
	Final	90%	Yes	Yes
K	Initial	90%	Yes	Yes
	Medial	50%	Yes	Yes
S	Initial	0%	Yes	Yes
	Medial	0%	Yes	Yes
	Final	60%	Yes	Yes

It is clear from the table that variability in scores depended on position of occurrence of the sound within a word. For instance, all respondents had no problem with [ʃ] sound word initially, but pronounced the same sound incorrectly medially. We notice similar trend with [v], [j] and [s].

As can be seen from the table, most of the target sounds were problematic to the respondents. Below is a summary of sounds the respondents found difficult by 50% or more by position of occurrence within a word. Cases of Zero percent are however included in the table where contrast in difficulty would be explained in position terms more than in other terms. (Not Applicable (NA) is used in the final column to show redundancy of possible position of occurrence when the sound is absent in Arabic inventory.

Discussion

From the data, voiceless bilabial plosive [P] was difficult at the level of between 80 to 90 % in initial, medial and final positions because it does not occur in Arabic as a phoneme. The same was evident with nasal velar [ŋ].

Voiced labiodental fricative and voiceless palate-alveolar affricate [V and tʃ] likewise do not occur in Arabic inventory. However, while these sounds were difficult at the level of 90 to 100% word finally, they were only difficult at 50% in middle position of a word. According to markedness model, degree of difficulty in learning a sound in an L2 is determined by to what extent that sound feels strange to the learner. Accordingly, these two sounds ought to have been difficult to a high degree. Clearly, the data does not suggest so, meaning position of occurrence of the phoneme within a word is an important determinant of level of difficulty.

Since voiced dental fricative [ð] is present in both Arabic and English phoneme inventories as shown from the table, it is surprising that respondents found the sound difficult at between 80 and 90% in all positions of a word as the data shows. This is contrary to findings from previous studies that came to

the conclusion that errors of second language learners are consistent and predictable, regardless of their language background (see Catford, 1977; Swan, 200; Smith, 2001; Alkhuli, 1983; Brown, 2000; and O'Conner, 20030). Similar inconsistency was observed with voiced palatal approximant [j] and post alveolar approximant [r]

Yet another inconsistency with previous studies was found with voiceless palato-alveolar fricative [ʃ]. While the articulation of this sound posed no problem at all to the respondents word initially, it was difficult at the level of 100% word medially despite being present in both Arabic and English inventories. Other sounds in the data with similar result are voiced palato alveolar affricate[dʒ] and voiceless alveolar fricative [s].

These inconsistencies beg explanation. Clearly, not all differences in the sound system of English and Arabic will occasion same difficulty level. Besides, sometimes difficulty does not occur at all when it would have been predicted. We have also shown cases where the reverse is true. Eckman (1996) offers an explanation for this state of affairs in the notion of markedness. According to this model, degree of difficulty corresponds directly to relative degree of markedness. The theory does not lay out characteristics that underlie markedness other than presence or absence of a phoneme between L1 and L2 systems. From our study, position of occurrence of a phoneme within a word is as much a determinant of difficulty level as presence or absence of a phoneme is in the system of a language.

This phonological theory considers as unmarked sounds that are common between languages. Uncommon sounds between them are therefore understood as marked. Eckman predicted that for second language learners, the acquisition of an unmarked sound such as unaspirated stops would be easier than the aspirated stops which are marked (Fellbaum, 1996).

Following the theory, we can suppose that sounds like voiceless palato-alveolar fricative [ʃ] that caused no problem at all to the respondents word initially is unmarked in that position. Accordingly, respondents faced no problem with [ʃ] at the beginning of a word since this sound occurs in Arabic only word initially. However, the respondents had problems with the voiced palato alveolar affricate[dʒ] and voiceless alveolar fricative [s] even when they are unmarked in Arabic³. From the data, 80% of the respondents found [dʒ] difficult to pronounce at the beginning of a word while 60% found mispronounced the sound word finally. To what then can we attribute this inconsistency, especially considering that no respondent mispronounced the sound word medially? Similarly, there seems to be no explanation from the theory for why [s] posed no problems word initially and medially but was problematic at the level of 60% word finally. Yet from the data, voiceless

3 The sound occurs in Arabic in all the positions identified as initial, medial and final.

alveolar fricative is unmarked since it occurs in all positions identified within Arabic system.

As is demonstrated in the background to this paper, previous studies proved that foreign language learners face pronunciation difficulty due to interference from the first language, sound system differences and phonotactic differences. From this study, that wasn't possible to confirm beyond reasonable doubt, meaning more evidence is still necessary to account for the wide variety of difficulties that foreign languages learners face.

According to O'Conner (2003), for instance, the wrong pronunciation of learners of English from different language backgrounds is systematic and not accidental. We found inconsistencies instead. And so we disagree with claims to the effect that errors of second language learners appear consistent and predictable, regardless of their language background. Catford (1977), Swan (2001), Smith (2001), Alkhuli (1983), Brown (2000) and O'conner (2003), found, for instance, that errors made with consonants like /p/, /b/, /f/, / ʒ /, /f/ and /v/ are due to interference. We argue this is not necessarily the case with some cases.

Some instances from the data exemplified another kind of difficulty respondents had with the selected sounds. In reading some words, respondents appeared to fail to recognize graphemes representing phonemes they probably knew. For example, voiced dental fricative [ð] occurs in Arabic system as it does in English. So, respondents had no problem with this sound from its occurrence in the noun "worth". However, they mispronounced the adjective "worthy" due to addition of the grapheme "y" to the word. Similar problems occurred with [ʃ] and [k]. The respondents recognize each of these sounds in isolation but not in context. They can say "share" and "chair" without mispronouncing the initial sounds in these words. When it comes to reading the word "mechanic", they replace [k] with [ʃ]. Interestingly, they pronounce the "mechanic" correctly when they repeat it after dictation, meaning the mispronunciation that happens when they read is as a result of problems with grapheme-phoneme correspondence. We have pointed out further above that Arabic bears closer grapheme-phoneme correspondence than English does. Similar difficulty was noticed with [ŋ],[dʒ] and [j] sounds.

Some difficulties also occurred as a result of some kind of swapping between fortis and lenis segments. Replacement of the fortis plosive /p/ and lenis fricative/v/ by their counterpart /b/ and /f/as well as the strong dental fricative /θ/ with the weaker / ð/ were found in the data as well like (breathe and worthy) end of /θ/ instated of/ ð/.

Conclusion

The paper considered difficulties in pronunciation faced by students of English enrolled in the B.A Programme at Al Jouf University and found,

among other things, that difficulties in pronunciation of selected consonant sounds in English result first and foremost from sound system inventory differences between Arabic and English. However, the students also had problems pronouncing words which feature low or no grapheme – phoneme correspondence. Also attested from the data were cases of swopping between fortis and lenis consonants. Findings of this study bear implications for teaching English phonetics and phonology to native speakers of Arabic who learn English as a foreign language.

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The Egyptian Revolutions Between Reflection and Prediction

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Abstract

The concept of revolution is not new to the Egyptian nation; a nation known for its long struggle for freedom and democracy throughout ages. This nation witnessed the ancient civilization in the world as well as the first revolutions and political upheavals on Earth. The aim of this research, accordingly, is to shed the light on the most important revolutions known by the Egyptians, especially during the modern and contemporary times, embodied in the 1919 Revolution, 23 July Revolution in 1952 (or the Free Officers Revolution), and finally 25 January Revolution in 2011. It also attempts to investigate how these revolutions were presented in fiction and the role of the writers in depicting the various forms of power and class struggle within the Egyptian society. In addition, how these writers felt their responsibility towards their country to the extent that they not only reflect the revolutions but, some of them, predict the revolution before it occurred. The selected novels for such purposes are Naguib Mahfouz's *Palace Walk*, Yusuf Al- Sibai's *Rudda Qalbi* (*Give Back My Heart*), and Mohamed Salmawy's *Butterfly Wings*. These selected works are to be critically analyzed in the light of Lukács's *Reflection Theory* and Foucault's *Concept of Power*.

Keywords: Lukács, Foucault, *Palace Walk*, *Rudda Qalbi*, *Butterfly Wings*.

Introduction

The Egyptian civilization is regarded as one of the most ancient civilizations in human history. That civilization, which dazzled the world and still raises its curiosity to discover its hidden secrets and miracles, justifies why this land (i.e. Egypt) crushes any tyrant, even if one of its sons. Since ancient times the Egyptian land is "a tomb for invaders" and its sea witnessed the drowning of the most famous tyrant known by humanity, the Pharaoh of Egypt, as mentioned in the Holy Qur'an. The Quranic miracle becomes clear

here that the real name of this pharaoh is unknown to remain a symbol and a lesson for every tyrant until the Day of Resurrection: "So this day We shall deliver your (dead) body (out from the sea) that you may be a sign to those who come after you!" (*The Nobel Quran* 11: 92).

The concept of revolution is not, therefore, new to the Egyptian nation; a nation known for its long struggle for freedom and democracy throughout ages. Thus, if Egypt witnessed the ancient civilization in the world, it also witnessed the first revolutions and political upheavals on Earth. The aim of this research, accordingly, is to shed the light on the most important revolutions known by the Egyptians, especially during the modern and contemporary times, embodied in the 1919 Revolution, 23 July Revolution in 1952 (or the Free Officers Revolution), and finally 25 January Revolution in 2011. The current study attempts to investigate how these revolutions were presented in the creative works of fiction and the role of the writers in depicting the various forms of power and class struggle within the Egyptian society. The selected novels for such purposes are Naguib Mahfouz's *Palace Walk*, Yūsuf Al- Sibā'i's *Rudda Qalbi* (*Give Back My Heart*), and Mohamed Salmawy's *Butterfly Wings*. These selected works are to be critically analyzed in the light of Lukács's *Reflection Theory* and Foucault's *Concept of Power*.

Lukács's *Reflection Theory* and Foucault's *Concept of Power*:

The reason of selecting these two critical approaches is that each critic was interested in some political issues, a matter that enriched their experience concerning freedom and the importance of resisting all forms of oppression and injustice to enable an individual's self-realization in modern societies which are dominated by capitalism and its related consequences as reification and alienation. If social phenomena are the main interest of the Hungarian philosopher Georg Lukács (1885-1971), social practices within the social institutions (e.g. schools, universities, army, hospitals, asylums, etc.), are the basis upon which the French philosopher Michel Foucault (1926–1984) built his concept of power. Another point of similarity between Lukács and Foucault is their participation in political issues. Georg Lukács, for example, was one of the prominent and active Hungarian politicians during the 1919 and 1956 Hungarian revolution. Concerning Foucault, he was a participant in many anti-racist campaigns and human rights movements, and devoted much of his life to protests against the unfair trials and all forms of abuses and violations committed globally by governments against human rights. In addition, both Lukács and Foucault were Marxists and their works added a lot to it.

Another reason for selecting Lukács and Foucault's approaches for this study is that their ideas seem complementary; they are completing each other. Lukács is interested in social reality and, for this reason, he postulated his

Theory of Reflection. Reflection for Lukács does not mean presenting a photographic image of reality, it is, however, a process based entirely on the writer's consciousness and world-view. It is not spontaneous nor photographic, but deliberate and conscious. In this process, the writer plays the role of the mediator between literature and the society. A true writer has, thus, to portray his characters and their struggle for self-realization objectively without imposing his political orientation. Objectivity for Lukács means totality, but not as perceived in natural sciences. Unlike the scientist who observes details of the phenomenon in order to find solutions, the realist writer is concerned with the essence of the phenomenon regardless its constituting details because literature has its own independent world. Through his typical characters and situations (the type in Lukács's view means representative), the writer brings the reality in front of his readers' eyes so as to enable them to confront their troubles and think of change.

As self-recognition is the target behind Lukács's *Reflection*, it is also the same aim for which Foucault postulated his ideas on *Power*. Lukács's reality includes relationships between individuals themselves and between them and the social institution. These relations also formulated what Foucault referred to as power relations. Foucault tried through his intellectual production to resist the sovereign type of power that controlled bodies and minds for centuries. For this reason, his model of power is a bottom-up model as it focuses on the dominated and the marginalized rather than the dominant. Moreover, power for Foucault is not a property owned by a certain individual or a group and it is not a tool that the dominant uses to oppress the dominated. Power is rather productive and it encompasses the whole fabric of the social structure. In fact, Foucault tries through his writings on power to produce a self-regulating individual marked by his free will to defy any form of coercion or oppression that threatens his freedom. That is why power for him has an inseparable relationship with resistance as well as knowledge.

Origin of Revolutions in the Egyptian History:

The first Egyptian revolution dates back to the Sixth Pharaonic Dynasty. It was organized by the ancient Egyptians against Pepi II Neferkare, who ruled Egypt since he was a boy of six years old until he became one-hundred years old, which means that he ruled the ancient Egyptian kingdom for nearly ninety-four years. Due to the king's senility, chaos, injustice, hunger and poverty spread in the country and the state men as well as the priests dominated everything. This, in turn, ignited the revolution against the king and his men until "the scales were reversed [...] and the former masters became slaves to their former slaves" (Al Miniawy 11-12; translation mine).

If the revolution against Pepi II is considered the first revolution against a ruler, the revolution led by King Ahmose I, the founder of the 18th

Dynasty, was "the first and oldest revolution against an occupier in history" (15). It was organized against the Hyksos. This revolution resulted in expulsion of Hyksos, establishment of the principles of the New Kingdom, and prosperity in all fields of life. Centuries passed and the Egyptian society witnessed many crises that periodically ignited the revolutionary fire, whether against a tyrant ruler or against an occupier. However, the modern and contemporary era abounds with the most prominent revolutions through which the Egyptians managed to change the reality and impose their free will. These revolutions are the 1919 Revolution led by Saad Zaghloul, the Revolution of 23 July 1952 led by the Free Officers, and lately the Revolution led by the people themselves on January 25, 2011.

Naguib Mahfouz's *Palace Walk* and the 1919 Revolution

In his article, "The Egyptian Revolution of 1919," Robert L. Tignor states that "[a]s most political histories of Egypt indicate, the revolution of 1919 constituted an important turning point, if not a watershed, in Egyptian political development" (41). The importance of this revolution lies in the fact that it "marked a peak period in the growth of Egyptian nationalism" (41). It was a national revolution against the British occupation of Egypt and Sudan. Rejecting the British Protectorate, which was imposed over Egypt and Sudan due to Britain's involvement in the First World War, political activists and nationalists, led by Saad Zaghlul (1859 – 1927), called for the independence of Egypt and Sudan.

Before World War I, Britain promised to be responsible for all burdens of the war, but the Egyptians later discovered that it was a false promise as many Egyptians were largely involved in the war and the country's crops and goods were exploited to serve the army; a matter that burdened the Egyptian economy and strengthened the British sovereignty over Egypt. When the war ended, the Egyptian nationalists, led by Saad Zaghlul, formed a delegation and wandered across villages and districts to collect people's signatures to legitimize their role as representatives of the Egyptian people to request Egyptian and Sudanese independence from the British Protectorate. Feeling that Saad Zaghlul and the members of the Wafd Party were threatening their existence, the British occupier decided in 1919 to exile Zaghlul, and his Wafdist companions, to Malta and later to the Seychelles. As a result, the whole country became in turmoil and upheavals spread like wildfire. The demonstrations were not restricted to Cairo, but they were countrywide. All classes participated in this revolution and it was the first time for the Egyptian women to participate in a revolution beside men. This national resistance against the power of the occupier continued and many innocent civilians fell dead, but these sincere efforts led to the British recognition of Egyptian independence in 1922; even it was a partial independence.

A seven-year old child, Naguib Mahfouz (1911-2006) was a witness of the 1919 revolution; the memory that influenced him personally and literary, as he himself stated in one of his later interviews:

I was about seven when the 1919 revolution took place. I became more and more affected by it and more and more enthusiastic about the cause. Everyone I knew was for the Wafd Party and freedom from colonization. Later I became much more involved in political life as an outspoken follower of Saad Pasha Zaghlul. I still consider that involvement one of the most important things I have done in my life. (qtd. In El Shabrawy)

The Egyptian Nobel laureate Naguib Mahfouz (1911-2006) was a novelist and short- story writer. He was the sole Arab writer to be awarded the Nobel Prize for Literature (1988). According to Mahmoud Atshan, "[Mahfouz] gained [this] award simply because he was a great novelist with a deep and extensive experience. He has encapsulated within his writings the trajectory of novel writing, which has extended over a good part of two centuries" (115). "The Arab world's most prolific writer", in Aida A. Bamia's words, started writing fiction in the thirties by writing some stories that were published in Salama Musa's *The New Periodical (Al- Majalla Al-Jadida)*; the talent that enriched the art of fiction with more than thirty novels and more than one hundred short stories (117). Throughout his novels, he attempted to aestheticize the radical transformations witnessed by the Egyptian society during the twentieth century at the political, social, and moral levels. Thus, he is described as "the most prolific chronicler of social transformation in modern Egyptian history" and his life is perceived as "a mirror of Egypt's journey, its quest for modernity—and its frustrations" (Greenberg 24; Ajami).

Mahfouz was marked by his deep belief in the significant role of the novel in treating social injuries: "[it] treats the injury as a skilled surgeon does; it delves into the injury and casts an illuminating light on its various dimensions and explores its multiple details" (Mahfouz and Sultan 47). For this reason, Mahfouz's fiction belongs to this type of fiction known as the "socially committed fiction" (Dimeo); and, perhaps, his *Trilogy* is the best example of such type of fiction to the extent that it is described as Mahfouz's "*magnum opus*" (El-Enany 187).

Palace Walk or *Bayn Al Qasryan* (1956) is the first part in this three-part novel *Cairo Trilogy* that tells the story of al-Sayyid Ahmad Abd al-Jawad's family between the two world wars, starting from 1917 to the outbreak of the nationalist revolution in 1919. It is described by Sarah Zakzouk as "[a] novel that lends itself beautifully to the complex history of Egypt" ('A portrait of 'other' Egyptian Revolution'). The novel depicts the chaos that dominated Egypt due to the British Occupation and exile of Saad Zaghlul through the story of a tyrannical husband and father, al Sayyid Ahmad Abd Al- Jawad, whose power over his family members is absolute and whose orders are

unquestionable. This family comprises of a submissive wife, Amina, three sons, Yasin, Fahmy and Kamal, and two daughters, Khadija and Aisha.

Ahmad Abd Al Jawad is a man of many contrasts. At home and with his family he is like a commander in the army who orders and does not accept discussion because, for him, it means challenging of his authority. Thus, he is always serious, someone who never allows any of his family member to misbehave. The life of Ahmad's family is, therefore, controlled by strict principles and traditions. On the contrary is his behaviour outside home where he is very liberal and joke-teller. He spends his time every night in entertainment with his friends, drinks wine and conducts obscene relationships with women and dancers. Every night he returns to his home after mid-night but none of his family dares to discuss him or protests against such misbehaviour.

A Luckácsian and Foucauldian analysis of *Palace Walk* shows that Mahfouz brilliantly managed to give a detailed realist description of the Egyptian society through the daily routine and interaction of one of its middle-class families. Besides, he depicts through the story of this family the various forms of power that dominated the Egyptian society before the outbreak of the 1919 Revolution: the patriarchal power, exercised by Al Sayyid Ahmad Abd Al-Jawad over his wife and his children, parallel to the political and military power exercised by the British colonizers over all Egyptians. Mahfouz's embrace of Luckácsian realism is obviously reflected in this novel to the extent that he is considered a perfect example of the true writer that Lukács refers to in his *Studies in European Realism*: "A great realist such as Balzac, if the intrinsic artistic development of situations and characters he has created comes into conflict with his most sacred convictions, will, without an instant's hesitation, set aside these in his own prejudices and convictions and describe what he really sees, not what we would prefer to see" (11).

A great realist writer, in Lukács's point of view, should not impose his own beliefs or views, he has to be objective and bring the reality in front of the readers' eyes and let them decide the solution. This is exactly what Mahfouz used to do in all his works due to his belief that "one of the great advantages of art is that the artist can criticize and oppose and say whatever he wants indirectly" (Sagiv 201). In *Palace Walk*, for example, he indirectly criticizes the patriarchal system that dominated the Egyptian society due to the inherited traditions that assert males' hegemony over females. In addition, he makes the tyranny of the patriarchal example, Ahmad Abd Al-Jawad, parallel to the tyranny of the British colonization. Both of them deprive individuals of freedom and self-recognition. In this novel, as in his other works, Mahfouz seems completely conscious of Lukács's idea of totality in the sense that his novel gives "a comprehensive, dialectic treatment of life in all its dimensions

... present[ing] a totalizing view of the social system, as experienced by credible, sympathetic characters" (Dimeo).

Another quality of a great realist writer that Lukács asserts through his theory of reflection is that he has to present typical characters who represent ordinary people within the society, and this is also an undeniable quality in Naguib Mahfouz's personality as a writer. Mahfouz's characters, always Cairene people, are representatives of ordinary people. The family members in *Palace Walk*, for example, are representatives of all types of Egyptian people: the liberal (i.e. the father and his elder son Yasin), the activist (i.e. Fahmy), the oppressed women (i.e. Amina and the two daughter Khadija and Aisha), and the promising intellectual and modern generation (i.e. Kamal). This urged George Kearns to observe that in *Palace Walk* "Mahfouz is so absorbed in each scene, so effortlessly able to assume with the great storytellers that the tale he is telling is the only tale worth hearing at the moment, that the reader, as it were, must become a member of the family" (492). It is this deep realistic portrayal of his characters that let other critics to describe such portrayal as "so complete and so faithful ... to an extent that *you feel* you knew them personally" Atshan 113; italics added). His characters are characterized by their "deep human expressions *that reflect* its own culture" (Boullata 420; italics added). In the same context, Rasheed El-Enany hailed such artistic correlation between Mahfouz's characters and their reality that "While characters are individually portrayed and their private agonies and pleasures brought to life before us, the sociopolitical panorama of Egypt under the British occupation is equally vividly portrayed" (188).

Another important quality of Mahfouz as a distinguished social realist is that his themes apparently seem related to the Egyptian society, but they have, in fact, universal implications. He was a writer with a great ability to "br[ing] the 'micro' – the neighbourhood – out of the 'macro' – the universe"; an ability that granted him such titles as the Egyptian Dickens or Balzac and "the foremost Arab writer of modern times" (Sagiv 202; Peters 395). Mahfouz in *Palace Walk* plays the role of the mediator that Lukács explains through his theory of reflection. As a social realist, Mahfouz is a mediator between literature (i.e. his novel) and the political and social reality of his society. He raises his readers' consciousness towards the ugly face of the patriarchal system and its danger over one's free will; the system and traditions that are as dangerous as the British colonization. For this reason, he depicts Ahmad's family as a micro world of the macro world (i.e. Egypt).

On the other hand, a Foucauldian reading of *Palace Walk* shows that the relationship between Al- Sayyid Ahmad Abd Al-Jawad and his family members as well as the relationship between the Egyptian people and the British colonization is based on power. Both are negative forms of power that prevent freedom and self-recognition. Both, accordingly, have to be resisted.

These two forms of sovereign power, that Foucault firmly rejects and attacks in his writings, are alternatively exercised throughout the novel. Ahmad's power as a patriarch dominates the incidents through the daily routine of the family. However, with the emergence of the British colonization through the reference to the 1919 uprisings, Ahmad's power is weakened and gradually vanishes.

Thus, Naguib Mahfouz's *Palace Walk* presents a form of various forms of Foucauldian power, namely the familial/sovereign power as embodied in the character of the sovereign father. A father in the Arab world "has authority and responsibility. The wife joins his kin group ... and the children take his surname The father expects respect and unquestioning compliance with his instructions. Position at the top of the pyramid of authority is based on the traditional division of labor, which has assigned him the role of breadwinner or provider" (Barakat 100- 101). Thus, by traditions and the patriarchal system that dominate the Arab world in general and the Egyptian society in specific, as well as the blood-right (as his blood runs in his children's veins), Ahmad is individuated and located at the top within his family and has all authorities to control and discipline his wife, Amina, and his children: "the father, as bearer of the name, and insofar as he exercises power in his name, is the most intense pole of individualization, much more intense than the wife or children. So in the family you have individualization at the top, which recalls and is of the very same type as the power of sovereignty, the complete opposite of disciplinary power" (*Foucault, Psychiatric Power* 80). It is traditions and norms that grant Ahmad such sovereignty, and this is what Foucault refers to as *Power/Knowledge* relationship. Ahmad cannot exercise his power without the support of the established patriarchal system (i.e. knowledge) in the Egyptian society, which grants men respect as husbands and fathers.

Accordingly, Ahmad enjoys a type of absolute power that gives him the right to enjoy his life to the full and, at the same time, prevent his family members from entertainment and pleasures. He is a tyrant with an absolute power over his family. He is the only person who has the right to return his home after midnight and his wife, Amina, has to welcome his late arrival and take off his shoes. She has become familiar with such submissive duty to the extent that it has become a habit to "[wake] up at midnight to await her husband's return from his evening's entertainment. Then she would serve him until he went to sleep" (*Palace Walk* 1). Once, at the very beginning of their marriage, she expressed her resentment of his repeated late returns, but he harshly hold her ear and "tell her peremptorily in a loud voice, 'I'm a man. I'm the one who commands and forbids. I will not accept any criticism of my behaviour. All I ask of you is to obey me. Don't force me to discipline you'" (4). Since that moment Amina learned to, submissively, obey all his rules and accept his harsh temper because "she became convinced that true manliness,

tyranny, and staying out till after midnight were common characteristics of a single entity" (5).

This submission is also imposed over the two daughters, Khadija and Aisha, "who were as totally ignorant of the outside world as *their mother*" (13). Unlike their brothers, Khadija and Aisha were not allowed to complete their learning based on the dominant tradition that girls should be kept at home for house chores until they get a proposal for marriage. However, it should be mentioned here that Ahmad's power is absolute and has the same impact on the sons the same as on the girls. Like daughters, the sons are not allowed to violate their father's rules or dare to argue with him. For example, Yasin, Ahmad's elder son out of his first marriage, can be described as a passive and corrupted product of patriarchy and sovereign power. "Like father, like son" is a typical proverb that can describe Yasin's character. Like his father, Yasin is interested in his appearance and pleasures. He spends his money on alcohol and prostitutes the same as his father does. Observing the ill manner of his son after attacking their old maid because he was drunk, the father decides to let Yasin marry Zaynab, the daughter of one of his friends. Unlike Yasin, Fahmy has the desire for change and he will later resist such power when he participates in the demonstrations in spite of his father's refusal.

Thus, Amina and her children at the beginning of the novel "were accustomed to nothing but prudence, dignity, and gravity from him" (PW 7). The only solace for these children is the time that they sit with their mother to drink coffee afternoon while their father is at his shop. At that time, they enjoy a pleasant feeling of freedom "like a prisoner's satisfaction on hearing the clatter of chains being unfastened from his hands and feet" (23). They talk, argue, and enjoy such feeling of freedom of which they are deprived at their father's presence. This sense of freedom is ultimately felt by the children when their father travels to Port Said. They "all respond eagerly to the freedom and the peaceful, relaxed atmosphere the father's departure from Cairo had unexpectedly created" (164). This departure provides the family members with a rare sense of liberty "which had become after this a revolution, a certainty [and] the day [he left] turned into a more joyous festival than they had experienced" (165).

If Foucault frequently asserts throughout his writings on power that it is not a property to be owned by a person or a group, it can be said that Ahmad Abd Al-Jawad's power has to be resisted and his departure for Port Said initiates the revolution against his sovereign power. It comes out of Yasin's idea that their mother, Amina, can go to visit the shrine of Al Husayn; a visit that she dreams of for a long time. This idea is supported by all children and her younger son Kamal decides to accompany her. Unfortunately, on their way back to the home she will be stuck by an automobile. When her husband returns, Amina cannot hide what happened and tells him the truth. As a result,

he sends her to her mother's house and will only bring her back due to the arrangements for Aisha's wedding. It seems that Mahfouz depicts this incidents this way and not to let it pass peacefully to direct a strong attack against Ahmad Abd Al-Jawad's power.

As the relationship between power and knowledge is inseparable, the relationship between Foucauldian power and resistance is inseparable too: "where there is power, there is resistance" (*HS, Vol. I, 95*). If there is no such resistance, power is not productive then. Another feature of Foucauldian revolution or resistance is that it has to be total and comprehensive, and this is what Mahfouz did in his novel. He let all Al Sayyid Ahmad's children to "participate, unwittingly, in the revolution against their absent father's will" (165). Mahfouz wants the whole characters to be active participants in such net of power relations, not to be mere passive recipients of it. Another attack against the sovereign power of the patriarch Ahmad Abd Al-Jawad's occurs when his son Yasin catches his father while being immersed in his night world of alcohol and female dancers. Power here is reversed as the image of the patriarch is destroyed in this scene. In addition, when Fahmy insists on participation in the political demonstrations against the British occupiers, in spite of his father's rejection, until he is shot and killed by the British soldiers, this is also another attempt of resistance and defying the power of the patriarch.

As Ahmad Abd Al-Jawad's power was an obstacle on freedom and self-recognition of his family members, the British colonization is, equally, a hinder on all Egyptians' quest for liberty and modernity. Thus, this power of the colonizer has to be resisted. At the time that all family members were involved, even unintentionally, in the revolution against the patriarch, the whole Egyptians were involved in the revolution against the British colonization in 1919 revolution. Fahmy, a representative of liberty and dignity, resisted both forms of power first when he rejected to promise his father to stop participating with activists in the demonstrations, and, second, when he challenged the power of the colonizers and called for his country independence till the last moment in his life. It seems that Mahfouz wants to say that you cannot call for your country's liberty until you are a man with a free will. Changes, self-realization, and independence cannot be realized until the negative form of power, whether familial or political, is resisted.

As a socially committed and realist writer, Mahfouz felt that "persistence of patriarchy in the Arab world [...] is an obstacle for women, families, and states," and that he is responsible to bring out the social ills of his society in order to enable his readers to face such reality and be aware of the importance of transformation (Joseph 14). He was not against traditions and norms if they ensure prosperity and self-recognition of individuals. What Mahfouz was against is the false and hypocrite representatives of such

traditions such as this example of Al Sayyid Ahmad Abd Al-Jawad. Mahfouz was, in fact, a writer with a profound belief that "writers must express local issues because indulging in such matters is the only guarantor of keeping the reader," and that it is such interest in the local novel that "will guarantee its survival in the competition" with the international novel, as "[it] is associated with the reader's position and better expresses basic human needs" (Mahfouz and Sultan 47). It is such belief in the role of the novel in expressing human needs and sufferings that steered Al- Sibai to write his masterpiece *Rudda Qalbi* (*Give Back My Heart*) in an attempt to reflect the bitter reality and all forms of power conflict that the Egyptian people suffered before the 1952 Revolution.

Al-Sibai's *Rudda Qalbi* and the 1952 Revolution

Like Naguib Mahfouz, Yusuf Al-Sibai believed that fiction is written not only to entertain but also to record the crucial moments and circumstances of its producing nation or the epoch in which it is written. If Naguib Mahfouz's memories of the 1919 Revolution fueled his imagination to record its events in a social and political context through his masterpiece *Palace Walk*, Yusuf Al- Sibai's *Rudda Qalbi* (1954) (or *Give Back My Heart*) echoes his feeling of responsibility as a writer that ranked him as the novelist of the 1952 Revolution epoch. In a forward to one of his novels, *Nadia* (1987), Al-Sibai expresses such belief in the great responsibility and commitment of a writer towards his society saying, "Once again, I feel my responsibility as a writer living in a period full of transformational events that change the course of history [...] I do not think a writer can isolate himself from such surrounding events [...] Art is a process of receiving and sending .. or absorption and production .. the artist is inspired by the reality of his society and, in turn, influences such reality" (7; translation mine).

Yusuf Al- Sibai (1917-1978) was a prominent Egyptian politician, writer, novelist, and minister. Graduated at the Military Academy and held various prestigious military positions, but this did not prevent his literary talent. He enriched Arabic literature with sixteen novels (most of them were adapted for the screen), short stories, and plays. Beside seriousness that he gained from the military life, Al-Sibai was also known for his sensitivity and romanticism. Thus, he is regarded "to be a leading figure in the Arabic romantic genre" (Ramsay 1). On the other hand, Lucy Yacqub believes that it is unfair to restrict Al-Sibai's literary work only to romanticism, as he was a realist writer as well:

A lot of people think, as I myself once thought before studying and analyzing Al-Sibai's literary work, that Al-Sibai is a romantic writer ... due to the intermingle between his unique personal traits ... and characters of his romantic novels ... but those people have forgotten or pretend to forget how

this fantasy is intermingled with reality, and how Al-Sibai adopts fantasy to address the reality ... they may also forgot how he addressed the national issues suffered by his country ... and how he penetrated, through his works, into the structure of his society to reflect its problems, contributing to their solution. (9)

Al-Sibai's novels can be, accordingly, divided into four categories: romantic novels, Fantasy, historical and realistic. Due to his interest in recording the historical events witnessed by his country, especially the Egyptian revolution of 1952, Al-Sibai was described as the novelist of the revolution epoch.

The years after World War II and before the Revolution of 1952 witnessed severe deterioration at all levels in Egypt. This Pre-revolution period was plagued by corruption, inhuman emphasis on class differences, poverty, hypocrisy, as well as exploitation of the country's resources, at all levels, by the British Protectorate. Resisting the power of the foreign occupier and corruption of the institutions governing the society, a group of soldiers called themselves the Free Officers, led by Mohamed Naguib and Gamal Abdel Nasser, organized a coup against King Farouq and forced him to leave the country on 23 July 1952; an event that is historically known as the Egyptian Revolution of 1952. The 23 July 1952 Revolution came to put an end to the sufferings of the Egyptians under the feudal system and the monarchy. It resulted in abdication and exile of King Farouq, a step that ended the regime of Muhamed Ali Dynasty in Egypt and Sudan; abolition of all civil titles, like Bey and Pasha, that used to strengthen class differences between Egyptians for the favor of the rich; Independence from the British Protectorate, declaring Egypt as a republic; abolition of the feudal system and initiating agrarian and industrial reforms; and equality between all citizens.

Yusuf al-Sibai was not an ordinary writer who recorded the history of his country through literature, but he himself was a member in the Movement of the Free Officers. "In this way", in Hasan Muhassib's words, "al-Sibai participated in liberating Egypt from its foreign bonds, the corrupt rule of the monarchy and in the forming of the republic not only in theory, but also in practice by wielding his pen in support of the Revolution" (qtd.in Ramsay 43). This patriotic sense is clearly shown through his two-volume novel *Rudda Qalbi* (*Give Back My Heart*) about which Al-Sibai said, "I considered writing it the most important thing in my life ... due to my conviction that it is necessary to record the crucial events that took place in our contemporary history ... and my sense of the feelings that led to the occurrence of these events that changed the course of history in Egypt" (*Rudda Qalbi* 8; translation mine). Accordingly, the novel depicts the pre-Revolution period through the love story between two characters from two different social classes, Ali and Engy. Ali belongs to a low-class, as he is the son of a gardener, Abdel Wahid.

Indeed they are a humble family, but they are hard-working and honest. Abdel Wahid is the head of a family consists of two sons, Ali and Hussein, and his wife. He works as a gardener for one of the aristocratic princes, Prince Ismail, who has a son, Ala', and a daughter, Engy.

Al-Sibai masterly adopts such contrast between the two families to address one of the major social ills within the Egyptian society before the revolution, namely class differences. These differences are asserted even through Al-Sibai's description of the body features of his characters. The reader meets Prince Ismail, or the *Amir/ Afandina*, as "a majestic tall man [with] a long red fez ... his foreign accent that intermingles with his Arabic statements, as well as the Turkish and French sentences that he uses from time to time. A typical example of aristocracy and dignified origin based on the prevailing standards at that time " (*Rudda Qalbi* 9-10; translation mine). Prince Ismail (or *Afandina* as his employees and servants used to call) and his family can be described, based on Lukács's theory of reflection, as types or typical representatives of the elite class and the feudal system that perceive poor farmers as slaves and stocks created only to increase their capital and ensure their welfare.

In contrast, Abdel Wahid (or *Alraiss* Abdel Wahid as people used to call) and his family are representatives of the low and humble class within the social strata. His appearance is, of course, the opposite of Prince Ismail: "[a man] with a long, loose robe and a turban with a yellow shawl wrapped around it... typical clothes for such category ... [and] his black face ... nothing extraordinary distinguishes him from his peers or those who belong to his social class" (10; translation mine). However, he is a man who challenges his reality and strives for better life through sending his two sons, Ali and Hussein, to schools to ensure better future for them. He sacrifices his dignity due to the humiliating treatment of Prince Ismail and all his savings to realize his dream through his sons. He dreams that both of them will be officers; the position that is restricted only to high classes or those who enjoys favoritism.

The relationship between the two families is a micro image of the relationship between the monarchy and the people; it is based on the absolute power of an individual or a certain group. Through different scenes the reader views the oppressive and humiliating treatment of the Prince Ismail and his son Ala' with their employees and servants. Al-Sibai describes the power relation between this prince and his poor employees as " a mirror that reflects the absolute power and tyranny of the ruler and the inherited traditions of supremacy of masters over the slaves. Such traditions taught those masters that they are the owners of everything, wealth and lands, and that they are the origin of creatures, and that all other creatures such as horses, dogs, and farmers were created to enable them enjoy their life. (30; translation mine).

For this reason, Al-Sibai uses this love story between Ali and Engy to resist and revolutionize against such inherited traditions.

Indeed he belongs to the poor, but he (i.e. Ali) is depicted as a noble character who risked his life to save the little princess, Engy, who was about to lose her life because of the rush of the garden unfastened trolley towards her. Although this accident happened while they were children, Engy has never forgotten that and their love grew with the passage of years. However, the class differences between them and the inherited traditions indicate that marriage is impossible for those two lovers. Ali was conscious of such difference as well as his "*inferiority comparing to Engy's class*; the inferiority which had been imposed by the inescapable reality" (12; translation mine; italics added). This reality can be escaped and resisted only through dreams. He once imagined "if there would a revolution by the poor against their masters and rulers, and he himself was the leader of such revolution and he rescued her from the hands of the angry revolutionists to sit her beside him at the chair of ruling" (Rudda *Qalbi* 14; translation mine).

In reality, Ali tries hard to resist these depraved standards that make the distance between him and Engy as the distance between the sky and the earth. He applied for the Military Academy in an attempt to fulfill his father's dream and decrease such distance between him and his beloved, and, fortunately, Engy hardly managed to let her father recommend his name to one of the admission board and he was finally accepted. However, for a member of lower classes to join the Military Academy is not enough to give the right for such category to enjoy equality and descent standards of living. The reality is stronger and therefore it needs a revolution. Al-Sibai depicts how the situation was getting worse before the revolution. Media and all resources of the country were used to "glorify the king ... surrounding him by a false aura of heroism ... and false love wrapped by glamorous covers of lies ... deceitful propaganda ... and how the success any business was measured by the King's satisfaction" (600; translation mine).

That corruption that prevailed the country and strengthened the absolute power of the individual beside existence of the English occupier increased people's anger and "the gap between the King and the people increased ... and these feelings of resentment increased among the officers at the army as same as among the people" (601; translation mine). This resentment is represented through the revolutionary character of Soliman, Ali's friend at the Academy and then a member at the Free Officers' Movement. Soliman believes that "there is no hope for any reformation unless those people with red faces (i.e. the English soldiers) leave the country" (241; translation mine). He is an example of Foucault's positive power which depends on freedom of the individuals. He rejects the humiliating and oppressive conditions suffered by the Egyptians under the monarchy and

occupation. He believes that "this status has to come to an end ... people for long time have been trampled and die of hunger?!" (613; translation mine). Perceiving Ali as a victim of such oppressive power, Soliman convinces him to join the Movement to enjoy his rights of equality and better life as a human being and enable the whole country to enjoy the same rights.

Thus, the Egyptian Revolution of 1952 came as the remedy for all bleeding injuries caused by inequality, injustice, social differences, and tyranny. Egypt was declared a republic, realized its independence, and all traces of injustice were demolished. Ali reunited with Engy after her brother died and her father escaped for Istanbul. The 23 July Revolution was like the tornado that reversed all balances and the direction of power. Power was reversed from up (i.e the King) to down (the people) and became the down-up Foucauldian model of power which is based on free will of individuals, equality, and descent standards of living; the same demands for which 25 January Revolution broke out in 2011.

Salmawy's *Butterfly Wings* and January 25 Revolution

Like 1919 and 1952 Revolutions, the January 25th Revolution was an indication of the growth of Egyptian nationalism. It was, as Lila Abu-Lughod describes, "a revolution of all Egyptians and it had to happen" (21). The prompt and unexpected success of January 25th Revolution has captured the researchers' interest and attention to trace the reasons that led to such "dazzling success", as Farha Ghannam describes (32). Injustices, unemployment, and poverty resulted from the political and economic corruption of Mubarak's regime are believed to be the main reasons behind the outbreak of this revolution. Others attribute it to the Tunisian Revolution that erupted on December 17, 2010, in solidarity with Mohammad Bouazizi, a young man who set his body on fire in protest of the confiscation of his wares by a female police officer. This accident inflamed raging riots not only in Tunisia, but also in many Arab countries, resulting in what is known as the *Arab Spring*. Another undeniable element that spurred and inspired demonstrators was the social media (e.g. *Facebook* and *Twitter*).

On Tuesday, January 25 (2011), thousands of enraged demonstrators rushed into Tahrir Square to put an end to Mubarak's corrupted regime. It seems that they symbolically chose Tahrir Square for being the center of the capital city, Cairo. However, these uprisings were not confined to Cairo as there was nationwide unrest. Representatives from all classes and segments that structure the Egyptian society participated: young men, activists, intellectuals, and poor and middle classes. They all raised the slogan of "Bread, freedom and social injustice." Another prominent feature of this revolution was its peacefulness. From the first day of the revolution until Mubarak's step down on February 11, protesters chanted "silmiyya, silmiyya"

(an Arabic word that means, "peaceful, peaceful"). However, this peacefulness did not preclude brutality of police apparatus who commanded two battles against protestors using thugs ("baltagiyya") and plainclothes police officers, driving hundreds of unarmed and innocent demonstrators into death. In addition, brutality of the police apparatus and its hired thugs was not the only battle that protestors confronted during their occupation of Tahrir Square, there was a more brutal and vicious battle with the national media.

At the time that all international TV channels and news broadcasts were interested in news of the rebels and ongoing events in Tahrir Square, Egyptian national TV and pro-government satellite channels struggled desperately to falsify the reality and create a state of uncertainty among the citizens. In an attempt to obscure facts, the national media broadcasted entertainment programs and photos of quiet streets and squares and began to doubt the rebels' identity that they were not Egyptians and that they were hired by external powers. This contradiction between the international media and the national media, or what Reem Bassiouney terms "a media war", managed to create confusion and raised questions like, "who represents the 'real Egyptians' and what does s/he want? Does the real Egyptian want to change the regime, or are the couple of million in Tahrir Square no more than a couple of million who do not truly represent the majority of the 85 million Egyptians?" (107).

However, murdering of hundreds of the protestors at the hands of the police and the thugs came to end such state of confusion in favor of the rebels. The blood of those murdered innocents not only ignited enthusiasm of the protestors, but also of those who were not in Tahrir. People, accordingly, decided to continue their struggle to demise "the long standing autocrat" Hosni Mubarak, and their dream was finally realized on February 11 when Omar Soliman, the vice-president, announced Mubarak's abdication (Sallam 248). The people now managed to topple Mubarak's regime. In fact, January 25th Revolution had revived the Egyptians' dream for political and social change, and in such process of reviving dreams, the Egyptians literature and the written word played an undeniable role. Writers throughout Egyptian political history and crucial periods have such belief that they are committed to raise the awareness of their people to achieve such dream of change for better life and dignity. Mohamed Salmawy (1945-) belongs to this category of the socially committed writers to the extent that his work *Butterfly Wings* (2011) depicted the revolution before it happened.

Although it was published immediately before the outburst of January 25 Revolution, there is a surprising congruence between the incidents of *Butterfly Wings* and the real events of the Revolution. This urges some critics and readers to describe it as a "prophetic novel", or "the novel that predicted the Revolution" (Cohen). Other critics argue that Salmawy in his *Butterfly*

Wings "broke into new worlds never known before in the Egyptian novels, whether on the political level or the minute details of human relationships" (Alhamamsi; translation mine). Another prominent critic, namely Dr. Salah Fadl, describes it as a "type of elite literature with supreme literary structure, music, and depiction of public life as well as unique ability in iconography, depiction of intensified feelings, and keeping track of human relationships and the changes taking place in the society" (qtd. in Ramadan; translation mine).

Salmawy's brilliant choice of the title of his novel symbolizes the conflict between power, represented by members of the ruling National Democratic Party, and resistance and revolution against representatives of this power. Liberation realized by Doha al-Kenani, a successful fashion designer, from power and authority of her husband Medhat al-Safti, nephew of the secretary general of the ruling party and one of the important members in this party and political life in general, represents liberation of the whole country in 2011 from the corrupt power of the longtime regime of Hosni Mubarak. It seems that Salmawy selected the butterfly to represent different stages faced by Egypt under the regime of Hosni Mubarak until the January 25th Revolution. Each butterfly "has more than one life. It transforms from a caterpillar trapped inside a chrysalis to a beautiful butterfly with wings to fly through the air and sip nectar from flowers. [...] the butterfly is a symbol of rebirth" (*Butterfly Wings* 49). Likewise, Egypt was trapped in injustice and poverty for years and the revolution has been the hope for such rebirth.

Mohamed Salmawy, in fact, can be described as a typical example of Luckácsian true realist writer and his novel is also a typical model of the Foucauldian power. He plays the role of the mediator between literature and the reality of his society with all its sufferings, class struggle, and oppressive power. Notably, Salmawy plays such role neutrally without imposing his views or his political orientation on his readers. Objectively, Salmawy brought this bitter reality in front of the Egyptian readers in an attempt to raise their consciousness and let them freely decide the importance of radical transformation to solve their problems and change the direction of power from an up-down type to the down-up type that Foucault frequently called for in all his critique upon power. As Foucault claimed that power is not possessed by an individual or a certain group of people; it is productive not repressive.

Salmawy also tried through his work to enable the Egyptian people to overcome such feeling of alienation that they suffered under the corruptive regime of Hosni Mubarak, a regime that was mainly based on favoritism and absolute power of the ruling class. It is such phenomenon of alienation that Marxist critics as Lukács, through his theory of reflection, and Foucault, through his concept of power, denounced as a social dilemma produced by the capitalist system in modern societies which made individuals deprived of belongingness to their societies. Like Lukács and Foucault, Salmawy wants to

free his individuals from any shackles that prevent their free will or hinder their quest for self-recognition.

A Luckácsian and Foucauldian analysis of Salmawy's *Butterfly Wings* shows that he masterly presents a rich variety of what Lukács refers to as the "Type" or typical characters. *Butterfly Wings* includes such typical characters that represent various classes, opinions and trends within the Egyptian society, and "the story moves between *them* in fairly quick succession" (Orthofer; italics added). They all share the same journey to find their identity. For example, the heroine, Doha al-Kenani, belongs to the elite class dominated by members of the National Party. This class represents power and sovereignty in the Egyptian political, social and economic life. Through this character, Salmawy brings in front of his readers' eyes all social ills that plagued the Egyptian society for decades and have worsened the Egyptians' conditions at all levels. One of these social ills is favoritism. He opens the novel describing how Doha and her driver, while she was on her way to the airport, were kept by the police due to the demonstrations and she was about to miss her flight. However, when she angrily called her husband, Medhat Bey al-Safti, and let him talk to the officer in-charge, all forms of power and police control faded away and turned into complete obedience: "As [the officer] listened to her husband's instructions, he repeated nothing more than 'Of course, sir,' until the call ended. [...] He barked at the policemen, the cordon eased, and he waved the driver through", and after her car passed, he ordered his men to "rebuilt the impenetrable wall that had opened and closed at his commands as if by magic" (*Butterfly Wings* 4). Everyone who represents such power has such 'magic' stick by which all dreams are realized and all troubles are solved.

This power-dominated environment was not, in fact, new to Doha as she was brought up in a similar environment as her mother, Aleya Hanem Hifzi, was a daughter of a former minister. Doha's mother can be described as a symbol of familial power: "[s]he was a formidable woman whose word was law. She made the decisions in all things related to the family" (30). She convinced Doha to marry Medhat al-Safti in spite of all her trials of resistance. After marriage, Doha found herself moving from the familial power of her mother to the power of her husband. Although she was treated like a queen and all her demands are replied, Doha never felt happy with her husband. With him, she leads a type of marital life "in which emotions played no part" and with the passage of days "the wall that had gone up between them grew thicker and higher" (*Butterfly Wings* 71). Searching for any sense of happiness and self-recognition, Doha indulges herself in the world of fashion designing: "like a caterpillar, she spun a chrysalis of fashion around herself but there was no hope of her one day emerging from the chrysalis as a butterfly with wings to soar" (72). However, this day of freedom and self-realization starts at the moment that she meets Dr. Ashraf at the plane.

Dr. Ashraf is the opposite of Doha's husband in everything. He is an opposition rival for the ruling party and the corruptive regime. He believes in the importance of democracy and freedom. If Medhat al-Safti is a representative of the negative form of power which is based on oppression and absolute power of an individual, Dr. Ashraf is a representative of Foucault's productive power which is based on individuals' free will and self-recognition. Since he was a student leader and then a professor and a founder of a movement called New Horizon, Dr. Ashraf never guides the students and youth toward deconstructive actions. On the contrary, he "always worked to guide [them] toward constructive action by joining grassroots organizations demanding change, rather than wasting their energies by boycotting classes or satisfying themselves with going to demonstrations" (29). Unlike Doha who grew up in a family controlled by her mother's absolute power, Dr. Ashraf's mother "had raised him to love his country and work for the people" (29). If Doha at the very beginning of the novel is a pessimistic character who finds no meaning or hope in her life, Dr. Ashraf believes in what he does and is entirely obsessed with the hope for change and social reform. He is a resistant of the "ruling parties' monopolization of political life in the third world" and believes that there should be "political reform [through] establishing the rotation of power ... and [through] amending the constitution, which had been written by the ruling party to ensure its sole control of political life in the country" (*Butterfly Wings* 109).

Talking to him and listening to his opinions, Doha feels that this man is different from all politicians and, personally, he "had brought back to life something inside her that she had not believed still existed" (28). He has enabled her to discover the hidden treasure inside herself that is of how to love herself and to have an identity. It was the appearance of Dr. Ashraf in Doha's life that provided her with hope and ignited her desire for resistance against such power which deprived her of all meanings of life throughout the years that she spent first with her mother and then with her husband. Now she is able to get out of her cocoon to fly into the sky of freedom. From now on, power will be derived from within and not imposed over her. It is self-power which resulted from self-recognition.

Another character who was involved in such journey for self-recognition was Ayman. Ayman's search for his real mother was a symbol of the search of all Egyptian for their mother country, and at the time that Ayman finds his real mother, it is the same time that the country itself recognizes freedom from the power of the ruling party and realizes its identity. Ayman was a victim of his father's power and was totally overwhelmed by his authority. Although he is already a member in a family, but this family lacks the love he yearns for, his mother's love. The reality imposed on him a stepmother, a woman that his father married after the death of his first wife (as

he falsely used to tell his sons Ayman and Abdel Samad). Ayman grew up believing that the woman at home was his mother, a reality imposed by his father's power. Indeed that woman "was not callous and did not mistreat him", but he missed her deep love and care that she gave to his younger sister, Nesma, to the extent that he longed to be a little girl like her (*Butterfly Wings* 12).

For this reason, Ayman found the real image of maternal love through the cat that he used to watch while it was feeding its kittens in the stairwell. He "often threw their mother a few pieces of bread to help her produce the warm milk without which her young would die of hunger" (13). Even this only solace for love was destroyed when the old lady who lived on the ground floor threw the kittens onto the street while their mother was absent. Resisting the damage of this image that embodied his dream, he "searched for the kittens in all the streets around the house, but could find not a trace of them" (13). Of course "they're not part of the family", as his brother Abdel Samad angrily told him to give up his search, but they represented the family that he had longed for (13). Thus, when he discovered that his real mother was alive and not dead as his father told, he resisted his father's power and searched for his mother until he found her and realized his dream. Throughout this journey for self-recognition, Salwa al-Eleimi "was the tender soul who eased the cares of Ayman's life, a life devoid of emotion and tenderness" (*Butterfly Wings* 40). For this reason, he saw her as a white butterfly, a symbol of innocence and chastity. He believed that it was Salwa who "spun the silk in his life, and that without her the chrysalis he lived inside would turn into a gloomy prison" (40). It can be said then that it was this positive power that supported Ayman's search for self-realization and identity.

In fact, Salmawy brilliantly presented various categories within the Egyptian society through his characters, and he therefore reflected the reasons that urged all social sectors to collaborate in an attempt to change this reality. For this reason the 25 January Revolution is always described as the people's revolution, as it was led by all people and not by an individual or a certain party. At the time that the characters realized their identity and resisted their reality, it was the same time that the country realized its freedom. Thus, *Butterfly Wings* represents a journey of salvation of the whole society from the constraints that impede its progress and prevent its individuals of freedom, a matter that encouraged a lot to believe that it really deserves to be described as "the novel that predicted the revolution".

Conclusion

The critical and literary analysis of the aforementioned works: *Place Walk* by Naguib Mahfouz, *Rudda Qalbi (Give My Heart Back)* by Yusuf Al-Sibai and *Butterfly Wings* by Mohamed Salmawy, it becomes clear that

although each writer recorded a different historical epoch through his work, all of them shared the same belief in the great responsibility of writers and literature in the history of any nation. A great writer does not live in an ivory tower or just reflect the problems of his society. In contrast, he reflects the social ills and raise awareness of individuals to face such reality and change it. Those writers also believe that progress of any country cannot be realized under tyranny, oppression, or negative forms of power. Progress requires free individuals who believe in their potentialities and importance of freedom. Indeed Egypt is a country that strived throughout its complex and long history for freedom whether from an occupier or a tyrant, but Mahfouz, Al-Sibai and Salmawy managed to revive such history through their novels and their lively characters, who represent all social classes within the Egyptian society. Moreover, it is the belief in the important role of the written word that let a writer like Mohamed Salmawy to imagine and depict events before they take place because he is entirely immersed in his reality. Thus, for a writer to be a great writer, he has to be aware that he writes not only to entertain, but also to reflect and affect his reality. "The author", in Al-Sibai's words, "must be free except from his responsibility to his conscience. Literature or art cannot exist in a purely general sense, without a purpose" (qtd.in Ramsay 18). The three writers shared such feeling of responsibility and their novels were like sincere calls for freedom and self-recognition.

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Albanianisation and Anglicisation in Terms of Both Languages for the Terminology of Economy

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Abstract

Before treating the problem related to the concept of "shqipërim" in Albanian and the concept of "anglicizim" (translation of the English word anglicisation or anglicising or even anglicism, as the last one can also be seen in the English dictionaries for anglicising, derived from anglicise), we will look very briefly at these concepts, marked by the corresponding words. This is important for two reasons: Firstly, especially in Albanian, the word (term) shqipërim - Engl. albanianisation (from shqipëroj – Engl. albanise) is ambiguous, and secondly, since the problem is treated in terms of both languages (Albanian and English), then the phenomenon that can be observed in a language, such as, for example, in Albanian, shqipërimi¹ should also be observed in English as a process, the same as it happens during the transition of a foreign word (term) for English in this language, as it is called in Albanian anglicizim (Engl. = anglicisation). Therefore, from this point of view, the process of Albanianisation, especially for the terminology of the economy, has a great value in the standardization act of this terminology, and as such becomes an important part of this process.

Keywords: Anglicism, albanism, anglicisation, albanianisation terms of economy.

Introduction

Without going deeper into the semantics of the term *shqipërim* (Engl. *albanianisation*), as we shall call it here, it should be noted that the Albanian adheres to the meaning that is related to the verb *përkthej* (Engl. *translate*):

- a) "përkthej në gjuhën shqipe ... " = shqipërim₁ (Engl. "to translate into Albanian language ..." = *albanianisation*₁) and
- b) "i jap trajtën shqiptare një emri të përveçëm të huaj" = shqipërim₂ (Engl. "to give the Albanian form/shape to a foreign proper noun" = *albanianisation*₂).

It is important to emphasize that, while even in terminology this term has two meanings, we would accept, as related to our problem, the second

meaning, ie, *shqipërim* = "dhënia e një trajte shqiptare të një fjale të huaj" (Engl. *albanianisation* = "giving an Albanian form/shape to a foreign word.

This will help us to align this term, expressing this concept, with the concept expressed by the English term *anglicisation* (from *anglicise*), which expresses the same concept as in Albanian, given with the verb *anglicise* = "make English, or like English (*anglicisation*). For this concept *anglicising* and *anglicism* (the latter in the sense of the "process") can also be used in the English language.

As we have said above, it is important to clarify this, because in many cases, when the Albanian concept of *shqipërim* (Engl. *albanianisation*) is given in English, as a rule, the meaning of "i përkthimit" (Engl. "translation") is passed/ transmitted, ie. "*translation into English*", which does not comply with the meaning of *shqipërim* (Engl. *albanianisation*).

This is specified for the first time in the "*Albanian-English Dictionary*" (Qesku, 1999, p. 874) , where *shqipërimi* in English, when it comes to Albanian, is given with *albanianisation* (related to *albanianise* and the latter with *Albanian*).

So from this point of view, when it comes to albanise a foreign word (term) into Albanian, but not to translate it, it should not be used: *translation into Albanian*, but: *albanianisation (=shqipërim)*, with the meaning we gave above.

By using these two terms in two different languages, but marking the same general concept in two distinct areas of *shqipërim* for Albanian and *anglicizim* for English, it must be asserted that this process, developed in both languages, is of great importance, especially in the very formation of the terminology of the corresponding field in both languages.

This process realtes on the one hand, with the cleansing of the language, but on the other hand with its enrichment. Prof. A. Kostallari, while thoroughly researching the problem of albanianisation of foreign words for Albanian, like the purification as well as the enrichment of the native language vocabulary; where in the cases he analyzed, he accepted these as processes "that go together".

This finding is very important for the Albanian terminology in the field of economy, as it is heavily loaded with foreign terms, mostly obtained from English (in Kosova) or from Italian (in Albania). Since the albanianisation process involves the removal of a foreign unit/entity, but in the meantime also the introduction of a native term (Albanian), then the two terms (both the foreign term and the Albanian one) appear at the same time, so that this situation is undermining the standardization of the terminology.

Therefore, from this point of view, the process of albanianisation, especially for the terminology of the economy, has great value in the act of

standardization of this terminology, and as such becomes an important part of this process.

Regarding the anglicisation into English, that relates to the "adaptation of foreign terms" with native English terms, compared to the albanianisation of foreign terms into Albanian, it can be said that this process does not obtain any great value in the standardization process, as the English terminology of economy appears generally regulated and standardized.

Albanianisation

The job for the albanization of the terminology in general is performed in the framework of an organized activity for the cleaning and enrichment of the standard Albanian language as two processes, which always link together. For the albanianisation of terms, the criterion to "albanise non-international scientific terms"(Fjalor 2, 1963, p. 6-7) has been applied.

The Albanianisation of the terminology of economy

Issues of albanising the terminology of the economy have been monitored for a long time and continue to be observed still today. However, along with efforts to albanianise non-international terms, it was intended, where possible, to albanise some terms of the terminology of Economy and of banking, where we face a number of foreign terms that are becoming less, and from this point of view, there is a tendency for the use of Albanian terms.

The paths through which this terminology has passed appear as zigzag and with contradictions. This is reflected in a particular way in the contradiction between the work done by the promoters of the terminology in order to systematize, unite and albanise it (mainly reflected in dictionaries and codifying works), and the work (efforts) to put it into use (especially in Kosovo, in textbooks and in the teaching practice)(Duro, 2002, p. 351-352).

The work for albanising the terminology of economy is related to the situation of the vocabulary, as in two main directions:

- 1) Non-terminological and terminological vocabulary, not directly related to this field;
- 2) Terminological vocabulary of the relevant field.

While the vocabulary of the first group is taken in its original state from other areas, thus, it inherits more or less its good or bad sides regarding the degree of the albanisation and unification; the vocabulary of the second group reflects overall the work which is done within the boundaries of this field.

From the viewpoint whether a foreign term has the potential to be albanised or not, three solutions are given:

- 1) The foreign term, used densely and for a long time, is difficult to be extracted from a language.
- 2) Terms with quite specific meanings can also be extracted with difficulty;

3) Terms with a wider and more general meaning can be taken out more easily than terms with a narrow meaning.

It should be emphasised that the equivalence of foreign terms in English, used in Albanian, prove that anglicization in the English terminology of the economy is a negligible phenomenon, since it is, in general terms, a consolidated and standardized terminology. New formations may mainly belong to the very narrow subdivisions of the terminology of the economy.

The process of standardization in the terminology of Economics

The process of standardization, particularly in the terminology of Economics of Albanian, as a terminology in the process of standardization, connects in an uninterrupted manner with its Albanianisation, the latter not meant as the translation of the terms, but their adaptation in agreement with the nature of Albanian and the rule of its functioning. This is important to be understood because as a terminology in progress, in the terminology of Albanian Economics frequent interferences do occur from Specialists and Linguists to put it on a basis that is most native (Albanian).

Therefore, the joint work of Specialists and Linguists is of exceptional importance for the overcoming of this situation, through its evidencing, undertakings of joint action through boards of examiners, panels, advertisements, in the press etc., for the setting into circulation of the standard terms, mainly those with an Albanian base, but by leaving also foreign terms according to the occasion, in particular those with International expansion.

Finally, it needs to be stressed that the comparison of the Albanian terminology of Economy with the English one puts the terminology of this field into privileged positions by treating it in the light of a terminology that serves as an International Standardization sample. Nevertheless, regardless of this, the process of comparing with other languages as well remains open especially with Italian, French and Russian, the reflections of which are felt in it.

Below we will present some of the main terms used in the English terminology of the economy in English and Albanian:

balance

balance

balance of account

balance of export and import

balance of foreign exchange

balance of good exchange

balance of payments

balance of payments account

balance of payments deficit

balance of payments equilibrium

barazoj, kompensoj

bilanc, mbetje llogarie, saldo

gjendja e llogarisë

bilanc i eksportit dhe i importit

bilanc valuator

bilanc i këmbimit të mallrave

bilanc i pagesave

saldo e bilancit të pagesave

deficit i bilancit të pagesave

ekuilibër në bilancin e pagesave

balance of payments policy
balance of payments surplus
balance of trade
balance of trade deficit
balance of trade position
balance sheet account
balance sheet analysis
balance sheet date
balanced budget
(balancuar)
balanced budget multiplier
balancuar
balanced trade
balance-of-payments deficit
balance-sheet items
balance-sheet total
price
price adjustment
price agreement
price calculation
price catalogue
price change
price complaint
price control
price decline
price difference
price discount
price fixing
price flexibility
price inclusive duty
price inclusive VAT
price increase
price index
price level
price limit
pricelist
price offer
price reduction

investment
investuar)
investment adviser

politikë e bilancit të pagesave
tepricë në bilancin e pagesave
bilanc i tregtisë së jashtme
deficit në bilancin tregtar
gjendja e bilnacit tregtar
llogari e bilancit të gjendjes
analizë bilanci
datë e bilancit të gjendjes
buxhet i baraspeshuar

shumëzues i buxhetit të

bilanc tregtie i barazuar
deficit në bilancin e pagesave
zërat e bilancit
shumë bilanci

çmim
barazim i çmimeve
marrëveshje për çmim
llogaritja e çmimeve
listë e çmimeve
ndryshim i çmimeve
reklamim çmimesh
kontrolli i çmimeve
rënie e çmimeve
diferencë çmimi
rabat, zbritje çmimi
fiksime çmimi
fleksibilitet i çmimit
çmim me doganë
çmim me TVSH
rritje e çmimit
indeks i çmimeve
nivel i çmimeve
kufi i çmimit
çmimore
ofertë çmimi
ulje çmimi

investim (i kapitalit, kapital i
konsulent për investime

investment bank
investment broker
investment centre
investment contract
investment enterprise
investment expense
investment fund
investment grade
investment policy
investment programme
investor

bankë investimesh
ndërmjetës investimesh
qendër investimi
kontratë investimi
ndërmarrje investuese
dala (të-) investimi
fond investimi
shkallë investimi
politikë investimi
program investimi
investues

payment

payment against documents
payment at tenor
payment before due date
payment by annual instalment
payment by bank draft
payment by cheque
payment by instalments
payment by transfer
payment condition
payment day
payment facilitation
payment in advance
payment in full
payment in kind
payment of a debit
payment of compensation
payment order
payment plan
payment slip
payment within a term
investor

pagesë

pagesë kundrejt dokumentesh
pagesë pas arritjes
pagesë e parakohshme
pagesë me këste vjetore
pagesë me kambial bankar
pagesë me çek
pagesë me këste
pagesë me transfer
kushte të pagesës
ditë e pagesës
lehtësira rreth pagesës
pagesë paraprake
pagesë e plotë
pagesë në natyrë
pagesë e borxhit
pagesë e zhdëmtit
urdhërpagesë
plan pagesash
fletëpagesë
pagesë me afat
inventues

Conclusions

The process of Albanianisation in the terminology of the economy is related to a variety of features which in this process are noticed in the general Albanian language as well, because the lexical units of these two parts infiltrate into each other and the features of the one affect the other.

The drastic development of the economy will influence the development and enrichment of its terminology (of economics) with the same intensity, with new notions and terms.

In the terminology of the economy, a foreign fund is still being used, mainly for new notions and fields, especially since after 1999. It is also noticed that besides many of these foreign terms, is the Albanian term as well, sometimes as a translation and sometimes as a new word created with the tools of the Albanian languages.

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Being and Nothingness: The Reification of Yaşar Kemal's Memed, My Hawk

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Abstract

This article examines the transformation of İnce Memed from a person who used to be an ordinary and loser-like village to a warrior that everyone respects. The revolutionary change that İnce Memed undergoes pinpoints his existence defiantly. This change comes from a process that goes from nothing to existence. In fact, this is a positive anarchist war against the inhuman repression of the feudal system. But with such a head-up, İnce Memed may exist. İnce Memed isn't feeding on Abdi Aga's feudal power, nor does he create a symbiotic system that he can survive depending on the others existence. Conversely, he solely relies on his archetypal existence which is ready to lurk out. Therefore, this article purports to confirm that İnce Memed's transformation is affected by extrinsic factors but still fueled by intrinsic instincts.

Keywords: İnce Memed, Sartrean Existentialism, Yasar Kemal, Memed, My Hawk.

Introduction

In addition to the confrontation between Yasar Kemal's İnce Memed and Abdi Aga, the actual confrontation lies inside İnce Memed. By the end of the novel, İnce Memed achieves a solid character development as a result of the characters and events around him. From being a stereotypical character who lacks the fundamental qualities of a hero resulting from experiencing the events around his village and Abdi Aga's feudal sovereignty, Memed turns out to be an anarchist like Achilles or Beowulf. By the end of the novel, İnce Memed has acquired the qualities that can be observed in almost every archetypal hero. Henceforth, throughout this paper, the main focus will be the 'reification' process of İnce Memed from childhood to his adult status as a true hero.

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Yasar Kemal creates such a vivid atmosphere that İnce Memed's struggle to reach his ultimate form raises any reader's interest in the novel instinctively. İnce Memed seems to develop his consciousness by making up his mind about the events that occur around him. Not only do those events lead him to embody the disguised archaic hero in his psychic world, but they also urge his consciousness to come into an effective position to lead him.

In other words, the archetypal hero inside İnce Memed emerges out of the past and steps into the field. Deep down inside of İnce Memed a warrior lies ready to instigate. It can be suggested that İnce Memed depends on such a symbiosis that the warrior inside İnce Memed and his instincts present a unity so that both create a solid hero. By getting his impetus from the ancient archetypal warrior, Memed enhances his endurance against Abdi Aga and other bandits. As Memed takes his power from the ancient archetypal hero, he also transforms, or in other words tames the savage warrior by injecting humanistic values into it. As an illustration, he doesn't sack innocent people's belongings or kills for nothing. Instead, he only kills the people like Abdi Aga or Kalaycioglu, who are totally ruthless towards innocent people. As a matter of fact, not only does Memed create a symbiosis by depending on the ancient warrior but also, he shapes it and recreates the ancient hero in accordance with his rebellious character. This ancient archetypal hero within İnce Memed has palpable resemblances with other familiar heroes like Achilles, Hector, Beowulf, and so on. All of these heroes reach their ultimate mortal heroic manners by creating an amalgamation of their personal peculiarities and the ancient or the primitive warrior inside them. This similarity between Memed and the other heroes can be deciphered as an existential progress to reach the self. This discovery results from Memed's experience of several events that occur around him.

Consequently, İnce Memed undergoes an inexorable haunting process. In this haunting process, he is overpowered by the archetypal hero who silently lies in his mind. That is to say, on the one hand there is the ancient archetypal identity as being the original primitive male warrior inside, but on the other hand, he unveils his ever changing substantial features that he receives from his close association with nature and his villagers. This association helps him to get the velocity he needs to fulfill his 'duty.' This 'duty' is the sacred 'duty' that İnce Memed asserts upon his fate to change ruthless Abdi Aga's feudal government into a communal system.

In order to understand how İnce Memed comes into a solid hero being by trying to change the system, it is essential to analyze his character under the terms of Sartre's existentialism and Jung's definition of archaic man and his psychology. Jung defines the mentality of the archaic man as:

When we speak of man in general, we do not have his anatomy – the shape of his skull or the color of his skin – in mind, but mean rather his psychic world, his state of consciousness and his mode of life. Since all this belongs to the subject-matter of psychology, we shall be dealing here chiefly with archaic or primitive mentality. (Jung, 1933: 125)

Sir Isaac Newton described one of the basic laws' of physics as: "every single action has an equal and opposite reaction." This law of physics can be taken into same account in terms of psychology. Now that the novel talks about a time line that occurs around the early and mid-20th century, it is not possible to talk about a pre-historic primitive man, but another bias would most likely become true that is especially the villagers cause the 'reification' process inside İnce Memed. This process is a progress from an unconscious being into a character who makes his own decisions and acts through his logic. Therefore, it is notable to scrutinize how a 20th century man is able to turn back to his ancient grassroots as an archetypal hero to create an amalgamation of reason and instinct. According to Jung, limiting the archaic character within only the primitive man wouldn't be fair and actually it meant to broaden the debate of archaic psychology:

...it turns out that we have actually widened our theme, because it is not only primitive man whose psychic processes are archaic. The civilized man of today shows these archaic processes as well, and not merely in the form of sporadic "throwbacks" from the level of modern social life. On the contrary, every civilized human being, whatever his conscious development, is still an archaic man at the deeper levels of his psyche. Just as the human body connects us with the mammals and displays numerous relics of earlier evolutionary stages going back even to the reptilian age, so the human psyche is likewise a product of evolution which, when followed up to its origins, shows countless archaic traits. (Jung, 1933: 126)

Just as Jung approaches every civilized man's behavior within the evolutionary process, which dates back even to the reptilian age, it is conceivable to claim that potentially every man has this 'archaic man' deep inside his psyche. Yet, it is not a matter of fact that every man has this 'archaic man' or not, but it is a matter of reification process: how or through what ways a potential character could be turned into 'an existing concrete character.' To get one step closer to the possible suggestions, Jung's interpretation of the human psyche could be another milestone to establish a promising bias since the "...human psyche is the womb of all the sciences and arts. We may expect psychological research, on the one hand, to explain the formation of a work of art, and on the other to reveal the factors that make a person artistically creative" (Jung 1933: 152).

In spite of the fact that whether it is Hatce or the villagers who affect İnce Memed deeply, without his archaic inspiration and his free will, it would

be an amorphous debate to assert that he becomes a legend for his people only because of his people and Hatce. That is to say, it is true that the people around him influence İnce Memed. Nevertheless, if it weren't for his 'existential' core, it would have been awkward for him to develop heroic deeds. More than that, his unstable decisions are directed by his free will. As an illustration, his strong desire to rescue Hatce from the gendarmes or his unstoppable wish to see Hatce by disguising himself from the gendarmes and visiting the prison could be shown as examples of his rising free-will. Though those ventures might seem to be too dangerous, involving within danger is a part of heroism that is natural for İnce Memed. In addition, İnce Memed disregards all objections from his comrade Cabbar and enrolls in any danger with his eyes wide shut. Therefore, although there is a certain interaction between him and the villagers, still in the core of his heart, İnce Memed makes his own decisions. Jung defines this process:

We cannot reach for and borrow anything from outside, from the world, from history: what is significant can only grow from out of ourselves. Consequently, when the White Man is true to his instincts, he reacts with instinctive resistance to everything that others can say to him or advise. And what he has already swallowed, he must eject again as an alien body; for his blood rejects what has grown upon alien soil. (Campbell 2008: 13)

Another discussion can be made through the two opposite poles between which İnce Memed is stuck. As if it were a situation where he might turn his own world from utopia to dystopia or vice-versa, İnce Memed swings from one destiny to the other. This oscillation or dueling between two fates or two worlds utopian or dystopian depending on the villagers' dreams of a communal and equally shared world or a world where they live just to please Abdi Aga. These two worlds or fates seem to be entangled with İnce Memed's own destiny, as İnce Memed appears to trail either what villagers want from him or he follows his inner voice. He makes his own choices, and is not totally dependent upon the others. İnce Memed's situation could be elucidated through Sartrean ontology, as well.

In the Sartrean ontology of 'Being and Nothingness', there are two fundamental asymmetrical 'regions of being' disputed as being-in-itself and being-for-itself assisting as the ground for liberty, creativity, and action. More than that, those regions serve well as a theoretical framework for an existentialist approach to human existence (Audi 2009: 298). Those two essences could be observable within the background of the novel that sets up the characteristics of İnce Memed. Another crucial aspect that marks İnce Memed's actions is also taught by Sartre as 'being-for-others', which might define the very relationship between İnce Memed and his villagers. To some extent, his existence is only meaningful as long as he thinks he is useful for his villagers. He pretends as if he were a kind of 'Messiah' or a 'Savior' for

his villagers. It is more or less like a symbiotic oasis for this one-sided obligation. That is to say, he might be dependent on the villagers' needs in order to get rid of his guilty conscience about Hatce's and his mother's death. In this way, it could be an oasis for him to rescue his conscience. From the other side, he feels proud of himself when he hears heroic manners are attached on him. In this way, İnce Memed throws away Sartrean ontology implies that human beings exist outside of reasoning; in another words, humans exist absurdly or spontaneously in a world into which they are "thrown," condemned to assume full responsibility for their free actions and values which make existentialism a persistent philosophical contest, particularly to ethicists who believe precise choices to be commanded by our so-called human essence or nature. He takes a role inside the existentialist form but most probably he does this by sharing his actions via heroic manners with his villagers. As it is stated above, this could be well illustrated as a form of 'symbiotic'⁴ existence. At the end of the novel, even though there is no meaning left for him after his loss for Hatce and his son, İnce Memed could still have a comfortable life in Vayvay Village. Perhaps İnce Memed never considers this kind of life without Hatce; he doesn't resist against what the villagers' demands of him. For the villagers, if İnce Memed chooses an ordinary but a comfortable life in any village, their reluctant slavery will continue, but İnce Memed does what is expected of him. Sartre states that "many relationships are created by people's attraction not to another person, but rather how that person makes them feel about themselves by how they look at them" (Kaufman 1975: 305-307). This definition suits on İnce Memed, since his coming into existence or forming his heroic manners is directly connected with the villagers' need to have a 'heroic' figure like the legendary Koca Ahmet. İnce Memed's stance against Abdi Aga and his so-called dynasty, which depends on fraternity, makes the villagers have optimistic expectations for the future. This is a state of emotional alienation whereby İnce Memed avoids experiencing his subjectivity by identifying himself with 'the look' of the villagers. The inevitable consequence arises as a conflict. The result stands on a blade. One side is a dystopia and the other side is a utopia. In order to maintain his own being, İnce Memed tries to control the villagers by being a fearful but a trustworthy bandit. Yet, on the other side, he feels himself bound to control the freedom of the villagers as a total freedom or liberty from Abdi Aga's sovereignty. Under these conditions, as Memed survives in a symbiosis where he has to disempower the archetypal hero and transform this savage archetypal hero in accordance with his free will,

4 Symbiosis is close and often long-term interaction between two or more different biological species. In 1877, Bennett used the word *symbiosis* (which previously had been used to depict people living together in community) to describe the mutualistic relationship in lichens. In 1879, the German mycologist Heinrich Anton de Bary defined it as "the living together of unlike organisms."

naturally he experiences such a contradiction inside him. However, he overpowers the archetypal ancient hero and makes his personal decisions at last.

This relationship is an intense manifestation of İnce Memed's bad faith whereby he loses his wife and child, so that at the end his free existence is replaced with the villagers' freedom and demands. However, when this relation comes to its utmost point, there can be alienation between the 'hero' and the people around him. This is also observable between İnce Memed and the villagers. Despite the fact that İnce Memed fights for the villagers, when it comes to a clash between his personal revenge and villagers' belongings, İnce Memed completely burns down Aktozlu village to its ashes. This clash becomes so passionate that due to the guilt of being so radically enslaved by 'the look', when İnce Memed hears that he couldn't kill Abdi Aga and İnce Memed drastically misses his own freedom in his deepest feelings of revenge and anger. As a matter of fact, he starts to commit merciless attitudes like killing Abdi Aga without hesitating or wounding gendarmeries, or as it is mentioned above burning the Aktozlu Village completely. Owing to the fact that both İnce Memed and the Aktozlu villagers feel hatred towards each other –though Memed's hatred is actually towards Abdi Aga-, in attempting to overpower the other's look, which they cannot escape because they believe themselves to be so enslaved to the look that experiencing their own subjectivity would be equally unbearable. In other words, without killing Abdi Aga, Memed feels himself entrapped in the eyes of the villagers. Therefore, he loses his control when he tries to kill Abdi Aga and he burns down the whole village. For Memed, whoever helps Abdi Aga is a part of Abdi Aga's feudal system. More than that, what makes Memed annoyed is that the villagers' reluctant hypocrisy. Although almost all of the villagers want Abdi Aga to be defeated, they don't want to risk themselves if under any circumstances Memed fails in killing Abdi Aga. At this point, the difference between Memed and villagers and even the other bandits like Cabbar or Sergeant Recep is visible. Memed has nothing to lose but his freedom and his existence. The others give importance to their belongings and they fight for these belongings. Nevertheless, Memed chooses to be a hero rather than being an ordinary rich man in any village by refusing any voluntarily or reluctantly made decisions. Therefore, Memed's choice proves his solid existence by only depending his heroic manners and personal choices, while the other characters in the novel 'seek their existence' via their belongings.

Conclusion

Although İnce Memed is influenced by the villagers and their demands, he successfully fulfills his own egotistic maneuver by killing Abdi Aga and rescuing Hatce from the gendarmeries. Nevertheless, İnce Memed

accomplishes his reification process completely when he changes from being an ordinary villager to a public hero at the end. He doesn't accept a comfortable village life offered by the Vayvay villagers, and neither does he surrender to become the exact bandit that villagers want to see. Instead, he endures for the sake of his passions and his choice reminds the readers of the words of Hannibal: "I will either find a way or make one." As a matter of fact, he finally locates his own liberty by making his choice and retreating to the unknown, which might remain as an ever changing or a stable river.

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Lithuanian Word Order and Focus

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Abstract

This paper examines the flexibility of Lithuanian word order and focus as stated by Terje Matthiassen in his *A Short Grammar of Lithuanian*. The data is collected through interviewing a native Lithuanian language speaker/informant. The informant was presented a number of Lithuanian sentences, pictures, where needed, along with their contexts in order to determine the validity of the word order of those sentences. After each response, be it negative or positive, the word order of the tested sentence is jumbled again and retested to verify all the possible results.

Keywords: Lithuanian, word, order, focus, theme.

Introduction

Unlike English language, Lithuanian language is a case language in which word order does not have a grammatical function, hence it offers a variety of word order (Matthiassen, 1996). The purpose of this paper is to examine how focus is expressed through different word orders and if possible support/ refute the claim that word order in this case language is flexible.

*Word order*¹ is a term that refers to the arrangement of words in a phrase, clause, or sentence. It plays an important role in determining meaning expressed in other languages by inflections. The basic word order is SVO from which other orders are deduced (Matthiassen, 1996).

*Focus*⁵ is a term that refers to information in a sentence that is:

- New
- Of high communicative interest
- Typically occurs late in the sentence
- Complements the presupposed information typically presented early in the sentence

Example: Your books are on the *shelf*.

⁵ Glossary of Linguistics Terms

The terms *theme and rheme* comes into play when word order is discussed. These terms are believed to be the mechanisms and the principles behind word order (Matthiassen, 1996).

*Theme*⁶ is the given information which referred to as “topic” and usually occupies the initial position of the sentence.

*Rheme*² is the new information which is referred to as “comment” and usually occupies the final position of the sentence.

Example: Yesterday, I met *an old man* (rheme). *The old man* (theme) was sitting outside *a red house* (rheme).

I.

Literature review

Matthiassen 1996

- Languages without a case system like English does not offer the same possibilities for variations in word order as case language do.
- Lithuanian is a language with a case system, therefore, SVO word order is not obligatory.
- We can distinguish subject from object through the case ending. The place of subject and object in the sentence is not so vital.
- Changeable word order is not synonymous with free word order. Even though word order in Lithuanian language is changeable to a considerable degree, still it is not free in the sense that variation in word order is of no importance.
- In one object sentence, it is possible to say either *Jonas parašė laišką* (SVO) or *laišką parašė Jonas* (OVS).
- The variation in non-fictional prose is fewer in comparison to fictional prose and colloquial speech.
- The analysis will concentrate on sentences with verbal predicate rather than nominal predicate because the latter show less variation in word order.
- The neutral word order in sentences containing an object is SVO.
- The alternative (S)OV model can be close to neutral.
- OVS model is close to neutral word order
- In non-context dependent sentences the VOS and OSV are claimed to be extremely rare whereas the VSO and OVS patterns seem to be more common.

Data

Hypothesis 1

6 Matthiassen (1996)

Test which model SVO or OVS is acceptable in one object sentence in which the verb phrase is focused. Verify whether other models such as OVS, SOV, VSO are acceptable or not.

1) Context: Imagine that you just talked to your friend John on the phone. I asked you about **what he did**, you responded: “Jonas parašė laiška.”

a. “Jonas parašė laiška.”

‘John wrote a letter.FOC’

Acceptability judgment⁷

1. a. ✓Jonas parašė laiška (SVO)
2. a. #Jonas laiška parašė (SOV)
3. a. #Laiška Jonas parašė (OSV)
4. a. #Laiška parašė Jonas (OVS)
5. a. #Parašė Jonas laiška (VSO)
6. a. #Parašė laiška Jonas (VOS)

Conclusion 1

According to the informant SVO word order is acceptable in the above context whereas OVS is grammatically correct but not acceptable in this context.

Hypothesis 2

Test whether OVS model is acceptable.

2) Context: Imagine that you just talked with your friend on the phone about a letter. I asked you: “**who wrote the letter?**”, you responded: “Laiška parašė Jonas”.

b. “Laiška parašė Jonas”

‘the letter was written by Jonas.FOC’

Acceptability judgment

1. b. #Laiška parašė Jonas (OVS)
2. b. ✓Jonas parašė laiška (SVO)
3. b. #Jonas laiška parašė (SOV)
4. b. #Laiška Jonas parašė (OSV)
5. b. #Parašė Jonas laiška (VSO)
6. b. #Parašė laiška Jonas (VOS)

Conclusion 2

⁷ Note for acceptability judgments, a ✓ before a Lithuanian sentence means it is acceptable and a # means it is unacceptable.

OVS word order is grammatically correct, yet, it is not acceptable in this context because it sounds archaic. The preferred word order is SVO.

Hypothesis 3

In non-context dependent sentences the VOS and OSV are claimed to be extremely rare whereas the VSO and OVS patterns seem to be more common.

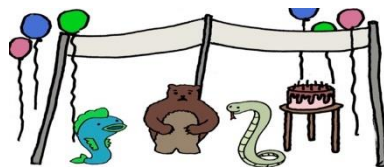
- 3) šuo įkando mergaitę
dog bit girl.FOC
'the dog bit the little girl'
- 4) mažai mergaitę įkando šuo
little girl bit dog.FOC
'the little girl was bitten by the dog'

Conclusion 3

This hypothesis supports data presented in previous literature that in a non-context dependent sentence OVS word order is acceptable, in addition to SVO.

Hypothesis 4

Using pictures to narrate a fictional story instead of asking for a direct translation from English to Lithuanian will yield to different word order. The following picture is about animal party. Look at the pictures and translate from English to Lithuanian.



- 5) gyvūnai suorganizavo vakarėlį
animals organized.PST party.ACC
'the animals organized a party'

c. The animals organized a party.

Acceptability judgment

1. c. #vakarėlį suorganizavo gyvūnai (OVS)
2. c. #vakarėlį gyvūnai suorganizavo (OSV)
3. c. #suorganizavo gyvūnai vakarėlį (VSO)
4. c. #suorganizavo vakarėlį gyvūnai (VOS)
5. c. #gyvūnai vakarėlį suorganizavo (SOV)

Conclusion 4

SVO only is acceptable.

Hypothesis 5

Test whether using different focus operators will yield to different word orders.

Only as focus operator

6)Context: John was playing at the park with his friend. His mom had packed some snacks, a banana and two apples, just in case the boys wanted to eat something. After a while, each boy ate a different snack; John ate the banana. John was still hungry so he asked for more food, but his mother told him that he already ate two apples and had to wait for lunch which was going to be soon. But John's friend, knowing that John only ate the banana, corrected John's mom and said: "John ate only a banana." How can I say "John ate only a banana" in Lithuanian?

d. "Jonas suvalgė tik bananą."

Jonas	suvalgė	tik	bananą
John	ate.SG.PST	only	banana.NOM
'John ate only a banana'			

Acceptability judgment

1. d. ✓Jonas suvalgė tik bananą (SVonlyO)
2. d. #tik Jonas suvalgė bananą (onlySVO)
3. d. #Jonas tik suvalgė bananą (SonlyVO)
4. d. #Jonas suvalgė bananą tik (SVOonly)
5. d. *bananą suvalgė Jonas tik (OVSonly)
6. d. tik bananą suvalgė Jonas (onlyOVS)
7. d. #bananą tik suvalgė Jonas (OonlyVS)

Conclusion

1-Sentence 2.d. is grammatically correct but not acceptable in this context because it denotes a different meaning. It is translated into English as 'only John ate the apple'.

2-Sentence 5.d. *bananą suvalgė Jonas tik (OVSonly) is grammatically incorrect.

3-Sentence 6.d. tik bananą suvalgė Jonas (onlyOVS), according to the informant, is grammatically correct, yet, sounds archaic.

Not as focus operator

7) Context: John was playing at the park with his friend. His mom had packed some snacks, **a banana and two apples**, just in case the boys wanted

to eat something. After a while, each boy ate a different snack; John ate the banana. John was still hungry so he asked for more food, but his mother told him that he already ate two apples and had to wait for lunch which was going to be soon. But John's friend, knowing that John only ate the banana, corrected John's mom and said: "Jonas nevalgė obuolių."

e. Jonas nevalgė obuolių

Jonas	nevalgė	obuolių
John	not.ate.PST	apple

'John did not eat the apple'

Acceptability judgments:

1. e. #obuolių nevalgė Jonas (OVS)
2. e.# Jonas nevalgė obuolių (SOV)
3. e. ✓ nevalgė Jonas obuolių (VSO)

Conclusion

Negation yields to VSO word order

Hypothesis 6

Verify whether VSO is acceptable in negated sentences.

- 8) Context: In preparation for the party, the animals did not go to school. How can I say "the animals did not go to school" in Lithuanian?

f.	gyvūnai	praleido	pamokas
	animals	miss.3SG.PST	Class.DAT

'the animals did not go to school'

Conclusion 6

The Lithuanian negative word 'ne' is not suitable in this context. Therefore, 'miss' is used to express the meaning of the English phrase "did not go".



- 9) Context: Squirrel talking to crab: "Aš nežinojau apie vakarėlį."

g.	aš	nežinojau	apie	vakarėlį
	I.1.SG	NEG.know.3SG.PST	about	party.ACC

'I didn't know about the party'

Acceptability judgments:

- 1.g. #nežinojau aš apie vakarėlį (VSO)
- 2.g. #nežinojau apie vakarėlį aš (VOS)
- 3.g. #apie vakarėlį aš nežinojau(OSV)
- 4.g. #apie vakarėlį nežinojau aš (OVS)
- 5.g. #aš apie vakarėlį nežinojau (SOV)

Conclusion 6

VSO is not acceptable.

Conclusion

Although Matthiassen states that SVO word order is not obligatory, my data show that SVO is the most prevailing word order, thus, it is the default word order.

In terms of focus, in many occasions, my informant told me that long answers do not sound accurate as opposed to short answers in which the phrase that's under focus is provided. For example, as answer for the following question 'what does your mother bake?' the preferred answer is "pyragus" instead of saying: "Mano mama kepa pyragus."

As for not finding different word order, I am assuming the following: Matthiassen's findings are accurate in the time frame he held those tests although nothing is mentioned about the methods he applied in collecting his data and whether it is based on spoken form of language or based on written materials.

I need to interview more speakers of Lithuanian language to compare my informant's language to other varieties of Lithuanian language if there is any.

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Infidelity as a Predictor of Jealousy in Mexican Couples

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Abstract

Suspicion of infidelity in couples elicits jealousy in men and women (Bendixen, Kennair & Buss, 2015; Buss, 2014; Buss & Abrams, 2017). It is also known that, in many people, a reaction to a partner's infidelity consists of intense and aggressive jealousy (Buss, 2000; Shakelford, LeBlanc & Drass, 2000; Wilson & Daly, 1992). However, there is scant literature on the subject of infidelity itself. In other words, there are no relevant data on whether actual infidelity, and even the urge to commit infidelity, evoke jealousy toward one's partner. Therefore, the aim of this study was to determine whether unfaithful behavior, the motives imputed to infidelity, the concept of infidelity, and the consequences associated with it are predictors of jealousy in men and women involved in couple relationships in Mexico. We applied the Multidimensional Infidelity Inventory and the Jealousy Scale to 302 adult volunteers in couple relationships in central Mexico. Multiple regression in stages found that infidelity is a reliable predictor for jealousy, more in men than in women. The working hypothesis was proved. The results are discussed from the theory of attribution.

Keywords: Jealousy, infidelity, couple, attribution, sexuality.

Introduction

Suspicion of infidelity elicits jealousy in men and women (Bendixen, Kennair & Buss, 2015; Buss, 2014; Buss & Abrams, 2017; Buss & Shakelford, 1997; Daly & Wilson, 1988). It is also known that jealousy occurs, even among individuals with a liberal sexual lifestyle, emerging when an affair or romance is discovered or divulged (Buunk & Dijkstra, 2000).

Jealousy evoked by a partner's real or imagined infidelity may have fatal consequences; for example, it is the leading cause of spousal abuse and

femicide (Daly, Wilson & Weghorst, 1982; Wilson & Daly, 1992), and is also responsible for multiple violent or disruptive behaviors in both genders (Buss, 2000; Shakelford, LeBlanc & Drass, 2000). Consequently, infidelity of one member of a couple, and even the thought of such possible infidelity, can evoke jealousy in many people.

Jealousy will be evoked, particularly, when an external or collateral relationship, which is one conducted in parallel to the formal relationship, touches areas pertaining to the primary relationship which are considered unique and special. However, jealousy is especially likely to grow when the external relationship has potential or real sexual content, because sexual relationships are highly sensitive to insecurity and competition (Buunk & Dijkstra, 2004; Harris, 2003).

A large part of research to date has focused on jealousy (Salovey, 1991; White & Mullen, 1989) as a response to a partner's infidelity. Many components of emotional reactions to a partner's imaginary infidelity have been identified by Shackelford, LeBlanc & Drass, (2000). Those authors found gender-based differences in the experience of some emotions. Based on their results, in emotional reactions to infidelity, women scored higher than men on anger and pain, whereas men scored higher than women on freedom/content, homicide/suicide, happiness and sexually exciting (Shakelford, Le Blanc & Drass, 2000).

In Mexico, Rivera et al. (2010) have found that jealousy is associated with the feeling of belonging [with] or possession of the partner, and therefore it is irrelevant whether the danger of losing him or her is real or imaginary. The same authors have described jealousy as an emotional response with a strong obsessive component (Rivera 2010 in Castillo, 2017).

Research on this topic in Mexico has found that the principal emotions and behaviors related to this emotion are: obsession, pain, anger, and mistrust, accompanied by behaviors of control and intrigue (Diaz Loving, Rivera Aragon & Flores Galaz, 1986; Diaz-Loving, Rivera & Flores, 1989; Rivera, Diaz-Loving, Flores & Montero, 2010).

In general, events which evoke jealousy, and in particular extramarital infidelity, cause the partner immediate problems in the relationship (Fincham & May, 2017; Rivera Aragon, Diaz Loving, Villanueva & Montero, 2011) and may also negatively affect a person's self-esteem (Buunk, 1997; Stieger, Preyss & Voracek, 2012).

When one of the members of a couple discovers that some exclusive rewards of the relationship are provided by a rival, the exclusive nature of the relationship is violated and its value diminishes (Buunk, Zurriaga, Gonzalez-Navarro & Monzani, 2016; Dijkstra & Buunk, 1998). Buunk (1997) also found that such effects interact with gender, for example, men are three times more

likely to end a relationship due to their partners' infidelities than their own, whereas women are not.

As regards suspicious jealousy, some authors hypothesize that, in its more extreme forms, suspicious jealousy may be associated with paranoid personality disorder and even foment the appearance of the phenomenon known as the "self-fulfilling prophecy," in which, in response to pressure, the partner ends up actually committing an act of infidelity (Buunk et al., 2016; Buunk & Van Driel, 1989; De Almeida, & Schlösser, 2014).

But apparently, this emotional reaction called jealousy is the product of generations and generations of socialization, given that infidelity has always been present throughout history and in the context of human society (Fisher, 1992).

In fact, evolutionary theory identifies infidelity as part of our evolutionary strategies, by affirming that sexual relationships outside the couple relationship are often a secondary and complementary component of our mixed mating tactics (Fisher, 1992).

From this perspective, the dynamic, established through socialization, of experiencing jealousy in response to possible infidelity has been developed as a strategy which, in the case of men, may reduce the reproductive costs of female adultery and in the case of women, may safeguard them from other risks such as contracting sexually transmitted infections which can lead to infertility, sharing the partner's resources with another woman, or eventual loss of the partner and his resources (Baker, 1996; Buss, Larsen, Westen & Semmelroth, 1992).

Extensive study has been devoted to the reaction of jealousy in response to possible infidelity, (Buss, Larsen, Westen & Semmelroth, 1992; Buss & Shackelford, 1997; Buss, Shackelford, Kirkpatrick, Choe, Lim, Hasegawa et al., 1999; Canto Ortiz, Garcia Leiva & Gomez Jacinto, 2009; Harris, 2003; Leiva, Jacinto & Ortiz, 2001) or the jealous personality which is always suspicious (Buunk & Dijkstra, 2000; Buunk et al., 2016; Buunk & Van Driel, 1989; De Almeida & Schlösser, 2014), but there is scant literature which objectively enquires how unfaithful behavior may be related to jealousy toward a partner (Browne, 2015).

According to theories of attribution (Heider, 1958; Kelley, 1973), the attribution a person gives to an act may have significant consequences in their interaction with others. Furthermore, attribution to an act of infidelity may even determine the degree of conflict or forgiveness seen in the couple after the act is discovered (Bradbury & Fincham 1990; Hall & Finchman, 2006).

Therefore, the aim of this study was to determine if unfaithful behavior, attribution of motives of infidelity, beliefs associated with infidelity, and its perceived consequences are predictors of jealousy in men and women who are in a couple relationship.

Method

Participants Three hundred and two (302) volunteers participated through non-probabilistic sampling, 151 men and 151 women. Their age ranged from 18 to 46 years (average 30 years), their educational level was high school, all the participants were involved in a heterosexual couple relationship, and 81% reported themselves as married. The mean time in relationship was 14.6 years ($S.D. = 9.8$). The number of persons with whom they had had sexual relations in the last year was from 0 to 5 ($M = 1.21$, $S.D. = 0.73$). Of the total sample, 83% of men and 33% of women reported having been unfaithful in their current relationship; 8% of men and 46% of women reported that their partner was unfaithful; 4% of men and 16% of women reported that both they and their partners were unfaithful; and 5% of the sample did not respond which member had been unfaithful in the relationship.

Measures The short versions of the Multidimensional Infidelity Inventory (Romero, Rivera & Diaz-Loving, 2007) were used, made up by four sub-scales: - *Sub-scale motivation for infidelity*: consisting of 35 questions which measure the different reasons for which someone might engage in an act of infidelity. The *Sub-scale beliefs about infidelity*: consisting of 30 questions which measure the connotation individuals attribute to infidelity. The *Sub-scale perceived consequences of infidelity*, with 10 questions which measure perception of negative consequences and positive consequences of infidelity. The *Sub-scale unfaithful behavior*, with 20 questions which measure unfaithful emotional and sexual behavior, and desire for it. All the sub-scales have high levels of internal consistency and validity of construct.

Jealousy Scale (Rivera, Diaz Loving, Flores & Montero, 2010), made up of 12 factors which, based on their conceptual content, were divided in two dimensions, the first six factors were grouped in the area entitled emotions and feelings and the next six factors in the dimension cognitions and styles. All the sub-scales have high levels of internal consistency and validity of construct too.

Procedure Participants were contacted at various places like public squares, parks, healthcare centers, and social centers, and were invited to participate in the investigation, explaining its objectives and asking them to sign an informed consent form. Then they were asked to answer the scales as clearly and sincerely as possible, indicating that the questionnaire is part of an investigation whose aim was to identify characteristics of couple relationships. Also, we stressed the anonymity of the answers and informed subjects that their answers would not be catalogued as good or bad, right or wrong, to guarantee participants' honesty.

Results

After applying the instruments to the sample and given the large number of factors in the jealousy scale, we conducted a second order factor analysis including all the factors in the scale. The factor analysis of principal components with orthogonal rotation produced a factor for self-esteem greater than one, which explained the 61.62% variance (See Table 1). The factors Confidence-Lack of confidence, Confidence, and Pain were eliminated because they had very low factorial weights (below 0.30).

Table 1

Second order factorial structure of the Jealousy Scale

FACTOR	JEALOUSY
Fear	.888
Frustration	.866
Emotional responses produced by jealousy	.835
Control	.814
Lack of confidence	.814
Obsession	.800
Anger	.798
Negative attitude	.769
Suspicion-intrigue	.747
Confidence-Lack of confidence	.234
Confidence	-.125
Pain	.175
Cronbach's Alpha	.937
% of Variance Explained	61.62
Mean	2.40
S.D.	0.69

Next, descriptive results from the sample were obtained by gender and we observed that on the scale Unfaithful behavior scores were medium to low, with desire for infidelity emotional highest among participants. As regards attribution of infidelity, the scores obtained were also medium to low, with dissatisfaction with the primary relationship highest. In beliefs associated with infidelity, medium scores were found; in men, the strongest beliefs were those associated with infidelity as an act of passion, whereas in women, the strongest beliefs were those which associated with infidelity with a transgression of the relationship. In general, the sample perceived more negative than positive consequences for the act of infidelity and the level of jealousy the sample reported was medium to low, for both men and women (See Table 2).

Table 2

Descriptive results from the sample

	Men		Women	
	M	S.D.	M	S.D.
<i>Unfaithful behavior</i>				
Sexual infidelity	1.65	0.94	1.23	0.60
Desire for emotional infidelity	2.24	0.96	1.71	0.75
Desire for sexual infidelity	2.11	1.02	1.44	0.74
Emotional infidelity	1.78	0.84	1.30	0.59
<i>Attribution of Infidelity</i>				
Dissatisfaction with the primary relationship	2.98	1.34	2.86	1.42
Sexuality	2.32	1.11	1.83	1.03
Emotional and social instability	2.02	0.91	2.03	0.95
Ideology and norms	2.17	0.92	1.93	0.88
Impulsiveness	2.27	1.02	1.99	0.90
Apathy	2.46	1.09	2.44	1.16
Aggression	2.04	1.11	2.02	1.11
Transgression of the relationship	3.58	1.24	3.82	1.31
Feeling of loss	3.11	1.24	3.13	1.24
Dissatisfaction	3.37	1.41	3.46	1.14
Passion	3.80	0.97	3.16	1.32
Insecurity	3.00	1.21	3.31	1.19
Love for another	2.48	1.46	1.83	1.29
<i>Perceived consequences</i>				
Negative consequences	2.39	1.39	2.25	1.14
Positive consequences	2.29	1.11	2.09	0.85
<i>Jealousy</i>	2.34	0.64	2.46	0.74

Note: Theoretical mean for all scales is 3.

Finally, stepwise multiple regression analysis was conducted, to detect which factors in the Multidimensional Infidelity Inventory are predictors of jealousy in men and women in the sample; the results are described below.

As we can see in Table 3, in the case of men, in the first step the variable Ideology and Norms was included as a predictor of jealousy. The regression was significant and reliably predicts the behavior of jealousy ($F(1,148) = 27.41, p = .000$), explaining 33.7 % of the variance. In the second step of the analysis, the factor emotional infidelity was included in the equation; the increase in R squared was significant, as was the change in F ($F(2,147) = 19.28, p = .000$). In the third step of the analysis the variable insecurity was included as a predictor; the increase in R squared was significant, as was the change in F ($F(3,146) = 19.63, p = .000$). In the fourth step the variable desire for emotional infidelity was included as a predictor, and the variable emotional infidelity ceased to be a reliable predictor; however, the increase in R squared was significant, as was the change in F ($F(4,145) = 18.02, p = .000$). In the fifth step, the variable emotional infidelity was eliminated; the increase in R squared was significant, as was the change

in F ($F(3,146) = 23.63, p = .000$). In the sixth step, the variable dissatisfaction was included; the increase in R squared was significant, as was the change in F ($F(4,145) = 20.02, p = .000$), forming the final model.

Table 3

Stepwise regression analysis for variables which predict jealousy in men

Variables	B	EE	β	Confidence interval	
				Minimum	Maximum
Ideology and Norms	.166	.050	.239**	.066	.265
Insecurity	.246	.042	.469**	.164	.329
Desire for emotional infidelity	.198	.059	.298**	.081	.316
Dissatisfaction	-.103	.040	-.228*	-.183	-.023

Note: $R^2 = .150$ for step 1 ($p \leq .001$); $R^2 = .196$ for step 2 ($p \leq .001$); $R^2 = .272$ for step 3 ($p \leq .001$); $R^2 = .312$ for step 4 ($p \leq .001$); $R^2 = .312$ for step 5 ($p \leq .001$); $R^2 = .337$ for step 6 ($p \leq .001$); * significant values $p \leq .05$; highly significant values ** $p \leq .01$

In the case of women, in the first step the variable positive consequences of infidelity, was included as a predictor of jealousy. The regression was significant and reliably predicts the behavior of jealousy ($F(1,148) = 27.41, p = .000$), explaining the 17% variance. In the second step of the analysis, the factor impulsiveness was included in the equation; the increase in R squared was significant, as was the change in F ($F(2,147) = 14.10, p = .000$) indicating that its contribution to the prediction of jealousy was relevant. In the third step of the analysis, the variable ideology and norms was included as a predictor; the increase in R squared was significant, as was the change in F ($F(3,146) = 11.91, p = .000$). Finally, in the fourth step the variable sexual infidelity was included; the increase in R squared was significant, as was the change in F ($F(4,145) = 10.35, p = .000$) (See Table 4).

Table 4

Stepwise regression analysis for variables which predict jealousy in women

Variables	B	EE	β	Confidence interval	
				Minimum	Maximum
Positive consequences	.197	.062	.226*	.074	.320
Impulsiveness	.287	.080	.347***	.129	.445
Ideology and norms	-.198	.080	-.235*	-.356	-.040
Sexual infidelity	.198	.089	.159*	.023	.372

Note: $R^2 = .087$ for step 1 ($p \leq .001$); $R^2 = .126$ for step 2 ($p \leq .001$); $R^2 = .153$ for step 3 ($p \leq .001$); $R^2 = .189$ for step 4; * significant values $p \leq .05$; highly significant values ** $p \leq .01$, *** $p \leq .001$.

Conclusion

The working hypothesis was proved. The behavior of and desire for infidelity, its associated motives and consequences, and the perception that infidelity may have positive consequences for a person were reliable predictors of jealousy which individuals displayed toward their partners.

The model had greater predictive power for men, with constructs like ideology and norms (which refers to the individual's value system and ideology, derived from his education and environment), insecurity (where infidelity is conceived as an act derived from insecurity, confusion, cowardice, and egoism on the part of the individuals involved), the desire for emotional infidelity (which is the desire for a romantic bond with another person aside from the primary partner), and dissatisfaction with the primary relationship having the capacity to predict the appearance of jealousy in the couple relationship for men in the sample, practically explaining the 34% variance.

This may be because the actual experience of infidelity makes a man conscious of and vulnerable to his partner's possible infidelity, based on his own desire for infidelity and rooted in his own insecurities, dissatisfactions, and ideologies. In view of this condition, we can infer that in such individuals, the attribution given to their own infidelity may have a boomerang effect, eliciting suspicion of infidelity on the part of their partners.

This theory, starting from the observer's bias (Buunk, 1997; Hall & Fincham, 2006; Ross, 1977) indicates that the attribution to one's own behavior is made through explanations external to the act. Thus, external factors cause a behavior; in other words, if the person is convinced that circumstances beyond their control caused their infidelity, then their partner, under similar circumstances, could also be unfaithful.

This model does not aspire to be determinant, given the study's limitations. Our intention is to contribute to the understanding of jealousy in couple relationships, and the consequences of acts of infidelity therein.

Some of the study's most important limitations were the fact of working only with a small segment of the Mexican population. Men and women in Mexico City, with a high educational level for the average of the population and a mid-range socioeconomic level, who voluntarily agreed to participate in the study. Future investigations may add to our knowledge by addressing these variables with other equally important groups, such as younger couples, or in other areas of the country and more diverse sociodemographic contexts.

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From Silence to Speech: Ice-Candy-Man

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Abstract

In the novel *Ice-Candy-Man* (1988), Bapsi Sidhwa showed the life that she had experienced and witnessed in Lahore at the time of Partition of India, which affected many lives. It was introduced as *Cracking India* to American readers for giving an accurate comprehension of the meaning of the novel at first sight. To them, Ice-candy-man means a peddler, but in India it means a Popsicle man. In the novel, a Popsicle man (Ice-candy-man) played one of the lead roles. He was the representative of typical Indian men who profoundly indulged in the political, religious and social matters. The thought of Partition and the consequences of Partition made him turn a religious zealot, and created great turbulence in the life of Ayah, who was his companion and beloved. The bifurcation of India left sad and haunting memories not only to Ayah but also to many people. Men were butchered, women were abused and raped, and children were left orphans. The impact of the geographical partition was immense on the people's psyche. In fact, the horrible events stood out as a cruel testimony of communal frenzy and insanity of people. The loss was irreparable. Gradually, the villain, Popsicle man emerged as a refined man. He realized his sins and mended his behaviour. Hence, as far as Indian context is concerned, the title of the novel *Ice-Candy-Man* is apt.

Keywords: Ice-Candy-Man – Emancipation of women.

Introduction

In her novel *Ice-Candy-Man* (1988), Bapsi Sidhwa showed the life that she had experienced and witnessed in Lahore at the time of Partition of India, which affected many lives. It was introduced as *Cracking India* to American readers for giving an accurate comprehension of the meaning of the novel at first sight. To them, Ice-candy-man means a peddler, but in India it means a Popsicle man. In the novel, a Popsicle man (Ice-candy-man) played one of the lead roles. He was the representative of typical Indian men who profoundly indulged in the political, religious and social matters. The thought of Partition and the consequences of Partition made him turn a religious zealot, and created great

turbulence in the life of Ayah, who was his companion and beloved. The bifurcation of India left sad and haunting memories not only to Ayah but also to many people. Men were butchered, women were abused and raped, and children were left orphans. The impact of the geographical partition was immense on the people's psyche. In fact, the horrible events stood out as a cruel testimony of communal frenzy and insanity of people. The loss was irreparable. Gradually, the villain, Popsicle man emerged as a refined man. He realized his sins and mended his behaviour. Hence, as far as Indian context is concerned, the title of the novel *Ice-Candy-Man* is apt.

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I.

Ice-Candy-Man was one of the Sidhwa's major contributions to Women's Empowerment and Women's Emancipation. She showed that the women were forced to experience unbridled violence down the ages in different dimensions for different reasons. She revealed that the men, the society and the various institutions of the society that deal with the social, religious and cultural aspects had their optimum share to torment and distress the women. She also presented the so-called sexual superiority of men over the women. In fact, she used it as one of the prominent themes in the novel. She discussed the effects and consequences on the minds of people and their actions. She felt that all sorts of feelings and emotions of humans were the results of their upbringing. Sexual superiority or inferiority, egoistic behaviour and sexuality were instilled in the minds of people from childhood directly or indirectly. In the process, the dominant feelings had been vested in men and sensitive feelings in women. Hence, the men struggled to preserve their superiority and influence the society in all the possible ways they could.

As the general populace was led with the notions of inequality, there was a great threat to women's identity in the society. Women were ill-treated in every sphere of life. In domestic sphere, women were forced to maintain household without complaints. They were deprived of all sorts of freedom that were enjoyed by men. They were treated as subordinates and sexual objects. Men believed that they were superior to women in every aspect of life. Besides this practice, men made their counterparts think in the same way. From such abject existence, a few women emerged as powerful and outspoken: new women or modern women. Sidhwa depicted them as different from the women of the older generations, who assumed that they were inferior and had no right to seek equality. Though the new women were not against the customs and traditions, they refused to perceive the things as the conservative society had perceived. Though they were not rebellious in nature, they did not agree that their suffering

was due to their fate. They had trust in their inner strength. They tried to question their exploiters. They were united to oppose the evil in the society. Their collective effort and changing perception helped them move from misery to triumph.

Sidhwa's *Ice-Candy-Man* depicted women of divergent ideologies. On the one hand, she showed the different sources of women's subjugation, victimization and suffering, and on the other hand, she displayed the gradual emergence of women's emancipation and empowerment. She also showed how their strides helped them to expand their growth of mind and attain freedom in different spheres. Their struggle engendered the fruits of their individuality, their independence and their self-identity. The saga moved from their dreams of freedom to their exercise of freedom. In addition to her discussion on attaining freedom by women, Sidhwa conversed about the attitudes and approaches of women to reach their destination in the novel. In her opinion, the society's attitude towards women's submissiveness was ill-justified. She also strongly felt that in real life situation, the womenfolk were beyond the estimation of the men in the society. They endured the pain to some extent. If it hurt their identity or self-respect, they would be no longer humble creatures. Their sensitivity triggered unimaginable consequences: they might be silent or even aggressive to create space for themselves. The approaches for protesting against the cruelty of men were either submissive silence or speech in revolt. Silence is to reinforce their attitude and acquire persistence in their moves. Speech is their ultimate tool to resolutely realize their dream of freedom.

As far as the story of the novel is concerned, the narrator was a little Parsi girl named Lenny. She was a shrewd and keen observer of the events that took place around her during the course of time. She observed the transitional society and changing human relations and bonds and narrated them in an effective dramatic narrative mode with a great verve. Her lameness kept her away from school and made her move with Santha, the beautiful Ayah, who was in charge of her. Ayah had a circle of admirers. She often visited them with Lenny. This made Lenny encounter and understand the masses, especially working class people. She also observed the transitional society where situations became topsy-turvy. At one point of time, she witnessed the strengths of the society: amicability, unity, innocence and supporting. As time went by, such positive aspects of the society were gradually replaced by the negative aspects of the society: religious fervour, patriarchal conventions, revenge, riots and massacres as a result of the Partition.

Lenny witnessed the close-knitted society bifurcating into two halves and then into many pieces. The people in the society were separated by matters of caste, gender and nation. Their primitive instincts killed the values of human life. They cheated and hurt one another. The transitional phase took them neither to growth nor to happiness. It led them only to destroy the different facets of life:

individually, socially, culturally, physically, mentally, psychologically, emotionally, politically, geographically and economically. Especially, women and children were affected more in the Partition turbulence. Success and failures of men's mission during the cultural chaos were determined through their actions towards women. Men fought against one another to settle their personal scores and satisfy their internal primitive evil instincts under the mask of religion.

Gradually, the tumult and turbulence in the society came to an end. The attitude of the exploiters and the sufferers changed. The former category felt sorry for their sins and the harm they had done towards the weaker sections of the society. The latter category tried to emerge out of their deep sorrow. Most of the women during that time and in that society came under the second category. Through their steadfastness, their reformatory attitude towards their lives, their collectivity, their measures to rescue the fellow women, their recuperation, they attained liberation and empowerment in different domains.

Lenny's childhood observations and impressions on the society made up the framework of the story. The transitional life of Ayah was the flesh of the story that described her journey from happy days to sad days, amicability to abrasiveness and sustenance to struggle. Ayah's redemption as well as the collective effort of all the fallen women in the Women's Rescue camp for supporting a cause was the soul of the novel.

Being a Parsi by birth, Lenny was not so much restricted as the other children were. She was treated very dearly by her mother, and was never made conscious of her lameness. She was provided care and assistance through Ayah. Their family doctor, Col. Bharucha told Lenny's parents that she could not become a Professor but could lead a good family life. This was an example of not only opinion of the doctor on Lenny, but also common expectation of society on women. Getting married, giving birth to babies and looking after the family was the inescapable duties of a woman. Female education was discouraged by the society.

Because of Lenny's limp, Santha, the Ayah took care of Lenny. She was carried by the Ayah wherever she went. This allowed her to see the world of adults who belonged to different religions very closely. They represented the typical people of the Indian subcontinent. Gradually, she became aware of men's sexuality. She found that Ayah was admiringly gazed at by the men for her feminine physical grace. Lenny also noticed that many times, Ayah was disturbed by their annoying advances at her, but somehow she used her tactics to escape from them. In her own case, Lenny experienced her cousin's carnal cravings, her little brother's attempt to see her nakedly through the holes in the bathroom door, and Imam Din's dirty tricks to satisfy his carnal longings in the kitchen.

Lenny agonized to see the rapid changes around her during Partition. Before Partition, there was a great unity among the people of divergent faiths.

When the thoughts of Partition had begun to take roots, all this bonhomie came to an end. People perceived themselves as symbols of their faith. They divided themselves based on geographical, cultural, and religious grounds. They killed, plundered and raped the people of other communities. They strove for keeping and preserving their community's honour and bringing disgrace to other communities' honour. Success or failure was decided on the range and intensity of exploitation and subjugation. A community that suffered maximum loss of lives, chastity of women and property was considered as losers. People enjoyed in taking revenge on behalf of their community. They forgot the basic humanity and behaved as if they were blood-thirsty barbarians.

The thought or idea of partition brought a tremendous change in the attitude of people, who soon underwent a complete transformation and got involved in mutual verbal abuse. The unity among them was shattered. This disintegration was caused by differences of faith and nation. Each community imagined that they were superior to the people of other faith. This led to explosive consequences. The theory of fraternity was replaced by the theory of enmity. Many were left homeless and orphans.

People reduced themselves to symbols of their respective religions. They strictly followed their religious practices and offered prayers to God. Their devotional fervor had, sadly, resulted in chaos and tragic happenings. The religious practices were observed more to show their differences than to show their reverence and devotion towards their faith. For example, when the religious fervor was at its peak level, the Hindus visited temples and the Muslims Mosques. They only talked about the differences. The religious talks dissipated the unity and friendship among the people. The people were segregated and did not try to meet one another. The people were holding their knives, choppers, daggers, axes, staves and scythes and queued in front of Sharbat Khan to get them sharpened. Ice-candy-man was shocked to see the gunny bags full of women's breasts of his community in the train from India (Gurdaspur). The passengers including his relatives in the train were butchered and killed. This incident caused unbearable and inexplicable agony and frustration in his mind. He shared the tragic news with his community men. They were deeply agitated and were determined to take revenge against the people of other community.

Religious differences made the writer to feel utter degradation and unspeakable agony. She described the chores of the working class people and how they skillfully used tactics to be successful in their businesses. She also recorded how they mocked and insulted the religious practices of the people of other community and how they cheated in the name of God. They behaved as if they were enemies. In order to trouble his Sikh neighbours, Ice-candy-man went to their residence with his Muslim companions and created some fuss: they booed the Sikh women and showed their naked bottoms. The reason behind their

act was to insult the Sikhs. Their way of insulting or humiliating women was stripping clothes. The act extended to the whole community in later stages.

The people of the two different religions showered great fury on each other without any reason. For example, when Lenny and Yousaf were on the way to their home through Lawrence Gardens, they saw a Brahmin Pandit sitting cross-legged and eating something out of a leaf-bowl. On seeing Yousaf, the Brahmin unleashed his hatred and threw his food away. The glances and reaction of Yousaf was as same as Brahmin's. "His face is drained of joy, bleak, furious. I know he too feels himself composed of shit, crawling with maggots./ Now I know surely. One man's religion is another man's poison." (117)

The religious meetings were headed by renowned politicians and the people thronged in the given venue. A stir of excitement, an increase of volume of noise, a great number of steadfast vows etc were common elements in such meetings. People fought to own the nation. Their strategies to defeat the people of other religions showed their cruelty. They plundered, looted, burnt, harassed, exasperated and assaulted the people of other religions. The men in procession knocked down Banya who wore a white Gandhi cap. His legs were tied to jeep and he was killed by separating his two legs. In the name of God and religion, the mob created horrors and quenched their sadistic thirst:

'Allah – o – Akbar!' and beneath it the growl of revving motors. "The terror the mob generates is palpable – like an evil, paralyzing spell. The terrible procession, like a sluggish river, flows beneath us. Every short while a group of men, like a whirling eddy, stalls – and like the widening circles of a treacherous eddy dissolving in the main stream, leaves in its centre the pulpy red flotsam of a mangled body." (135)

Until the political upheaval had swept the people off their religious, ethnic and racial grounds, they were amicable with one another. When they were disintegrated, they became either predators or victims. The jealousy, revenge and cruelty of the people were the causes of their misery. Throughout the novel, Sidhwa showed the extreme moves of Fundamentalist forces during the Partition of India and its impact on women's lives in a heart-rending manner.

In the novel, many women were shown to be driven away from their normal life. They were abducted, raped, insulted, beaten and killed. They were deprived of their small wishes and were denied to exercise their independent and individual thoughts. They were taken away from their kith and kin. They were forced to bear humiliation and ignominy. They were reduced to live like puppets with no emotions. Their innocence, beauty, happiness and patience were trampled and ruined. Their psyche was affected miserably. They were used as pawns and were left to suffer the mental agony forever. Consequently, they refused to behave in a normal way. The bitter truth compelled them to behave rigidly and insensitively. They withdrew to the world of silence. They stopped responding or reacting until they got solace and support.

The haunting impressions and memories made them lead their lives in an indifferent manner. Though some of the fallen women were rescued and united with their families, the majority of them were left in a hapless situation. Their families were not ready to accept them. The men refused to allow their children to meet their mothers. They felt that such women were a disgrace to their personal honour and to their family reputation.

The internal problems of a country pertained to socio-political issues affect the women in various ways. In *Ice-candy-Man*, Sidhwa depicted it through her characters and scenes vividly. Communal perversion during partition caused many women to lose their lives, and get assaulted physically and emotionally. For example, Santha and Hamida, *Ice-candy-man*'s sisters and Ranna's mother and sisters, and many other women of PirPindo suffered due to the communal rage. These incidents uprooted them from their smooth mundane life. In the case of Ayah, her hope of getting married to her beloved, Masseur was ruined. He was killed and his dead body was left in a sack on the other side of the Salvation Army Wall. Hamida was no more needed by her husband after her abduction. She represented the women who have lost their own children, and were forced to be separated from their families and communities. As women were treated as the objects of honour by the family and community, they were rejected when they fell in the hands of men who belonged to some other community. The conversation between Lenny and Rodabai (Godmother) substantiates this:

'Hamida was kidnapped by the Sikhs,' says Godmother seriously. On serious matters I can always trust her to level with me. 'She was taken away to Amritsar. Once that happens, and sometimes, the husband - or his family - won't take her back.'

'Why? It isn't her fault she was kidnapped!'

'Some folk feel that way - they can't stand their women being touched by other men.' (215)

Veena Das commented on the tragic effects of communal riots on women as follows:

The women's bodies...became a sign through which men communicated with each other. The lives of women were planned by the notion of that they were to bear permanent witness to the violence of the partition. Thus, the political programme of creating two nations India and Pakistan was inscribed upon the bodies of women. The sexual and reproductive violence to which they were subjected cannot be understood as belonging only to the discourse of the family. It has to be understood as doubly articulated in the domains of kinship and politics. The formal and informal discourses of assimilation to which the women, their pregnancies and their children "born of wrong fathers" were subjected were marked by raptures and uneven folds of surface rather than smooth riding from one surface to another. (Das 56)

Lenny also recognized her mother's conflict. Though Mrs Sethi tried not to reveal her personal life with her husband to anyone, Lenny overheard the conversation and fighting between her parents. Mrs Sethi protested against his infidelity. The next day, Lenny found that she had been battered and abused as a result of the protest. Moreover, she had observed that her mother was almost like a slave to her husband, who dictated her on every issue. Thus, Lenny could see that her mother was a victimized woman inside her private room. In course of time, she noticed transformation in her mother's attitude. Though Mrs. Sethi did not retaliate against her husband's brutality, she emerged as an ideal non-threatening and liberated woman. She diverted her attention from domestic sphere to social arena. She actively participated in rescue missions to help the victimized women to rehabilitate their lives. She gave employment to Hamida, a fallen woman. Mrs. Sethi hit and humiliated her cook Imam Din for tormenting a cat. The act symbolized her anger and protest against aggressive male behaviour. The following instances proved mother as a potent symbol of women's strength behind her private room.

Lenny admired Godmother Rodabai for her empowerment and her absolute control over her own life. She had benefitted greatly from Rodabai for her timely help and guidance that shaped her psyche. It helped Lenny to give support to Hamida and other victims of Partition. With Rodabai's aid, she helped her favourite ayah, Santha to come out of the traps and tyranny of Ice-candy-man. She rejected Hamida's concept of life that a woman's life was predestined and tried to convince her that one could change one's life with absolute will-power and positive attitude. In later days, she implemented the two ideas in her life and became a strong personality. In her own case, Lenny was able to prevent the sexual advances of her cousin. She did not succumb to her cousin, who was craving to have the adolescent sexual experimentation with her. She came to know about the world of prostitutes and pimps from him. She realized that men exploited women sexually by patronizing beautiful dancing and singing girls in Hira Mandi. As she was clever enough to understand the male gaze and grope, she saved herself from her cousin's advances of passion. She did not even blame him for his misguidance. As she understood the different shades of life in patriarchal society, she forgave him. She considered his act of making her know about the dark sides of adult world and his sexual advances as the outputs of his craze and craving for sexual experience, which was primarily aroused due to his exposure with the male dominated society.

Lenny's surveillance and understanding of the society helped her to overcome her own limitations. She did not remain a susceptible youth. She believed in herself and her strength of mind and character. Her relationship with her cousin strongly supported the principle of equality because she did not allow him to manipulate her sexually and at the same time, she attracted his attention for her individuality and great charm in her personality. She never allowed

anyone to pity on her lameness. She also remained a self-confident and outspoken person. In this way, Sidhwa portrayed a young girl's mental maturation in a country like Pakistan where the measure of freedom for a woman is noticeably less than what it is in India. In the blurb of *Ice-Candy-Man* the central character was described as "about the slow awakening of the child heroine both to sexuality and grown up pains and pleasures and to the particular historical disaster that overwhelms her world."

The narrator, who was leading an unrestrained and merry childhood, could not understand Muccho's cruelty towards her own daughter. Lenny witnessed the reactions of the society against the issue in different ways. In order to attract the attention and admiration of his circle of acquaintances, Imam Din, Lenny's cook intimidated Muccho for her harsh behaviour. Being a henpecked husband, Moti, Papoo's father did not dare to stop her. Moreover, Muccho was an obedient wife in every respect, except for her irrational resentment against their daughter. Hari and other working men tried to protect her from Muccho by setting up a protective barrier of arms and saying, 'Forgive her, Muccho, she's just a child... You're too hard on her...' (46). Lenny's mother and Ayah treated Papoo compassionately and rendered their service in times of need. They were very much concerned about her well-being. Though Muccho was asked frequently to change her behaviour towards Papoo by the people who live around her, she tended to turn a deaf ear to their suggestions.

As far as Muccho's harsh behaviour towards her daughter was concerned, it was perhaps due to her conservative upbringing. In a patriarchal society like India, irrespective of their gender, people considered a female child a burden. Moreover, they were not ready to accept that a female child too could be individualistic and self-willed. Such traits were treated as abnormal qualities of a female child. Muccho was not an exception in this matter. She was a replica of women who supported male chauvinistic ideology. In this context, Muccho's reply to Ayah's accusation of her step-motherly treatment towards Papoo reinforced the argument: 'What do you know?' Muccho screams. 'She's no innocent! She's a curse-of-a-daughter ... Disobedient, bone lazy, loose charactered ... she'll shame us. She'll be death of me, the whore!'" (46).

Sidhwa depicted Papoo as an ill fated girl. She was not given any parental care. Her mother became an evil force in her life. Her vindictive and irrational attitude crushed Papoo completely. She did not have any freedom to live as she liked. Her initial struggles to enjoy her childhood brought her unending sorrows in her life. As she was not of proper age, and was devoid of strength and support, she was compelled to accept everything that happened in her life.

Sidhwa's *Ice-candy-man* brought out the women's issues in different dimensions. She elevated women's new approach to deal with the problems. At this juncture, she showed the new women who were no longer meek and stereotypical. Their intense suffering made them revolt against the root cause of

the problems. They refused to play the roles that society or men had set to follow. They challenged some of the unquestionable institutions like marriage and male domination. For example, In order to preserve her identity, Ayah refused to live with Ice-candy-man who was the sole reason to bring her shame and emotional turmoil. Ayah was not content with the role of the wife of a cheat. She could not forget her shame and suffering, which were entirely due to Ice-candy-man's passion and jealousy. He made a mockery of her friendship and faith. He killed her lover and later raped her along with his Muslim companions. Thus, he wrecked her life completely and left her dejected. Later, he regretted his brutal behaviour towards her and married her and tried to convince her that it was a fresh start to both of them. However, she was not inclined to live with him. She felt she was alive physically but not mentally. His friendship that had driven her into troubles haunted her thoughts where he was a culprit and what he had done to her was never forgivable.

So, she asserted her opinion of leaving him in Godmother's presence and sought her help. She requested Godmother to release her from his clutches and make arrangements for her to set off to her home in Amritsar. She refused to be bound by the institution of marriage. Through her act, she showed us that a loveless marriage was a kind of hell. Ayah's decision reflected her deep longing for liberating herself not only from physical shackles, but also from emotional fetters.

Her emotional alienation compelled her not to compromise with the conventional thinking and practices. So, she opted for freedom from his hold as well as from the haunting past. She was ready to face even the most unfavourable conditions for the sake of liberation and the life that she planned in India. Hence, her desire to reach her people in India demonstrated a few important things about her: her deep craving for uniting body with soul; her sense of urgency for keeping herself away from the nightmarish life, and her profound longing for cleansing her mind from the haunting thoughts of her past.

Sidhwa also portrayed how a woman emerged as an individual and independent out of her woes through one of the two major Parsi female characters named Mrs. Sethi. Being a Parsi woman, Lenny's mother, Mrs. Sethi enjoyed a respectable status in the society but her place at home was next to her husband. She was not respected by her husband and her opinions were never taken into consideration by him. He had no emotional involvement when she was speaking to him. In spite of this, she devoted her time to serve her husband and tried to attract his attention. When he entered the portico of their house, she gave him a warm welcome and paid attention to relieve his burden. She showed her servitude and responsibility towards him at every moment of her life. Sidhwa describes this in the following manner:

Mother removes his sandals, his socks if he is wearing socks, gloves tenderly between his toes, and with cooing noises caresses his feet.

With a stern finger on her lips she hushes the household, until father's eternal alarm clock causes him to jump out of bed, and within four minutes on his bicycle. (67)

Mrs. Sethi was not given any financial freedom either. In order to look after the domestic matters smoothly, she cajoled, entertained and pleaded her husband, who was the source of money. If she took money from the brief or from his pocket, he abused her with filthy words like 'Stupid twit!', 'uloo!', 'crazy!' 'Madwoman!' etc. She was beaten severely when she prevented him from visiting Hira Mandi, a red-light area.

Though Mrs. Sethi did not show any sign of her anger and disappointment, she proved that she could do anything if she intended to. She tried to resolve the problems tactfully. In order to control the servants at her home, she feigned anger at them. She let it be known to everyone that she was disgusted with the quarrels. She created an impression that she did not tolerate their impudent and indecent behaviour. This made the servants behave well and politely in her presence. They also tried to keep themselves away from disputes to maximum extent. There were many instances that supported this view: her Muslim servants did not take part in riots. Moreover, they tried to save their Hindu co-workers from the rioters. In another instance, when Ice-candy-man was beaten by a Sikh guard at the Women's refugee camp, her servants, Imam Din, Himmat Ali and Yousaf tried to save him from the guard. As soon as they saw their lady's arrival, they disappeared from the place.

With her astute approach and humanitarian deeds, she brought a good deal of transformation in the people around her. Once, she thrashed her cook, Imam Din for tormenting a cat. Though she made the others believe that her anger was not real at that juncture, it revealed that she did not accept the cruelty of man. This incident not only warned her servants but also her husband who had abused her psychologically. She made her husband learn that a woman was not inferior to man. She respected her husband and endured his insults because she wanted to abide by the tradition. This brought a change in his way of thinking and behavior towards her. He started treating her respectfully and as an equal.

Lenny's mother had great sympathy to the people who were in trouble. Her talk, gestures and assurance generated a great deal of geniality in the circle of her friends who belonged to different religions. She was aware of the contemporary politics and the consequences. She rendered her aid to the Hindus and Sikhs who were ready to leave Pakistan to save their lives. She promised them that she would keep their belongings that they couldn't carry. She also assured them to return their things to them when they came back.

Mrs Sethi found immense solace in helping the distressed and needy people in the havoc of Partition. She risked her life to restore the normalcy in the lives of victims of the communal riots. She smuggled petrol along with Mini popularly known as Electric Aunt to help Hindus and Sikhs to flee from the

nation where their lives were under great threat. She also helped the kidnapped women to reach their families across the borders. She explained her mission to her daughter thus: “We were only smuggling the rationed petrol to help our Hindu and Sikh friends to run away.... And also for the convoys to send the kidnapped woman, like your Ayah to their families across the border.” (242)

Sidhwa portrayed Mrs Sethi’s character in two different angles. Mrs. Sethi enjoyed both the traditional and modern roles. On the one hand she accepted her role as a submissive wife, but on the other hand she rejected her husband’s cruelty and adultery. As she did not fall a prey in communal riots, she took a social responsibility to help her fellow women who were in great distress. Her humanity, social responsibility and valour carried her from victimization to empowerment. Moreover, she became liberated from her husband’s despotic behaviour.

Sidhwa’s insights for new women was exemplified through another major Parsi woman character Rodabai, popularly called Godmother, was very influential. She talked to the people of all faiths and used to counsel them often and help them to lead better lives. She rendered her aid to the people who were in dire need in various ways: she donated her blood to save many injured people in the communal riots, she provided education to Ranna, who had lost his parents, siblings and uncles in the riots, and she also promised the parents of the students who were pursuing Medicine that she would take care of their education and welfare. On Lenny’s request, she took up the responsibility of searching for Ayah. Hence, she was rightly felt to be an embodiment of knowledge, power and influence by Lenny:

And this is the source of her immense power: this reservoir of random knowledge and her knowledge of ancient lore and wisdom and herbal remedy. You cannot be near her without feeling her uncanny strength. People bring to her their joys and woes. Show her their sores and swollen joints. Distilling the right herbs, adroitly instilling the right word in the right ear, she secures wishes, smooths relationships, cures illness, battles wrongs, solaces grief, and prevents mistakes. She has access to many ears. No one knows how many” (211).

Whenever Lenny asked any question, Godmother gave her a rational answer and tried to give her a good understanding of that issue. She made her think beyond the conventions. Such sagacious guidance led Lenny to think shrewdly and practically at a very young age. Godmother decided to locate Ayah to help Lenny to recuperate from her mental turmoil, as she was the sole reason to Ayah’s kidnap. She received the information that Ayah was in Hiramandi and was married to Ice-candy-man and took up dancing profession. She was such a bold person that she did not hesitate to take Lenny to Hiramandi, a red-light area because that was where Ayah lived. As the thought process of Lenny was conservative, she felt that Ayah might be ashamed due to her victimization. Her orthodox opinion towards Ayah’s victimization expressed in the presence of

Godmother as “I know Ayah is deeply, irrevocably ashamed. They have shamed her. Not those men in the carts – they were strangers - but Sharbat Khan and Ice-candy-man and Imam Din and cousin’s cook and butcher and the other men she counted among her friends and admirers.” (253-54) However, her perception on shame was corrected by Godmother, who told her that Ayah need not be ashamed of her victimization; it was the men who should feel guilty of their actions. This sort of fairly outlook and guidance made Lenny grow as a strong-willed individual with broad thinking.

Godmother pinpointed Ice-candy-man’s behaviour and his evil actions towards Ayah. His confrontation with her made him think over his misdeeds and he started to repent. The signs of his mental turmoil were seen in his face. He tried to please Godmother and even himself with his answers that he looked after Ayah well since their marriage. In this context, he revealed that he married Ayah, whom he loved very much and now she need not fear any harm from him or anyone else. Then, Godmother questioned his assertion over his harmlessness: ‘You permit her to be raped by butchers, drunks, and goondas and say she has come to harm?’ (248). She also scolded him for her dancing profession in Hira Mandi:

‘Is that why you had her lifted off – let hundreds of eyes probe her – so that you could marry her? You would have your own mother carried off if it stupid you! You are a shameless badmash! Nimakharam! Faithless!’

‘Oh? What kind of man? A royal pimp? What kind of man would allow his wife to dance like a performing monkey before other men? You’re not a man, you’re a low-born, two-bit evil little mouse!’ (248)

She went on admonishing him in the following way: ‘You have permitted your wife to be disgraced! Destroyed her modesty! Lived off her womanhood!’ (249)

Godmother told Ice-Candy-Man that his marriage with Ayah was no longer valid because he was the man who had brought so much disgrace to her. She averred that he was perfidious, perilous, and despicable. He was a vicious creature, who ruined her sensitivity and peace of mind. So, she wanted to take Ayah back to her family in Amritsar. As she understood the mind of Ayah and her desolated heart, she turned a deaf ear to his appeal to let him live with her. Ice-candy-man defended himself saying that he satisfied her needs and loved her much. While saying this, he was thinking of only the material riches that he had provided her, but conveniently ignored the harm that he had done to her. He felt that he had protected her from the other men. He said:

‘What if she refuses to leave me? Says Ice-candy-man, as if dredging from a deep doubt in her chest a scrap of hope. ‘I have been a good husband...Ask her. I’ve covered her with gold and silks. I’d do anything to undo the wrong done her. If it were to help to cut my head off, I’d cut my head and lay it at her feet! No one has touched her since our nikah.’ (250)

However, Godmother did not accept his explanation. Ignoring his half-hearted apologies, Godmother decided to help Ayah. She told Ayah to be patient and to have faith in her, and she would certainly deliver her from the clutches of her despotic husband, who was the reason for her incessant sorrow. In course of time, she fulfilled her promise. In Lenny's words, Godmother's involvement in Ayah's deliverance was described as follows:

The long and diverse reach of Godmother's tentacular arm is clearly evident. She set an entire conglomerate in motion immediately after our visit with Ayah and single-handedly engendered the social and moral climate of retribution and justice required to rehabilitate our fallen Ayah. (274)

In this way, throughout the novel, Sidhwa showed Godmother as an independent, assertive and authoritative woman, who exercised her freedom completely to promote good and render aid to the weak and victimized people.

Sidhwa portrayed a typical Indian woman character Hamida, whose meekness and conventional outlook stood in striking contrast to the traits of strong personality of Godmother. Hamida was not allowed to see her children after the rape; still she thought that her husband was good. She blamed fate for her life a misery. She spent hours sitting in the Women's Refugee Camp with Lenny and tried to console the women at the camp by her presence and through gestures despite her painful condition. She was profoundly empathetic to their suffering. She understood the value of life, so she showed her interest to meet Lenny's mother with a request to give her a job. Though she had a traditional outlook, she did not impose her feelings on others. This was evident from the fact that she respected Lenny's feelings about self-will. Along with Lenny, she tried to tell the victimized women that they were with them, though their grief and misery were inconsolable and irrevocable.

The women at the camp realized the importance of shared grief and responded to Hamida's and Lenny's gestures gradually. In course of time, they left their cocoon of silence and indifference. They forgot their miseries and at the same time, they tried to give shape to their hopes. They worked collectively for Ayah to fulfill her wish to leave Ice-candy-man. This incident was a paragon to women's liberated ideology. They indirectly rejected the men who were solely responsible for their ruin and mental turmoil. They also proved that they were supporting one another when the time and situation demanded. It was proved that their emancipation was both emotional and intellectual.

The revolutionary ideology of women against male chauvinistic society engendered a great change in the attitude of the society. Women showed their impatience against the deeds of insensitivity and inhumanity by men. The emotional strength of women helped them to fight against the institutions that had severed their freedom and happiness. They tried to root out the evil that had affected their identity and freedom. Consequently, men regretted their sins, perverted sexuality and brutality. They gradually understood the real charm of

the women. They paid their respects too. The veil of their superiority complex and egoistic attitude was removed. Hence, they started treating women equally and sometimes more respectfully.

Initially, the victims protested against the institutions that made them suffer with their silence, and later with their speech. They took some time to voice their emotions. The women who were victims of the cruelties of men were not despondent. They sought to build their lives again. They tried to put themselves in some useful and meaningful activities. The women who were not affected became a victim support group. In this way, they were resilient – they shed their passivity, silence and misery. They resolved their problems gradually by showing resistance to the existing cruel institutions in the society.

Conclusion

Hence, Silence in the novel is designed very eloquently and powerfully. It is a tool of revolt or a weapon of discord against the harm that was done by the men. They refused to speak up their suffering. Their silence was more eloquent than their words. The absence of speech spoke of untold cruelties of men. Hence, they made the predators and exploiters realize their mistakes. At the end, they opened their hearts through the act of rejecting their foes through speech. That was obviously a strong verdict against the crimes or past sins of the men, who were the prime reason for their misery and suffering.

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Forming a New Literary Identity: Using Popular, Contemporary Series Books to Engage Adolescent English Language Learners

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Abstract

Beyond learning to comprehend and communicate in a second language, becoming literate in a new language is an arduous task. Compounded by the use of traditional and often archaic texts presented in literacy-based secondary classrooms, English Language Learners (ELLs) struggle with negative perceptions about their identity as readers. This difficulty leads to feelings of being ostracized and negative perceptions concerning both reading and second language acquisition. To understand this issue, the researchers conducted a qualitative narrative inquiry that explored the use of popular, Young Adult (YA) series novels as vehicles to teach ELLs how to engage in positive, life-long literacy practices, and more importantly, to form new positive identities as readers. Insights were gleaned regarding the participant's perspective of literacy practices and identity through this study. Data was gathered and triangulated from interviews, observations, documents, and records. Thematic findings revealed that using series books in the YA genre increased the student's engagement in literacy related tasks, and the participant independently continued reading subsequent books in the series due to heightened interest. Findings also indicated the participant experienced increased confidence, improved grades, and redefined his identity concerning literacy. These findings can likely be transferred to similar secondary classrooms to encourage second language learners to form new literacy identities, support them in reading skills, and enter what Frank Smith (1987) termed the "Literacy Club."

Keywords: English as a Second Language (ESL), English Language Learner (ELL), adolescent literacy, series books, Young Adult genre (YA), Sheltered Instruction.

Introduction

The period of adolescence is often a tumultuous period of identity formation, uncertainty, and a search for social acceptance (Appleman, 2000; Lesko, 2001; Hull & Zacher, 2004; Alvermann et al., 2007). In addition to the common struggles of adolescence, second language learners also tend to struggle with confidence in the classroom due to the unfamiliarity of the language, strategies, and customs used. As is often the case in secondary classrooms, teachers tend to teach content from required textbooks or novels deemed to be “classics;” these texts are often intimidating to second language learners due to the unfamiliar language and foreign concepts. Because second language learners may lack the background knowledge needed, these students may view the texts as unappealing and boring, which can cause them to struggle in comprehending or connecting with characters. Hull and Zacher (2004) suggested that positive adolescent reading identity begins with successful reading experiences. In contrast to the “classics,” the Young Adult (YA) genre was created to specifically address topics that concern adolescents. Using the YA genre in classrooms can allow adolescents to see themselves within the literature (Alvermann, 2011), become engaged in the reading process (Monseau, 1996), connect with the characters (Alsup, 2010), and form identities about themselves as readers by transacting with the text (Rosenblatt, 1978).

Due to previous research regarding student motivation towards reading and struggles faced by second language learners, the researchers wanted to investigate how adolescents react to developmentally appropriate literature in the form of YA series books by observing a secondary English Language Arts classroom. Specifically, the purpose of this study was to ascertain how identity affects the literacy development, both positively and negatively, of a second language learner in a secondary American school. The study will show how one English language learner evolved from struggling to come to terms with who he was as a second language learner in an American, English speaking classroom to forming a personal identity as being a competent reader.

Theoretical Framework

Gee (1991, 1996, 2001) provided a rationale for using the sociocultural perspective in literacy instruction. According to him, “Reading and writing cannot be separated from speaking, listening, and interacting, on the one hand, or using language to think about and act on the world, on the other” (Gee, 2001, p. 116). Gee (1991, 1996, 2001) also theorized about cultural models and socio-culturally situated practices. “Cultural models tell people what is typical or normal from the perspective of a particular discourse” (Gee, 2001, p. 125). Much of this theory articulated reasons concerning how people saw

themselves and with what groups, they associated. He found that if children identified themselves as readers, then they became readers by acting the part and engaging themselves in this activity. However, if children struggled with language or literacy and did not receive support, they did not associate themselves in the reading group.

In conjunction with sociocultural learning and identity formation, the Reader's Response (Rosenblatt, 1938) and Transactional Theories (Rosenblatt, 1956, 1978) continues to guide the theoretical framework and views of Young Adult Literacy (YAL). Church (1997) stated according to The Reader's Response Theory, the text was not the central component in reading anymore, but rather the response to the literature by the reader that was key.

Literature Review

When considering literacy habits for second language learners, it is important to consider identity and relatability of the texts as well. The YA genre represents recognizable and relevant material for adolescents revolving around coming of age themes and relatable characters (Owen, 2003). Herz and Gallo (2005) explained that the language used in YA books was representative of modern adolescents, and the vocabulary used in YA books was more "manageable" than that of the "classics" (p. 10).

According to Buckingham and Sefton-Green (1994), adolescents need to view themselves as a part of the reading discourse (Gee, 2001), while Gardner and Lambert (1972) believed that educators were directly responsible for students' engagement and motivation. Ambe (2007) opined, "To motivate reluctant readers, teachers must help students choose interesting reading materials and provide favorable instructional contexts" (p. 634), and Rosenblatt (1938) asserted it was the teacher's job to introduce literature to students.

However, Moje (2008) and her collaborators proposed that before students could have a literacy experience, they had to read. Pitcher et al. (2007) maintained the motivation to read was a driving force in adolescent students. When literacy activities were aligned with students' needs and desires, students were far more likely to put forth effort. In contrast to these findings, textbooks and canonical novels were used most often in literacy classes. Therefore, the researchers are suggesting teachers need to incorporate more types of novels into lessons because adolescents are at a critical stage where they are essentially trying to discover who they want to be as individuals.

When considering adolescents as readers, one must be cognizant of identity formation of this age group since this can be such a volatile time for many teenagers (Appelman, 2000). Hull and Zacher (2004) believed that struggling and reluctant readers needed to view themselves positively as

readers. Through successful reading experiences, struggling and reluctant readers can perceive themselves as literate and create identities as readers. de Certeau (1984) posited a dialogic stance that supported how people functioned in particular social and cultural situations and were shaped by the different circumstances they faced. Moje et al. (2000) discouraged the “baggage” associated with certain labels put on different types of reading and readers such as “secondary reading” or “content area reading.” Moje et al. (2000) explained these terms have connotations of being intellectually inferior, and the term remediation is detrimental to budding readers. Dolby (2003) concurred by recommending that identity could be used to generate equality; she advised that popular culture texts could be used to help students form their own identities and learn to respect differences in others. Alvermann (2011) insisted that popular culture literature helped adolescents form identities when they “saw” themselves in the literature that they read and when they were able to share their opinions about the texts instead of being told what to think about a piece of literature.

Monseau (1996) also considered the identity formation of adolescents as readers in her research. She contended that those who condemned the YA genre failed to recognize the power that books in this field contributed to make adolescents want to read and transact with a text. Adolescents who experienced a piece of literature that moved them were emboldened to continue reading and develop more profound understandings of the texts (Monseau, 1996). “Identifying or relating to a character involves a mental and emotional grappling with what the character represents—an ongoing interaction between the reader’s lived experience and the narrative with which her or she is engaging” (Alsup, 2010, p. 10).

Furthermore, this realization of literature becomes connected to personal growth and identity formation at a very influential period in a young person’s life. Alsup (2010) believed that most teachers wanted to instill a love of literature in their adolescent students and help them have transactions with literature that moved them to think deeply on what they read. Problematic to this idea, she also revealed that many of these same teachers did not know how to help their students feel something for a text that they could not comprehend because either it was far above their lexical level or so archaic that they could not relate to the storyline.

Hopper (2005) concluded that adolescents read for two main reasons: the search for identity and role experimentation. She also reported that what children chose to read was critical to their development as readers. Moll and Gonzalez (1994) believed that it was imperative to stop viewing these students from a “working-class” perspective and begin viewing them from unique cultures where their knowledge and experiences are of value and crucial to their development. After their discussion on culture and identity, Moll and

Gonzalez (1994) returned to the idea of literacy practices in conjunction with their idea of children's "funds of knowledge." They found "a major limitation of most classroom innovations is that they do not require (or motivate) teachers or students to go beyond the classroom walls to make instruction work" (Moll & Gonzalez, 1994, p. 451).

Of central concern with language minority children is whether they are limited to learning only the rudimentary uses of reading and writing, as is typically the case, or whether they are supported in developing various modes of engagement, especially what Wells (1990) refers to as 'epistemic; engagements with text: where text is treated to create, develop, or interpret knowledge or new meanings.' (Moll & Gonzalez, 1994, p. 451).

Many struggling and reluctant readers faced similar stigmas and issues as described in "Lessons from Research with Language-Minority Children." These researchers revealed that identity was an important issue when considering the needs of all adolescent students. The idea of identity formation was also presented in a study by Kirkland and Jackson (2009); the authors contended that as adolescents engaged in popular culture texts, "their experiences with pop culture texts also support their development as literate individuals, help them better understand themselves, and give them the freedom to try on and enact various identities" (Hall, 2011, p. 297).

Purpose of the Study

The purpose of this study is to ascertain how identity affects the literacy development, both positively and negatively, of a second language learner in a secondary American school. Specifically, what role identity plays in a second language learner entering into what Frank Smith calls the "Literacy Club" (1987) and to what degree popular, contemporary series books in the Young Adult (YA) genre are relatable to culturally and linguistically diverse students.

Methodology

The qualitative model was most appropriate for this study because in its very structure, it allows researchers to explore on a deep, visceral level the feelings and beliefs of the participants. Merriam (1988) suggested, "Research focused on discovery, insight and understanding from the perspectives of those being studied offers the greatest promise of making significant contributions to the knowledge base and practice of education" (p. 3). The participant's voice was the strongest form of empirical evidence in this study. This research project carefully studied one participant at great length and depth. Voice was the most important aspect of the findings in this study; therefore, the qualitative methodology provided the most appropriate platform.

Narrative Inquiry

Lieblich (1998) maintained that it is vital to use research methods that best fit the research questions being studied. Therefore, for this study, the researchers employed a narrative inquiry model which involved methods that are “considered ‘real world measures’ that are appropriate when ‘real life problems’ are investigated” (Lieblich, 1998, p. 5). Connelly and Clandinin (2000) succinctly defined narrative inquiry by stating,

Narrative inquiry is a way of understanding experience. It is collaboration between researcher and participants, over time, in a place or series of places, and in social interaction with milieus. An inquirer enters this matrix in the midst and progresses in this same spirit, concluding the inquiry still in the midst of living and telling, reliving, and retelling, the stories of the experience that make up people’s lives, both individual and social. Simply stated...narrative inquiry is stories lived and told. (p. 20)

The essence of narrative inquiry is to analyze personal experiences in a methodical approach to make meaning and share profound experiences with others who can relate to the experiences presented in the findings (Connelly & Clandinin, 2000). Sarbin (1986) contended:

The narrative is a way of organizing episodes, actions, and accounts of actions; it is an achievement that brings together mundane facts and fantastic creations; time and place are incorporated. The narrative allows for the inclusion of actors’ reasons for their acts, as well as the causes of happening. (p. 9).

In adherence to the theoretical framework presented, the researchers used discourse analysis within the study. Merriam (2002) suggested this as one possible strategy to use when engaged in narrative analysis. Gee (1991) asserted that, “Discourse analysis examines the written text of the story for its component parts or assesses the spoken words by looking for intonation, pitch, and pauses as lens to the meaning of the text” (Merriam, 2002, p. 9). The researchers wanted to see how adolescents react to developmentally appropriate literature in the form of Young Adult (YA) series books, and how they processed these literary experiences.

Triangulating data from sources included field observations, a reflective researcher’s journal, and interview transcriptions were used to accurately present the findings.

Participants

To identify a viable, credible participant for this study, the researchers vetted interested Sophomore students in Ms. Haile’s (pseudonym) 7th period English II class. One student in this class was an English Language Learner and labeled as Limited English Proficient in the state database: Public

Education Information Management System or PEIMS system (Texas Education Agency, 2017, “PEIMS Overview”). This participant was informed of the study and its research purposes. He received both an informed consent document and informed assent form to take home and review with his parents. Upon returning both forms and meeting all the inclusion criteria, the participant was selected for the study.

Ms. Haile’s English II classes read *The Hunger Games* as a part of their literacy curriculum. The participant criteria included reading at least one other book in this trilogy of the student’s free will or choice. The participant, Romero (pseudonym), willingly agreed; therefore, the researchers conducted a narrative inquiry concerning his perceptions and experiences over reading Young Adult (YA) series books through the perspective of an English Language Learner (ELL).

Data Sources

Data sources included three 45 minute formal interviews with the participant, 15 formal classroom observations in Ms. Haile’s Sophomore English II class during the course of reading *The Hunger Games*, and documents and records. Field notes were recorded during observations; documents included student writing samples in respect to *The Hunger Games*, assignments, essays, and exams. Records included published course grades. These course grades were used to compare with course grades from previous semesters in which students did not read *The Hunger Games*. The purpose was to identify a correlation between students reading a YA series book and letter grades.

Interviews. To gain insight of the participant’s perspective and to tell his story as a narrative, the researchers conducted three separate 45 minute interviews. Seidman (2006) elucidated, “I interview because I am interested in other people’s stories” (p.1). In adherence to the theoretical framework of this research endeavor and in consideration of sociocultural perspectives through the lens of discourse analysis (Gee, 2001), the principal investigator conducted the interviews with the participant as socio-communications (Rossman & Rallis, 2003). This is the most appropriate form of interviewing since socio-communications concerns sociolinguistics and discourse analysis. Following Rossman and Rallis’s (2003) description of the interview process, the principal investigator allowed the open-ended conversations to drive the questions asked to the participant during the interview process.

Observations. Observations were another key component to conducting this research project. Rossman and Rallis (2003) expounded, “Observation takes you inside the setting; it helps you discover complexity in social settings by being there” (p. 194). The observations conducted throughout this research revealed intricate parts of the participant’s story.

Throughout the course of this research project, the principal investigator conducted 15 formal observations of Ms. Haile's sophomore English class as they engaged in series book readings and activities related to *The Hunger Games* and the curriculum established for this book. The principal investigator recorded observations using robust, rich description in a researcher's journal; this data source was used to triangulate data between the interviews, recorded observations, and other documents and records. "The reflexive journal supports not only the credibility but also the transferability, dependability, and confirmability of the study" (Erlandson, 1993, p. 143).

Documents and records. The final data source used in this research project were documents and records. Merriam (1998) described documents as the "product of the context in which they were produced and therefore grounded in the real world" (p.126-127). The principal investigator examined homework papers, class assignments, and tests over *The Hunger Games*. The classroom teacher allowed the principal investigator access to her grade book to determine the effects of motivation and participation during the course of reading the series of books. In general, Romero's grades increased during the grading period he and his class engaged in work concerning *The Hunger Games*, and growth was demonstrated by his homework and test scores. Interestingly, an unexpected trend was noticed when Romero would fail to complete assignments because he did not want to stop reading the books to finish an assignment by the due date.

Data Analysis

Because the researchers were interested with the participant's story regarding reading of a novel, they used a narrative inquiry design for the data analysis. The qualitative data analysis began immediately and continued throughout the research process. "The analysis of qualitative data is best described as a progression, not a stage; an ongoing process, not a one-time event" (Erlandson, 1993, p. 111). Throughout the research process, the principal investigator used the constant comparative method and open coding as suggested by Glaser and Struass to produce grounded theory (1967). As the data was coded, themes began to emerge; these terms were used to sort and analyze the data (Bogdan & Biklen, 2007, p. 271).

Findings

Two themes emerged in this study concerning identity formation of a second language learner engaged in literacy activities. First, the researchers considered the participant's identity as a second language learner and how this affected his literacy development. Secondly, the participant had a distinct identity as a reader throughout this process. Initially, he viewed himself as a struggling and reluctant reader due to the necessity of reading in his second

and weaker language. However, as effective instruction was provided in a positive learning environment, the participant began to see himself in a new light as both a second language learner and a reader entering into the “Literacy Club” (Smith, 1987).

Image

Echoing the research by Alvermann (2011), Romero desired to see representations of himself in the texts he read. In previous literacy experiences, this student did not have any of those engaging encounters or transactions with a text. However, after reading *The Hunger Games*, Romero gained a new perception of what books can do for the adolescent image by commenting, “I think the newer books are more interesting because they have more details about what kids like to read about what is going on in our lives right now” (Garcia, 2017). At one point while he read the book, Romero declared, “Wait till we get to the good part with blood and ‘chingasos’ [inappropriate, explicit Spanish word for fighting]” (Garcia, 2017). This statement illustrates the connection the student made with the book and the transfer of his own personal thoughts and culture into the text.

Identity as a Second Language Learner

Romero discussed his perceptions of himself and his identity as an English Language Learner throughout the research project. He considered his language learning journey and the difficulties he continued to have with both language and literacy. “Sometimes I struggle with reading because I’ve only been learning English for the last two years, since 8th grade. Some of the words in the stories I don’t understand any of them. That’s why I liked the movies better until I found out what the books had in them” (Garcia, 2017). Before entering into Ms. Haile’s class and receiving sheltered instruction and an engaging text, Romero’s literacy journey was difficult as a second language learner. The main issue he identified was the need for context as he was reading and vocabulary support, two germane components directly addressed by the Sheltered Instruction Observation Protocol (SIOP) model. Romero informed the researchers that, “If I had to read the book on my own without help from Ms. Haile, or my reading group, I probably would have struggled over *The Hunger Games* and not understood it at all because they use some words that I don’t get, and that would have been sad because this is a great book. It makes me wonder if I have missed things in other books because I didn’t get them” (Garcia, 2017).

Based on the observations of Romero during this reading process, second language learners appear to struggle with confidence in the classroom. For example, each time an assignment was due, Romero would hide his paper among the rest of his classmates by slipping his assignment in the middle of the stack. When the researcher noticed this behavior several times over the

course of turning in assignments, she asked Romero why he hid his paper. He replied, “I don’t know; I just don’t want anyone looking at it and seeing how I say things” (Garcia, 2017).

Identity as a Reader

An interesting theme surfaced in the data when the participant brought up a relevant point about adolescents not being afforded choice in literature materials stating, “I like to read when I get to choose what I want to read about. When the teacher chooses for me, she don’t make it fun. They [teachers] usually pick boring books. Last year, we read this really boring book called *The Odyssey*” (Garcia, 2017). When asked what he chose to read, Romero responded, “I like to read books in Spanish, they are easier for me to understand, and I like action adventure books; we never read those in English class” (Garcia, 2017). When his classroom teacher reminded Romero that *The Odyssey* was full of action and adventure, he countered, “Ya, but even if that stuff is in there, who could understand it?” (Garcia, 2017).

Initially, Romero had an antagonistic view of readers due to peer and social influences. He informed the researchers during an interview, “My friends that I know right now (he speaks hesitantly at first but then gains confidence), I have friends from out of town, and they read a lot. My sister, she reads a lot and her friends, but I think they are all nerds for doing this” (Garcia, 2017).

As the grading period progressed, Romero became more and more interested in reading *The Hunger Games* due in part to his success with understanding the book and improved grades on class assignments covering its content. When asked about his reading, Romero stated, “I’ve been doing good, better than usual anyway” (Garcia, 2017). In a follow up interview in the middle of reading the novel, Romero shared, “The other books the teachers chose, I never paid attention to, but this is a book that I like, so I wanted to read it” (Garcia, 2017). Even more interesting was the fact that this student initially wanted to merely watch the movie; after reading the book, the class did watch the movie, and Romero did not like it because it did not adhere to the mental pictures he created in his mind as he read the text.

“What I don’t get though is why they would make books two and three if they already won the games? If we don’t have time to read those in class, I will check them out from the teacher because I have to know what happens; I might even read them over the summer” (Garcia, 2017). Also when asked about finishing the trilogy, Romero remarked, “When I finished the last book in the series, I felt accomplished. I am happy it is over with, but then I am sad because I don’t have anything else to read” (Garcia, 2017). These final statements indicated that Romero had a change in his identity as a reader; over

the course of reading *The Hunger Games*, this student began to view himself as a reader.

Entering the Literacy Club

After reading *The Hunger Games* book and receiving sheltered instruction support throughout this reading, Romero formed a new identity moving from a non-reader to that of a competent reader; when this occurred, he entered into what Smith (1987) calls the “literacy club.” This is the metaphor Smith uses to describe the social nature that encompasses literacy learning. Smith showed his readers that readers join the “literacy club” by connecting with others and engaging in similar activities concerning literacy while the most significant influence in entering this club falls upon both formal and informal teachers in the learner’s life (Smith, 1987). Romero stated, “I think listening to and knowing the book has helped me, of course. On other assignments, I’ll try, but I don’t always get as good grades because I wasn’t into it, so I didn’t understand them as much” (Garcia, 2017).

As Romero began to view himself more as a reader, he began to have transactions with the text (Rosenblatt, 1978). He had visceral and metacognitive reactions to the text as he read *The Hunger Games* such as one part when he blurted out, “No, gross, Haymitch just threw up all over himself and then Peeta said they had to clean him up. Katniss was smart for not wanting any part of that” (Garcia, 2017). Midway through reading the first book a student interrupted class, and Romero lost all patience and yelled, “OMG, just shut up so we can read” (Garcia, 2017). This statement indicated the high level of Romero’s engagement after being hooked into the book by the classroom teacher’s reading. During one of the semi-structured interviews, Romero discussed his lack of time to read due to sports and work. In a follow up question, the researchers asked Romero if there was anything teachers could do to help adolescents like to read and enter what they called the “Literacy Club,” and he affirmed, “Yeah, don’t push too much, but make it fun” (Garcia, 2017).

Implications

The findings from this qualitative study represent the participant’s change in his perceptions concerning his identity as both a second language learner and a reader. As a qualitative, narrative inquiry, an exact replication of this study would be improbable; however, the use of thick, rich description makes transferability more likely while allowing the readers of this study to come to their own conclusions. Due to the findings presented in the previous section, several implications resulted from this narrative inquiry, which the researchers organized into three sections representing the themes from the findings section.

Image

It became apparent through observations and conversations with the participant that he regarded his literacy journey concerning *The Hunger Games* from two positions: that of an adolescent reader and from the stance of a second language learner. The implications of both stances are explained based upon the findings.

Identity as a Second Language Learner

At the start of this research study, the participant preferred movies because he understood them more. This is typical for second language learners because the visuals provide context to the spoken English and makes the content more comprehensible (Krashen, 1987). It was obvious this student lacked confidence in his English speaking and literacy capabilities because anytime he was asked a question, he would repeat it back to the researcher or classroom teacher. Second language learners typically do this for additional wait time, so they have longer to formulate a response and to seek assurance that they understood the question correctly (Echevarria, Vogt, & Short, 2010). To build background and create his own context, he began to engage in visualization techniques. The researchers' findings concurred with Echevarria, Vogt, and Short (2010) who discussed sheltered instruction techniques to build background in second language learners.

Identity as a Reader

Initially, Romero had negative perceptions about himself as a reader and a great deal of this identity was formed as a result of the struggles he encountered as a second language learner. He believed that reading only consisted of long, academic, and difficult texts such as traditional books because this was all he had been exposed to before this literacy experience. Romero's persistent engagement with a Young Adult (YA) series book revealed the potential impact of such books to leverage the transformation of adolescent self-concept as readers and to ultimately change their reading practices and habits. This study revealed that the participant struggled to come to terms with who he was as a reader and to form a personal identity as a second language learner in an American, English speaking classroom. The participant did not want to stand out from the rest of his peers as being overtly different. Romero tried very hard to learn the language, use appropriate slang, and hide his papers, so he could blend in and hoped his peers did not notice his differences.

The researchers determined that this adolescent reader needed to see images of himself in the literature and once his perceptions of himself as a reader changed; he noticed higher grades for the grading period as evidenced

by the classroom teacher's grade book. In fact, Romero discussed how the characters seemed like real people to him. In addition to this displaying excellent character development on the part of the author, it also showed how this student related to the characters that mirrored him in age, attitude, and beliefs. This is the beauty of the YA genre as it allows adolescents to see themselves in literature, relate to it, and form identities by providing learning experiences without preaching morals to them.

Entering the Literacy Club

After Romero experienced success in reading, he began to have transactions with the text that powerfully moved him, and consequently, he was advanced from the label of a struggling, reluctant reader to entering the "literacy club" (Smith, 1987). Once he engaged with the reading, he found that he understood the literature more. This in turn, led him to feel more positively about himself as a reader as he experienced success in the classroom. When the participant found success in a literary experience, he was motivated to continue reading. Because of his recently established identity as a competent and capable reader, he continued to read voluntarily due to his high level of engagement with *The Hunger Games* text. This process details what it means to enter the "Literacy Club" (Smith, 1987), but even more importantly, the participant shared that secondary teachers can help other adolescents enter this club by not pushing a text by overselling it yet at the same time making it interesting and fun. To do this, an educator must know her students, their likes, and interests. This will allow teachers to choose appropriate texts they can introduce to their students while still meeting curriculum and state requirements.

Limitations

The only true limitations of this study included time and number of participants. The researchers were only able to observe the student over the course of reading *The Hunger Games* trilogy over one semester. It would have been beneficial to follow this student over a longer period to ascertain continued literacy growth and motivation to read. Even though one participant is adequate for a qualitative study, it would be valuable to observe and interview other English Language Learners in a similar process. These are considerations for follow up research endeavors.

Conclusion

The YA genre was created specifically to address the topics that concern adolescents and show people their own age as the protagonists of the story. Popular, contemporary series books can act as springboards for adolescent readers into the world of literacy. Additionally, adolescents "like

to identify with characters who are resilient through struggles, people who are working through relationships, people trying to figure out who they are” (Moje et al., 2008, p. 147). Results of this study illustrate that utilizing the YA genre, specifically popular, contemporary series books, have the potential to bring struggling, reluctant, and ELL readers into the “literacy club” (Smith, 1987). By providing sheltered instructional support and the background found through repeated readings in series books, the ELL participant in this study formed a new identity as a reader and second language learner when he was able to make meaning from a text. Once this occurs, students can engage with the reading, have transactions with a text, and still learn literacy content making the use of popular, contemporary books in the YA genre a necessary component in high school English Language Arts Classrooms a necessity for struggling and reluctant readers.

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