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## Table of Contents

<table>
<thead>
<tr>
<th>No.</th>
<th>Article Titles &amp; Authors</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Editorial</td>
<td>01-02</td>
</tr>
<tr>
<td></td>
<td><em>Murad Sawalmeh</em></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>The Child’s Acquisition of English Articles</td>
<td>03-08</td>
</tr>
<tr>
<td></td>
<td><em>Haytham Yousef Obeid</em></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>The Post-Colonial Reality in Chinua Achebe’s Novel Things Fall Apart (1958)</td>
<td>9-23</td>
</tr>
<tr>
<td></td>
<td><em>Fatima Zahra El Arbaoui</em></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Literary/Critical Theory and Orwell’s Idea of “A Good Bad Poem”: Thoughts on a Beginner’s Annotated Poetry Textbook for the Arabian Gulf Students</td>
<td>24-58</td>
</tr>
<tr>
<td></td>
<td><em>Jalal Uddin Khan</em></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Ethnic Variations in Malaysian SMS Condolences</td>
<td>59-79</td>
</tr>
<tr>
<td></td>
<td><em>Kuang Ching He</em></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>How Love is Perceived by Malaysian Malay Children</td>
<td>80-104</td>
</tr>
<tr>
<td></td>
<td><em>Kuang Ching He and Maya Khemlani David</em></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>The Conative and Vocative (Directive) Function in Parent-Child Interactions in Jordan</td>
<td>105-123</td>
</tr>
<tr>
<td></td>
<td><em>Omar Alkhateeb and Mahmud Wardat</em></td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Kennedy’s The Owl Answers (1965): Toward Black Existential Feminism</td>
<td>124-142</td>
</tr>
<tr>
<td></td>
<td><em>Hamzeh Ahmad Al-Jarrah</em></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Intonational Patterns of Focus Preposing Constructions in Hijazi Arabic</td>
<td>143-157</td>
</tr>
<tr>
<td></td>
<td><em>Muhammad Swaileh A. Alzaidi</em></td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Roger Boyle’s The Tragedy of Mustapha and English Restoration Politics</td>
<td>158-181</td>
</tr>
<tr>
<td></td>
<td><em>Met’eb Ali Alnwaira</em></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>Multiplicity of Different English Functional Semantic Realizations of the Translation of the Arabic Preposition ❍</td>
<td>182-193</td>
</tr>
<tr>
<td></td>
<td><em>Eyhab Abdulrazak Bader Eddin</em></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Nature- In the hands of Wordswort</td>
<td>194-203</td>
</tr>
<tr>
<td></td>
<td><em>Rakhshinda Jabeen</em></td>
<td></td>
</tr>
</tbody>
</table>
Dear Authors,

We have the pleasure of introducing the second issue of the International Journal of Linguistics, Literature and Translation (IJLLT) to you. We are glad to inform you that IJLLT has accomplished a good international academic recognition and concern over the past weeks. Here is some information we would like to share with you: IJLLT has been recognized and indexed by Scientific Indexing Services (SIS), International Citation Index (ICI), CiteFactor, Directory of Research Journal Indexing (DRJI), Elektronische Zeitschriftenbibliothek (EZB), Scientific Journal Impact Factor (SJIF), International Institute of Organized Research (I2OR), The General Impact Factor (GIF), J-Gate, The Linguist List, ResearchBib, bepress, Mendeley, Open Library, WordPress, Academia.edu, ISSUU, ORCID, TIRF, ISSN, and Linkedin
Moreover, we are so happy to break the news that IJLLT’s team now consists of more than thirty of distinguished academic scholars from all around the globe, and they are specialized in all English language areas. This good start bodes well not only for IJLLT and our readers, but also for English language learners all over the world.

Kind regards

International Journal of Linguistics, Literature and Translation (IJLLT)
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The Child's Acquisition of English Articles
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ABSTRACT

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This study is designed to investigative English morphemes and the order of acquisition of these morphemes by children learning English as their first language. In particular, it examines and describes the acquisition of English articles the and a. The data used for analysis are downloaded from CHILDDES. It analyzes the speech of Eve, one of the subjects of Brown (1963). The study reveals, among others, that English articles' acquisition is gradual and fluctuates.

KEYWORDS

Morpheme; speech; acquisition; learning; article; communication

INTRODUCTION

Zalewski (1993, 691) reported that some researchers argue that errors in morphology do not affect comprehension. However, the researcher noticed that these errors could frustrate learners and have bad effects on their learning process. Zalewski (ibid, 698-699) emphasized that "every language feature is potentially important to communication." We should study these errors because they are committed a lot by learners. Brown (1973; 260-262) stated that errors in the use of the third person singular morphemes "constitute partially distinct learning problems." Also, Brown stressed the fact that "several grammatical processes are lumped together under plurals." The acquisition of English grammatical morphemes by first language learners has attracted the attention of many linguists.

Researchers devoted much of their work to prove that learners acquire English grammatical morphemes in almost the same order. Brown (1973, 274) discussed the acquisition order of fourteen morphemes. Brown concluded that there is a natural order of morpheme acquisition by learners. For example, the English articles ranked six and the third person singular present morpheme ranked ten. Inspired and helped by Brown, Berko (1958, 150-171) studied the use of English morphemes. The researcher concluded that boys and girls performed equally in the use of morphemes although some researchers reported that girls usually do better in the use of morphemes. According to Berko, this is not true. A question that has been under investigation by researchers is when we know that a child has acquired a specific morpheme. Berko (ibid: 150) stated that a child acquires a morpheme if he/she is able to use it correctly. However, Berko did not give more explanation about a specific age or percentage of the correct use that marks acquisition. Brown (quoted in Tager-Flusberg, 1997, 178-179) pointed out that a morpheme is acquired when it is used or supplied appropriately in 90% of "the obligatory contexts" in spontaneous speech.

Most of the studies about the acquisition of articles and other morphemes focused mostly on its acquisition as a second language. It seems to me that the study of articles has not recently attracted the attention of first language researchers. Most of the studies are old (Christopherson, 1939; Hewson, 1972, Krasmy, 1972). Zehler and Brewer (1982, 1268-1274) shed light on the sequence and principles of the English articles use. They examined data from both adults and 2-3 years children. Their study revealed, among others, that children have a tendency to overuse the definite article the after the acquisition of both the definite and indefinite articles. Tager-Flusberg (1997, 178-180) discussed Brown's explanation of the order of English morphemes. Brown pointed out that despite the fact that articles are the most frequent used morpheme in the spontaneous speech of parents, the articles are not among the first acquired morphemes.
This study proceeds as follows: Section 2 states the objectives of the study. Section 3 discusses data elicitation whereas section 4 deals with the results and discussion. Conclusions are in section 5.

**OBJECTIVE OF THE STUDY**

This study examines the acquisition of articles. In particular, it aims to:

1- Describe the use of both the definite and definite English articles by two year old children.
2- Answer the question: Which article is acquired first: the definite or the indefinite?

**DATA ELICATION AND THE SUBJECT**

The data are transcripts of an hour of the spontaneous production which were elicited by making a spontaneous communication between adults and a child called Eve. For the purpose of this study, the speech of Eve, one of Brown’s subjects, was downloaded from the CHILDES website. The researcher examined the data recorded when she was exactly 2 years old. Her speech was read carefully to locate those utterances or sentences in which the articles were used. These uses were calculated and analyzed.

**RESULTS AND DISCUSSION**

The findings of this study are obtained from data downloaded from CHILDES. Particularly, the findings are based on the analysis of the spontaneous speech of Eve who is 2 years old. The number of occurrences of articles (the, a and an) in the recorded data is 72 times. However, this number does not include the 24 occurrences which Eve should have used them, but she chose not to.

Thus we can claim that the overall number of article occurrences in the data is 96. Table 1 shows the number of the correct occurrences of each article.

**Table 1 Number of articles occurrences in Eve's speech**

<table>
<thead>
<tr>
<th></th>
<th>The indefinite article <em>a</em></th>
<th>The indefinite article <em>an</em></th>
<th>The definite article <em>the</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of occurrences</td>
<td>47</td>
<td>2</td>
<td>23</td>
</tr>
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</table>

Table 2 shows the number of occurrences in which Eve missed the use of article (null use).

**Table 2 The number of null use of articles in Eve’s speech**

<table>
<thead>
<tr>
<th></th>
<th>The indefinite article <em>a</em></th>
<th>The indefinite article <em>an</em></th>
<th>The definite article <em>the</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of occurrences</td>
<td>8</td>
<td>1</td>
<td>15</td>
</tr>
</tbody>
</table>

Discussing the data in depth, the researcher found that the subject (Eve) used the articles appropriately in 75% of their obligatory contexts. This leaves us with 25% for the none use of articles. Taking in consideration that these data were elicited when Eve was 2 years old, this finding seems to be reasonable. According to means length utterance or MLU (Tager-Flusberg, 1997) she was at the end of stage 1 and the beginning of stage 2 of her syntactical and morphological development. Thus Eve was moving from the telegraphic stage which marks stage 1 to the use of inflection and morphemes which signals stage 2. Eve's 75% means that she is almost near the 90% which Brown stated as a criterion to judge the acquisition of a morpheme.

Going more in depth with these results stated in the tables above, we can reveal more interesting findings. Examining each article alone (I will not discuss *an* as its occurrences are not indicative),
would suggest that:

1- The article *a* should have occurred 55 times. The appropriate use of *a* is 47 times whereas it is missing in 8 times. This indicates that it was used correctly in 85.4% of the overall use of *a*.

2- The article *the* should have occurred in 38 times. The correct use of *the* is 23 times. While it is missing in 15 times. This means that the article *the* is used correctly 60.5% of the overall use of *the*.

There is a question that arises in trying to understand these percentages: what do these percentages tell us? Investigating them would suggest that there is an internal order of acquisition within the acquisition of each morpheme. This is reflected through the higher percentage of the correct use of *a*. This doesn't mean that *the* is not acquired rather than the article *a* is acquired faster first.

The data reveal that even if Eve was corrected by the examiner or her mother, she would repeat some sentences without paying attention to the correct use of articles as in the following extract:

*CHI:  * where big round cook?
*MOT:  * you be real good #.
*MOT:  * is that what you say?
*CHI:  * big round cook ./+ RES/  
*MOT:  * oh the big round cook.
*MOT:  * no # that's not the big round cook .
*CHI:  * where big round cook?

As can be noted, Eve used null article where an article is needed. Although of the mother correction, Eve insisted on repeating the sentence with null article.

Studying more data, on the other hand, reveals that Eve may use an article appropriately. Nevertheless, she may miss its use when repeating the same sentence as can be inferred from the following extract:

*COL:  * you're making what ?
*CHI:  * I making house building ./+ RES/  
*MOT:  * oh # a house building ?
These findings indicate that acquisition of articles is not a clear-cut one. Although articles are acquired by Eve, their appearance is fluctuate. In the extract, Eve could use the correct article in the correct position. However, since she has not acquired this morpheme completely yet, she misused it when repeating the same sentence.

CONCLUSION

As it has been shown by findings discussed in section 4, the study concludes that at the age of two:

1. The correct use of articles is more than the incorrect one.
2. Children do not have a full acquisition of articles.
3. Children acquires the indefinite article *a* faster than the definite article *the*.
4. The acquisition of articles – as in the case of other English morphemes – is gradual.
5. The acquisition of articles – as in the case of other English morphemes – fluctuates.

REFERENCES

The Post-Colonial Reality in Chinua Achebe’s Novel Things Fall Apart (1958)
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ABSTRACT

Literature, as an impersonation of human activity, often portrays a picture of what people think, say and do in the society. In literature, we find stories intended to depict human life and activities through some characters that, by their words, actions and responses, transmit specific messages for the purpose of education, information and stimulation. Chinua Achebe's Things Fall Apart is probably the most authentic narrative ever written about life in Nigeria at the turn of the twentieth century. When it was first published, Achebe declared that one of his motivations was to introduce a real and dynamic society to a Western audience who perceived African society as primitive, naive, and backward. Unless Africans could recount their side of their story, Achebe believed that the African experience would forever be "mistold," even by such well-disposed authors as Joyce Cary and Joseph Conrad who have described the continent as a dusky place dwelled by people with stolid, primitive minds. Achebe, perhaps the most authentic literary voice from Africa, he wrote not only to record the African, especially Nigerian, life but to analyze the reality experienced by the native people in different times and situations. The novel Things Fall Apart describes the Igbo people at a truly seminal stage in their history and culture: as colonial forces apply pressure, their entire way of life is at stake. These looming colonial forces basically declare the end of everything they know, representing huge changes to the way they exercise religion, their family unit, the roles of gender and gender relations and trade. Colonial forces don’t just mean foreign control; rather there’s an impending doom which is instantaneous and calamitous and which is something that Achebe examines head on. In this regard, the paper is an attempt to show Achebe’s endeavor to portray the post-colonial African reality in all its varied colors and textures and to find out the extent to which this novel faithfully mirrors the postcolonial impress that shadow the hopes and aspirations of the community that he belongs to.

INTRODUCTION

Towards the end of the nineteenth century most European states migrated to Africa and other parts of the world where they set up settlements. Nigeria was amongst other African countries that received guests who were on a conquest delegation; presenting their religion and culture that is later forced on Igbo. The culture of the people of Umuofia (Igbo culture) is tremendously undermined by this alteration. Achebe’s main goal of writing the novel is his desire to teach his readers about the worth of his culture as an African. Things Fall Apart gives readers a real vision of Igbo society right before the white missionaries’ intrusion into their land. The attack of the colonizing power undermines to change almost every part of Igbo society; from religion, politics and culture to economy. Consequently, Achebe accuses the white missionaries’ colonial laws and/or invasion for the post-colonial mistreated Igbo culture; this persecution can be observed in terms of the abused social cohesion between people and their society. Before Achebe wrote Things Fall Apart, all the novels that had been written about Africa and Africans were written by Europeans. Mostly, the European writings depicted Africans as savage and barbaric individuals. Heart of Darkness, for instance, by Joseph Conrad portrayed Africa as a wild, dark, and uncivilised continent. Following Conrad’s novel in 1952 was Mister Johnson, a novel by Joyce Cary who described the novel’s protagonist Mr Johnson generally as a childish, semi-educated African who reinforces colonialist stereotypes about Africa. In light of the portrayals of Africa and its people by both Conrad and Cary, it does not surprise anyone that Achebe and other African authors started to stand out and narrate their story of Africa and its people. With his depiction of Africans in Things Fall Apart, Achebe defies how Africans formerly have been described in European literature. In one of his
lectures, he contends that Europeans have perceived Africa as “the other world” (Achebe, “An Image of Africa”, 1978, p.15)

Joseph McLaren claims that Things Fall Apart was written “at a time when the most prevalent works of fiction about Africa were written primarily by Europeans” (Joseph McLaren, 2012, p.19).

Majumder alludes to E. B. Tyler, an anthropologist, whose work is believed to be objective. Tyler writes the tourists, after reaching the impassable countries [in Africa] and seeing no police system available in their own countries, come to the direct conclusion that the cannibals live there as their wishes. We think it is a wrong belief, because, in these ‘uncivilized’ countries there are severe rules and regulations in each stapes of life

Achebe’s objectives are obvious from the beginning; he wrote to teach and to disintegrate the prepositional vision Europeans had of Africans. The novel has gotten much consideration among critics for this reason. McLaren writes that “[b]y portraying the cultural life of the Igbo […] Achebe was able to counter Western images of Africa” (Joseph McLaren, 2012, p. 24).

Furthermore, Alison Searle observes that “Achebe scrupulously creates the sense of a rich and coherent social fabric that has formed its own ideas about whites and their culture” (Alison Searle, 2007; p.49). She continues to contend that Achebe rotates the narrative perspective from the European, the text displaces the assumptions of imperial narrative, and grants the terms of reference and mediating perspective to the usually suppressed ‘other’.

LITERATURE REVIEW

The main goal of Chinua Achebe was his society, more exactly, the fate of his people, they pertained as an authentic record of the changing African world. In his opinion, the writer must be in charge of his society. To him it was silly to consider art as a pure and independent being coming into existence by itself in an aesthetic void. Accordingly, his aim was to make his fiction an instrument of awareness seeking to elevate the social reality to a higher level because in the traditional African sense, art is in the service of man (Achebe, 1978, p. 9) and the artist is a representative of his community, behaving as the conscience of his society. So the literary artist should face the reality and direct his comrades to see themselves as others see them. Edward Said argues that “Most interesting post-colonial writers bear their past within them- as scars of humiliating wounds, as instigation for different practices, as potentially revised visions of the past tending toward a new future” (Edward, 1993, p.34).

So it is through the visions of Things Fall Apart that the world turned out to be more appreciative of Africa and its people and at the meantime the reality embracing the stereotypical ideas that once existed about Africa started to surface in a much clearer light.

METHODOLOGY

In this research the qualitative descriptive method has been used to achieve the set objectives of it; to identify The post-colonial reality in Chinua Achebe’s Novel Things Fall Apart. It is argued that this method is adequate because the results are introduced in a descriptive manner. Data has been collected from various sources, consisting of primary and secondary references. The research is limited to the selected novel of Chinua Achebe. The first step in this study lays down the theoretical framework. To do this, reference has been made to different sources that are related to the topic. Second, a review of previous studies in a synthesized manner has been done. Third is identification and description of the background of the novel that is under study, which preceded an in-depth reading of them.

RESULTS AND DISCUSSION

In the writing of Things Fall Apart, Achebe portrays the history of Igbo; he does so by depicting both the straightness and weaknesses of their culture and traditions that made them distinct from Western cultures like their beliefs in the power of ancestral gods, the killing of twins and the persecution of women to name a few. In the novel, the reader is also made aware of the white missionaries’ coming into Umuofia as well as the responses of Igbo to their arrival. Although the arrival of the missionaries had a few advantages to Igbo, there were also a lot of


challenges that faced the religious, political, cultural and economic reality of Igbo.

The Post-Colonial Political Reality

The Political Reality was highly changed by the Europeans. In Africa, there was an elected council that served as government. Their government was more or less democratic. When the Europeans told the countrmen of the king that would now be their ruler, the Africans thought it was bizarre. They attempted to tell the European men about their council, but the white men simply neglected it. They declared that the king possesses all land, and will permit the Africans to live on it because he cares for their matters. The Africans thought this was abnormal because they had worked and struggled highly for their land and it was theirs. Although colonial rule was unpopular with most of the locals, some widely cooperated with the Europeans for certain benefits. Some were thankful to the Europeans for freeing them from slavery and war. Others considered that the Europeans taught Africans competences that would enable them to be improved socially and economically.

The white men also imparted a government and “[t]hey had built a court where the District Commissioner judged cases in ignorance”8 (Achebe, Things Fall Apart, 1958, p. 164). The District Commissioner comes into a foreign country and randomly begins establishing new laws that the natives must comply, and if they reject to obey them, they are condemned to jail where they are addressed as slaves. Men could be rebuffed and discarded in jail for tossing twins into the evil forest, although this was a habit that had to be practiced by the principles of their own society. Men of title and who are of high respect in the towns are held as slaves for disobeying the white man’s rules and are obliged to serve personal missions for the District Commissioner like gathering wood and clearing the compound. Disregarding and disrespecting highly honored men.

The white man’s government plays a vital role, not only with its court and its "court messengers" but also with its jail and its executions. These transformations are narrated by Achebe in a sarcastic mode, as if the foundation of a government by the white missionaries was the Igbo’s' first meeting with government, as if the Igbo did not have a justice regulation before the coming of the colonizers. This way is very cynical because, earlier, Achebe made great efforts to clarify not only the diversities of justice parcel out by the Oracle (Okonkwo's expulsion) and by the general citizenry (scolding about violating the Week of Peace and about women not helping in the recuperation of a lost cow), but he also shows the procedures followed and the sorts of justice implemented by the formal court.

Keep in mind that one of Achebe's objectives in writing this novel was to show that the Igbo had built up an advanced society, religion, and justice system long before the Europeans came. By hiring other locals African - the kotmas, or court messengers- to be their agents in the everyday requirement of their dominion, the white men carry into their interest people with skin color and language characteristics much like the local natives; people who appear to be companions of the countrmen (though their dialect was clearly different). Eventually, the court messengers manhandled their status by abusing prisoners and taking briberies. Achebe is explaining that defilement among the Igbo people isn’t restrictive to Umuofia; the court messengers are more concerned in what they can benefit from the situation rather than what they can do to spread Christianity or even to help the Umuofians.

The court and the troubles it creates to Igbo society explain the collision of two societies and the overwhelming effects of colonizing a country. On the one side, there is Igbo society, its traditions and habits, which, according to Syed Fagrutheen is “heavy in traditions and laws that focus on justice and fairness” 9 (Syed Fagrutheen, 2014, p.22). On the other, there is the new government of the missionaries who arrived to execute their own laws and traditions, which divides the village of Umuofia.

When Okonkwo reveals to Obierika that his mate Umuofians should fight against the British, Obierika wisely comprehends that it is too late. Many Umuofians have already "joined the ranks of the stranger." Obierika says that the white man "has put a knife on the things that held us together and we have fallen apart" — the first specific acknowledgment of the book's title, Things Fall Apart.


4.2 The Post-Colonial Economic Reality

Concerning the post-colonial economic reality, we can say that before European colonization, it can be clearly seen in the novel that the economy depended on farming which had a major impact in Ibo culture. The major harvests that Ibo people develop are yams. Yams went hand in hand with social class. The more yams that you have, the more regard and esteem you get from others. During the raining season yams are cultivated. The yams are held in teepee formed hills so that the rain has a trough for the water to flux around. Toward the end of the raining season and the close beginning of the dry season the yams are reaped and sold in the market. With the Ibo village the people would reap their yams and take them back to their compound and construct yam barns. By building the barns it guaranteed families a permanent food outfit during the dry season. Not only do the Ibo people depend on the yams to ensure food but they also depend on palm trees for their drink. They flip palm trees in order to get their drink. The result of this procedure is palm wine which is excessively drunk at ceremonies and casual dinners.

The Ibo people respect extremely the earth since it gives them nutrition. The village plows and uses everything they grow indicating how much regard and appreciation they have for the earth. They don’t underestimate anything realizing that the earth is not always going to be so open-handed and give them a plenty of nourishment for their starving families. Clearly in this pre-colonial period, manufacturing has not taken over and the Africans are maintaining themselves on subsistence cultivating which rotates around the idea that one should only produce enough food as one requirement for oneself. This encourages everybody in the clan to eat as much food as they need. Contrasted with the post-colonial Africa, the Marxist model has been deserted and a more industrialist approach has been adopted. Western companies motivate cultivators to plant much more than they require and to sell their merchandise on the open market. This goes in accordance with postcolonial criticism because Achebe refuses the concepts of universalism and that a universal ideal representation, such as excess goods being sold on the global market, is applicable to all human beings. Because of the European conquest of the Achebe people, they have forfeited their freedom and their honor in choosing how to manage their own food, which is contributing to their decaying culture. Another literary critic, Gikandi, disagrees:

‘… the yam was essential to agricultural production among the Igbo of Eastern Nigeria, and that it had, together with palm oil, been a major part of the regional economy before the discovery of coal at Enugu. In those days it made sense to see African life as the movement from primitive (agricultural) practices to industrial production, and we were thus not interested in questioning the logic of this narrative of modernity’10 (Gikandi, 2010, p.4)

Although Gikandi displays the importance of palm oil and yam in the Marxist economic system, he hikes up the “discovery of coal” as the propeller that causes the Igbo people to industrialize and lose their culture.

The Post-Colonial Religious Reality

The religion of the community in Things Fall Apart is Igbo, but in this story, Christian missionaries come to convert the natives to Christianity. These two religions are very different. Since animals are frequently used as sacrifice, they support and simplify the natives’ religious traditions. This is not the only case of how religion is a natural element of everyday life to worshipers of the Igbo religion. In Achebe’s portrayal of the Igbo model, it is obvious that Okonkwo has the chance of expressing himself spiritually at home: “Near the barn was a small house, the ‘medicine house’ or shrine where Okonkwo kept the wooden symbols of his personal god and of his ancestral spirits” (13). Being spiritual and religious is essential for the whole society, because it “unites everyone into a clan, giving them a sense of purpose and attachment. Its religion connects the people to the heavens, the earth, and the land and places everyone in the social order”11 (Levine, 1999, p. 136). A clear example of this can be seen in the village’s communal meeting, where two families come before the Egwugwu to make a contention. The Egwugwu are villagers that dress up as masked ancestral spirits, each one substituting one of the nine villages of the tribe. No one realizes the identity of the masked ancestral spirits, but we understand that Okonkwo is one of the nine Egwugwu. The Egwugwu, which behaves like a court, permits both sides to defend their side and then they come to a mutually acceptable decision. The ancestors, or the living-dead, are principal personages.


in the Igbo community. Kwabena Asamoah-Gyadu demonstrates how the African community contains the dead, or the living-dead, since a person who has kicked the bucket “remains

an active participant in the religious life of the community”12 (Kwabena Asamoah-Gyadu, 2010, p.51). The Igbo communities organize ceremonies in their honour; the villagers sacrifice and respect them in their everyday lives, which can be exemplified by the breaking of the kola nut “As he broke the kola, Unoka prayed to their ancestors for life and health, and for protection against their enemies” (p. 6). This method of leaking the dead in the community is distinct from Western customs. In Christianity, it is normal to pray directly to God thanking him for blessing you with food and blessing the food you are about to eat. However, in Igbo religion you pray to your ancestors. The ancestors are still seen family members and are expected to affect the gods and goddesses in your grace, which is clarified in Things Fall Apart, where Okonkwo’s behavior towards the ancestors can be observed. He ratifies that the ancestors are able to influence the prosperity of his family: “He worshipped them with sacrifices of kola nut, food and palm-whine, and offered prayers to them on behalf of himself, his three wives and eight children” (p. 14). Igbo society has an intense feeling of community and the community’s order is always in the service of the individual’s happiness. The priest of the earth goddess calls in on Okonkwo for beating his wife during the week of peace when furious because she has ignored her obligations as a wife and not cocked his meal, which could probably have destructive outcomes for the whole tribe: We live in peace with our fellows to honour our great goddess of the earth without whose blessing our crops will not grow. You have committed a great evil. [...] The evil you have done can ruin the whole clan. The earth goddess whom you have insulted may refuse to give us her increase, and we shall all perish. (p. 29). Even in punishment by the gods and goddesses, the whole community will be punished for the mistake of one person.

On the other hand, in Christianity, there is one all-powerful god. This god is the eternal being who created and preserves all things. Christians believe God to be both transcendent (wholly independent of, and removed from, the material universe) and immanent (involved in the world). God for them is there to save them from their sins and to save them from this life. For the Igbo culture this is strange because this life and land is their whole life. A single god doesn’t seem enough to them, especially when this god has no relation with agriculture and their traditions. As the missionary addresses the clan through a translator, he answers their questions about his belief. Two questions exhibit clearly the differences, firstly in relation to the monotheistic (having only one god) element of Christianity:

An old man asked: ‘Which is this god of yours,’ he asked, ‘the goddess of the earth, the god of the sky, Amadiora of the thunderbolt or what?’
The missionary answers that plethora of gods the clan has, are not gods at all and there is only one true God: the God of Christianity. The second question were asked by another member of the clan about how they will be protected from the wrath of these neglected deities and the ancestors if they worship this new god. Then the missionary responds:

‘Your gods are not alive and cannot do any harm’, replied the white man. ‘They are pieces of wood and stone’.

This is received by ridiculous laughter by the clan, because; for them their gods are absolutely not harmless. However, these two principal matters become incredibly interesting when we think about the effect of Christianity on tribal religion, as we can notice the massive gulf in understanding that exists between the two groups. The missionaries, by attempting to impose Christianity, set themselves up against beliefs that go to the very core of the tribal religion and thus bring tremendous conflict.

The Post-Colonial Social Reality

Africa was impacted socially by European colonization. In the book Things Fall Apart, by Chinua Achebe, we can see clearly the social reality the colonizers brought to African clan. Mr. Achebe introduces the way of life before the missionaries come and then registers some of the transformations, which happened because of the changed faith system presented by these white men. Soon after the missionaries started to teach the native people about the Christian belief, their tribal traditions started to be doubted. This caused a kind of turmoil in the village. The colonizers were attempting to fetch with them new styles of life, and mostly better life styles.

In war times, there are no indications of pity for other human beings. Okonkwo was the first man in the town to bring home a skull from Umuofia’s latest war, adding his fifth human head to his accumulation

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with the hope to gain more. Okonkwo uses his first skull as a cup which he drinks palm-wine from at great occasions (p. 10). To Westerners, drinking from a skull that you have gained

in war might seem primitive. Frantz Fanon, says: “For colonialism, this vast continent [Africa] was the haunt of savages, a country riddled with superstitions and fanaticism, destined for contempt, weighed down by the curse of God, a country of cannibals- in short, the negro country”13 (Frantz Fanon, 2001, p. 170).

Mr. Achebe tries to demonstrate that the colonizers proved to people who were harmed by the convictions of the clan that this did not need to go ahead in their religion. This is one of the fundamental reason people were converted to their religion. Mr. Achebe also demonstrates that the clan had numerous destructive convictions before the missionaries arrived. The Umofia people trusted that twins were evil and should be thrown away right after birth. They believed that sacrifice was a good way to achieve peace.

They had a lot of other customs that appeared to be common to them but we would find them sketchy at the least. They thought the forests were evil and many superstitions. When the missionaries came to their land the people hated them. Over time the missionaries built trust among the people and began to teach them truth. They told the Umofia that the forests weren’t evil.

As the villagers began to recognize truth from superstitions, those who remained became very angry. The Ibo culture began to fall apart. The missionaries, Mr. Brown and Mr. Smith educated the women who were leaving their twins to die in the evil forest not to do so. For instance, there was a girl named Nneka who had given birth to several sets of twins. She through them away in the evil forest as she had been taught to do; her husband and his family were already becoming highly critical of such a woman and were not unduly perturbed when they found out she had fled to join the Christians. It was a good riddance (p.151). This demonstrates to us how Mr. Achebe interpreted what was going on and wasn’t surprised when the women escaped to the Christians, he didn’t blame people who were being harmed by the clan's convictions and ran away from the clan looking for a better life; they really had no option if they didn’t want to live in scare and superstition.

Achebe portrays the everyday life in an African village, thereby showing the glamour and perplexities of Igbo society, Fanon maintains that “there was nothing to be ashamed of in the past, but rather
dignity, glory and solemnity. The claim to a national culture in the past does not only rehabilitate that nation and serve as a justification for the hope of a future national culture.”14 (Fanon , 2001, p. 169). This optimism is shared by Achebe who uncover the great past of Nigeria through the genuine portrayal of the pre-colonial Igbo culture in Things Fall Apart. He celebrates the fact that “there was nothing to be ashamed of” in the pre-colonial past of the Igbo. Nwoye notes that “anthropological reports on the Igbo were accomplished during the hey-days of negative colonial practices when the perspectives of all African peoples were treated in great disdain…”15 (Nwoye , 2011, p. 304), Now Achebe has recuperated the perspective, which is basically a native perspective, through the characters having their own voice in the novel. The characters mirror their own socio-cultural principals that are disintegrated down after the colonizers’ coming to Igbo land. They set forward their ingenious values that comprise of both exactness and blemishes, before the readers who judge how pitilessly that values have been smashed by colonialism.

CONCLUSION

In Things Fall Apart Chinua Achebe employs his life experiences, through portraying Igbo culture and the colonizers’ authenticity. He introduces a detailed version into everyday African life in a village with a powerful sense of community. He personally knows the rituals, conventions and religion of Igbo people, which enables him to precisely catch these parts of Igbo society in his novel which is a serious postcolonial novel that specifically defies for instance Conrad’s Heart of Darkness. Achebe straightforwardly demonstrates the perfections and complications of both Igbo society and the missionaries and everything that the missionaries carried with them, such as the Christian religion and the Western rules. Tossing twins into the evil forest and the treatment of the Osu are cases where Achebe is critical of Igbo traditions, while the education that the missionaries introduce is a case of a positive side of the missionaries’ coming. Language is not only interesting for Igbo people, but also for the novel itself. The fact that Achebe wrote in English demonstrates that he proposed for his novel to be read by Westerners, while the fact that some Igbo


words and expressions are untranslated exhibits that he knows the significance of language inside Igbo community. He balances

between making Igbo community accessible and understandable by translating some proverbs, expressions, and folktales, while in the meantime trying to keep up the authenticity of Igbo people by not translating others. The utilization of language combined with the depictions of morality and rationality, which question previous portrayls of Westerners as ethically and intellectually superior to Africans, makes the novel interesting from a postcolonial point of view.

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Literary/Critical Theory and Orwell’s Idea of “A Good Bad Poem”: Thoughts on a Beginner’s Annotated Poetry Textbook for the Arabian Gulf Students

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ABSTRACT

This article is about what the author argues to be the ideal contents of an annotated poetry textbook for the native Arab students in the Arabian Gulf considering their not so well developed command/proficiency in English, their limited exposure to English, and their conservative society compared with the rest of the world. It suggests that only short, simple, and charming lyrics, containing moral and didactic lessons, about the love of God, country, humanity, pastoral simplicities of nature, religion (any religion), elegiac lament, local culture, and country house traditions would be the ideal contents of a textbook for the young college students in the Arabian Gulf. Poems about revolutionary politics, physical love, and queer sexual orientations being out of line/place with the culture of the region, the article considers the existing textbooks not suitable. The proposed textbook should also consist of what are called “good bad” poems by Orwell. At the same time, the textbook in question to be used during the delivery of a course on introduction to poetry should include some well-known definitions of poetry as well as some simplified basics of modern literary and critical theory.

KEYWORDS

Arabian Gulf; students; Poetry Textbook; Ideal Contents; Modern Theory

I

A locally and regionally acceptable poetry textbook is a long overdue material in the Arabian Gulf countries. The educational market in the region needs such an introductory product, to be provided by competent teachers in the field of literature. Furnishing a properly organized poetry textbook based on a set of informed and appropriate selection criteria is going to be worth their effort which young Gulf students in their senior high school and freshman/sophomore college years are sure to immensely benefit from. That is how the idea of introducing a poetry textbook arose. An English language textbook consisting of short and simple charming and interesting poems by canonically and conventionally famous and popular English/American poets, is expected to be a useful contribution for the non-native (Arab) speakers of English. As their second language, with extremely limited use by them, their English is far from well-developed. While they may struggle to learn the language through their very limited exposure confined to classroom instructions only (as opposed to everyday life-related language tasks and activities outside the classroom), a suitable poetry textbook, to be used as a primary or supplementary item, would significantly help them to improve their English for academic as well as special purposes.

Reading simple and interesting “green and gold” poems and stories would never add to students’ existing sense of frustration as some language instructors of different visions and opinions, with no taste for and no understanding of literature, would like to reason. They may argue, wrongly though, that when the students are already struggling with the existing challenges of their language lessons, why to burden them with the extra load of poetry lessons? They have no idea about the unlocking, liberating, and motivating power of poetry in particular and literary texts in general. Students of any background may sometimes find their English exercises drawn from everyday life boring and monotonous. From my experience of teaching “green and gold” short and simple literary texts to young Arabian Gulf students, I can confidently assert that they, especially the more meritorious ones, look for avenues of enjoyable literary works, both in classrooms and beyond, outside the vicinity of their practical life and the merely myopic, monolithic, and microscopic language teaching/learning. They are fed up with the immediate routine demands. Away from the dull encounters with drab scientific manuals, students find short poems, short stories, short plays, and nursery rhymes fresh, motivating, inspiring, liberating, engaging, and exhilarating.
In his An Apology for Poetry (1595), a classic piece of Renaissance literary criticism, Sir Philip Sidney defines poetry (or, broadly speaking, all imaginative literature in general) as a creative art that teaches with delight. It is a definition that was anticipated, two millennia before, by the Greek philosopher Aristotle through his moral and ethical concerns raised in his Poetics, which were however more realistic than those of his idealistic teacher-philosopher Plato. Aristotle suggests that poetry, in its creative imitation of the broader and larger nature, not in its (nature’s) particulars, be pleasurable in order to offer productive learning about the universal truths of nature. That is precisely what Sidney reproduces when he says: Poesy, therefore, is an art of imitation, for so Aristotle terms it in his word mimēsis, that is to say, a representing, counterfeiting, or figuring forth: to speak metaphorically, a speaking picture, with this end— to teach and delight.

Going further back in time to the Western origins of arts and culture, Sidney’s definition of poetry/literature also combined both the Homeric function of pleasure and the Hesiodic function of instruction, both Homer and Hesiod being two of the roughly 7th century BC Greek poets. The former was in the tradition of long epical narrative of heroic actions and adventures as illustrated in his great Iliad and Odyssey. The latter was in the tradition of folk, didactic, and pastoral literature dwelling on seasonal patterns and agricultural/farming arts, as in his Works and Days, as he was also in the tradition of pagan (religious) cosmological creation myth, as in his Theogony, partly similar to his contemporary Homer and looking forward to Miltonic and Blakean reconstructions of visionary Christian myths in their epics and epical cycles.

Sidney’s definition was foreshadowed by the early Roman poet Horace (about five hundred years after Aristotle), who declared the famous maxim, in his Ars Poetica, that the primary function of poetry was to combine “pleasure with usefulness.” All Platonic, Aristotelian, and Horatian concerns in relation to the morality of truth and honesty were to be further emphasized, in different degrees, by the Roman rhetorician Quintilian, after Horace. Later, English Romantic poet S T Coleridge in his Biographia Literaria (Chapter XIV), would say that pleasure, not truth, was the “immediate” object of a poem, which would offer/provide “delight from the whole as is compatible with a distinct gratification from each component part.” (For more on Coleridge on this point, see below).

The same concept of what poetry is or should be would also look forward to the nineteenth century English poet and critic Matthew Arnold insisting, in his Oxford University lecture, “The Function of Criticism at the Present Time” (1865), “that poetry is at bottom a criticism of life; that the greatness of a poet lies in his powerful and beautiful application of ideas to life.” For Arnold, poetry, that is, literature and its criticism are seriously and significantly connected with society and culture, both going hand in hand to play a social and moral role and engage with politics, religion, history, education, philosophy and other areas of interests.

The textbook I would like to see is not, however, a general anthology or a collection of texts drawn from all kinds of genres. It would instead be a textbook of one specific genre, only poetry. Coming from diverse backgrounds such as South Asia, the West, and Southeast Asia, with many years of teaching experience in the Middle Eastern Gulf, I am familiar with the local Arab culture, its beauties and varieties, as well as its strengths and limitations. I have an understanding and empathy for the Arabian Gulf students and their sublime, spiritually powerful, breathtaking and unnerving environment—mostly dry and desert, rough and rocky, barren and stony, deeply and fervently religious, economically prosperous, culturally conservative, and politically stable.

It is this living, throbbing, and exciting state of the Arabian desert that returns me, again and again, to the truth of the following verses in the Qur’an:

002.074 For among rocks there are some from which rivers gush forth; others there are which when split asunder send forth water; and others which sink for fear of God. And God is not unmindful of what ye do.

003.026 Say: “O God! Lord of Power (And Rule), You give power to whom You please, and You strip off power from whom You please: You endow with honor whom You please, and You bring low whom You please: In Your hand is all good. Verily, over all things You have power.

003.027 “You cause the night to gain on the day, and You cause the day to gain on the night; You bring the Living out of the dead, and You bring the dead out of the Living; and You give sustenance to whom You please, without measure.”

A taste of what I mean here has been provided in my book, Readings in Oriental Literature: Arabian, Indian, and Islamic (2015), containing chapters on “The Beautiful and the Sublime: William Jones on Ancient Arabian Poetry,” “The Arabian Nights: A Modern Introduction,” “Wordsworth’s ‘Arab Dream’: My Acquaintance with the Arabian Desert through English Literature and Personal Encounters,” “Narrating Shelley’s Ozymandias: A Case of the Cultural Hybridity of the Eastern Other,” and “Reading the Muslim East in English Literature and...
Literary Nonfiction: A Survey.” My awareness and sensitivity to all the aspects suggested make me a confident instructor to think about the need for a morally and culturally acceptable poetry textbook, which, I believe, would be a noble and worthwhile undertaking by a competent academic in the field.

II

Language is one of man's most precious possessions. Purity of language and eloquence of speech have been greatly valued since the dawn of human civilization. One of the best and most important uses of language is literature, which, along with music, painting, and cinema, is among the highest and most expressive forms of art invented by humankind. Richard Poirier, in his essay “Venerable Complications” (Raritan: A Quarterly Review, Summer 1984), claims that literature is “one of the great human creations” and that it is the "Olympics of talk and of writing." He says that literature “can productively mine and develop” the resource of language "more effectively than any other media."

The first century Greek literary critic and rhetorician Longinus developed his idea of the sublime through a consideration of the principles of good writing and public speech. Drawing examples from the public addresses by the Homeric characters and the Biblical Genesis, Longinus thought one was able to persuade the readers/audience to one’s intended purpose only through effective writing, eloquent oratory, and rhetorical skill with a great impact upon them. However, the means of and to the sublime and its end were to be achieved not necessarily through a complete perfection of rules, Longinus argued, but the rare flames and flashes of genius a piece of good writing or a persuasive speech was likely to contain in its different portions and passages. An ideal textbook of poetry should aspire to this objective by providing students with frequent examples of outstanding, outshining, outweighing, and compelling brilliance.

Apart from the illustrated light reading fun magazines and daily newspapers, one of the best and most effective ways to teach English (for that matter, any language) to non-native speakers is to teach it through literature: an easy and simple poem, a short selection from a longer narrative/descriptive poem, a short story, a folk tale, a fairy tale, a beast/animal fable, the opening chapter of a novel or an excerpt therefrom, the opening scene or a key scene from a play or an one-act play.

As suggested above, literature is an artistic and creative representation of life and its joys and pains. It is a combination of both entertainment and education, which provides both pleasure and knowledge. It makes one soar in imagination and imaginative reflection and contemplation as it makes one realistically down to earth too with moral, didactic, and practical instruction. Literature imparts certain order and pattern to human life, which consists of both happiness and suffering together with a mix of didactic moralism as well as amoral, aesthetic, and spiritual experience. It is, therefore, a fit medium for young students to engage with and benefit from, especially in terms of the improvement of language, critical thinking, and social observation.

Literature in general and poetry in particular provide the young learners with the opportunity to appreciate the power and potential of language at its finest. The essential elements of language—vocabulary, grammar, punctuation, spelling, subject-verb agreement, sequence of tenses, conjugation of verbs, parts of speech, different kinds of sentences (simple, complex, and compound) and clauses (dependent and independent), sentence combining, introductory phrases, nouns as verbs and adjectives, parentheses, appositives, apostrophes (if not expletives), and simple symbolic expressions and personifications—can effectively be learnt and taught through a work of literature, which furnishes interesting and lively examples of the essentials of language and their variations. Examples of idiomatic expressions and memorable quotations from literature easily impress upon the learners and stick in their memory, which motivates them to make progress and advance further on. Unfortunately, this is not so with the often dry, isolated, and lifeless examples drawn from the prosaic sources, however closely related to everyday life.

Literature, of which poetry, folk tales, fairy tales, lullabies, nursery rhymes, and fables are the oldest forms, serves to improve the learner’s vocabulary by showing the language as a communicative tool of the collective abstract and psychological dreams and desires of the ordinary masses. In modern times, it also shows the language in its dynamic, literary, and creative use by the educated and professional writers and academics. All this taken together, literature helps students acquire a variety of linguistic skills such as written, verbal, rhetorical, communicative, and interactive and prepares students for the upper and advanced level of reading and learning, thereby potentially leading to the mastering of the language.

A good command of language enables students to think of the issues of life and society critically and constructively. As we all know, language is vital for self-expression and self-awareness, beyond the bounds of the day-to-day business of life. Literary language of description, narration, reflection, and dramatic action (of individual differences) is a wonderful medium to express both intellectual ideas.
and emotional feelings in their most powerful and memorable form. By making the learners encounter universal human nature in its countless forms and complexities, literature motivates them to engage with life in a way that is not possible in mundane utilitarian situations. With the end of effective and successful language acquisition through literature in mind, a properly done poetry textbook promises to be one of its kind, useful for the Arabian Gulf students at the level of their senior high school or college education.

III

Most of the currently available poetry textbooks fall short of being adequately/sufficiently suitable for non-native freshman students encountering poetry for the first time. In the name of so-called variety, diversity, openness, and political correctness, the available textbooks include all kinds of poems, from simple to complex, conventional to unconventional to strange and bizarre, from culturally and/or politically neutral to partisan, at times even repulsive and hurtful to one’s religious sentiments. Many poems in the existing textbooks address the issues facing the modern Western society, such as sexuality, sexual orientation, sexual harassment, racial discrimination, rape, murder, suicide, kidnapping, drug addiction, and moral degradation. They also attempt to make a cultural or political statement which cannot be considered appropriate for students in Oman and the Arabian Gulf.

For instance, gender-based or gender-biased poems are sometimes indirectly or explicitly sexual, psychosexual, feminist, homoerotic, queer, lesbian, homosexual, bisexual, transgender, and transvestite. Poems about love (unless they are purely Platonic or spiritual) tend to become an expression of the libido—physical body, nudity, lust, carnal desire, pleasures of the flesh. Those with political themes are sometimes overtly radical, revolutionary, leveling and equalizing, with an anti-establishment and anti-stability message. Some war poems, though pacifist and anti-war in spirit, are actually a graphic description of blood and violence, from which, as my teaching experience tells me, Arabian Gulf students recoil for the good reason that they are not used to bloodshed and violence (except the recent cases in the greater Middle East outside the Gulf). Some of the poems included in the existing textbooks propagate the messages of atheism and godlessness. Such “ungodly” messages are an anathema to our deeply monotheistic students, who cultivate their religious beliefs and cherish their religious values with great fervor and dignity.

The seven broad categories that, however, lend themselves pretty neatly to the suitability in question, without the risk of discomfort, disconnect, or insensitivity, are probably those poems that are about (1) love in general (love for the near and dear ones and the humanity, but not physical/sexual love), treated in a lyrical or narrative ballad form; (2) wild or simple pastoral nature and the green and clean environment; (3) elegiac lament about the death of a person or a group of obscure and unknown people, such as Thomas Gray’s “Elegy Written in a Country Churchyard” (not to speak of the longer pastoral elegies by Moschus, Milton, Shelley, Arnold, or Tennyson); (4) the wide and expansive country house traditions as exemplified by the poems of Ben Jonson, Robert Herrick, Aemilia Lanyer, and W B Yeats, which, as an extension of the pastoral tradition, describe the landscapes on which estates and manors of wealthy families were/were founded and which serve/d as a seat for the patronage and cultivation of arts and culture; (5) one’s loyalty and patriotism for the country; (6) religious subjects, regardless of whatever denomination they may imply; and (7) the morality tale type didactic instruction and edification.

"The Passionate Shepherd to His Love" by Christopher Marlowe and its counter response in Sir Walter Raleigh’s “The Nymph’s reply to the Shepherd” are two good examples of the late 16th century pastoral or anti-pastoral love poems without any sexual content. Similarly, there are many lyrics, odes, sonnets, and lyrical ballads in every age—medieval, Elizabethan/Renaissance, Romantic, Victorian, and modern—that are free from any suggestions of the physical and the fleshly. Although nature and weather in the Gulf/Middle East are generally different from the West and the rest of the world, there are many aspects in common. Any nature poem about any kind of landscapes, quiet or stormy (skies, stars, seas, oceans, lakes, flowers, gardens, woods, valleys, mountains, deserts, greenery, flora and fauna, birds or wild animals), is fine, even great for students of all backgrounds. A good majority of shorter English Elizabethan and Romantic poems are a good start for non-native freshman students. A pastoral lyric, that is, a short poem describing beautiful rural landscapes (called “locus amoenus” in Latin) and depicting the agricultural countryside of peasants and farmers remains popular to all, irrespective of national boundaries. Set in the rustic scenes of innocence and simplicity, pastoral poems are those that idealize the shepherd’s life in the open fields in the midst of his sheep and goats and cows.

The same is true about the poems having a religious theme or aspect, regardless of the differences between the East and the West. Any poem pertaining to the religious faith (be it Muslim, Christian, Jewish, or Buddhist or Hindu) can be explained and analyzed to any group of students without hurting their particular cultural ethos and religious impulse.
Similarly, any poem containing varieties of moral, domestic, and didactic lessons can be fruitfully and profitably read by students of any background.

IV
The criteria for determining the contents of an ideal introductory poetry textbook for Arabian Gulf students should be based on the following: first, the introductory nature of an academic encounter with poetry as a genre; second, the non-native background and youthful innocence of a culturally and politically different, perhaps somewhat conservative population; and third, the level of language proficiency of students whose exposure to English is very limited in an environment overwhelmingly dominated by their native tongue everywhere in all respects—both at home and outside of home, in the office and outside of the office.

These three factors need to be taken into consideration in order to make the Arabian Gulf students’ study of poetry interesting, entertaining, and stimulating rather than intimidating and alienating. The idea of a new poetry textbook should, therefore, originate in a concern about the lack of a suitable introductory textbook of poetry—the oldest and most universal literary genre. By “suitable,” I mean something useful and student-friendly, informed by and compatible with socially and culturally acceptable values, nicely annotated, and, if possible, appropriately illustrated, looking sleek and slim rather than unexpectedly thick or voluminous. Such a textbook may contain dozens of short and simple poems that are supposed to enlighten and instruct the Arab youth with delight. The rightly selected poems would teach and share with the students matured young boys and girls inspiring and uplifting moral lessons with pleasure. The poems are expected to be fun to read and at the same time conducive to warm and universal feelings to which young learners, friends, and parents, that is, about all those things with which they can easily connect and identify with, they would relate in the way of beautiful self-propagation. At times they would relate by way of sublime self-preservation as in a poem about the awesome aspects of nature such as the endless sky, a vast ocean, a high mountain, death or darkness, that is, about all those things from which they are scared away into their own safety zones due to the emotions of fear, gloom, obscurity and uncertainty. Therefore, the selection would include the kind of poems that deal with the subjects young students can fondly share or are familiar with and that are written in a style that they would find fun and at the same time fairly
challenging too. None of these elements should be beyond them by being difficult, complex and alienating. Such poems can ultimately prove to be rewarding and satisfying rather than daunting and intimidating.

V

As has been said above, the available textbooks are far from being satisfactory in the context of the Arabian Gulf setting. These textbooks include only a few poems that may be useful and interesting to students in view of their cultural and religious background and their relative lack of strength in English. Also, the present textbooks contain little or no explanatory annotations to help them with the poems. My idea of a new textbook has to do with my frustration about the way introductory poetry courses are designed at some local/regional institutions. I strongly feel that Arabian Gulf students deserve to be introduced to poetry through an appropriate and properly designed textbook. I have reservations about the randomly chosen contents by individual instructors, who sometimes seem to overlook the fact that our freshman students are studying poetry for the first time and that they would like to read what they are likely to enjoy reading as an incentive and a necessary motivation. Naturally, they would like to see tangible benefit not only in terms of moral and psychological understanding of the issues facing their life and society, but also significant improvement of their grasp of English as a language.

VI

The methodology of teaching language through literature has been discussed in recent decades. While the use of children’s literature, idioms and proverbs, selected chapters from a novel or scenes from a play can be some of the effective language teaching approaches, the textbook I have in mind presents the idea that a well-designed and well-structured introductory course in poetry intended for those who are relatively weak in English and traditionally culture-sensitive could serve a useful purpose. It will include a suitable selection of poems in light of the factors mentioned above. Each poem would be followed by notes or annotations not only about its main theme/s, form and style but also the meaning of its key words and expressions/phrases. Such a simple procedure about what would already be a cluster of interesting and not so difficult poems would motivate students to approach them in a lively and engaging manner and help students find the poems accessible and deal with them in an inviting and enthusiastic manner.

At the level of instruction, instructors would have their own lesson plans according to the level and quality of their students. They may like to start by first asking students to read a poem aloud and then if and how they liked it. Students should feel free to give their initial response perhaps in a light-hearted manner to get themselves drawn into a preliminary discussion about the simple elements such as the feel of the language, title, memorable lines, opening words, striking phrases, rhyme, tone, poetic persona and the poetic style of personification. At first they can skim over the obvious that is there about the body of the poem and its immediate physical properties. Something of a close reading may follow focusing on the figures of speech and the related aspects such as diction, simile, metaphor, onomatopoeia, oxymoron, synecdoche, imagery, irony, ambiguity, tension, paradox, contradiction and the final unity through a sort of reconciliation of opposites. A simplified textual analysis should be attempted to present the poem as if it were a well-wrought urn. As they are further drawn into the poem, students would like to get into the surrounding details (personal, emotional, biographical, historical, political, symbolic, allegorical, psychological) that may lie outside the physical vicinity of the text itself and yet significantly inform its underlying meaning.

In other words, the carefully paced and transitioned but engaging and illuminating interaction between instructor and students will gradually reveal the poem’s serious literary, scientific, or academic aspects, which will continue to present themselves to young learners with an enduring and fascinating appeal. As they get along, the instructor will become more involved in explaining both the internal and external mechanism of how a poem functions towards a unified whole. This mechanism will work either through the poem’s exclusively textual, linguistic and rhetorical patterns suggesting irony, paradox and ambivalence or its expression of lyric passions, emotions and feelings by its figures of speech. All these together are key to the secret of the success of a poem. Freshman students will enjoy reading a poem when they learn to recognize its basic structural elements as well as the rhetoric of its narrative, descriptive and dramatic devices holding together to support its functional, transactional and communicative premises and principles. They will be able to overcome any stumbling blocks as they discover and understand the beauty of a ballad as a ballad, of a lyric as a lyric, and of a sonnet as a sonnet.

As has been mentioned above, instructors cannot just finish their job by indiscriminately picking any poem of their choice and then discussing its theme and style in a shallow and superficial manner. A traditional biographical or historical criticism should not be the first priority either in introducing a poem to young readers, who must first feel attracted to the melody of its verse, the simplicity of its style, and the
accessibility of its content. Instructors should first focus on the primary creative elements of a poem. In short, a poem should be attractive or made attractive to students by virtue of its own merit, its intrinsic rather than extrinsic qualities, and the instructors’ individual teaching style.

I think long narrative poems or poems with colloquialisms and archaisms should be avoided at the introductory level. For example, although Chaucer with his humanist touch and realistic humor is fun to read (with the exceptions of adult elements, of course) and can be highly entertaining to all age groups, the length of his individual Canterbury tales may prove to be a turn-off for the level of students I have in mind. However, some of the individual portraits of his pilgrims in the General Prologue (only rendered in modern English) may not be a bad choice. The same would be true about the Old English/Anglo-Saxon epic Beowulf, from which only some descriptive/narrative passages of human interest can be chosen. Given the allegorical complexity and dense allusiveness of Spenser’s poetry and the stateliness and sonority of Milton’s verse, one needs to completely avoid them except a few carefully chosen sonnets by the latter.

Coleridge also should be avoided except a few of his early lyrics and some selected passages from The Ancient Mariner. Teaching as complex a poem as “Kubla Khan,” though rightly famous, to the first year Arabian Gulf students is far from what I think is an ideal practice. Hamlet and Macbeth, in my view, are far from a judicious selection in the case of an introductory drama course, which may, however, include Julius Caesar instead as an ideal introduction to Shakespeare. Because of ironic indirectness and density and multiplicity of meanings, one needs to exercise caution in choosing from the field of modern poetry too.

VII

Many poets and playwrights defined and defended poetry in their own ways. It is worth quoting some of the definitions for the purpose of the motivation of both the teacher and the student. Towards the end of A Midsummer Night’s Dream (Act V Scene 1), Shakespeare has his King Theseus compare and contrast a poet, a lover, and a madman and finds them strangely similar, yet distinctly different from each other. He defines and distinguishes them and their imagination as below:

Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold—

That is the madman. The lover, all as frantic,
Sees Helen’s beauty in a brow of Egypt.
The poet’s eye, in fine frenzy rolling,
Doth glance from heaven to Earth, from Earth to heaven.
And as imagination bodies forth
The forms of things unknown, the poet’s pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That if it would but apprehend some joy,
It comprehends some bringer of that joy.
Or in the night, imagining some fear,
How easy is a bush supposed a bear! (my emphasis)
In other words, all three are to some extent insane and abnormal with the boundaries obscure and find themselves in a state of overheated and hyperactive imagination, the poet’s, of course, being of the highest and noblest form.

In An Apology for Poetry, mentioned above, Sidney defended poetry by saying that the poet created another nature by endowing the earth with a variety of pleasant associations and thereby making the "too-much-loved earth more lovely.” Lyric poems about nature, natural objects, and natural phenomena—all flower and bird and lake and river poems—bear testimony to Sidney’s claim. Selections from Blake’s Songs of Innocence and Experience (“The Sick Rose,” “The Sunflower,” “The Tyger”), Wordsworth's Lucy poems, “The Solitary Reaper” and "Daffodils" (that is, “I wandered lonely as a cloud”), Keats's “The poetry of earth is never dead,” "Ode on a Grecian Urn" and "Ode to a Nightingale," "To a Skylark,” “The Cloud,” and “To the West Wind,” Charles Kingsley’s “The Sands of Dee,” R L Stevenson’s “From a Railway Carriage” and Tennyson’s “The Eagle” are good examples of how the poets bestow the earth with beautiful associations and make "too-much-loved earth more lovely.”

In addition to their poetical analogies and comparisons (that is, similes, metaphors, and symbols), and their descriptions of birds, lakes, rivers, oceans, mountains, stars, the moon, and the sun, the poets’ catalogue of seasonal flowers alone—spring flowers, summer flowers, autumn/autumn flowers, winter flowers, beautiful rainy season flowers (the last being especially in South and South East Asia)—makes a singularly unique difference in generating student interest in poetry. For example, in addition to the above, there is the most wonderful flower scene in all Shakespeare (The Winter’s Tale, IV, iv); there are the splendid flower verses in Milton’s Lycidas (Third Movement, I. 132-151); there is the excellent “I cannot see what flowers are at my feet” stanza in Keats’s Nightingale Ode, as
there is also his excellent sonnet “To A Friend Who Sent Me Some Roses;” the unforgettable flowers near the beginning of Edgar Allan Poe’s Al Aaraaf and the Edenic flowers passage, about ten pp. from the beginning, in Beckford’s Gothic novel The History of the Caliph Vathek

Sidney’s defense of poetry is proleptic about many critical ideas that were to be put forward by others long after. It would anticipate the American poet-philosopher Ralph Waldo Emerson’s views as expressed in his essay “The Poet,” based on a lecture he gave in 1842. When Emerson called the poet “Namer” and “Language-maker,” he unmistakably hearkened back to Sidney, who also called the poet by the same:

Among the Romans a poet was called vates, which is as much as a diviner, foreseer, or prophet [...] so heavenly a title did that excellent people bestow upon this heart-ravishing knowledge [...]. But now let us see how the Greeks named it and how they deemed of it. The Greeks called him “a poet,” which name has, as the most excellent, gone through other languages. It comes of this word poiein, which is “to make”; wherein I know not whether by luck or wisdom we Englishmen have met with the Greeks in calling him “a maker.”

When Emerson stated that good poetry was not solely a matter of technical prowess, “for it is not meters, but a meter-making argument, that makes a poem,—a thought so passionate and alive, that, like the spirit of a plant or an animal, it has an architecture of its own, and adorns nature with a new thing,” he reminded the readers of Sidney’s “It is already said and, as I think truly said, that it is not rhyming and versing that makes poesy. One may be a poet without versing, and [one may be] a versifier without poetry.”

Emerson’s use of the metaphor of architectural aesthetics of beautiful design verbally echoed the same from Sidney. As mentioned towards the beginning of this article, Sidney defined poetry as “a speaking picture” and “a perfect picture,” which “illuminated or figured forth” the general and abstract ideas of other disciplines by clear images and living examples. It was only “the peerless poet,” Sidney thought, who combined the philosopher’s vague precepts and the historian’s factual details into striking and piercing “sight of the soul;” it was he who charmingly synthesized their “bare rules,” “learned definitions,” and “thorny arguments,” into vital and judicial comprehension. Their “wordish descriptions” may “most exquisitely” give one the “shapes, color, bigness, and particular marks” of a beast such as an elephant or a rhinoceros, or an architect may share with others the “full beauties” of “a gorgeous palace,” yet none should satisfy the hearer’s “inward conceit with being witness to itself of a true lively knowledge” as the poet can do.

Just as the noble faculty of total and complete horsemanship is the ultimate goal of a skilled saddler or soldier, all the “serving sciences” (of the philosopher, historian, astronomer, physician, metaphysician, mathematician, lawyer, logician, rhetorician, geometrician, and arithmetician) are directed to “the highest end of the mistress knowledge, by the Greeks called architektonikē, which stands, as I think, in the knowledge of a man’s self, in the ethic and politic consideration, with the end of well-doing, and not of well-knowing only.”

Both Emerson and Sidney illustrate their ideas by comparing or contrasting the poet and his poems with other figures, professions, and objects to achieve their vivid rhetorical effect. Emerson draws a similarity between the poet’s patterning his language into his works and the sculptor’s shaping his rocks and marbles into statues, between the poet’s sublime and visionary rapture and the children’s pure and simple, yet wild joy, both touched by a sense of magical buoyancy. He compares the poet’s insight—his “very high sort of seeing”—with true nectar; and his poems’ free survival and propagation with fungus, spores, and mushrooms. He compares the poet with the liberating gods, emancipating the selfish and floundering humanity locked in its own prison of material gains and interests like a shepherd lost and perished in a snowstorm howling not far from his home. The poet winged with his poems of inner and imaginative beauty is also compared to the Olympian bards of immortality fitted with wings of spiritual essence.

Emerson’s views that the thought of a poet “adorns nature with a new thing” (as also quoted above) and that “Nature will not be Buddhist; she resents generalizing, and insults the philosopher in every moment with a million of fresh particulars,” as said in his “Nominalist and Realist” essay, are precisely what Sidney claimed two hundred and fifty years before him:

Only the poet, disdaining to be tied to any such subject, lifted up with the vigor of his own invention, doth grow, in effect, into another nature, in making things either better than nature brings forth, or, quite anew, forms such as never were in nature [...] he goes hand in hand with nature [...] freely ranging within the zodiac of his own wit. Nature never set forth the earth in so rich tapestry as divers poets have done; neither with pleasant rivers, fruitful trees, sweet-smelling flowers, nor whatsoever else may make the too-much-loved earth more lovely; her world is brazen, the poets only deliver a golden.
Sidney’s and Emerson’s views would anticipate the Oxford University Professor Francis Turner Palgrave’s comments in the Preface to his Golden Treasury (of the best Songs and Lyrical Pieces in the English language) in 1861: Like the fabled fountain of the Azores, but with a more various power, the magic of this Art can confer on each period of life its appropriate blessing: on early years, Experience; on maturity Calm; on age Youthfulness. Poetry gives treasures "more golden than gold," leading us in higher and healthier ways than those of the world, and interpreting to us the lessons of Nature.

The eighteenth century neoclassical and Enlightenment English poet and essayist Samuel Johnson, who was one of Thomas Carlyle’s heroes in the field of the men of letters, that is, knowledge and learning, a century later, wrote his most famous and popular work, The History of Rasselas, Prince of Abyssinia in 1759. In this imaginative travel writing of Oriental setting (in Africa, India, Persia, Syria, Palestine, Arabia, and Egypt), in the format of a philosophical discussion fable, about the choice of life in a very general way of what proves to be an impossible pursuit of happiness, to be found never and nowhere, Rasselas’s friend and companion Imlac the poet, as if he is Johnson’s mouthpiece or representative, makes a dissertation upon poetry in Chapter X of the fictional history of the prince. The widely-travelled Imlac describes that:

Wherever I went, I found that poetry was considered as the highest learning, and regarded with a veneration somewhat approaching to that which man would pay to the Angelick Nature... To a poet nothing can be useless. Whatever is beautiful, and whatever is dreadful, must be familiar to his imagination: he must be conversant with all that is awfully vast or elegantly little. The plants of the garden, the animals of the wood, the minerals of the earth, and meteors of the sky, must all concur to store his mind with inexhaustible variety: for every idea is useful for the enforcement or decoration of moral or religious truth; and he, who knows most, will have most power of diversifying his scenes, and of gratifying his reader with remote allusions and unexpected instruction. All the appearances of nature I was therefore careful to study, and every country which I have surveyed has contributed something to my poetical powers.

To Prince Rasselas’s curious concern that “In so wide a survey,” where there was always something new and different, Imlac “must surely have left much unobserved,” the latter (Imlac) replies that what was important was to watch and observe the general, not the particular:

The business of a poet, said Imlac, is to examine, not the individual, but the species; to remark general properties and large appearances: he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest. He is to exhibit in his portraits of nature such prominent and striking features, as recall the original to every mind; and must neglect the minuter discriminations, which one may have remarked, and another have neglected, for those characteristics which are alike obvious to vigilance and carelessness. (ibid/op cit).

Agreeing with Rasselas that to be a poet is indeed difficult, Johnson’s mouthpiece Imlac stresses that a poet must be acquainted both with life and nature: But the knowledge of nature is only half the task of a poet; he must be acquainted likewise with all the modes of life. His character requires that he estimate the happiness and misery of every condition; observe the power of all the passions in all their combinations, and trace the changes of the human mind as they are modified by various institutions and accidental influences of climate or custom, from the sprightliness of infancy to the despondence of decrepitude. He must divest himself of the prejudices of his age or country; he must consider right and wrong in their abstracted and invariable state; he must disregard present laws and opinions, and rise to general and transcendental truths, which will always be the same: he must therefore content himself with the slow progress of his name; contempt the applause of his own time, and commit his claims to the justice of posterity. He must write as the interpreter of nature, and the legislator of mankind, and consider himself as presiding over the thoughts and manners of future generations; as a being superior to time and place. He must know many languages and many sciences; and, that his style may be worthy of his thoughts, must, by incessant practice, familiarize to himself every delicacy of speech and grace of harmony. (ibid/op cit, my emphasis).

Robert Folkenflik points out that while Johnson may have adopted the idea of the poet as “an interpreter of nature” from Ben Jonson, the younger generation English Romantic poet P B Shelley may have taken the concept of the poet as “an unacknowledged legislator of the world” in his A Defence of Poetry (written in 1821, posthumously published in 1840) from Johnson. However, English Romantic poets in general responded to Johnson’s beautiful generalizations with their equally beautiful interest in the local, the particular, and the individual. Although, interestingly, as again pointed out by Folkenflik,
there are no tulips in the poetry of the English
Romantic poets (except at the beginning of William
Blake’s Europe where the fairy sitting on a streaked
tulip is suspected to be satirically “winking and
blinking” Johnson), they numbered “the streaks of
the tulip,” choosing to lose or miss, so to speak, the
forest for the (particularities) of plants and trees and
their locale.

The great English Romantic poet William
Wordsworth defines poetry, in his Preface to Lyrical
Ballads, as “the spontaneous overflow of powerful
feelings: it takes its origin from emotion recollected
in tranquility.” His friend and contemporary
Coleridge, in his Table Talk, gives a brief and
homely definition of prose and poetry—“prose,—
words in their best order; poetry,—the best words in
their best order.” In his Biographia Literaria (1817),
Coleridge concludes Chapter XIV by defining a poet
and the poetical imagination like this:
[Poetry] is a distinction resulting from the poetic
genius itself, which sustains and modifies the images,
thoughts and emotions of the poet’s own mind. The
poet, described in ideal perfection, brings the whole
soul of man into activity, with the subordination of its
faculties to each other […] He diffuses a tone and
spirit of unity that blends and (as it were) fuses, each
into each, by that synthetic and magical power to
which we have exclusive appropriated the name of
imagination. This power […] reveals itself in the
balance or reconciliation of opposite or discordant
qualities: of sameness, with difference; of the
general, with the concrete; the idea, with the image;
the individual, with the representative; the sense of
novelty and freshness, with old and familiar objects;
a more than usual state of emotion, with more than
usual order; judgment ever awake and steady self-
possession, with enthusiasm and feeling profound or
vehement; and while it blends and harmonizes the
natural and the artificial, still subordinates art to
nature; the manner to the matter, and our admiration
of the poet to our sympathy with the poetry […]
Finally, good sense is the body of poetic genius;
fancy its drapery; motion its life; and imagination the
soul that is everywhere […] and forms all into one
grateful and intelligent whole (my emphasis).

In a similar way, their younger contemporary Percy
Shelley, in his Defence of Poetry, says that:
Poetry turns all things to loveliness; it exalts the
beauty of that which is most beautiful, and it adds
beauty to that which is most deformed; it marries
exultation and horror, grief and pleasure, eternity and
change; it subdues to union, under its light yoke, all
irreconcilable things.

In a letter to John Taylor, the youngest of the five or
six major English Romantic poets and also the first to
die at the age of only twenty-five, John Keats
expresses a few axioms about poetry. One is that
“poetry should surprise by a fine excess, and not by
singularity; it should strike the reader as a wording of
his own highest thoughts, and appear almost a
remembrance.” The others are as follows:

Its [poetry’s] touches of beauty should never be half-
way, thereby making the reader breathless, instead of
content. The rise, the progress, the setting of imagery
should, like the sun, seem natural to him, shine over
him, and set soberly, although in magnificence,
leaving him in the luxury of twilight. But it is easier
to think what poetry should be, than to write it—and
this leads me to another axiom—That if poetry comes
not as naturally as the leaves to a tree, it had better
not come at all (my emphasis).

Keats’s most well-known axiom is the one that came
as his advice to Shelley to cultivate density,
discipline, concentration and form consciousness:
“You I am sure will forgive me for sincerely
remarking that you might curb your magnanimity and
be more of an artist, and ‘load every rift’ of your
subject with ore.”

Anglo-Irish poet W B Yeats, one of the
greatest in modern times, argues that everything since
the fall of Adam, including poetry, needs much labor
and practice, yet it has to seem normal, natural, and
unlabored to be acceptable. So, in “Adam’s Curse,”
he defines the job of a poet writing poetry like this:

A line will take us hours maybe;
Yet if it does not seem a moment’s thought,
Our stitching and unstitching has been naught. …
For to articulate sweet sounds together
Is to work harder than all these, and yet
Be thought an idler by the noisy set
Of bankers, schoolmasters, and clergymen
The martyrs call the world.

What the Romantic and modern poets have said
about poetry as a creative art was said, well before
them, by the seventeenth century English
Renaissance poet Ben Jonson in his “Still to be neat,
still to be dressed” lyric, the word “still” to be taken
as “always.” However, the poets radically differ in
their mode of poetic presentation and their aesthetic
and rhetorical stance. For Jonson, whose angle of
vision was one of satirical comedy characterized by a
unity of creation and balance, both in life and art,
there was no discrepancy between perfection in life
and perfection in art. Although his above-mentioned
poem is outwardly a comic paradox between “art’s
hid[den] causes” and the “adulteries” of art, on the
one hand, and, on the other, the naturalness and
unaffectedness of life, its underlying meaning is to
pursue the sophistications of art (even if that means
hiding something not so sound), yet make life simple.
and graceful with a “sweet neglect” reflected in “Robes loosely flowing, hair as free.” Ultimately, the message is one of smooth balance, attractive to the eyes and at the same time striking to the heart. The theme of Yeats’s “Adam’s Curse” is precisely the same, but treated perhaps on a more pathetic and serious note. This is to work hard at poetry and cultivate it so tirelessly that the finished product should paradoxically seem to be natural and effortless. However, for Yeats, who is caught in tragic doubts and dilemma, the two perfections of life and art, unlike Jonson, are hardly reconcilable, though equally admirable and desirable.

VIII

Compared with the current textbooks and other collections of poems available today, my idea of the beginner’s annotated poetry textbook for the young Arabian Gulf students is such that it would include as many lyrics or lyrical poems as possible—short, simple, traditionally popular, and yet “best loved”—that have withstood the test of time and have now acquired the status of canonical classics by all standards. The proposed textbook is expected to be our Arabian Gulf students' “golden treasury,” as Palgrave made his selection of songs and lyrics for the readers he had in mind. In its first edition (1861), Palgrave’s Treasury, which kept expanding through succeeding editions into a number of volumes, did not include any poem by any living poet of the time. Its contents, however, start from the 16th century. The list of poems I would like to see in the textbook of my conception should follow a chronological order, each to be accompanied by brief annotations and a brief gist, summary, or synopsis, not a strict order, each to be accompanied by brief annotations and a brief gist, summary, or synopsis, not a

Orwell cites, for example, some popular, catchy and proverbial lines or phrases from the “good bad poet” Kipling:

“East is East, and West is West”
“The White Man’s Burden.”
“What do they know of England who only England know?”

“He travels the fastest who travels alone.”

Orwell claims that, in the above, “There is a vulgar thought vigorously expressed. It may not be true, but at any rate it is a thought that everyone thinks […] there the thought is, ready-made and, as it were, waiting for you. So the chances are that, having once heard this line, you will remember it.” He gives more examples of “good bad poetry,” such as Thomas Hood’s “The Bridge of Sighs,” Charles Kingsley’s “When all the world is young, lad,” Tennyson’s “The Charge of the Light Brigade,” Leigh Hunt’s “Jenny Kissed Me,” Felicia Hemans’ “Casabianca,” Kipling’s “If” and Arthur Hugh Clough’s “Say not the struggle naught availeth” (meaning, “Say not the struggle availeth nothing”).

These poems should certainly find their way into the textbook I would like to see in front of the students in the context under consideration. “One could fill a fair-sized anthology,” Orwell goes on, “with good bad poems, if it were not for the significant fact that good bad poetry is usually too well known to be worth reprinting.” He contends that in our age “true” or “good” poetry cannot have any genuine popularity because “it is, and must be, the cult of a very few people, the least tolerated of the arts […]” in general ours is a civilization in which the very word “poetry” evokes a hostile snigger or a sort of frozen disgust.”

Reading some of Kipling’s verse, according to Orwell, is “almost a shameful pleasure, like the taste for cheap sweets that some people secretly carry into middle life. But even with his best passages one has the same sense of being seduced by something spurious.”
However, Orwell says,

[…] good bad poetry can get across to the most unpromising audiences if the right atmosphere has been worked up beforehand. [...] The fact that such a thing as good bad poetry can exist is a sign of the emotional overlap between the intellectual and the ordinary man. The intellectual is different from the ordinary man, but only in certain sections of his personality, and even then not all the time. But what is the peculiarity of a good bad poem? A good bad poem is a graceful monument to the obvious. It records in memorable form — for verse is a mnemonic device, among other things — some emotion which very nearly every human being can share.”

It is this kind of poems memorably expressing some moral or practical wisdom that I believe will prove to be useful and interesting in many ways to our young Arabian Gulf students, who are about to initiate themselves into poetry for the first time.

One critic thinks, “Orwell’s ‘good bad’ poetry is ‘bad’ because it is superficial (lacking in aesthetic, intellectual, psychological or moral depth), but ‘good’ because it is skilfully written and enjoyable to read.” This critic distinguishes “good bad poems” from F R Leavis’s “great tradition” (that ran from “from Homer through the classical Greek and Latin writers, through Chaucer, Shakespeare and Milton down to Eliot and James”) that “is characterized by aesthetic complexity, intellectual depth, psychological observation, and moral seriousness; or at least it can be interpreted as respecting those goals.”

To conclude, the textbook of my conception, as I believe, is to be well-designed, well-organized, and well-illustrated, containing not only Orwellian good bad poems but also good and great poems (by any consideration), many of which have been mentioned above. With that end in view, this article intends to make the statement that the fictional and imaginative forms of literature of which poetry is indeed a key and major part can be productively used to teach English to those for whom it is not a native tongue. In fact, until recently, teaching English as a subject meant teaching English literature and language through literature. Only recently, with the emergence of linguistics and education as independent fields of study, has the teaching of English become teaching it as mainly a language, in addition to literature, of course; in some instances, even minus the literary component. English has thus unfortunately been somewhat separated from the teaching of it as literature. This development was perhaps prompted by the rolling back of colonialism and imperialism since the nineteen fifties, to be increasingly replaced by cultural and linguistic imperialism, along with the rise of a new critical awareness under the impact of modern political and economic forces.

Nevertheless, newly emerging ideas in the teaching of language argue for teaching language through literature. This is indeed one of the most effective means to acquire mastery and excel in language. Language and literature can indeed be studied together without being divorced from each other. The language of literature is not just a language of human interactions and social relationships but it is much more than that. Suffused with the elements of culture, politics, religion, psychology, gender, film, media, criminology, and environmental issues, it is one of the best and richest areas from which to tap ideas and reap the means, modes, and manners of expressing them. It is, therefore, a fertile ground to crop and conspire from in learning and studying a language in all its forms and styles, from the obvious to the implied and from the overstated/understated to the subtle and complex and underlying.

IX

Finally, delivery of a course on Introduction to Poetry/Literature and the textbook on such a course may include some preliminary information about the major trends in modern literary and critical theory. In addition to the historical and biographical criticism of a piece of literature, students are supposed to have a positive and favourable response to the poems and passages demonstrating the aesthetics of the picturesque (after William Gilpin, Claude Lorrain, Uvedale Price, Richard Payne Knight, J M W Turner, and John Constable) and the beautiful and the sublime (after Edmund Burke). They are likely to benefit from an insightful inkling into the simplified notions of modern theory that deals with complex epistemological and hermeneutical matters—methods of investigating and distinguishing between the different approaches to interpretations. A rudimentary knowledge about the same may fruitfully be shared with the young students throughout the term.

Starting with the earliest concept of literature/poetry as a product of inspiration, not of knowledge, which is, therefore, arguably unreliable and irrational and, therefore, unable to depict truth and teach morality (as Socrates/Plato thought), there may follow a discussion of poetry/literature as a mimetic art (as suggested by Aristotle/Horace/Longinus) that represents life and society as a mirror faithfully reflects nature and external reality. The instructor may then proceed with poetry/literature as a didactic art that provides a source of knowledge, wisdom, and morality, and then as an expressive art (“lamp” rather than “mirror,” in the view of the famous critic M H Abrams), which suggests that literature/poetry is an imaginative outlet not only to the author’s inner soul...
and internal reality, but also for the poet to the outside reality. Abrams synthesizes all these theories in his award-winning books, such as The Mirror and the Lamp: Romantic Theory and the Critical Tradition, Natural Supernaturalism: Tradition and Revolution in Romantic Literature, and The Correspondent Breeze: Essays on English Romanticism.

While some of the following ideas may be challenging to but not beyond the students of this level and region/locality, those who are smart and intelligent may still be motivated by a basic or elementary knowledge of these literary and critical ideas. There is an understanding of poetry/literature as poetics, in the sense of the American Formalist Criticism (as practiced by Rene Wellek and Austin Warren), followed by the similar New Criticism (as put forward by Cleanth Brooks, Robert Penn Warren, and John Crowe Ransom, among others. Formalist criticism is probably the most basic of all critical approaches to literature. In their book titled, Theory of Literature (1942), Wellek and Warren argue that “the natural and sensible starting point for work in literary scholarship is the interpretation and analysis of the works of literature themselves” (Charters, p. 1098). Anticipating New Criticism, they believe that the content of a work of literature can be understood by its form and the intrinsic nature of its form, without referring to the life of its author or its historical times.

Both Formalist and New Critics “would concentrate on analysing how the various elements of a literary work are integrated into the complex and unique structure of a self-contained aesthetic work” (Charters, p. 1098). Foregrounding the “poeticity” or “literariness” of poetic effects through tropes and figures, New Critics also would find biographical and historical references irrelevant to the appreciation of a text. This means that the poetic devices of metaphor, alliteration, assonance, paradox, irony, ambiguity, and rhythm and rhyme worked together to render a poem a unified whole. It is as if a poem, as Brooks thought, was like a well-wrought urn, having nothing to do with the personal life of the poet and the external social and political reality.

This view of poetry/literature, separated from and independent of authorial intentions, has a partial similarity with the French (Roland Barthes’s) view of structuralism based on the conventions of form and formalist/objective interpretations. This view of Barthes later transitioned to his completely different idea of what was post-structuralism that focused on the primacy of the text and its arbitrariness in part or whole. Barthes’ idea of the death of the author (1968) matched Michel Foucault’s idea of the death of literature, both paving the way for many other modern theories to sprout and come to fore. Directly challenging the traditional biographical, historical, and formalist interpretations of a text, psychological criticism, reader-response criticism, gender criticism, cultural criticism, New Historicism, and deconstructionist criticism—all these approaches focus on the underlying instability and uncertainty of human language and its multiple and sometimes self-contradictory and irreconcilable meanings making it impossible for a text to make a fixed and final meaning.

The instructor of an introductory poetry course may therefore like to acquaint students with a glimpse of one of the most resonant and controversial theories—Walter Jackson Bate’s and Harold Bloom’s psychologically-rooted theory of misreading and the anxiety of poetic influence, according to which a poet deliberately tries to misread his predecessors to avoid the burden/influence of the past to make his own way—an original way. Stephen Greenblatt’s New Historicism challenges the traditional ideological readings by pointing to the fact that sometimes historical moments, elements, and evidences are erased and occluded from a literary text, only to allow them to reassert by virtue of their very absence or suppression and thereby give a new meaning to the text that is otherwise withheld from the commonly understood idealized meanings. While it may not be easy to share any thought about the post-structuralist signs and semiology that led to Jacques Derrida’s and Paul de Man’s theory of Deconstruction, partly akin to New Criticism, the instructor may still like to shed some deconstructionist light on language and meaning as being unstable and indeterminate, different from what is commonly taken for granted. The dismantling of the fixed, inherited, and ideological meanings by way of allegorical readings and by foregrounding what is in the background is the business of deconstruction. It is completely different from the New Critical concept of coherent, unified, and finished product but somewhat similar to New Critical divorce of the text from the outside reality or authorial assertion and authority. Students may briefly be talked into the modern idea of literature as social discourse or social text, which (in view of Michel Foucault and Michael Bakhtin) reflects everyday social life, cultural studies, cultural materialism, power of class, race, gender, and professions and their pluralities (in a way harkening back to old mimetic, didactic and expressive theories combined).

The theory of the postmodern embraces those multiplicities, just as the rise of nationalisms and nationalistic freedoms in the Asian, African, and Middle Eastern countries (as they became independent from their old colonial masters that
governed through a divide of the social, political and cultural constructs of “we” and “other,” and “us” and “they”) transpire into the notions of postcolonialism and orientalism. One modern interesting criticism of literature is the study of literature in connection with the concept of environmental tradition and ecological balance, as distinguished from pastoralism in literature. The examination of the relationship between literature and the biological physical world (in economic, religious, and endangered species sense, for instance) is variously called ecocriticism, eco-poetry, eco-theory, eco-poetics, green writing, green studies, and environmental criticism. A demonstration of how “ecology, sustainable design, bio-politics, environmental history, and environmentalism” inform the works of literature in an interdisciplinary way of cultural, scientific, religious, naturalist, or environmentalist destruction, degradation, desertification, motivation, regeneration and revitalization falls under this category as established and expounded, among others, by Jonathan Bate, Karl Kroeber, James McKusick, and Timothy Morton.

In the very last leg, literature may be presented as a written utterance, as Stanley Fish does, of an infinite plurality of meanings. This plurality is brought to the text by the subjectivity of individual readers in and outside the classroom situations, away from both the assumed and intended meanings insisted/asserted by the reader and the author respectively. Triggered by a reaction to M H Abrams’ challenge of the “wilful readers” overriding the “literal or normative meanings,” the “textuality” of a text, according to Fish, again divorced from the formalist and objective interpretations, and established set of criteria, depends not on the text as an object but on the creative relationship between the text and the reader, the latter’s response to the text being determined by her/his “linguistic competence” in terms of the authority of across-the-disciplines “interpretive communities” s/he is a native of and familiar with. In this reader-response theory/criticism, meaning unfolds/emerges as the reader creatively wrestles/struggles with the language of the text in question and becomes engaged in the act of reading itself, not necessarily with the text as an object of its own set of forms and structures.

If a conclusion is a brief restatement of the introductory materials or a summation of the arguments made throughout, this article is about what may be said as the ideal contents of an annotated poetry textbook for the native students in the Arabian Gulf in the context of their not so well developed command or proficiency in English, their limited exposure to English, and their religiously conservative society compared with the rest of the world. It suggests that only short, simple, and charming lyrics, containing moral and didactic lessons about the love of God, country, humanity, pastoral simplicities of nature, religion (any religion), elegiac lament, local culture, and country house traditions would be the ideal contents of a textbook for the young college students in the Arabian Gulf. Poems about the rebellious uprisings, revolutionary politics, lusty/lustful love, and queer sexual orientations being out of line with the culture of the region, the article considers the existing textbooks not suitable. The proposed textbook should also consist of what are called “good bad” poems by Orwell. At the same time, the textbook in question to be used during the delivery of a course on the introduction to poetry should include some classic and widely regarded definitions of poetry as well as some simplified basics of modern literary and critical theory as mentioned above.

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Ethnic Variations in Malaysian SMS Condolences
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ABSTRACT
This paper aims to examine the ethnic variations of condolence messages written by Malaysians. Data comprise 36 authentic SMS condolence messages written in English by predominantly 47% Chinese, 33% Malays and 20% Indians. Data were retrieved from the recipient and then projected as a word document. They are then coded according to ethnicity, age and gender and the number of words were counted. The speech act theory is applied to determine the expressive functions and this is then followed by a linguistic analysis. Analysis suggests that the SMS condolences can be classified into 13 expressive functions. The condolences written by Chinese writers expressed more hope and sympathy; those written by Malay writers were more indirect and polite and they expressed more apologies while those written by Indian writers expressed more God-related statements. Since the findings are derived from a small set of data the outcome of this paper cannot be generalised. Nonetheless, they are authentic data which are difficult to access hence, these findings will serve as a window for other cultures to understand the ethnic differences of multicultural Malaysia. Indeed, the outcome of this paper can contribute to a better understanding of intercultural communication.

KEYWORDS
Malaysian; ethnic variations; sympathy; apologies, eulogy

INTRODUCTION
Culture is an interesting issue to focus on. It opens up one’s mind and provides one with a better view of the world at large. This is even more necessary today as more and more people are travelling across the globe and living and working in other parts of the world. In that regard, a country such as Malaysia that comprises diverse cultures with multiethnic communities speaking various languages and practicing different customs and traditions, is a good place to study cultural differences and similarities. Tan (2004), who looks at the assimilation of a diverse community like Malaysia, says that the respective ethnic groups had not only assimilated each other’s recipes to create unique dishes but also each other’s costumes and cultures to become more diverse yet unique. Tan (2004) suggests that the assimilation process, which is the result of the people living together for many years, had created a unique identity for the Malaysian people. Consequently, the Malaysian culture is one that is typically an exclusive one that had resulted from the borrowing of a little here and a little there from each other to form a distinctive culture for the entire nation.

As a part of the Asian region, Malaysians are collectivists by nature. Most Malaysians aim to lead a life of harmony and togetherness with as little conflicts as possible. Nevertheless, sometimes this may seem impossible. The norm of the Malaysian society is hierarchical, people tend to practise showing a high regard for authority and elders and wherever possible, avoid conflicts (Asrul, 2003), practice politeness, (Asmah, 1995; Asma & Pedersen, 2003; David & Kuang, 1997, 2005), be indirect and show humility so as to avoid offending others (Asrul, 2003) and wherever possible, stay humble and not show off. Therefore, harmony and tolerance are important values for the people of this country. Although Asian in characteristic and collectivists in nature, the Malaysian identity has been described as unique because of its rich cultural environment. The uniqueness lies not only in its diverse languages and mixture of languages heard during interactions but also in its foods, costumes, artefacts and community interactions. Malaysians are not only collectivists in nature, they are also family oriented. Malaysians place a lot of emphasis on traditional or cultural events like Merdeka (Independence Day), the respective ethnic group’s festive events like New years (Hari Raya, Chinese New Year, Deepavali and Christmas), Thaipusam, Vesak but most of all weddings and funerals. The last two events are important for Malaysians because not attending them can create conflicts or misunderstandings among friends and relatives.

Although Malaysians share several similarities in terms of values and practices, Malaysians also bear
Ethnic Variations in Malaysian SMS Condolences

some cultural differences. Some aspects of these have been highlighted by David and Yong (2002) who noted cultural differences in newspaper obituaries. David and Kuang (1997, 2005) provided evidence to suggest the differences in communication styles while Thilagavathi (2003) noted the cultural difference of Malaysians when responding to compliments. Jamaliah (2000) and Suraiya (2006) extracted empirical evidence to show that Malaysian interactions within a classroom setting can be similar as well as different. The cultural diversity of Malaysians is also pervasive in other forms such as forms of address (Kuang, Jawakhir & Saroja, 2012) and in some respect, wedding invitation cards. Rohana and Kuang (2017) focussed on the differences of the wedding cards of the three dominant ethnic groups of Malaysia encompassing Malay, Chinese and Indians. They observed that the designs of these wedding cards were diverse as indicated by the ethnic group’s religious beliefs but to some extent, they were also similar. They then concluded that the Malaysian community was assimilating the traditions of each other. These attempts to assimilate and develop a unique practice within the Malaysian society suggests that living together can lead to a sharing of culture. Nonetheless, this process may need to be further verified through more research input such as interviews or surveys. Although the lifestyles of the Malaysians, their cultural events and their communication styles have been exploited, how they communicate their condolences is an area of research which has not been explored much. Thus, it is apt to conduct a study to observe how there might be similarities or differences among the three ethnic groups in their expressions of condolence messages.

Condolences are messages which are expressed by the individual to a bereaved person who may have just lost someone close through death. In any culture, a condoleance is generally expressed to show one’s concern and care for the living as well as for the deceased. A literature search for condolences written by Malaysians did not provide any input but it led to some input offering the rules for writing condolences in the western context (see Zunin & Zunin, 1991). This indicates that there have been little studies conducted to provide insights showing how Malaysians express their condolences whether orally or in writing. Based on this, it is hypothesised that Malaysian condolence messages written in English may not be the same as when they are written in the respective languages of Malay, Mandarin Chinese or Tamil. This is because English is a neutral language. It is anticipated that the findings may help to shed light on what the different ethnic groups may consider as important to be conveyed in a condolence message.

LITERATURE REVIEW

Speech Acts and Functions of Speech

Austin (1962) pointed out that language is used for doing things as well as for asserting things. He stressed that in the statement, “I promise to do so-and-so”, the statement is best understood as doing something i.e. making a promise. Austin (1962) then labelled the “performative utterance” as a speech act, subsequently termed as an illocutionary act.

When the utterance, “I now proclaim you husband and wife” is said in an appropriate context by a qualified person in a certain way, then the person saying it is doing something special, namely, binding two persons in matrimony” (Austin, 1962). Other speech acts illustrated by Austin (1962) include making an assertion, giving an order, or promising to do something. To perform an illocutionary act is to use a locution with a certain force, where locution refers to the act of saying something (Austin, 1962). In the theory of speech acts, attention is especially focused on the illocutionary act.

Searle (1969) claims that the basic unit of language carries no meaning in itself until it is articulated within a situation involving a speaker and hearer. Searle (1969) explains that when an utterance such as “It’s cold in here” is expressed in a context when it is raining and the air-conditioning is running, the hearer who is in the same room, is expected to perform the act of “turning down the air-conditioning” so that the speaker’s request can be fulfilled. In Searle’s (1969) view, a locutionary act refers to the words and an illocutionary act refers to the performance of the act. In the utterance, “go home”, the force is on the speaker’s intent which in this case, is instructing the hearer to “go home”. Perlocutionary act refers to the speech act that creates an effect on the feelings, thoughts or actions of either the speaker or the hearer. It seeks to change minds and are external to the performance for e.g. inspiring, persuading or deterring (Searle, 1969).

Utterances operate on two types of speech acts (Searle, 1975): a) utterance acts which encompass something said or when a sound is made and which may not have any meaning and b) propositional acts where a particular reference is made. It was thus proposed that acts can sometimes serve as utterances. Hence, a perlocutionary act is the same as a perlocutionary utterance. This proposition led to five illocutionary/perlocutionary points which incorporate: a) Assertives: statements may be judged as true or false because they aim to describe a state of affairs in the world;

b) Directives: statements which attempt to make the other person’s actions fit the propositional content;
What is a Condolence?
A condolence is expressed for the purpose of showing one’s humanistic side that is, to offer care and sympathy. Although condolences are best expressed verbally because of the sombre nature of the event, most people also convey their condolences in written words as prose or poems. In the Malaysian context, condolences tend to be expressed personally when people attend the wake/funerals. As a rule of practice, traditional Malaysians, i.e. people who understand the norm and culture of the Malaysian society, do not rely on commercial condolence cards.

Wittgenstein (1953), a philosopher, however, mentions that the meaning of language depends on its actual use rather than its inherent meaning. In this regard, a message that is conveyed may be interpreted by the receiver based on the context. Thus, the interpretation not only depends on the situation and the participants involved but also on the psychological mood of the participants concerned.

Individuals from different cultures share intrapersonal experiences of grief which are similar across cultural boundaries. Nonetheless, cultural traditions, beliefs and values might stimulate some variations in how people express their grief or how they cope with it. Bougere (2014) proceeded to say that bereavement takes place within the context of families and communities and bereavement is demonstrated through social interactions. Depending on the individual’s background, bereavement practices tend to vary. Some communities put more emphasis on after death rituals while other communities are less sensitive towards them (Bougere, 2014). Practitioners like nurses were hence advised to be more sensitive to their patients’ needs when interacting with their patients. Bougere (2014) claimed that doing so will help to minimise the misunderstandings that occur between nurses and patients who go through mental distress after a death has occurred.

Broome (2004) also emphasised that “culture counts” for individuals who experience mental health problems after a bereavement. Research (Egan & Arnold, 2003; Sunoo, 2002; Cowles, 1996) showed that bereavement may trigger a unique and previously unrecognised mental disorder which can disrupt lives. This call for attention reiterates the necessity to look at cultural differences.

Writing a Condolence
There is little study to support how people should behave at funerals but current websites (Proper Funeral Etiquette; Funeral Etiquettes) suggest that there are certain procedures to follow. However, these are confined to the western context while information for the Malaysian context is still elusive. The limited information may be due to the fact that Malaysian funerals are culturally different and they vary from one to another, depending on location, social status and beliefs. A further effort to extract some information on what Malaysians would say during a bereavement was also not successful. Only some websites were available (see references on condolences) and these had mentioned the difficulty of attending a funeral and the difficulty of composing a condolence. One of these websites stated that during a funeral, one never really knows “what to say” to the family or friends who have lost their loved ones. It was advised that in such sombre occasions, one has to take the time to connect, with the hope that one can offer comfort and solace to others. The individual’s presence is a welcoming thought for the bereaved. In this regard, it was advised that spoken words may not be important (see Words of condolences, n.d.). Based on this, it is deduced that the act of giving condolences is a research area that can be further explored and...
exploited, particularly in the local context. Thus, this research may be able to contribute to literature.

According to the western or English etiquette of writing a condoleance, the message must provide comfort although the concept of ‘comfort’ in itself is profound. ‘Comfort’ means different things to different people. Kuang (2015) noted that some condolence messages, although well intended, were rejected by the recipient because they sounded rude and patronising.

Zunin and Zunin (1991) proposed that a written condolence should be personal, sincere and heartfelt; it should be composed as if speaking to the recipient; it should be short and thoughtful; it could mention a memory or two of the deceased; it should respect the religious beliefs of the recipient; it could offer help in some ways to the recipient but never financial help and it should never mention money owed by the deceased.

**PREVIOUS STUDIES**

Of the few studies that had examined condolences, the first appears to have come from Elwood (2004) who compared American and Japanese condolences. Using Discourse Completion Task (DST) as an approach to elicit data, participants were asked to express themselves in two given situations. Data were then analysed according to semantic formulas (see Olshtain & Cohen, 1983) and Elwod’s (2004) findings were classified into five categories which encompass: a) Acknowledgement of the death with interjections like “oh” or “oh my God”; b) Expression of sympathy like “I’m so sorry”; c) Offer of assistance like “is there anything I can do?”; d) Future-oriented remarks which were encouraging words or practical advice like “try not to get depressed” and e) Expression of concern such as showing care for the well-being of the speaker and/or his or her family which include questions like “How are you doing?” Elwood (2004) also noted that some data did not fit into any pattern although they contained elements which encompass “expression of empathy”, “sharing similar experience”, “statement of not knowing”, “statement of lacking words”, “positive statements,” “expression of surprise”, “related questions” and “related comments”. Elwood (2004) however, did not provide any justifications for these lack of categorization fits.

From an Iraqi perspective, Yahya (2010) investigated the effect of cultural norms and values of condolences imposed on the Iraqi community. Claiming to use the “ethnographic approach”, spoken articulations and responses of unmentioned number of people were manually recorded and then extracted for analysis. Yahya (2010) claimed that there were a variety of differences in the use of semantic formulas. She outlined five which were most common, containing basic patterns of response such as: a) Acknowledgement of death; b) Expressions of sympathy; c) Offer of assistance; d) Future-oriented remarks and e) Expressions of concern. Yahaya (2010) also noted five minor categories which could be classified as i) Sharing similar experience; ii) Making statements of not knowing; iii) Making statements of lacking words; iv) Expressing surprise; and v) Making related questions and comments. Yahya (2010) nonetheless, did not indicate how she assessed these semantic formulas as “most common” or “minor”.

In another study focusing on the Iranian context, Lotfollahi and Eslami-Rasekh (2011) employed DCT as an approach to extract data from 40 male and 40 female students. Their variables of gender, age and social distance were considered and their findings revealed eight categories of functions which encompass: a) Acknowledgement of the death which includes interjections such as “oh”, “oh no”, “oh my God”, “oh dear”; b) Expression of sympathy such as “I’m really sorry”, “a great sorrow”, “what a pity”, “it is really a great loss”, as well as “accept my condolences” which was the most frequently used expression, the “core” of speech act; c) Offer of assistance which covers utterances like “if there is anything I can do please let me know”, “if you need someone to talk to, count on me”; d) Future-oriented remarks like “you should be strong enough to cope with the situation”, “I really like to be a witness of your happiness”, “you should pacify your mother”. In this particular category of their findings, the researchers claimed that the use of religious expressions was a unique trait of the Muslim community. These responses include praying for the bereaved family to be more patient; wishing that the loss suffered would be the last sorrow of the bereaved family and asking God to grant a long life to the bereaved family. Their analysis further detected other categories such as e) Expression of concern with questions about the wellbeing of the bereaved such as “are you OK now?”, “where are you now?” and “I am coming to you”; f) Seeking absolution from God which includes expressions like “may God bless him” and other religious expressions which do not have exact equivalents in English such as asking God to let his soul rest in peace; g) Related questions which include questions posed about the person who died or how it happened - “how old was he?”, “what happened?”, “when did you last see him?”. The researchers claimed that it was a characteristic of the Iranian culture which focuses on strong emotional relations such as showing care for others’ sorrow. The last category was h) Religious-oriented sympathy which contain expressions such as “we will
all die”, “he has gone to paradise”, and “it was his fate”. These were used to pacify the bereaved family.

In their study, Samavarchi and Allami (2012) also enlisted the DCT to extract data from 10 male and 35 female Iranians who expressed their condolences in different situations. Their analysis was then categorised into the following patterns:

a. Direct condolence (I give you my condolences.).

b. Apologetic messages
i. Apologetic + offer to help (I'm so sorry. If you need help, I'll be there.)
ii. Apologetic messages + philosophical utterance (I'm sorry; I hope it'll be the last tragedy on your life.)
iii. Apologetic messages + appreciation of the dead (I'm sorry; she was so nice.)
iv. Apologetic messages + religious (I'm sorry, May God bless him!)

c. Religious messages (God bless him! / God will give him a place in paradise.)
d. Offering help statements (If you need any help, let me know. You can count on me anytime.)
e. Messages offering comfort/sympathy (Be calm and don't worry.)
f. Enquiries (What happened? / How did it happen?)
g. Silence

From the Arab perspective, Tareq (2013) looked at 85 email condolences written by Arab native speakers to a Hebrew native speaker colleague who had lost his daughter. It was noted that the strategies used were almost similar to those of previous studies (see Olshtain & Cohen 1983; Elwood, 2004, and Yahya, 2010). They include: a) Acknowledgement of death; b) Expression of sympathy; c) Offer of assistance, d) Future-oriented remarks; e) Expression of concern; f) Appreciation of the dead (Eulogy); and g) Direct condolence. Despite the analysis, Tareq (2013) made no explanation as to whether or not these categories were analysed based on frequency or order of importance. The conclusion drawn from this study was that Arab native speakers used more religious expressions. Tareq (2013) added that condolence utterances were frequently initiated by females rather than males although gender was not a significant element. This claim was nevertheless, not validated in the study.

Moving on to the Jordanian context, Yasser and Marlyna (2013) focussed on how Jordanian Arabs conveyed their condolences via Facebook. From 678 posted comments, seven major strategies were detected encompassing: a) Praying for God’s mercy and forgiveness for the deceased; b) Reciting Quranic verses; c) Enumerating the virtues of the deceased (Eulogy); d) Expressing shock and grief; e) Offering condolences; f) Realizing death is a natural part of life; and g) Using proverbs and sayings. Their findings showed that the strategies used could be influenced by the respondents’ religious orientation (i.e. Islam).

Focusing on her own experience, Williams (2006) looked at thirteen pieces of condolence expressions. Using the framework of Linguistic Politeness, she identified three strategies of expressing a condolence” a) Acknowledgment of sympathy; b) Question of concern, and c) Inquiry for information. She mentioned that these strategies can also be used to gauge the relationship of the people involved, ranging from most independence-oriented to most solidarity-oriented.

Research on condolence expressions are new thus far and from the findings provided above, it appears that most had focussed on Elwood’s (2004) semantic functions and strategies as a model. All the previous reports seemed to have five common categories encompassing: a) Acknowledgement of death; b) Expressions of sympathy; c) Offer of assistance; d) Future-oriented remarks and e) Expressions of concern. These findings imply that there is not much variation in the condolence expressions made by Americans, Japanese, Iranians, Iraqis, Jordanians and William’s western interlocutors. Several of the studies noted above (Elwood, 2004; Samavarchi & Allami, 2012) had also engaged simulated data or data taken from secondary sources. In that regard, the analyses provided may not be as authentic as the current study which provides actual instances of condolences expressed via the SMS. As we are aware, perception is not a representation of reality and reality is a difficult moment to capture even among researchers. Thus, even if the authentic data were small in amount, they could still represent a reality within a small portion of the society that has people living in it.

MRTHODOLOGY
A total of 36 SMS condolence messages written by mainly Malaysian professionals (2 were postgraduate students) to a local recipient (a professional) on her recent bereavement were retrieved with permission for this paper. All were written in English. Consent to
Ethnic Variations in Malaysian SMS Condolences

Data was also solicited from the writers individually through three modes: verbal consent, telephone consent and written consent. Confidentiality and privacy were assured. All the condolence messages retrieved were converted into Microsoft word document and coded according to ethnicity, age and gender. The writers comprised a total of 47% Chinese, 33% Malays and 20% Indians and the age of the writers ranged from 30 to 60 years with a mean age of 41 years old. Five among the 36 writers were males. In focusing on the main aim of this paper, the two variables of age and gender were excluded because of the imbalance noted. Placing the written data into lines with each line denoting a complete statement, data were first identified for the expressive functions (see Elwood, 2004). To do this, data were first placed into three columns with each column representing one ethnic group. Data were then examined for the functions they perform. Following this, a linguistic approach was applied to identify the linguistic differences or similarities in the written messages. After the expressive functions were identified from the linguistic analysis, the labels were adjusted to match the data. This was performed at least three times to ensure consistency.

**Linguistic Analysis**

Doing a linguistic analysis of any data includes looking at how the words are constructed, the choice of words used as well as the intention of the writers. This can only be accomplished if the analyst is proficient in the language which the data were written in and only if the analyst is sufficiently experienced in reading the intentions behind the written words/message, gained from years of experience as a discourse analyst. A linguistic analysis also requires viewing the data from the researcher’s worldview, experience and exposure. In this regard, the researcher’s background as a linguist was considered and verification was also consulted with the recipient of the condolences and another published linguist. To some extent, interpretations may vary but an analysis that is supported by reliable and relevant evidence can help to mitigate this disadvantage since the analysis is scientifically studied based on a particular framework which has been established. In this regard, Searle’s (1969) speech functions were applied by looking at the illocutionary speech acts. In this paper, the words employed in the writing were the focus as they allowed data to be categorised respectively. Thus, apologies would involve words like “sorry”, sympathy would involve words like “condolences”, offering assistance would involve words like “help”, and hope would involve words linked to the future and God related statements would consist of the word, God and prayer.

A total of 36 condolence messages were composed in 985 words and written through 131 lines. Each line of the message is a complete expressive lines. According to the frequency of occurrence, analysis indicates that data could be placed into 13 categories of expressive functions encompassing:

1) Expressing Hope,
2) Expressing Sympathy,
3) Expressing God-related statements,
4) Offering Assistance,
5) Expressing Eulogy,
6) Expressing Explanation,
7) Expressing Apologies,
8) Greetings,
9) Making Inquiries,
10) Expressing Endearments,
11) Expressing Uncertainty,
12) Wishful thinking and
13) Expressing Shock/sadness.

Of the 13 categories identified, it was observed that the expressive functions depicting expressing explanations, making inquiries and expressing endearments were simultaneously employed by all the three ethnic groups. Although it is uncertain why the writers needed to have these linguistic forms in their compositions, it is deduced that these were used as a strategy to begin the condolence message, as a way to be polite, for instance, by addressing the recipient nicely and also as a way of introducing themselves before expressing the condolence message. Although these identifications were not part of the aim of this paper, the evidence drawn from this analysis suggests that different people have different ways of expressing their condolences. It is very likely that many writers have the difficulty of knowing what to say in their condolence messages hence the need to find something more polite to say. Nonetheless, this deduction needs to be further verified through interviews.

**RESULTS AND DISCUSSION**

Data were consequently classified and grouped into the expressive functions, following the trail of Elwood’s (2004) categories. The additional
categories were derived from the linguistic analysis. Subsumed under these expressive functions were some ethnic variations. To detect these variations, the data were compared based on choice of words as shown in Table 1. Each column illustrates a different ethnic group.

Chinese

As there were more Chinese writers in this study, it was inevitable that the data would depict that Chinese writers used more words. It was further observed that the condolence messages written by the Chinese were comparatively longer and more verbose. However, when compared with the other two ethnic groups, it was found that Chinese writers expressed more words of emotion depicting hope and sympathy.

Expressing Hope

The Chinese writers had written a total of 14 statements with the majority of them using the linguistic formulation of “Take good care”, “Be strong”, “Hope you and your family will unite going through this”, “Please take care”, “Hope you and your children will be strong in facing this tremendous loss”, “Take good care of yourself”, “Do take care”, “Be strong”, “Take care” with one longer statement of “May you regain strength and reorganise your situation for your wellbeing and more so for your children”. All these expressions were considered as expressions of hope because they conveyed the intention of the writer to the recipient to be well taken care of. In this expressive function, the Chinese writers used “take care” seven times, “be strong” five times, and “hope” three times and the modal verb “may” only two times. It was observed that all these statements could be direct requests or indirect requests, depending on the modal verbs used: “May” or “Please”.

Expressing Sympathy

In expressing their sympathy, the Chinese writers used other linguistic formulations such as “My condolences”, “Please accept my most sincere condolences”, “My deepest condolences”, “Please accept my condolences”, “My deepest and sincere condolences”, and “Our deepest condolences”. These condolences were preceded by possessive adjectives such as “My”, “Our” or a modal verb such as “Please”. Other superlatives noted were “Most sincere” and “Deepest”. The superlative, “Deepest” was used eight times, “Sincere” was used three times and “Most” was used once. The word “Condolences” appeared 14 times in a total of 13 statements.

Expressing God related statements

This appeared minimally in the statements made by the Chinese writers. In total, the word, “prayers” which is related to “God” appeared only two times and the word “God” and “Blessing” appeared only once respectively.

Offering Assistance

A comparison of the frequency of use in this expressive function indicates that the Chinese writers offered their assistance slightly more times than the Malay and Indian writers. In total they offered “Assistance” eight times. These were linguistically conveyed through expressions like “..you always have our support”, “Let me know if I can be of any assistance”, “Anything need me, just call”, “Call me when you can”, “If you need to talk things out”, and “If there is anything I could do to help”. The most commonly used word to express assistance was “Need” which occurred three times, the word “Call” appeared two times” and because it was a conditional proposition, the word “If” was used four times in total, out of six statements.

Expressing Eulogy

In this expressive function, only one writer composed a eulogy for the deceased which was expressed from specific to general such as “... such a great father, a loving husband and a cheerful man who served others dutifully all his life”.

Other expressive functions

The other expressive functions comprised Expressing Explanations, Expressing apologies, Greetings, Making Inquiries, Expressing endearments, Expressing uncertainty and Expressing shock or sadness. The first five functions noted here had been explained earlier as a strategy which writers used to commence their messages. The subsequent three functions were not noted in the Malay or Indian writers at all, so these could not be compared. Nonetheless, it was noted that only four (4) percent of the Chinese writers had expressed a wishful thought that had been linguistically formulated as “Wish I can be there for you....” and “Wish I could be there for you”.

Malay

Overall, the Malay writers expressed more apologies which were conveyed through the linguistic formulation of “So sorry”, “I am sorry” and “I am really sorry”. The Malay writers applied adverbs of “so” and “really” more than the other writers. Further to that, the Malay writers offered slightly more eulogies for the deceased than the other writers and these were expressed as “May his soul…”, “May he be blessed…”, “May he rest in peace…”, “Know that
he would want you to carry on…”, and “He was a good man…”. In the context of this paper, any expression conveying good words for the deceased were considered as a eulogy. Additionally, the Malay writers offered more explanations at the beginning of their condolence messages with expressions such as “I was informed…”, “Just heard…”, “I just received news…..”, or “Everyone is stumped…” than other writers.

Expressing Hope

In this expressive function, the Malay writers composed a total of 14 statements. They had used the word, “strong” ten times, “take care” three times, and the modal verb, “may” was used three times while the noun word of “Hope” was used three times and “God” or “Prayers” were used two times respectively.

Expressing Sympathy

In this expressive function, the Malay writers also used the word “condolences” to a maximum of five times in six statements. The word “heartfelt” and “grief” was used once respectively and one outstanding statement stood out as “Sharing your grief”.

Expressing God related statements

Under this expressive function, only one statement was noted and it was written personally as “my thoughts and prayers are with you”.

Offering assistance

Under this expressive function, the Malay writers also used “Let me know if there is anything I can do to help, “Don’t hesitate to call if I can be of help” and “…if you need someone to talk to, please call me”. It is also noted that as a conditional offer, the word ‘if’ was used three times in four statements.

Expressing Eulogy

The Malay writers offered more eulogies than other writers. These were mainly written indirectly and were preceded by the modal verb, “May” which showed Malay politeness. Only one statement expressed a direct statement, “He was a good man”.

Other expressive functions

The Malay writers provided more explanations and expressed more apologies while other expressive functions were minimally noted.

Indians

Overall, the Indian writers used more linguistic expressions which depicted God-related statements. These include statements such as “I pray for your wellbeing…”, “Holding you up in my prayers…”, “I pray that you and your family find peace…” or “God bless him most”. The expressions contained words related to “God”, “pray” or “prayers”.

Expressing Hope

Like others, the Indian writers also offered hope in their condolence messages and they also applied common words like “Be strong”, “May God give you the strength and courage to…”, “May God keep you in loving embrace” followed by “Take care” and “Be strong”. They used the expression “Be Strong” three times, the modal verb, “May” and “God” three times and “take care only once out of a total of five statements.

Expressing Sympathy

As the number of Indian writers in this study was small, it was inevitable that the statements which noted condolences were also minimal. In the context of this paper, only two statements were noted with the word “Condolences” used twice and the words “Deepest” and “Heartfelt” used once respectively.

Expressing God-related statements

The Indian writers used these type of expressions more than the other writers. They used the word “Pray” or “Prayers” five times from six statements, and the expression of “God Bless” only once. However, it appears that Indian writers used more pronouns in expressing their statements. The pronoun, “I” and the possessive adjective, “My” were used four times and the pronoun “You” and the possessive adjective, “Your” were used seven times.

Offering Assistance

The Indian writers offered their assistance as a question form such as “Is there anything that I can help with?” with one statement containing the conditional “If” as in “If there is anything I can do, please let me know”.

Expressing Eulogy

The Indian writers also used superlatives to describe the deceased as in “Your… was one of the most genuine and sincere person”. Attempting to offer a good word, one statement was written as “He is at peace”. There were two directives noted in this expressive function stated as “Remember him with a smile” and “God bless his soul”. The last two statements were treated as Eulogy because they attempt to bring up something good and nice about the deceased.
Expressing Explanations and Expressing Apologies

It was explained that most of the writers had mainly used these as a strategy to commence their condolence messages. It was also hypothesised that this is due to the difficulty of composing a condolence message.

Other expressive functions

Similar to the context of the Malay writers, there was insufficient data from the Indian writers for these to be analysed adequately hence, ‘other expressive functions’ could not be adequately compared.

Ethnic Similarities

Among the variations noted from the analysis, there were also some similarities detected. For instance, data indicate that Malaysian writers were able to construct comprehensible condolence messages which adhered to the western format of condolence writing (see Zunin & Zunin, 1991). The analysis highlighted that Malaysian writers display care for another Malaysian through expressions such as “Take good care…”, “Hope you and your family will unite…”, “May you stay strong…”, “May god give you strength…”, “Be strong” and “May God keep you in his loving embrace…”. The analysis also emphasised that Malaysian writers express their religious intents through the use of “God”, “pray” or “prayers”. However, this is confined to only a small number of writers.

Thus, it is safe to say that Malaysians may not run the risk of offending others when expressing their condolences in a neutral language like English. Analysis had also shown that the “expression of sympathy” which conveyed their condolence, may emerge at various points of their SMS messages. This could be at the beginning, in the middle or at the end of the SMS message. This was noted from the stratification or line numbering of the data.

DISCUSSION

This paper has shown that the condolence messages written by Malaysian writers consist of similar expressive functions such as those identified by Elwood (2004): a) Expressions of sympathy, b) Offer of assistance, c) Future-oriented remarks and d) Expression of concern (in the context of this paper, they were labelled as expressing hope). This paper has also provided evidence to show that there were similarities in the expressive functions identified here when compared to other researchers such as Yahya (2010), Lotfollahi and Eslami-Rasekh (2011), Samavarchi and Allami (2012) where God-related statements and Apologies were expressed in the condolence messages. This paper also indicate that it shares one common expressive function identified by Yasser and Marlyna which is “Making Inquiries”.

Another expressive function that stood out in this paper was “Wishful Thinking” which had not been detected by previous studies (see Elwood, 2004; Williams, 2006; Yahaya, 2010; Lotfollahi & Eslami-Rasekh, 2011; Samavarchi & Allami, 2012). This could be attributed to the context of this paper where the writers were unable to attend the funeral and were probably feeling wishful. Nonetheless, this finding is confined to a very small percentile thus it could not be generalized nor compared.

CONCLUSION

The analysis of this paper has shown that the SMS condolence messages written by Malaysians expressed hope, sympathy, and apologies. Some had attempted to eulogise and some had demonstrated their religious values with some offering assistance. Among the three ethnic groups, it appears that Malaysian Chinese writers were slightly more verbose and they offered more hope and sympathy than the other writers. The Malay writers were slightly more polite and indirect and they offered more eulogies and were more sympathetic as they used “sorry” more times than other writers while the Indian writers offered more God-related statements. All these ethnic variations suggest that each ethnic group placed slightly different emphasis in their condolence messages. Such an occurrence could have been the outcome of their respective cultures, upbringing or social values.

This paper has also shown that the functions of expressing explanations, expressing apologies, making inquiries and expressing endearments were utilized by Malaysian writers mainly as strategies to commence their condolence messages. Thus, it was deduced that Malaysian writers may have found it difficult to express their condolences. In this regard, it would be a good idea to provide training to students at the school level to prepare them for such an event in their lives in the future. This paper has also noted that Malaysian writers were quite capable of constructing their SMS condolences aptly and appropriately as far as showing care, concern and sympathy is involved. Despite the fact that Malaysian writers may vary in their emphasis in composing a condolence message in English, they do not vary in delivering their heartfelt feelings to a fellow Malaysian who is experiencing grief. This shows that the Malaysian society is fairly civilized to the extent that its people are able to share grievance through
a neutral language like English and yet, each ethnic community emphasises on a different aspect of their culture. Although there were expressive functions which stood out quite differently from the others such as “Wishful Thinking”, there is insufficient data to imply that it is a common occurrence. Thus, more studies need to be conducted to verify the possibility. Overall, it is good to know that there is some degree of ethnic variations in Malaysian SMS condolences and there are also similarities. This would endorse what Tan (2004) says about culture being assimilated to develop a new one that has a combination of each.

ABOUT THE AUTHOR

Kuang Ching Hei is a retired associate professor from the Faculty of Languages & Linguistics, University of Malaya, Malaysia (2018). She is Visiting Professor at the Jaipuria Institute of Management, Lucknow, India and an Associate Member of the Centre of Civilisational Dialogue, University Malaya. She is currently a Consultant for Learning & Development at the Universal Business Academy, Malaysia. She is a life member of the Malaysian English Language Teachers Association, Modern Languages Association, Malaysia and the Association of Gerontology, Malaysia. Her research interests comprise language teaching and language use in society. She has published several books and a number of papers in language use.

REFERENCES


APPENDIX

Table 1. Ethnic variations of Malaysian SMS condolences

<table>
<thead>
<tr>
<th>Expressive functions</th>
<th>Chinese</th>
<th>Malay</th>
<th>Indian</th>
</tr>
</thead>
<tbody>
<tr>
<td>Expressing Hope</td>
<td>May you…</td>
<td>Take good care of …</td>
<td>Be strong my dear</td>
</tr>
<tr>
<td></td>
<td>Take good care and be strong…</td>
<td>May you stay strong</td>
<td>May God give you the strength and courage to…</td>
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<td></td>
<td>Hope you and your family will unite going through this…</td>
<td>May God give you strength</td>
<td>……</td>
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<tr>
<td></td>
<td>Please take care…</td>
<td>Be strong, have faith…</td>
<td>May God keep you in his loving embrace…</td>
</tr>
<tr>
<td></td>
<td>Hope you and children will be strong in facing this tremendous loss…</td>
<td>May his soul be blessed…</td>
<td>Take care…</td>
</tr>
<tr>
<td></td>
<td>Take good care of yourself…</td>
<td>Hope you be strong in going through this…</td>
<td>Be strong…</td>
</tr>
<tr>
<td></td>
<td>Do take care…</td>
<td>Hope you are strong</td>
<td>…</td>
</tr>
<tr>
<td></td>
<td>Be strong and take care…</td>
<td>Stay strong …</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Please be strong and our prayers are with you…</td>
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<tr>
<th>Ethnic Variations in Malaysian SMS Condolences</th>
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<tr>
<td>Please take care of yourself…</td>
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<td>Be strong, don’t cry…</td>
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<td>Be strong….</td>
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<tr>
<td>May you regain strength and reorganise your situation for your well being and more so for your children.</td>
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<tr>
<td>Take care …</td>
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<tr>
<td>Take care…</td>
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<tr>
<td><strong>Expressing Sympathy</strong></td>
</tr>
<tr>
<td>My condolences….</td>
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<td>My condolences….</td>
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<tr>
<td>Please accept my most sincere condolences …conolences…</td>
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<td>My deepest condolence to you……..</td>
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<tr>
<td>Please accept my condolences</td>
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<tr>
<td>My deepest and sincere condolences</td>
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<td>My deepest condolences….</td>
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<td>Our deepest condolences</td>
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<td>My deepest condolences</td>
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<td>My deepest condolences to…</td>
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<tr>
<td>Please accept my sincere condolences</td>
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<tr>
<td>My deepest condolences</td>
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<tr>
<td>My deepest condolence</td>
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<tr>
<td><strong>Expressing God related statements</strong></td>
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<tr>
<td>My prayers go to ….</td>
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<tr>
<td>Be strong and pray to god for strength</td>
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<tr>
<td>Blessings to you and….</td>
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<tr>
<td>…my thoughts and prayers are with you</td>
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<tr>
<td>I pray for your well being and your children too.</td>
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<tr>
<td>Holding you up in prayers</td>
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<tr>
<td>You are in my thoughts and prayers</td>
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<tr>
<td>All my thoughts, good wishes and prayers are with you…</td>
</tr>
<tr>
<td>I pray that you and your family find peace…</td>
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<tr>
<td>God bless him most…</td>
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<tr>
<td><strong>Offering Assistance</strong></td>
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<tr>
<td>Words can’t express this loss but be assured that you always</td>
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<tr>
<td>Please let me know if there is anything I can do to</td>
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<tr>
<td>Is there anything that I can help with?</td>
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<td>Expression</td>
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<tr>
<td><strong>Expressing Eulogy</strong></td>
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<tr>
<td>Our deepest condolences to your family for the loss of such a great father, a loving husband and a cheerful man who served others dutifully all his life.</td>
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<tr>
<td>...may his soul be blessed and rest in peace</td>
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<tr>
<td>Know that he would want you to carry on with the things he has been so supportive of...</td>
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<tr>
<td>May he rest in peace</td>
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<td>He was a good man...</td>
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<td><strong>Expressing Explanation</strong></td>
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<td>I just got news that....</td>
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<td>Just heard...</td>
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<td>Just knew...</td>
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<td>Sorry, I just heard...</td>
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<tr>
<td>I was informed....</td>
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<tr>
<td>Just heard...</td>
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<tr>
<td>I know how hard it must be for you....</td>
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<tr>
<td>I just received.....</td>
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<tr>
<td>Everyone is stumped by this sad news..</td>
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<td>XXX and I just heard...</td>
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<tr>
<td><strong>Expressing Apologies</strong></td>
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<td>I am deeply deeply sorry.....</td>
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<tr>
<td>Very sorry to hear about....</td>
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<tr>
<td>So sorry...</td>
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<tr>
<td>I am sorry..</td>
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<tr>
<td>I’m so sorry to ....</td>
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<tr>
<td>So sorry for the news that we got this morning...</td>
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<tr>
<td>I am so sorry ..</td>
</tr>
<tr>
<td>I am really sorry to hear of your loss...</td>
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<tr>
<td>So sorry....</td>
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<tr>
<td><strong>Greetings</strong></td>
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<tr>
<td>Hi...</td>
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<tr>
<td>Hi...</td>
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<tr>
<td>My dear....</td>
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<tr>
<td>Dear....</td>
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<tr>
<td>Category</td>
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<td>Making Inquiries</td>
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<td>Expressing Uncertainty</td>
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<td>Wishful Thinking</td>
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<td>Expressing Shock or Sadness</td>
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<td>Others – cannot be categorised</td>
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How Love is Perceived by Malaysian Malay Children
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ABSTRACT
Received: April 15, 2018
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This paper explores how love is perceived by Malaysian Malay children from two perspectives: parental love and their own expression of love. They were volunteers who agreed to participate in the study. Their ages ranged from 10 to 12 years old and they were school going Malay children. Four questions were posed to gather their written responses. Due to some incomplete answers, a total of 93 sets of data were found to be suitable for analysis. Using the love language categories proposed, data were then categorised accordingly. Findings suggest that majority of the children perceive their parent’s love language as ‘Acts of service’ and ‘Receiving gifts’ and to a small extent, ‘Physical touch’. Similarly, the love language expressed by majority of the Malay children encompass ‘Acts of service’ and ‘Receiving gifts’. This could indicate that the expression of love in a Malaysian Malay context could be influenced by the parenting styles. However, about a quarter of the total responses did not fit into the categories proposed. This implies that the love language of the Malaysian Malay children cannot be completely analysed through a western model and that some cultural differences exist. Due to the small sample, the outcome of this study cannot be generalised but it is an eye opener for parents, psychologists and foreigners alike who may use this information to better understand how the Malaysian Malay family functions. This information could increase a more harmonious interaction among different cultures in the future.

KEYWORDS
Malaysian Malay, parenting, love, children, differences

INTRODUCTION
Love is an important value in life; it sustains relationships and marriages (Hoesni, Subhi, Alavi, & Wan, 2013) and it glues the family together. It is “the most important essence of the family well-being” (Jamiah, Fazilah, Syaidatun, & Zuraidah, 2015, p.11) and it allows the mother to raise her children to become great individuals (Jamiah et al., 2015). Love is an important core of the family because it not only enhances family relationships but also provides children with stability. This in turn, makes the children confident individuals who are better at dealing with life problems (Jamiah et al., 2015; Razali & Razali, 2013). This fact has been further endorsed by the Bucharest Intervention Project (The Guardian, February 17, 2006) which states that love strengthens the quality of a child hence it is an insurance for a better adult life. Better adults mean a better society and a better society means a better country that is not only healthy, happy and forward going but also one that is desired and respected by others.

Love is an emotion that is inherent in human beings yet many are overwhelmed by it because of its ambiguous nature. Some people die because of love and others kill because of love. Wars are staged because of love as exemplified in the story of the Trojan horse and friendships have ended because of love as illustrated by Mark Anthony and Julius Caesar in the story of ‘Cleopatra’. Although most people relate to the concept of love, many tend to link love to the heart because love is felt. The truth is that the feeling of love is initially triggered in the brain by various chemical processes running in the body. Thus love, especially romantic love, makes people ‘intoxicated’ (see Chapman, 2011).

According to Dictionary.com, love is “a profoundly tender and passionate affection for another person, a feeling of warm personal attachment or deep affection as for a parent, child, or friend” (love, n.d. in http://www.dictionary.com/browse/love). Harlow (1958) notes that love is a wondrous state; it is deep, tender and rewarding because of its intimate and personal nature but there are some who regard “love
as an improper topic for experimental research” (Harlow, 1958, p. 678). Western culture defines the emotion of love in one word ‘love’ whether as passion or affection. The word can be used to denote the declaration of one’s deep and respectful feeling for one’s parents, the immense desire one has for a lover, the revered feeling one has for God or the patriotic feeling one has for one’s country. The same word, ‘love’, can also be used to express the intermittent feelings one has for materials such as ‘I love ice creams’ or ‘I love music’. In contrast, the unassuming and non-conflicting culture of the Malays (Asmah, 1995; Jamaliah, 2000) contain different words which distinguish the variations of love. For example, Love for God is Cinta pada Tuhan; Love for one’s country is Cinta pada negara; Love for one’s parents is Sayang pada ibubapa; Love for one’s spouse/lover is Kasih pada suamibisteri while Love for one’s indulgence such as a singing idol, is Minat XYZ and to Love sleeping is simply Suka tidur. In the Malay language, there are different lexical items to denote these variations of ‘love’ hence, the difference in cultural values.

Although love is a universal concept, the expression or the feeling of love may not be universal (Karandashev, 2015). Thus, it may not be adequate to define the concept of love through one particular culture alone. Research focusing on the concept of love from different cultures need to be further explored (see Harlow, 1958). In particular, there is a need to explore how children perceive parental love and how they would express love to others such as their parents. This is because when children sense that they are loved (Määttä & Uusiautti, 2012), they are more likely to love in return. Consequently, they acquire a personal sense of identity which strengthens their self-esteem and confidence (see Jamiah et al., 2015; Razali & Razali, 2013) as well as values which build up their character. These are extremely important in today’s world that is filled with immense stress, peer pressure and poor mental health. Adults who possess a strong sense of love feel supported in whatever they do therefore, they are better able to deal with the daily issues encountered in their lives. Their contributions to society can help to alleviate the propensity for mental health issues such as depression, stress or hopelessness which can affect many people, if they feel unloved or unsupported by their loved ones. The World Bank (The STAR Online, April 2, 2017) predicted that 340 million people in the world would be affected by depression by the year 2020 (https://www.thestar.com.my/news/nation/2017/04/02/malaysians-will-suffer-from-mental-health-issues-in-their-lifetime/#h3Daujy7PCOz0d14.99). The statistics also mention that this encompass 40 percent of Malaysians (The STAR Online, April 2, 2017). This is a serious matter to the country because mental health issues incur a lot of expenses for the government and it impedes the country’s economic growth and development (see Impact of Economic Crises on Mental Health Issues, World Health Organisation, 2011).

With Malaysia striving to reach a developed world status in less than two years (Vision 2020), it is imperative for the country to monitor its human resources development. In order to prevent the mental health issues from escalating, it is thus vital that more studies be conducted to assess how young people in Malaysia experience and cope with life. One aspect that is related to this is in the emotion of love or how they are loved. This important aspect concerns their future and the future of the country because a well developed child will evolve into a well developed adult which in turn produces a healthy society. Love can do wonders for society (see Jamiah et al., 2015; Razali & Razali, 2013; Määttä & Uusiautti, 2012) thus it is necessary to conduct studies that look into this discipline. Another benefit of drawing empirical evidence from studies is that the evidence can be used to support claims. In this regard, the actual data that can be drawn from examining and analysing how children perceive love can be used as an input into understanding their parents’ parenting styles and practices. This is because children’s perception of love are modelled by their parents’ practices. An insight into this can help to clarify some grey areas of Malaysian Malay parenting practices which may have been inadvertently misunderstood by other cultures such as the west. An example is traced to the incident reported in the STAR Online (March 28, 2014) which said that two Malaysian Malay parents were imprisoned in Sweden for assaulting their children with rotan and hangers although the parents had claimed that their actions were a part of their discipline.

LITERATURE REVIEW

Definition of love
As an integral part of the human life, love has often been perceived as something that one feels inside. The Collins English Dictionary (2006, p. 470) defines love as an intense emotion of affection towards a person or thing; a deep feeling of sexual attraction; wholehearted liking for or pleasure in something while Dictionary.com defines love as a feeling of great wonder which is deep, tender and rewarding (totescute.com, n.d.). Love is a state of the mind which gives the respective individual a sense of good feeling. This implies that love is something intimately shared between two or more individuals.
who care and value each other so much that the emotion they experience becomes one that is deep, tender and rewarding. In one website (totescute.com, n.d.), the concept of love was noted as something special but complicated to understand. It states, “Artists, poets and painters all consider the heart as a symbol of love” (totescute.com, n.d.) but scientifically, it is the brain that generates the chemical signals that make people understand love (see Chapman, 2011). The heart may symbolise love between two individuals but one can have ‘love’ for various material things in life. Therefore, it is important to differentiate the various types of love and the different ways of expressing love. The website, totescute.com suggests that there are four types of Greek love (the first four) but Burton (June 25, 2016) adds an additional three (the subsequent three) to make it to seven.

a. Agape. This refers to the kind of unconditional love that one has for another regardless of the good and bad the individual brings; sacrifices are made without expectations. The translation of agape love is love in the verb form, demonstrated through one’s behaviour towards another person. It is a committed and chosen love.

b. Phileo. This refers to the affectionate, warm and tender feeling shared between platonic friends. Phileo love is the kind that livens up Agape love. The translation of phileo love is love in the noun form; it is about how you feel about someone; it is a committed and chosen love.

c. Storge. This refers to the love that parents naturally feel for their children, the kind that a member of the family feels for each other or between friends. This type of love may transform into a romantic relationship when the couple becomes best of friends. Storge is unconditional; it accepts flaws, faults and ultimately drives one to forgive. It is committed, sacrificial and makes one feel secure, comfortable and safe.

d. Eros. This refers to the love that is passionate and intense because it arouses romantic feelings and triggers high feelings in a new relationship. It makes one say “I love him/her”. It is emotional and sexual. Although this romantic love is important in the beginning of a relationship, it may lessen unless it moves to a higher level. Eros focuses more on self than the other person. If the person “in love” does not feel good about the relationship anymore, the person stops loving the partner.

e. Ludus. This refers to the playful or uncommitted love which involves teasing and dancing or overt flirting, seducing, and conjugating. The focus is on fun and sometimes conquest, with no strings attached.

f.Pragma. This refers to a kind of practical love founded on reason or duty and one’s longer-term interest. Sexual attraction takes a back seat in favour of personal qualities and compatibilities and shared goals.

g. Philautia. This refers to self-love which can be healthy or unhealthy. Unhealthy self-love is akin to hubris which in ancient Greece, is when the person places himself above the gods, like modern politicians.

From these seven types of love identified, the focus that is most relevant to this study is Storge, the love that parents feel for their children and vice versa, as family members.

Studies of ‘love’

The concept of love has been studied from the biological, psychological, philosophical and cultural perspective (see Braxton-Davis, 2010; Chapman, 2011; Karandashev, 2015). Braxton-Davis (2010) focused on how people fall in love within the context of “Social Psychology of Love and Attraction”. Her results indicated several outcomes one of which states that parents or caregivers have a strong impact on how individuals love and who they are attracted to. She found that individuals whose parents were still married were most likely to fall in love and enter into relationships, suggesting an emulation process that was unconsciously acquired during the process of growing up within their own families (Braxton-Davis, 2010).

Chapman (2011) studied the romantic love experienced by couples. She noted that love was felt “both as an analgesic and sedative” (Chapman, 2011, p. 7). Looking at the biological perspective, she explained that when love is felt, various chemicals such as endorphins are released into the body. When this happens, the sensation of euphoria is felt and pain is relieved (Chapman, 2011, p. 7).

Karandashev’s (2015) paper looked at the concept of romantic love from the historical, anthropological and biological perspectives. From the wide comparisons made, it was concluded that throughout history, throughout the world and in various cultures, most people have experienced love. However, this concept of love does not manifest itself in the same way for all people in all cultures because different cultures perceive the giving and taking of love.
How Love is Perceived by Malaysian Malay Children

different. Thus, culture has an influence on how people view love; culture affects how the individuals feel and think about love.

Määttä and Uusiautti (2012) examined a number of Finnish studies (Määttä, 2010; 2011a; 2011b; 2011c; Määttä & Uusiautti, 2012; Määttä, Uusiautti, & Määttä, 2012) on love and its various forms of love. Focusing on “Parental Love: Irreplaceable for Children’s Well-Being”, they found that all the children in those studies had emphasised that the most important thing they wanted in their lives was to be cared for and loved by their parents. However, despite this desire, parents do not always express their love outwardly for their adolescent children.

From the Turkish perspective, Kılıçgüna (2016) aimed to understand how four to six year old children perceived their parent’s love. A face-to-face interview was conducted with 240 children and she asked them one question, “How do you know that your mother/father loves you?” Content analysis was used to analyse the data. Based on the themes, she was able to classify them according to six categories which include: physical contact with parents, parental approval words, spending quality time with parents, being given presents by parents, ensuring basic needs of child by parent and meeting parental expectations. These were itemised in the order of frequency noted from her data. She concluded that a healthy parent-child relationship is important for the child’s future relationship and development.

In the Malaysian context, the concept of love has been examined but not specifically from the children’s perspective. Among these is the statistical study on “Love and marital satisfaction among urban Malays” (Hoesni, Norba’yah, Wan Shahrazad & Sarah, 2016), “Exploring marital satisfaction among Malay married males” (Hoesni, Alavi, Subhi, & Wan Azreena, 2013), and “Exploring expressions of marital love prototype among married urban Malays” (Hoesni, Hashim, & Sarah, 2013). Although love was the focus, these studies emphasized more on marriages.

Another study conducted on Malaysians was by Gomez and Suhaimi (2015). They concentrated on “Parent–parental acceptance–rejection questionnaire: invariance across ratings of Malay, Chinese and Indian Children”. From their results, they concluded that Malaysians are in general, collectivist in nature. However, there was evidence to suggest that the Malaysian society was evolving. The researchers claimed that as the society modernises, its traditional values were also fused with some modern western values. This transformation is more evident as the country attempts to acquire an industrialised nation status. Based on the outcome of their study, the authors concluded that both modern western values and culture-specific values co-exist within the Malaysian context. This common set of traditional cum modern western values may have influenced the attitude of the Malay, Chinese, and Indian parents hence, their parenting practices. In this regard, the different cultural and ethnic groups may not be as distinct as has been described by others (Zawawi, 2008; Chi et al., 2012; Keshavarz & Baharudin, 2009; Quah, 2004). In other words, it is likely that these parents may have adapted their values from other cultures such as the west.

Keshavarz and Baharudin (2009) noted that in the Malay culture, parents have an important impact on their children’s attitudes and behaviour. Parents are the main influence in the family; they provide guidance to their children towards their children’s spiritual growth. Majority of the Malay parents continue to emphasise on the values of unity, sharing and caring for others in their families, suggesting that family values are more consistently imparted in Malay families.

Parenting styles

In their work, Russell, Crockett and Chao (2010) noted that there was a difference in parenting styles between the white Americans and Asian Americans. They noted that the former practised the authoritative parenting style while the latter practised the authoritarian parenting style which has been described as being less supportive and more rigid. The ResearchLink (Volume 2, Number 1 in http://McClellandInstitute.arizona.edu) however, mentions that there could be differences, for example, Asian parents may support their children instrumentally; they ‘make sacrifices’ such as leaving their secure jobs in their home country to migrate to another country which offers better opportunities in life for their children. Asian parents who provide resources for their children’s daily needs are also showing love although saying ‘I love you’ is not in their repertoire (see Lan, 2015; Phan 2016; ResearchLink p.3 in http://McClellandInstitute.arizona.edu).

Hugging and praising is part of the western parents’ authoritative style and children derived from this kind of parenting style coped better with problems, they do better in schools and they suffer less from delinquency and depressions (Russell et al. 2010). Nonetheless, the report in ResearchLink (Volume 2, Number 1) also asserted that parenting styles that promote optimal development may differ culturally in important ways. Thus, it was recommended that
professionals working with Asian youths develop a sensitivity to cultural differences which can be manifested through parents’ behaviors and expectations. For instance, it was observed that Asian parents’ support for their children tend to be different from the western (white) parents because such concepts mean different things to them.

In an anecdotal article (August 24, 2015), Lan wrote that some Asian parents express love through “Worrying” – they ask if you are hungry; some through “Actions” - they are prepared to cook for you, keep you company when you do tuition or play the piano; some “Give Gifts” - they send you money when you are studying away from home, some “Care for you” - give you messages, look after you when you are sick and some make “Sacrifices” - they can spend on you but they would rather you not spend on them. Similarly, Phan (February 18, 2016) noted that Asian families do not hug or kiss their children. They show love differently.

Focussing on Malaysians, Ang (2006) noted that the different parenting styles of the respective parents from the different ethnic groups have an impact on the personal and social behaviours of the adolescents in particular, the Malay and Chinese adolescents. Ang (2006) remarked that the Malaysian (Malays, Chinese, and Indians) parents’ different cultural values had influenced their attitudes and behaviours which subsequently, affected their parenting styles and interactions with their children.

Comparing Malaysia and mainland China’s parents and their parenting styles, Bao and Xu (2006) revealed that Malay adolescents were more attached to their parents and peers as compared to the Malaysian Chinese and mainland Chinese adolescents.

Examining the differences in parenting styles and expectations among Singaporean Malays, Chinese, and Indians, Quah (2004) found that physical punishment was more likely to be considered by Chinese parents as an effective means of disciplining their children when compared to Indian and Malay parents. This finding was also supported by Chi, Baharudin, and Hossain (2012). Quah (2004) further reported that Chinese parents were less likely to demonstrate affections by hugging, kissing or holding their children when compared to the others. She stated that the parents’ practice of Confucianism had caused them to have certain expectations on how their children should behave. Consequently, Chinese children were expected to be obedient, self-disciplined, hard-working, and achievement-oriented.

Observations of the Malay and Indian parents revealed that the latter were less indulgent, stricter and had higher expectations of their children’s behaviour and standards as compared to Malay parents.

Parental Communication
Widen and Russell (2002) conducted a study on adults and children to see how they perceive love. A stimulus containing nine stories involving a boy and his parents was used to collect data. The results of their study showed that children differ from adults in the way they perceive love. While adults perceived love as a persisting emotion, young children (3 to 4 years of age) perceived love as a volatile emotion. For children, love is dependent on the situation and not the target of love.

Agonos, Bade, Cabuling, and Mercene (2015) examined how family relationships may be affected by parental presence. Their study revealed that parental absence, due to one or both parents being away working, especially in another country, can affect the well-being and upbringing of the Filipino children in question.

Parents have an impact on the way their children develop. Baldwin and Hoffman (2002) noted that when parents emphasised on the development of their children’s self-concept and accentuated this with a level of integrity in their communication, their children’s self-concept improved. Baumeister (1999) stated that self-concept is the individual’s belief about him/herself including the person’s attributes and who and what the self is. This means that the higher the self-concept, the better the children’s communication and the better their development as an individual.

The same observation was noted by Razali and Razali (2013) who confirmed that the communication styles of parents can impact their adolescents’ self-concept. Such an occurrence, they noted, was more typical among Malay children. They suggested that children’s self-concept is enhanced when parents show an interest in their children’s development. The authors attributed this to the Malay’s communal and collectivist culture which has been further supported by Asrul (2013), Asmah (1995), Jamaliah (2000) and Kamisah and Norazlan (2003). All these scholars had noted that the Malay community’s way of life promotes politeness and indirectness in communication style thereby, mitigating conflicts. Razali and Razali (2013) also stressed that when an opinion is required, the Malay parents have their own way of submitting an opinion. Even if the parents do not agree with the opinion of the children, the
parent’s views are not challenged. This implies that most Malay homes practise the ‘harmonious’ concept of communication.

The Five Love Languages
The concept of ‘love language’ was developed by the psychologist, Dr. Gary Chapman (1995) who outlined five ways of expressing and experiencing love. These were listed as “gifts”, “quality time”, “words of affirmation”, “acts of service” (devotion) and “physical touch” (intimacy). Chapman (1995) affirms that the chosen ‘language’ is the way one prefers to receive love. Chapman (1995) also adds that people are emotionally hungry creatures and love is one of the basic needs (see Maslow, 1943) for many. Hence, it is imperative that love be received. This idea has led to the creation of the metaphor ‘love tank’ (see Chapman, 1995). When giving love, people should not focus on the love language that they themselves prefer the most (Chapman, 1995). Instead, love should be given in the love language that is most preferred by their loved ones. People’s love language do not change over time but instead, it develops and this needs to be nurtured in different ways. There were criticisms made about the validity of Chapman’s theory where critics highlighted the abstractness of love. However, Egbert and Polk (2006) suggested that despite its abstractness, Chapman’s theory might have some psychometric validity.

In 1997, Chapman developed the Five Love Languages of Children with Dr. Ross Campbell. They revealed that American children also subscribed to these five typical demonstrations of love language. While children should experience each of these love languages, there is usually one dominant one that meets their deepest emotional needs. This is the one that should be most used with them. Although both parties may ‘speak’ a different language of love, it is important that parents do whatever is within their power to express their love for their children in the way most preferred by their children. This can pave the way for an unconditional loving bond to nurture (Chapman & Campbell, 1997). The outcome can enrich children’s lives, making them feel cherished and understood. When this occurs within a family, a more harmonious and better family relationship is created. In order for parents to understand what is most preferred by their children, they should ask their children how they would express their own love. In the Malaysian context, this has not been explored. The current study hopes to fill the gap by focussing on Malaysian children of Malay descent as a starting point.

METHODOLOGY
This paper is qualitative in nature. Data were drawn from the participants’ written responses and linguistic analysis (see Kılıçgüna, 2016) was employed to identify the themes which emerged in the written responses. The written responses were coded according to the key words (see below) before they were categorised into the five love languages (Chapman & Campbell, 1997).

Participants
The participants were 93 Malay children, aged from 10 to 12 years old. This is a good age based on Piaget’s cognitive developmental stages where the children are able to articulate their needs and understanding. The children were studying in Standard Five and Six in two national primary schools located in the suburbs of the Klang Valley, Malaysia. They were in the average class among their standards. All were able to read and write in English as well as express themselves clearly, in other words, normal children. There were 36 males and 57 females in total.

Instructions
The participants were informed that it was a study. All agreed to participate and consent for using their data was given verbally. Four questions were written on the board by their respective English subject teachers during one of their classes. The children were asked to write these questions into their papers before they write their responses. They were told that only their written responses were required; they were not to write their names. However, they may want to indicate their Standard, Age, Gender and Ethnicity. They were also told that there was no right or wrong answer and responses can be written in English or Malay. Their grammar or spelling was not important. Fifteen to twenty minutes were allocated. If there were queries, the teachers would clarify the questions.

The four questions
Following the aim of this study, the four questions posed were: 1) Do your parents love you? 2) Who loves you more? 3) How do you know that your father/mother loves you? Give examples. 4) What do you do to show love to your parents?

Question 1 sets the ground for the children to be conscious of the scenario on love. If the answer to Question 1 was “No”, “Not sure”, “Maybe” or “I don’t know, the rest of the written responses would be invalid for analysis and the respective data would be excluded. Question 2 encourages the children to focus on either father or mother or both so that it is just the parents who were involved. Question 3
prompts the children to recall an instance and to provide a specific example. Question 4 places the children as the one to show love hence, what they would do for their parents. These four questions were not based on any specific design other than to extract the responses required. However, it was noted that Kılıçgüna (2015) applied a similar question as that of Question 3 on her four to six year old participants.

**Model for analysis**

The five categories of love language proposed by Chapman and Campbell (1997) are as follows.

a. Acts of service – acts/actions that parents do in devotion of their children such as providing a home.
b. Receiving gifts – the receiving of objects such as toys or clothes which are given out of pleasure to please, encourage, motivate or inspire.
c. Physical touch – showing affections by hugging, kissing, holding, embracing or touching.
d. Quality time – doing things together such as a washing car.
e. Words of affirmation – expressing loving or support through words such as ‘I love you’.

**Analysis of data**

All the written responses were collected and screened for eligibility. From a total of 105 responses collected, only 93 (N=93) were eligible. Twelve written responses were excluded – five were written by Indian children (homogeneity was of concern here), five were incomplete responses and two were illegible responses. The eligible responses were then scanned and transferred into a Microsoft word document. Question 3 was analysed for the perceived love language of the parents while Question 4 was analysed for the perceived love language spoken by the children. All the data were linguistically scrutinised for key words. For example, take care of me, give me a home, would be categorised under Acts of service; my mother kiss me would be categorised under Physical touch; buy toys for me, give me X-Box would be categorised under Receiving gifts; my mother cook with me would be categorised under Quality time and my mother say “I love you” would be categorised under Words of affirmation. Responses with words that were not relevant to any of the key words or five categories of love were placed under a new column, ‘Others’. Data were then counted for frequency. This process was performed three times to ensure consistency.

**RESULTS AND DISCUSSION**

Figure 1 demonstrates the outcome of the first aim of this paper - the perceived love language of the parents.

**Figure 1. The perceived love language of Malay parents (N=93)**

Majority of the children perceived their parents’ love language as ‘Acts of services’, followed by ‘Physical touch’, ‘Quality time’, ‘Receiving gifts’ and last in their list was ‘Words of affirmation’. The ‘Others’ category was also noted.

**Acts of Service**


**Physical touch**

Examples:
Less than a quarter (13.9%) of the participants had perceived the love language of their parents to be Physical touch. Examples include ‘Kisses me’ and ‘Hug me’.

Example:

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3. How do you know whether your mother/ father loves you? Give
because she kiss me.
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**Quality time**

Only 6.5 percent of the participants noted their parents’ love language to be Quality time. Examples include ‘Cooking together’, ‘Washing car together’, ‘Baking cookies together’ and ‘Clean home together’.

Example:

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3. How do you know whether your mother/ father loves you?
My mother cooks with me.
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**Receiving gifts**

Only 5.4 percent of the participants indicated that their parents spoke this love language. Examples include ‘Buy me toys’, ‘Gives me a treat’ and ‘Buy me gifts’.

Example:

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3. How do you know whether your mother/ father loves you?
Give me X-box.
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**Words of affirmation**

Only 2.2 percent of the participants had stated that their parents spoke this love language. The limited examples include ‘My mother says I love you’ and ‘She complements me’.

Example:

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2. What makes you think she loves you?
She always try to me. I love you.
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**Others category**

This column contained data which could not fit into any of the five categories of love language distinctively. Examples include responses like ‘my mother loves me more than my father’, ‘she gave birth of me’ (7.5%); ‘I’m their child’ (4.3%); ‘my mom always scold me to be better person’ (2.2%); ‘they are the only one in my life’ (1.1%); I make sure to do everything for them’ (1.1%); ‘I don’t know’ (1.1%); ‘they are patient with me’ (1.1%); ‘pray for me’ (1.1%); ‘always call me’ (1.1%); and ‘my dad is not angry with me when I do something wrong’ (1.1%). Unlike the regular expressions of love language that could be quantified through actions, affirmative words or behaviour, the responses here indicate that the participants view love differently. For example, a ‘scolding mom’, a ‘patient parent’, a ‘prayerful parent’ and ‘a parent who always calls’ can make the children feel loved.

Examples:

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What makes you think that he loves you?
Because I am her last child and I am the youngest among my siblings.
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**Mother vs. father**

The analysis suggests that 64.5 percent of the children noted that mothers loved them more. Many wrote ‘she’, ‘mom’ or ‘my mother’ while answers using ‘my father’ and ‘he’ were confined to only 12.9 percent. The remainder used ‘they’ to refer to parents and some did not use any pronouns.

Examples:
Malay Children and their Perception of Love

Table 1 illustrates the findings that would indicate the answer to the second aim of this paper which is the perceived love language of the Malay children.

Table 1” Love language perceived by the Malaysian Malay children

As the statistics illustrate, less than half of the children identified ‘Acts of service’ as their main love language and less than a quarter had indicated ‘Receiving gifts’. The categories of ‘Physical Touch’ and ‘Words of Affirmation’ were very minimal while ‘Quality time’ was not even selected. Nonetheless, the ‘Others’ category stood out prominently, at 21.5 percent.

Acts of service

Although only 46.24 percent of the participants opted for this category of love language, it was their main love language. Examples include ‘Help them (to cook, in kitchen, to clean the house, cleaning, to wash the car)’, ‘Take care of my brothers’ and ‘Take care of them’.

Examples:

Receiving gifts

Only 20.43 percent of the participants had considered this category as their second choice and examples were ‘Make them cards’, ‘Buy a gift’, ‘Give (buy) her t-shirt’ and ‘Buy him a car’.

Physical touch

Only 5.38 percent of the Malay children had considered ‘Physical touch’ as their love language with a limited example shown through ‘Kiss her’.

Words of affirmation

As the lowest on their list, only 2.15 percent had opted for this language of love which was confined to the example of ‘Say thank you’.

Others category

In the context of this study, 21.5 percent of the responses were placed under the ‘Others’ column. It contained responses such as ‘I will study hard’; ‘I will get good exam results’; ‘I will find success in my life’; ‘I will follow what they say’; ‘I will listen to them’; ‘I will make them happy’; ‘I will be honest’;
and ‘I will give love to them’. These variations in showing love by the Malay children suggest that love can be demonstrated through doing well in exams and obeying their parents as shown through the following examples.

Examples:

- Give a good exam result.
- Listen to my mother.
- Be honest.

**Discussion**

From this study, it seems clear that Malaysian Malay children viewed love differently as is evidenced through the different responses. This outcome can be attributed to the difference in age groups (compare this to Kilicgunu, 2016), cultural differences (Karandashev, 2015; Bao & Xu, 2009; Quah, 2004) and possibly, even parenting style differences (see Russell et al., 2010, Quah, 2004; Bao & Xu, 2009; Razali & Razali, 2013).

In the Turkish context, Kilicgunu (2016) noted that the Turkish children who were aged four to six had perceived their parents love through six typologies: ‘physical contact with parents’, ‘parental approval words’, ‘spending quality time with parents’, ‘being given presents by parents’, ‘ensuring basic needs of child by parent’ and ‘meeting parental expectations’. These were also derived based on the frequency of her data. While the Turkish children perceived ‘Physical touch’, ‘Words of affirmation’ and ‘Quality time’ to be important, the Malay children opted for ‘Acts of Service’ and ‘Receiving gifts’. This difference in findings can be attributed to the ages of the children in this study who were older as they were 10 to 12 years old. It is possible that as age increases with growth and maturity, love may be demonstrated differently by the parents. Thus, what the parents did as an expression of love for their children were retained in the children’s mind. This transference of parenting style and expression of love onto the children demonstrates that the Malay families of these children practised harmony and were traditional in their communications (see Razali & Razali, 2013; Karadashev, 2015; Gomez & Suhaimi, 2016).

The outcome noted in this study also implies that the Malay parents’ demonstration of love to their children was more inclined towards the Asian or authoritarian parenting style (Russell et al., 2010). Here, the Malay parents, like the Chinese participants in Russell et al. (2010) had indicated, ‘sacrificed’ for their children through acts or actions. In addition, it is also possible that the western concept of warmth and support denoted by hugs and kisses as well as loving words (see Russell et al., 2010) is rarely practised by the parents of the Malay children involved in this study although Quah (2004) had noted that there were more hugs and kissing within Malay families than other Malaysian families.

Since ‘Receiving gifts’ as a love language was equally small in percentage for both the perceived language of the Malay parents and the children, it can be assumed that this practice may have been induced by the circumstances of the family. Another reason could be attributed to the age of the children, who, being older may not identify with gifts as a demonstration of love although this outcome needs to be verified further. It was obvious that the Malay children’s perceived love language of their parents had included ‘Quality time’ but this category was not listed in their own expression of love. This finding suggests that the Malay children were aware of the practice when imposed by their parents and they were aware that their parents’ company meant something valuable to them. However, their lack of indication for this category of love language when expressing their own love for their parents is an issue that requires more exploration. It is possible that many modern parents are earning dual incomes for the families thus, their busy work schedules may have restrained their ability to spend more time with their children. Indirectly, this may have affected the children’s perception too. The outcome noted from this study not only shows little relevance to the western concept of love as proposed by Chapman and Campbell (1997); it also demonstrates a likelihood that Malaysian Malay children do not subscribe to the western concept of love, warmth or support as denoted by parents’ quality time with their children (see Russell et al., 2017).

Previous studies (Gomez & Suhaimi, 2015; Razali & Razali, 2013; Bao & Xu, 2009; Keshavarz & Baharudin, 2009; Ang, 2006; Quah, 2004) had indicated that Malay cultural values were quite
different from the Chinese and Indians but the variables distinguishing these differences have not been clearly identified. Quah (2004) and Gomez and Suhaimi (2015) also noted that Malay parents’ cultural values can have a strong influence in the way they interact with their children and this thread of argument may have some relevance in this study as seen in the similar love language expressed by the children and as perceived of their parents. Nevertheless, more studies need to be conducted to validate this possibility even though many local studies (Keshavarz & Baharudin, 2009; Razali & Razali, 2013) claim that Malay parents have a strong influence on their children’s upbringing. Some factors contributing to this can be traced to their strong sense of collectivist nature (Zawai, 2008; Asrul, 2003; Asmah, 1992) and their family oriented values (Gomez & Suhaimi, 2015; Razali & Razali, 2013; Baldwin & Hoffmann, 2002). In the context of this study, it is possible that the Malay children had unconsciously absorbed the values of their parents (Braxton-Davis, 2010). As Bao and Xu (2009) had revealed, Malay adolescents were more attached to their parents hence, it is possible that the Malay children of this study had been influenced due to their strong attachment to their parents.

CONCLUSION

This study is one of the few conducted in the Malaysian context which focused on how Malaysian Malay children perceive love. As an exploratory study, the aim was to uncover the ‘love language’ spoken by Malaysian Malay children. It seems clear that the concept of ‘love language’ encompasses more acts and actions as well as more linguistic expressions which the current study was unable to include. Thus, the concept of ‘love language’ as conceived and examined in the current study may not be as close in definition as it should be according to Chapman and Campbell’s (1997) definition. Therefore, it can be deduced that the western concept of love language as proposed by western psychologists may be applicable to the Malaysian Malay context only to a certain extent, with the two categories of ‘Acts of service’ and ‘Receiving gifts’ being more prominent. Nonetheless, this study has demonstrated that Malaysian Malay children perceive their parents love to be similar to ‘sacrifices’ such as doing things for them and in return, they too want to express love in similar ways.

The findings gathered from this study suggest that Malaysian Malay parents and children seldom practise the western concept of love that is expressed through physical touch and words of affirmation. Therefore, these categories should not be employed when dealing with the Malaysian context and in particular, Malay children.

It was obvious from the ‘Others’ category that love can be expressed for their parents through other means such as doing well in examinations and listening to their parents. This implies that the Malaysian Malay children’s concept of love includes passing examinations and obeying their parents. In addition, a parent who scolds the child is also perceived to be showing love thus, this observation should not be dismissed as a verbally abusive parent. Clearly, there are cultural differences and expectations. Parents who make the effort to ‘have their children because they want to’, ‘pray for their children’ or who make the effort to call their children (presumed to be through telephones) are also appreciated by the Malay children because these virtues of their parents were perceived as a demonstration of love. These details of love should be taken seriously by parents, caregivers, psychologists and foreigners so that family relationships can be enhanced and misunderstandings avoided. Chapman and Campbell (1997) had noted that children may have different perceptions of how love should be ‘spoken’ and as children grow, their sense of love may also change. In this regard, more attention needs to be given to growing children so that they are not only loved but can also grow up to have love for others thereby, becoming adults who can contribute to society.

This study is also limited in other ways. For instance, it is confined to a small group of school going Malay children aged between 10 to 12 year old. For the outcome of this study to be generalisable, more participants need to be included. As the context of this study was only on one ethnic group, more studies need to be conducted to include other ethnic groups and also to be more diverse in geographical region by including rural as well as urban children.

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REFERENCES


How Love is Perceived by Malaysian Malay Children


Appendix:

Figure 1. The perceived love language of Malay parents

Table 1. Love language perceived by Malaysian Malay children (N=93)

<table>
<thead>
<tr>
<th>Love language perceived by children</th>
<th>Perception according to gender</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Males</td>
<td>Females</td>
</tr>
<tr>
<td>Acts of services</td>
<td>19/93</td>
<td>24/93</td>
</tr>
<tr>
<td>Receiving gifts</td>
<td>6/93</td>
<td>13/93</td>
</tr>
<tr>
<td>Physical touch</td>
<td>2/93</td>
<td>3/93</td>
</tr>
<tr>
<td>Words of affirmation</td>
<td>1/93</td>
<td>1/93</td>
</tr>
<tr>
<td>Quality time</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Others</td>
<td>8/93</td>
<td>12/93</td>
</tr>
<tr>
<td>No answers given</td>
<td>0</td>
<td>4/93</td>
</tr>
</tbody>
</table>
The Conative and Vocative (Directive) Function in Parent-Child Interactions in Jordan

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ABSTRACT

The present study is carried out to investigate the conative and vocative pragmatic function of parent-child interactions in Irbid City, Jordan. A sample of 300 school children from different areas of Irbid was chosen randomly from Irbid governorate in North Jordan. The sample consisted of grade 5 pupils who are 11 years old. Fifty percent of the sample were males, whereas the second fifty percent females. A questionnaire of 5 items was distributed to the sample to measure the conative and vocative pragmatic function. The results showed that parent-child interactions in Jordan exhibit this pragmatic function. The results also showed that parents' interactions affect children's personality and behavior positively through applying certain tactics and styles.

KEYWORDS

child interactions; conative and vocative pragmatic function; overprotective parents; children; behavior; personality

INTRODUCTION

The pragmatic functions are listed and defined by Jakobson (1960: 353 – 357). Later on, many linguists such as Newmark (1988: 39 – 44) discussed the pragmatic functions. According to Jakobson and Newmark, the conative and vocative (directive) function, a major pragmatic function, is defined as a function in which the addressee accepts or rejects the message, or a function that has the imperative syntactic form which cannot be faced by a question “Is it true or not?”.

In the example above, the addresser is giving directives to the addressee asking for reaction to keep quite as in the first directive, or to go away as in the second directive. Alkhateeb and Wardat (2016) deal with the emotive and expressive function of parent-child interactions in the Jordanian society. The findings indicated that parent-child interactions in the Jordanian society exhibit the emotive and expressive socio-pragmatic function. Antonova and Travinab (2014) carry out a study on questions of the difference between school and scientific approach to the problems of the modern Russian language: the relationship between the linguistic course and literature; the communicative activity approach as a possibility to avoid traditional methodic and to implement algorithms of linguistic research for studying the native language; the paradigm transfer of teaching from knowledge-oriented to activity-oriented, as shown by the example presenting the secondary school learning.

Bayroti and Hamdi (2012) investigate the effectiveness of training mothers in using different reinforcement strategies to reduce the noncompliance of children and to improve self-efficacy of mothers. The sample of the study was composed of (51) mothers and their (51) children, who were 5-10 years old. The mothers were divided into three groups, two experimental groups and one control group; each group consisted of (17) mothers and their (17) children. The first experimental group was trained on

E.g. "Keep quite". "Go away".
the use of differential reinforcement; the second was trained on reframing, while the control group was left untrained. Two instruments were developed and used to measure children's noncompliance, and a third instrument was used to measure mothers' general self-efficacy. Results pointed out no significant differences between the two experimental groups.

Abu-Jaber et al. (2008) carry out a study which aims at reading the quality and level of perception, awareness and information of child neglect and physical and sexual abuse. The study dealt with Jordanian parents of the age of 25-65 years who live in Amman. The results showed that the sample was aware of the size and effects of the problems of child neglect, and physical and sexual child abuse, but the sample indicated that parents were not aware of the community services available for them to solve the physical and sexual child's abuse. An example of sexual abuse incident was presented to the respondents; parents did not know how to behave with the abuser.

The findings of the study guided the researchers to recommend an urgent need to focus community attention on the problem of neglect and abuse of children, and to raise awareness of the community resources available in Jordan in order to come up with a solution to this problem. Laible (2004) shows the importance of the daily discourse between mothers and their children. The study investigates the effect of the daily parents' discourse on their children, and how they shape their thoughts in order to be active in their society. The study also examines the attachment security, which means the parents' taking care of their child's needs and linguistic sensitivity. The data analysis showed that the effect of the parents on their children's world does not come only from the content of their discourse, but also from the time spent in the daily discourse which takes place between parents and their children. The sample consisted of fifty-one preschool children and their mothers who were videotaped reading a story and discussing the child's previous behavior. The findings revealed that both aspects of mother-child discourse, the style and content of discourse were related to attachment, temperament, and the child's development in the society.

The study relied on Vygotsky's (1978: 79-91) work. According to Vygotsky, language does not only provide the child with a new social context to take part in, but it also provides the means for organizing and shaping his thought. Laible finds that through parents' discourse, a child learns social, emotional, and moral experiences. She also gives good information about the effects of the daily discourse on the social mentality and personality of the child; caregivers teach their children what types of behavior are or are not accepted by the society. The current research will be concerned with pragmatic issues in addition to social ones.

Stein (2002) is concerned with father-adolescent communication. The study tries to examine the son's and father's perceptions of communication in addition to their perceptions of adolescent consumer activities. The research finds out that family structure, level of income, and number of children had no relationship to son adolescent consumer activities. On the other hand, these elements had little relation to the mean differences between the father's and son's perceptions of adolescent consumer activities.

Abu Rabia (2000) tries to analyze the difficulties of learning Standard Arabic in elementary schools which are usually attributed to the use of both dialects and Standard Arabic. He argues that the colloquial linguistic form is totally different from Standard Arabic that is used as a formal language in the classroom. Caregivers, teachers, and parents believe that the use of the dialect before entering the school not only affects learning Standard Arabic which is used in classes, but also affects children's behavior and needs a long time to reduce this effect. The study examines how the exposure to literary Arabic of preschool children affects their reading comprehension of literary Arabic stories in the first two grades. The sample of the study consisted of 282 children who were presented to reading comprehension at the end of grades 1 and 2. The results showed better findings in reading comprehension for the children who were using Standard Arabic than those for the children who were using only spoken Arabic.

The researcher argued that colloquial Arabic affects children's standard language. That is why parents and teachers should play a great role in getting rid of the colloquial Arabic at schools. Considering the literature review, the researchers concluded that there are many studies on parent-child language acquisition which affects children's behavior and personality at school age (e.g. Alkhateeb and Wardat 2017; Wardat and Alkhateeb2016; Antonova and Travinab 2014; Bairout and Hamdy 2012; Abu Jaber2008; Laible 2004; Stein 2002; and Abu Rabia 2000). It is clear that no study has so far shed light on parent-child interactions in Jordan. While most of the previous studies deal with children's behavior at school, the current study is concerned with the home effects on pupils' behavior and personality.
Finally, there is no study that handles the conative and vocative (directive) pragmatic function of parent-child interactions from children's point of view. Thus, there is a need to investigate parent-child interactions in the Jordanian family. The current study will cover this subject and fill a gap in the related literature. The last intent of the present study is, therefore, to examine the conative and vocative (directive) pragmatic function of the parent-child interactions and to determine the degree of the effects of parents on children's behavior from pupils’ point of view. The study will, thus, try to answer the following question:

- How does parents' discourse affect the behavior and personality of their children?

METHODS

Population

The population is all fifth graders in Irbid schools, Jordan. The population of Irbid governorate is about 1,137,100 Jordanian citizens. Males are about 582,400, whereas females are about 554,700 as estimated by the Department of Statistics (2012). The whole population speaks the rural variety of Jordanian Arabic (JA).

Sample

A sample of 300 children from different areas of Irbid was chosen randomly from primary schools in Irbid governorate in North Jordan. It consisted of pupils at grade five who were 11 years old. Half of them were males, whereas the second half were females. The sample covered children who were met only at schools.

Data Collection

In this study, face-to-face visits were made to the children at Irbid governorate schools before the end of the second school semester 2016/2017. During the school classes, a five-item questionnaire (see Appendices 1 and 2) was distributed to the subjects who were met for the first time. One researcher explained the purpose of the study and the questionnaire. After the subjects’ agreement, they were given 10 minutes to answer all the questionnaire items by marking a tick in the right square in the first part and writing their viewpoints of their fathers’ and mothers’ characteristics in the second part. The questionnaire concentrated on the relationship between parents and their children, and the effects of this relationship on the discourse and behavior of the children at home and in their society. The questionnaire was divided into two parts:

1. The first part was intended to provide the researchers with information about the nature of the relationship between parents and their children and how this relationship affects children’s behavior at home and in the outside world.

2. The second part was supposed to give the researchers indications of the good and bad conducts or qualities which children find in their parents, but the respondents did not answer this part. Thus, it is disregarded in data analysis.

The questionnaire had two parallel forms; one was special for the relationship between a child and his mother and the other for the relationship between the child and his father. Both forms were given to male and female children. The form of the questionnaire in the current study followed the questionnaire used by Titze et al. (2014, pp. 917-933). Their questionnaire was adapted to serve the purpose of the current study. Since the subjects of the sample are Arab children whose English proficiency is not that much satisfactory, the questions were translated into Arabic and then they were distributed to them.

Finally, the study deals with normal children, so it excludes other children who have medical problems such as aphasics, deafness, or blindness. Also, the paper is limited to eleven-year-old children, so it does not deal with adults or infants.

Reliability

Since children are the subjects of the study who are affected by parents’ discourse, a test-retest is the method followed to establish the reliability of the tool of this study. The test group consisted of a small sample (20 pupils) randomly selected from the population and excluded from the main sample. Then, the questionnaire was given to the main group during the first week of May 2017. To show the effects of parents on their children, a statistical analysis was carried out for the collected data. As a sequence, the same questionnaire was given to the same group under the same conditions during the last week of May 2017.

The results of the test show that Cronbach’s Alpha for the Father’s sample is 0.884 and for the Mother’s sample it is 0.845. The previous results are considered to be of high value and a piece of evidence of consistency in the five items that were used to measure the father/mother-son/daughter relations. See Table (1).
Table 1: Cronbach’s Alpha Test

<table>
<thead>
<tr>
<th>Sample</th>
<th>Cronbach’s alpha</th>
<th>No. of items</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fathers sample</td>
<td>0.884</td>
<td>5</td>
</tr>
<tr>
<td>Mothers sample</td>
<td>0.845</td>
<td>5</td>
</tr>
</tbody>
</table>

**Content-validity**
The content of the questionnaire was given to a jury of three linguists from the English Department at Yarmouk University in Jordan. They were kindly requested to judge the content of the questionnaire, stating whether the research instrument is valid. The jury stated that the questionnaire (see Appendices 1 and 2) is valid in the sense that it can measure what it is supposed to measure.

**Data Analysis**
The data were analyzed to determine the effects of the conative and vocative socio-pragmatic function of the parent-child interactions. An interpretation of such interactions stated in each question was carried out according to what it functioned in the parent-child relationship. The related literature showed the styles of discourse used by parents in their relationship with their children; ignoring children, reinforcing children, and motivating children are styles that can lead to the conative and vocative pragmatic function which is the scope of data analysis.

The questionnaire had five items given to the school children whose responses were computed as follows: Never was given 1 point, Rarely 2 points, Sometimes 3 points, Often 4 points, and Always 5 points. Then, averages, percentages, and standard deviation were also computed.

In the discussion, tables summarize respondents’ answers including the answers of five choices “never”, “rarely”, “sometimes”, “often”, and “always”. The researchers grouped answers into three groups; while the negative group includes the average of the answers “never” and “rarely”, the positive group includes the average of the answers “often” and “always”. The third group consisted of the “sometimes” respondents.

After collecting data, the researchers analyzed them qualitatively and quantitatively according to the following equations:
1. \( \bar{x} \leq 2.5 \) = negative response;
2. \( 2.5 < \bar{x} < 3.5 \) = sometimes response;
3. \( \bar{x} \geq 3.5 \) = positive response.

Moreover, the T-test was carried out to show whether there are statistically significant differences between the father’s questionnaire and the mother’s for each question.

Finally, the second part of the questionnaire was, as mentioned earlier, excluded from the analysis since the respondents did not answer it.

**SIGNIFICANCE OF THE STUDY**
The significance of the study stems from exploring the conative and vocative (directive) pragmatic function of the parent-child discourse in the Jordanian society. Moreover, the study will give information regarding the pragmatic interactions that might show the level of congruence of the relationship between the Jordanian family. Through discourse situations such as consoling children, telling stories, and other interactions, the study will shed light on the content and style of discourse from a pragmatic point of view. The study also focuses on the family discourse as a starting point which will affect children’s behavior and personality in the whole society.

**RESULTS AND DISCUSSION**
The researchers try to investigate whether parents’ styles of treating their children at home affect children's behavior, on the one hand, and the extent to which these styles affect their behavior and personality, on the other hand. For the sake of this investigation, questions are devised to measure whether children get what they want from their parents, gender effects, consoling effects, telling stories, and neglecting effects.

**The Effect of Spoiling Children**
Overprotecting children and giving the impression that parents are responsible for everything may decrease the children's ability of taking things seriously, and will make children dependent in facing any situation in the future, a matter which will affect
children's personality negatively in their decision-making, in their independency, and in self-confidence.

The effect of spoiling children has been tested in the questionnaire. Table (2) shows that the majority of parents do what their children want.

### Table 2: The Effect of Spoiling Children

<table>
<thead>
<tr>
<th>Q1 My Father/Mother does what I want.</th>
<th>Sample</th>
<th>t-test for Equality of Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Father’s sample</td>
<td>Mother’s sample</td>
</tr>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Never</td>
<td>9</td>
<td>6.0%</td>
</tr>
<tr>
<td>Rarely</td>
<td>6</td>
<td>4.0%</td>
</tr>
<tr>
<td>Sometimes</td>
<td>45</td>
<td>30.0%</td>
</tr>
<tr>
<td>Often</td>
<td>39</td>
<td>26.0%</td>
</tr>
<tr>
<td>Always</td>
<td>51</td>
<td>34.0%</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100.0%</td>
</tr>
<tr>
<td>Mean</td>
<td>3.78</td>
<td>Mean</td>
</tr>
</tbody>
</table>

When asked if his or her mother does what he or she wants, 14% said "never" and "rarely", whereas 86% said "sometimes", "often", and "always". When asked the same question about his or her father, 10% said he "never" and "rarely" did what he or she wanted, but 90% said "sometimes", "often", and "always". The T-test shows that there is no statistically significant difference at α= 0.05 level (p>0.05) between respondents' answers of Fathers' and Mothers' questionnaires.

Overprotective parents will make the child feel that he is at risk when he faces any new event which would weaken his self-confidence. Furthermore, parents with high levels of anxiety and sensitivity try to solve every problem by themselves without letting their children get the chance of making any judgment or taking decision. Doing what the child wants will harm the children's personality. Parents may not feel that they are spoiling their children during childhood; they will discover that later when these children get older and held responsible for their opinion and decision. All of what is mentioned before reduces children's self-confidence and enhances children's selfishness (Erozkan 2012: 53).

Disobedient children are known as spoiled children. Bairoti and Hamdi (2012: 294) are concerned with the mothers' strategies which can solve the problem of children's noncompliance. Bairoti and Hamdi's findings indicated that no strategy can solve this problem except training the mothers. This study also shows that spoiling children is widely spread in Jordan, a problem that needs to be solved. These results give an impression that parents in the Jordanian family spoil their children by doing what their children want. Spoiling children might be attributed to the parents' kindness which controls their behavior with their children.

### The Effect of Gender

The sample was asked about the effect of gender in the Jordanian family. Table (3) shows the respondents' answers.

### Table 3: The Effect of Gender

<table>
<thead>
<tr>
<th>Q2 My Father/Mother prefers his sons more than his daughters</th>
<th>Sample</th>
<th>t-test for Equality of Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Father’s sample</td>
<td>Mother’s sample</td>
</tr>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Never</td>
<td>105</td>
<td>70.0%</td>
</tr>
<tr>
<td>Rarely</td>
<td>6</td>
<td>4.0%</td>
</tr>
<tr>
<td>Sometimes</td>
<td>12</td>
<td>8.0%</td>
</tr>
<tr>
<td>Often</td>
<td>12</td>
<td>8.0%</td>
</tr>
<tr>
<td>Always</td>
<td>15</td>
<td>10.0%</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100.0%</td>
</tr>
<tr>
<td>Mean</td>
<td>1.84</td>
<td>Mean</td>
</tr>
</tbody>
</table>
Data analysis revealed that the majority of Jordanian parents do not prefer sons to daughters. When asked if his or her mother prefers sons to daughters, the majority of children (74%) said "never" and "rarely", and almost the same results were provided by the father's sample (70%). The T-test shows that there is no statistically significant difference at $\alpha = .05$ level ($p>.05$) between respondents' answers of Fathers' and Mothers' questionnaires. The previous results give an impression that daughters do not have a gender problem in the Jordanian family.

Stein's (2002) study shows that there is no relationship between the level of income and family structure, on the one hand, and the relationship between fathers and their sons, on the other. The current study adds to Stein's study another result; the gender of children has nothing to do with parent-child relationship in the Jordanian family. The positive result of this study might be attributed to parents' awareness of bad effects of discrimination, parents' self-esteem, and parents' feel of justice.

### The Effect of Consoling Children

Ying et al. (2015: 2-3) define parental consoling or monitoring as a group of procedures that parents do to control their children's behavior. The procedures start with collecting information about children's activities, whereabouts, and friendships. The next step is to communicate with children. Through communication, parents can reinforce good behaviors like the virtues of sincerity, loyalty, obedience, etc., and help the children to get rid of bad ones like lying, smoking, stealing, and the like.

<table>
<thead>
<tr>
<th>Q3 My Father/Mother consoles me all the time.</th>
<th>Sample</th>
<th>t-test for Equality of Means</th>
<th>t</th>
<th>d.f</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Father's sample</td>
<td>Mother's sample</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
<td>Frequency</td>
<td>Percentage</td>
<td>t</td>
</tr>
<tr>
<td>Never</td>
<td>57</td>
<td>38.0%</td>
<td>42</td>
<td>28.0%</td>
<td></td>
</tr>
<tr>
<td>Rarely</td>
<td>30</td>
<td>20.0%</td>
<td>33</td>
<td>22.0%</td>
<td></td>
</tr>
<tr>
<td>Sometimes</td>
<td>42</td>
<td>28.0%</td>
<td>42</td>
<td>28.0%</td>
<td></td>
</tr>
<tr>
<td>Often</td>
<td>18</td>
<td>12.0%</td>
<td>15</td>
<td>10.0%</td>
<td>-.480</td>
</tr>
<tr>
<td>Always</td>
<td>3</td>
<td>2.0%</td>
<td>18</td>
<td>12.0%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100.0%</td>
<td>150</td>
<td>100.0%</td>
<td></td>
</tr>
<tr>
<td>Mean</td>
<td>2.20</td>
<td>Mean</td>
<td>2.56</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The results of this research show that the sample is almost divided into equal percentages in answering question number 3. Thus, parents are considered to have a low level of consoling their children. When asked if his or her mother consoles him or her, 50% of children said "never" and "rarely", and 50% said "sometimes", "often", and "always". For the father, the percentage was 58% who said "never" and "rarely". However, 42% of respondents answered "sometimes", "often", and "always". The T-test shows that there is no statistically significant difference at $\alpha = .05$ level ($p>.05$) between respondents' answers of Fathers' and Mothers' questionnaires. These neutral results lead to the fact that parents need to be more effective in consoling their children. Consolation is not a matter of spying; it is a way of controlling children and helping them to grow up properly.

Communication is a style of monitoring children; through discussion, children discover right and wrong behaviors. When parents do not try to support their children's responses or humiliate their children's feelings, children may develop a negative personality. Unsupportive parental reactions can be punishment (i.e., punishing children to prevent them from sharing their negative emotions), humiliation (i.e., giving the children an impression that their feelings are not important), or negative reactions (i.e., when parents show children that they are upset from children's emotions) (Gentzler et al. 2005: 593).

Laible's (2004) study points out that style and content of the daily discourse between a mother and her children affected her children's personality in the society. Laible's results have to be considered by parents in the Jordanian family to get benefit of the
importance of the daily discourse between parents and their children. The results of this investigation show that parents do not give enough thought and importance to the consolation of their children, a matter which will affect their children's personality.

The Effect of Telling Stories

The sample was asked whether parents tell children stories before they go to bed. The results are stated in the following table.

**Table 5: The Effect Telling Stories**

<table>
<thead>
<tr>
<th>Q4 My Father/Mother tells me stories before I sleep.</th>
<th>Sample</th>
<th>t-test for Equality of Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Father's sample</td>
<td>Mother's sample</td>
</tr>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Never</td>
<td>123</td>
<td>82.0%</td>
</tr>
<tr>
<td>Rarely</td>
<td>15</td>
<td>10.0%</td>
</tr>
<tr>
<td>Sometimes</td>
<td>6</td>
<td>4.0%</td>
</tr>
<tr>
<td>Often</td>
<td>6</td>
<td>4.0%</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100.0%</td>
</tr>
<tr>
<td>Mean</td>
<td>1.30</td>
<td>Mean</td>
</tr>
</tbody>
</table>

Jordanian parents do not take care of telling their children stories. When asked if his or her parents tell stories before bedtime, the majority of children said no for both mother (74%) and father (82%). The T-test shows that there is no statistically significant difference at α= 0.05 level (p>0.05) between respondents' answers of Fathers' and Mothers' questionnaires.

Telling stories might be important to develop both children's language and personality. Language is developed through listening, speaking, reading loudly and learning new words, and personality is upgraded through the wisdom and virtues that these stories express. The results of this study give a negative impression that parents in the Jordanian family do not give any importance or attention to telling their children stories. The significant difference between the mother questionnaire and the father questionnaire that the mother is more willing to tell stories to her children might be related to the close relationship between mothers and their children.

The Effect of Neglecting

This question was asked to see whether the respondents' answers to the previous questions about spoiling children, gender, consoling, and telling stories are reliable or not concerning the conative and vocative (Directive) function. The results are shown in table (5).

**Table 5: The Effect Neglecting**

<table>
<thead>
<tr>
<th>Q5 My Father/Mother neglects me.</th>
<th>Sample</th>
<th>t-test for Equality of Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Father's sample</td>
<td>Mother's sample</td>
</tr>
<tr>
<td></td>
<td>Frequency</td>
<td>Percentage</td>
</tr>
<tr>
<td>Never</td>
<td>141</td>
<td>94.0%</td>
</tr>
<tr>
<td>Rarely</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Sometimes</td>
<td>6</td>
<td>4.0%</td>
</tr>
<tr>
<td>Often</td>
<td>3</td>
<td>2.0%</td>
</tr>
<tr>
<td>Always</td>
<td>0</td>
<td>0.0%</td>
</tr>
<tr>
<td>Total</td>
<td>150</td>
<td>100.0%</td>
</tr>
<tr>
<td>Mean</td>
<td>1.14</td>
<td>Mean</td>
</tr>
</tbody>
</table>

Positive results regarding the behavior of neglecting children are shown in the investigation. When asked if his or her father was neglectful, (94%) of children said that his or her father was not neglectful, and (96%) of them said that his or her mother was not neglectful, either. The T-test shows that there is no statistically significant difference at α=.05 level (p>.05) between respondents' answers of Fathers' and Mothers' questionnaires.

Parents have a great role in children's personalities. When parents neglect their children, many important traits of children's personalities are defected or broken down: expressing themselves, decision
An authors and neglecting children are not. A study finds that parents in Jordan are cooperative with their children, so they do not neglect their children. This has to do with the right style of communication in both language (word-choice and raising inferential and open-ended questions (e.g., wh-questions)) and physical behaviors (e.g., hugging, kissing and sharing children their entertainment time). Parents, according to the sample, are aware of the psychological negative effects of neglecting their children, so they try to avoid this bad behavior.

Summary
The T-test shows that there is no significant difference at α=.05 level (p>.05) between fathers and mothers concerning the function under consideration. The mean of the two father and mother samples shows that the conative and vocative function is available and observed in the Jordanian society. The mean of the two samples (father sample = 1.9840 and mother sample = 2.1640) means that the function is there. See table (6).

Table 6: The Conative and Vocative (Directive) Function. The T-Test.

<table>
<thead>
<tr>
<th>The Conative or Vocative (Directive) Function</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>T</th>
<th>d.f</th>
<th>Sig.(2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Father</td>
<td>1.9840</td>
<td>1.34125</td>
<td>-</td>
<td>498</td>
<td>.152</td>
</tr>
<tr>
<td>Mother</td>
<td>2.1640</td>
<td>1.46207</td>
<td>1.434</td>
<td>498</td>
<td></td>
</tr>
</tbody>
</table>

The conative and vocative (directive) function is not a matter of just giving orders. These orders come through different styles parents have to use with their children. Parents should be aware of the advantages and disadvantages of the styles they use. It is important for parents to know when, how, and why they should or should not practice a certain behavior with their children. In the Jordanian family, the five effects of the conative and vocative function (spoil children, gender, consoling, telling stories, and neglecting) were divided into three parts. Firstly, two of the above mentioned effects preferring sons more than daughters and neglecting children are not a big problem, which means that parents are aware of the positive and negative effects of these behaviors, so they avoid them. Secondly, two other effects, spoiling children (negative effect) and telling stories, are a serious problem because they are neglected by parents. Thirdly, the Jordanian parents exhibit a low level of consoling their children. Parents’ not giving due account to these effects will negatively affect and create troubles to children’s personality.

CONCLUSION
The conative and vocative (directive) function indicates how children react to their parents’ styles within the family. The effects mentioned above serve to show how parents affect their children through this function. It is found that gender does not affect the relationship between parents and their children. Parents also do not neglect their children. But parents do not tell their children stories; they spoil their children and do not control or console them, so they negatively affect their behavior. This research shows that the effects or questions are important to develop the personality, behavior, and communication of children within the family (negatively and positively) and will affect children’s communication in the society as well.

REFERENCES


Appendix 1: Mother Questionnaire

Dear Respondent,

The purpose of the study is to examine the conative and vocative pragmatic function of the parent-child interactions. The questionnaire asks about the effects of the mother on her children. Please do not write your names; your responses will be used only for the purpose of this study. They will be top secret, and will never be used but just for this study.

Male □ Female □ Number of Children in the Family: ........ Date: ........

Part -1-:

1. My mother does what I want.  
2. My mother prefers her sons more than her daughters.  
3. My Mother consoles me all the time.  
4. My Mother tells me stories before I go to bed.  
5. My Mother neglects me.

<table>
<thead>
<tr>
<th>Never</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Often</th>
<th>Always</th>
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</tr>
</tbody>
</table>

Part -2-:

1. What I like about my mother: .................................................................
2. What I do not like about my mother: ...........................................................

Appendix 2: Father Questionnaire

Dear Respondent,

The purpose of the study is to examine the conative and vocative pragmatic function of the parent-child interactions. The questionnaire asks about the effects of the father on his children. Please do not write your names; your responses will be used only for the purpose of this study. They will be top secret, and will never be used but just for this study.

Male □ Female □ Number of Children in the Family: ........ Date: ........
Part-1:

1. My father does what I want. 
2. My father prefers his sons more than his daughters. 
3. My father consoles me all the time. 
4. My father tells me stories before I go to bed. 
5. My father neglects me. 

<table>
<thead>
<tr>
<th></th>
<th>Never</th>
<th>Rarely</th>
<th>Sometimes</th>
<th>Often</th>
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<td></td>
</tr>
</tbody>
</table>

Part-2:

1. What I like about my father: .................................................................

2. What I do not like about my father: .......................................................
Kennedy’s The Owl Answers (1965): Toward Black Existential Feminism
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ARTICLE INFO

ABSTRACT

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This article analyzes Adrienne Kennedy’s play The Owl Answers (1965) from a Black Existential-feminist perspective. It dissects the black female protagonist’s identity as a trapped identity. In addition, the article unravels the detrimental impacts of oppression and racism on the African-American female protagonist in the play in her attempt to construct a clear concept of her identity. Consequently, one of the significant issues that this article responds to is how Kennedy’s protagonists question the concept of Blackness established by radical black male thinkers. I argue that The Owl Answers presents an existential crisis of achieving one’s authentic identity and a true self. Clara, the female protagonist, strives to achieve an identity of her choice. As a female character and as a black individual, we see her entangled in racist situations from which she finds no exit.

KEYWORDS
Adrienne Kennedy; The Owl Answers; Black Existentialism; Black feminism

INTRODUCTION AND LITERATURE REVIEW

Black existential feminism, in general, has been neglected and has not yet received the due attention it deserves. In addition, black feminism and black feminists are attacked by some black self-righteous and conservative thinkers and considered to be drifting away from the general cause of black people. James (1997) explains the entrapment of black feminism. She argues that black feminisms “suspended midway between Eurocentric or postmodern feminism and Afrocentric masculinism, . . . are institutionally relegated to the state of oblivion and neglect” (p. 216). James specifies three main reasons for others to attack black feminism. First, it is considered antiradicalist as it supposedly excludes resistance to state oppression. She states that some black feminists have not molded their theories into the general frame of the history of black struggle. James adds that some black feminists have elided black women’s associations with such organizations as the Communist Party and Black Panther Party, and the Student Non-Violent Coordinating Committee. Second, it has failed to address the economic situation of blacks.

This critique addresses the idea that black feminists have not enough addressed and analyzed the problem of class, educational elitism, liberalism, and nationalism. In addition, it has neglected the state violence and, therefore, it is not black enough. Other feminists accused black feminists of not being feminist enough because they have attached themselves to the black community, which supposedly privileges males (James, 1997, pp. 216-17). What one can discern here is the fact that black feminism is a category of identity that has not received adequate attention from the black theorists and likely does not fit well their categories.

Perhaps the crux of this negligence lies in presuming Blackness by African American thinkers to be masculine. As a result of such appropriation, feminist issues have been neglected, if not entirely excluded from such terms as “authentic Blackness.” Although black women are often neglected and forgotten by black men, they assert themselves in writing in the realm of struggling toward asserting their identity and confirming their existence. To a certain extent, this is the case with Adrienne Kennedy, one of the fascinating, controversial playwrights of our time, both as a female writer and as a woman of color. Therefore, she had “to break through barriers” (Kennedy & Lehman, 1977, p. 108).

The controversy over Kennedy’s plays is due to the nature of her plays and the difficulty of situating them within their period’s cultural and political movements; the very idea that troubled black radicals and conservatives. Although Kennedy’s early plays were written during the 1960s, her plays were attacked by African American thinkers as not being in congruence with the Black Power Movement of the 1960s, which refused the blacks’ assimilation in
the American culture and society, and the Black Arts Movement whose purpose was, as Williams (1985) puts it, to “[B]uild a stronger and more militant psychology to offset a defeatist psychology conditioned by a history of forced servitude, discrimination, and racial denigration” (p. 6). Moreover, Kennedy’s plays were attacked by radical, activist thinkers as they did not fit well the leftist agenda and purposes that aimed at agitating the audience in order to achieve certain political ends like, for example, what Du Bois and Baraka did. Her plays show bi-racial characters who are afflicted with their racial identity and often end in death. In addition, some claimed that her plays distorted their African American characters. Boucher (2006) points out that Kennedy’s plays “were seen as lacking positive portrayals of African-American subjects” (p. 87).

Importantly, some of the reasons behind the attacks by black radicals have to do with the fact that her plays present middle-class characters who are characterized as “inauthentic” black characters. On the other hand, she was also criticized because of presenting black people as schizophrenic and desiring assimilation into white society. As opposed to African American naturalistic drama, which does not complicate the theatrical frame of presenting Blackness by presenting linear scenes and is generally propagandistic in nature, there are those critics who have tried to connect Kennedy’s plays with postmodernism. They considered her plays as innovative, experimental, and ahead of their time, associating her plays with such postmodern movements as Expressionism. Boucher (2006) argues, “Kennedy faced the difficulty of being a feminist in a period of masculinist Black nationalism as well as a postmodern experimentalist in a period of realist political drama” (p. 90).

Thematically, what sets Kennedy as different is her challenge both to the radical patriarchal, masculine Blackness and white conceptions of the black woman. In the realm of existential authentic Blackness, Kennedy’s plays need to be analyzed as the work of an unconventional playwright who presents Blackness through the tragedy of her black characters in an experimental way. They are challenging their temporality by associating themselves with a society that rejects them. They strive to assert their humanity, their identity through following their will and their choice.

There have been many attempts to link Kennedy’s plays with her own life and attempt to provide a kind of an autobiographical reading of her plays, analyzing her plays based on her life’s incidents. Perhaps such readings are based on Kennedy’s comment, in one of her interviews, that she is interested in autobiographical writings and this what she feels her works express. In addition, such autobiographical elements and readings can be also traced in her autobiographical book People Who Led to My Plays (1987). This is very clear in her interview with Lisa Lehman in 1977, as she explained, “Autobiographical work is the only thing that interests me, apparently because that I do best” (p. 42). Kolin (2005), one of Kennedy’s critics, agrees, “Kennedy has written plays that can be understood in terms of her family and cultural background, her politics, and even her dreams” (p. xii). On the other hand, what complicates the issue is her rejection of the idea of confusing her, as a person, with her female protagonists. Kennedy emphasizes this objection in an interview with Elin Diamond in 1989. She replies to one of the interviewer’s questions, “My plays are the product of imagination, but there are people who literally want to make me Sarah; they think she has my background” (Diamond, p. 156). Although some critics consider such readings valid, in fact, such readings neglect the philosophical and the artistic dimensions of theater in general and the Black stage in particular.

In this vein, I will be providing a reading of the play under discussion through Black existential philosophy merged with feminist aesthetics, showing how the female character keeps suspended and trapped between visibility and invisibility, and between Blackness and whiteness and how Blackness is constructed through Black existential feminism. I argue that this negligence is part of the dimensions that Black Existentialism (should) address. To exclude black women’s issues is to fall into contradiction since Black existential philosophy strives to achieve a collective liberation theory that encompasses all the oppressed people and all kind of oppression. Furthermore, black women have participated in the important work of making the invisible visible. Such plays show multiple existential dimensions that can be added to the totality of Black Existentialism and to the conception of Blackness. The complexity of the situation that this play present helps us understand the tragic tension between the need for a freedom that transcends the oppressive categories of identity and, at the same time, shows us the tragic confrontation with the racist, oppressive reality that deprives this tragic female character of her freedom.

**METHODOLOGY AND THEORETICAL FRAMEWORK**

This article adopts Black Existentialism as it is theoretical trajectory as established by such
existentialists as Jean-Paul Sartre, Lewis R. Gordon, and Frantz Fanon merged with feminist aesthetics.

In fact, Black Existentialism was developed as a consequence to European Existentialism, particularly the philosophy of the French philosopher Jean-Paul Sartre, who played a key role in the development of Black Existentialism. In addition, the existential status of the black woman is addressed by the French feminist existential philosopher Simone de Beauvoir in her attempt to demonstrate a comprehensive conceptualization of the female oppression. De Beauvoir (1949) details the status of woman in general as being compelled to be other by the patriarchal society. Therefore, the woman, as being essentially free like her male partner, finds her identity and freedom trapped due to the several restrictions imposed on her (p. 27). Such restrictions and obstacles include sexism and racism. De Beauvoir (1947) links the existential situation of the African American woman with the general conditions of slavery on the one hand, and with the situation of women in the Third World countries, on the other hand. She believes that all these Black women share the same existential status, which she calls an “infantile” situation. She argues, like children, these oppressed human beings can practice their freedom just within the limits of the world that others have created for them. As the slaves in plantations were used to submitting to the laws that the white oppressor set for them, these women have submitted to the laws that have been set for them by their society and the patriarchal world (p. 38).

However, de Beauvoir is criticized for failing to scrutinize the meticulous distinctions between Negro’s, woman’s, and man’s subjectivities and how these distinctions pertain to the identity question (Glass, 2010, p. 227). Glass argues that, despite the shortcomings of de Beauvoir’s argument, it opens up a possibility for multi-dimensional study that argues against racism and sexism within the postmodern frame that defies the idea of essentialism (p. 228). Indeed, de Beauvoir’s argument is part of the universal Blackness that tend to bring all the oppressed together in their struggle against all kinds of oppression. De Beauvoir (1947) reiterates,

It is fitting that the negro fight for the negro, the Jew for the Jew, the proletarian for the proletarian, and the Spaniard in Spain. But the assertion of these particular solidarities must not contradict the will for universal solidarity and each finite undertaking must also be open on the totality of men. (p. 144)

Consequently, there has been an attempt by black feminists to extend the scope of black feminism to include other oppressed women beyond the boundaries of racism. Such an attempt theorizes the inclusion of the white woman and veiled Muslim woman in different parts of the world. West (2010) points out,

I want to consider what it means, methodologically, for a black feminist approach to conceptualize a notion of sisterhood that extends to women whose social status is distinctively other than that of African American women, such as sexually objectified white women and veiled Muslim women in a foreign Nation. (p. 157)

By doing so, these black feminists tend to move black feminism toward broader Black feminist philosophy that addresses several issues other than color-based oppression. This approach allows a close scrutiny of the Black stage as a universal representation of different kinds of oppression and a medium of struggle toward a collective liberation. Such a liberating philosophy encompasses multipronged discourse that engages religious, racist, and political contexts of women of color and the Third World woman. All of these dimensions contain among their folds the existential analysis of the female subdued subjectivity and, therefore, advocate for the liberation of this subjectivity.

CRITICAL ANALYSIS AND DISCUSSION

Kennedy’s The Owl Answers builds on the conception of Blackness addressed in Kennedy’s Funnyhouse of a Negro (1964) through presenting a mixed-race female character. The play analyzes another side of the trapped identity as being a mixed-race person in a racist society through scrutinizing the existential situation of a female character whose father is white and her mother is black. The female protagonist keeps struggling both against her being identified by her skin color and against her white racist ancestry who rejects her. This rejection is based on the purity hypothesis.

This hypothesis dictates that “a single drop of Black ‘blood’ is so terrible or all-persuasive that the holder must be labeled ‘black’” (Lawrence, 1995, p. 27). This purity hypothesis also concerns those who have black and white ancestry. Of course, based on the one-drop hypothesis a person of mixed race is eligible to be called black. This repressive classification forces the mixed-race person to disavow either part of her identity. The persona who undertakes such repudiation must face corrosive effects and pernicious consequences. This means that
the person has either to pass for white or to embrace her Blackness. That requires dissociations of one’s wholeness as it dictates the suppression of one constituent of one’s Being.

Indeed, in an anti-black atmosphere and a racist society, the mixed-race person would not play it safe with either choice. Lawrence (1995) points out that the pure Black person faces the dilemma of challenging racism and to fight against the idea that her ancestors were slaves. On the other hand, the mixed-race person has to fight against both racism and against self-hatred and self-denigration. The double fight that the person with a mixed race has to wage is due to the notion that, in addition to being categorized as black, she is taught that her birth is the result of rape. Therefore, she is taught to hate her rapist ancestry and to undervalue this part of herself (p. 27). This doubled, confusing status of the mixed-race person puts her in a trapped identity and in a state of double existential burden and anxiety.

The notion of being tied in a trapped identity, in an inauthentic mode of existence, and being torn between two opposing poles—black and white—is expressed clearly in Kennedy’s The Owl Answers (1965). The protagonist of the play, Clara, is also a mixed-race character; she is a thirty-four school teacher in Savannah. She has a rapist ancestry; she was born to a rich white man and his black slave woman who worked as his cook. After the death of her biological parents, Clara is adopted by Mr. and Mrs. Passmore. Clara’s white father is dead and she is refused to attend his funeral in St. Paul’s Cathedral by her white ancestors represented by Shakespeare, Chaucer, William the Conqueror, and Anne Boleyn. They imprison her and do not allow her to leave for the funeral until she kills herself by the end of the play.

The play explores the trapped identity of an interracial female woman whose problem is to get acknowledgement for her parentage and her white ancestry. Throughout the performance, the existential confusion over her identity and her existence in the white world is achieved through many theatrical techniques and props. We see that the characters always change their identities and their costumes, accordingly. Their identities always multiply and oftentimes change all of a sudden. Kolin (2005) argues, “Perhaps no other play better illustrates Kennedy’s fascination with transformation of self than does The Owl Answers” (p. 51). The protagonist of the play identifies herself as SHE who is Clara Passmore, who is the Virgin Mary, who is the Bastard, who is the Owl. Clara’s mother is the Bastard’s mother, who is the Reverend’s wife, who is Anne Boleyn. Her father’s identity also keeps changing over the course of the play: he is Goddam Father, who is the richest white man in the town, who is the Dead father, who is Reverend Passmore.

Through many transformational processes and the use of masks and costumes, Kennedy exposes her female protagonist’s problem of finding a sense of belonging and her problem of associating herself with an identity of her choice. In this play, Kennedy shows that racial identity, with its problems, has a socio-racial construction. This doomed mixed-race character becomes a scapegoat of racism and her multiracial ancestry. She is condemned by being born. The whole performance dramatizes her suffering through being a prisoner of white prejudice against blacks and, particularly, against mixed-race people. This idea can be traced through the idea of miscegenation in the United States. Yoshikawa (2008) argues, “[T]he body of a mulatto is testimony that interracial sex did occur once, and that it therefore could again” (p. 67).

Kennedy presents the character of SHE as entangled with her existential racial identity that haunts her. Like Sarah of Funnyhouse of a Negro, SHE’s past metaphorically comes to her in a form of her dead father.

The DEAD FATHER appears dead. He is dead. Yet as SHE watches, he moves and comes to life. The DEAD FATHER removes his hair, takes off his white face, from the chair he takes a white church robe and puts it on. Beneath his white hair is dark Negro hair. He is now REVEREND PASSMORE. After he dresses he looks about as if something is missing. SUBWAY STOPS, doors open. FATHER exits and returns with a gold bird cage that hangs near the chair and a white battered Bible. (p. 5)

The past re-occurs to emphasize the idea that history is always there and it is always repeated and endlessly enacted (McDonough, 2006, p. 391). Kennedy creatively uses such transformational processes to negotiate Clara’s identity across boundaries. This negotiation takes place between fiction and reality. In the above quoted lines, Clara’s father changes from whiteness to Blackness. This change also happens to Clara’s mother. All of these changes reflect Clara’s entrapment and perplexity over her identity as a multiracial character. Her father and mother have the opportunity to change their identities and to oscillate between Blackness and whiteness several times, but the performance never grants Clara such an opportunity. These characters
“leave some costumes from their previous selves to remind us of the nature of She” (Kennedy, 1965, p. 29).

The transformational process from whiteness to Blackness and from Blackness to whiteness reveals the inauthenticity of appearance. The very idea that speaks to the difference between identity and identification. At this moment, skin color, as a racial sign is questioned. Blackness and whiteness become a state of confusion of identity. Diamond (1997) argues that Kennedy’s theater is “a theater not of identity but of identification, and as such it interrogates the fixities of racism precisely by avoiding positivities of form or ideation” (p. 117). The white characters keep Clara imprisoned in her Blackness and do not allow her to transgress the fictional lines between Blackness and whiteness. The spectators see that the Tower gates in which Clara is imprisoned are painted Black (p. 30). Getting out of these “black” gates means getting out of Blackness and passing for whiteness. While Kennedy’s female protagonist challenges the idea of essentialism of the racist construction of identity, she is confronted with her oppressive reality that keeps her imprisoned inside her skin color.

Close attention to the ontological structure of the scenes reveals that Clara’s father and mother have no graspable ontology as an indication of Clara’s own lack of fixed identity. The father and the mother oscillate between Blackness and whiteness. On the other hand, the white characters, who imprison Clara, never change their identity over the performance. That is to say, they are pure white and, therefore, they have a stable identity and a graspable ontology through their whiteness. Unlike the purity of whiteness, Bastard Clara is stained by her birth and, therefore, she has no graspable ontology. The ever-changing identity of the father and the mother dwells in the memory of the spectators through observing the changes in the scenes, costumes, masks and lights. From beneath each white mask, a black wild kinky hair is revealed. All of which reminds the audience of the ungraspable ontology of our mulatta protagonist. In addition, the performance projects a sharp way of criticizing appearance as opposed to reality. Kennedy always seems to remind her audience of how close and related appearance and reality are; and, in turn, identification and identity. Through this technique Kennedy is able to diagnose the real situation of the mixed-race character both onstage and offstage. This idea reveals the power of Kennedy’s stage as it analyzes and exposes reality in an unconventional philosophical manner.

Kennedy is able to change her own aunt’s life story into a fictional dramatization of identity crisis. Kennedy explicates her aunt’s situation,

Clara was much like my aunt’s life. She was this girl who grew up in a small Georgia town. She was brilliant. Her father was white. She came to live with us when I was in high school. They wanted her to go to school in Cleveland because they figured she was so smart . . . what struck me as a young person was how she used to talk, how she didn’t belong anywhere. She’s very much the basis for that girl in The Owl Answers. (Kennedy and Lehman, 1977, p. 45)

Furthermore, the fluidity of places which are presented through the scenes does not grant Clara the fluidity of identity and, consequently, she is still trapped in her identity problem. She travels to London to claim her ancestry, but she is imprisoned in the Tower of London.

When she goes to London, despite the advice of many people not to go there, she is shocked as she appears alien to people there: everybody stares at her. Her journey there seems to suggest her attempt to move from Blackness to whiteness. This moment in the performance is very suggestive and expressive. Clara describes the scene:

I left the taxi and passed down a grey walk through a dark gate and into a garden where there were black ravens on the grass when I broke down. I broke down and started to cry, oh the Tower, winters in Queen’s House, right in front of everybody. People came and stared. I was the only Negro there. The Guard came and stared, the ravens flew and finally a man with a black hat on helped me out through the gate into the street. I am never going back, Anne. Anne, I am never going back. I will not go. (p. 38)

In this scene, Clara’s trapped identity is very obvious as she narrates her experience when she visited London. As soon as she got out of the taxi, she was confronted with her Blackness since she was the only black person there. She is reminded of her Blackness by the “black taxi” that gave her ride to London, “a dark gate,” and the “black ravens.” The feeling of estrangement of self that she felt, startled her while she was on the taxi: “My cold hands were colder than ever. Then it happened” (p. 38). She is surrounded by white people who keep gazing at her. Their gaze has turned Clara into a racial object. She is objectified through her skin color and, as a result, she is left in a dizzying situation; she is dazzled and loses control.
over her body. Therefore, she collapses due to her whirling sensation. She is imprisoned inside her black body that she cannot deny to possess. Furthermore, the sense of estrangement that Clara faces takes place because of the sudden detachment that has occurred between her body and her conception of her self. She has been trying to confirm her whiteness saying, “I am almost white, am I not?” (p. 31). The answer that Clara gets after this journey into the self is that she is not white and will never be. Kolin (2005) reiterates, “She illustrates how society has stripped Clara Passmore of a legal, stable, and comforting identity altogether. She is a victim of identity theft in a white racist society” (p. 56).

Barnett (1996) reiterates, “Clara is thus isolated by her birth, left striving for a union she may never achieve with her father and his ancestry” (p. 144). Although she chooses to identify with her white father and with the white part of her identity, Clara is rejected by white society. On the other hand, she had a chance to be black due to her family’s acceptance of her, but we see that she does not attempt to adopt her black part of her racial identity.

Tener (1975) argues, “[N]o matter how pale the face, the body (the entire figure) must read black in a racist culture” (p. 3). In fact, this fits very well in the context of existential thought as Kennedy wants her characters to have a chance to choose and look at other possibilities in life. The sense of belonging that the protagonist develops throughout the performance is based on her choice that is defied by the socio-racial construction of race and identity. Throughout the performance, Clara keeps seeking approval for her identity from her white father in order to confirm her true belonging. As a result of being rejected, isolated, and abandoned, she is trapped in her identity and she chooses death to annihilate her inauthentic mode of existence; of having no identity. The idea of mixed-race becomes a trope used by Kennedy to discuss the existential possibilities of this tragic protagonist. The way out of Clara’s existential dilemma is to be raceless and to be dealt with on the individual basis as a human being rather than an inferior creature.

In The Owl Answers, the locked spaces that Clara is imprisoned in become a metaphor for her psychological imprisonment and her racial confinement. Such a confinement is tantamount to the existential notion of no exit. “SHE” is imprisoned and confined within closed spaces, which are simultaneously revealed to be a subway in New York, the Tower of London, and a Harlem Hotel and St Peter’s. In order to present the metaphorical dimension of this confinement, the characters keep changing their places on the stage back and forth and from one side to another. Clara’s prisoners are Shakespeare, Anne Bolelyn, William the Conqueror, and Chaucer. Since all of them are white, her presence among them seems alien. These historical white characters refuse to acknowledge her Whiteness and also refuse to free her. She is denied the request to attend her white father’s funeral. They call her bastard, “(They start at a distance, eventually crowding her. Their lines are spoken coldly. SHE WHO IS is only a prisoner to them.) You are not his ancestor” (p. 3). She is not only rejected by these white captors, but also by her white father:

If you are my ancestor why are you a Negro, Bastard? What is a Negro doing at the Tower of London, staying at the Queen’s House? Clara, I am your Goddam Father who was the Richest White Man in the Town and you are a schoolteacher in Savannah who spends her summers in Teachers College. You are not my ancestor. You are my bastard. Keep her locked there, William. (p. 8)

Kennedy here seems to build an image of Whiteness. She presents these white intellectuals as tyrants and oppressors. These oppressors cause this female character to be locked in her life. Clara’s absorption of whiteness is presented as the major factor that transforms the soul into a trapped status. Her life has become like blocked stations through which she always moves backward. There is no stability in her life. Kennedy conveys this idea through repeating some incidents, phrases, and stage directions. In The Owl Answers, Kennedy frequently refers to the image of the subway in which Clara is also locked. The door of the subway opens at each station Clara reaches, but Clara cannot exit. Her dead father recognizes her confused situation, therefore, he calls her to come and dwell in the world of the dead, “Mary, come in here for eternity. Are you confused? Yes, I can see you are confused” (p. 11).

When she loses trust in everyone around her, she tries to find any kind of belonging. She mouths her dilemma, “The people in the town all say Bastard, but I—I belong to God and the owls” (p. 12). She tries to find religious justification for her existence; therefore, she says that she belongs to God. This is an attempt to free herself from human labels such as White, Black, etc., and identify herself with gods. She tries to be race-less in searching for authentic existence. Zack (1993) argues that “If ‘authenticity’ is a definition of the self in the face of oppression, then the authenticity of a person of mixed race may rest on her resistance to biracial racial categories—
the racial authenticity of mixed race could therefore be the racial position of anti-race” (p. 164). As Clara is rejected by the white society, she looks for any explanation for her existence. She does not feel her true belonging. This idea is also very clear in her conversation with the Negro Man,

NEGRO MAN. (Touches her.) And what exactly do you yearn for?
SHE. You know.
NEGRO MAN. No, what is it?
SHE. I want what I think everyone wants.
NEGRO MAN. And what is that?
SHE. I don’t know. Love or something, I guess. (p. 36)

By the end of the play, Kennedy emphasizes the existential notion of no exit out of Clara’s racial confinement. Even when the gate door is open, Clara cannot exit because she is bound to the black Everyman who is embodied in the character of Negro Man. She tries to escape her room, but she cannot because Negro Man is holding her. She tries to kill him, but she loses control over herself and kills herself instead. She falls on a burning bed and she is transformed into an owl at the end of the play. Therefore, Clara suffers from a double curse, white and black. White because the white society refuses to accept her and black because she is to be punished because she reminds the blacks of their sickening past; the past of slavery, inferiority, and rape. Giles (1995) explains,

The mulatto could be identified with and pitied as the victim of the miscegenation taboo while at the same time be feared as the despised other lurking within who had to be punished, either for trying to sneak into the white world as an imposter or for reminding the black world of the mark of the oppressor. (p. 64)

As Clara fails to achieve any authentic identity and as she is unable to reconcile with either part of her self (black and white), it is the owl that Clara identifies herself with as the last phase of her struggle and entrapment. Clara starts as a person of mixed race and ends as an owl as her mother tells her, “Clara, you were conceived by your Goddam Father who was the Richest White Man in Town and somebody that cooked for him. That’s why you’re an owl” (32). Kolin (2005) argues, “Clara is destroyed for daring to cross the color line” (p. 51).

Kennedy’s protagonists, both in Funnyhouse and The Owl Answers, choose suicide as a means of rebellion against parasitic existence caused by their inability to confirm their identity in a racist society. Their suicide can be seen as the only exit and a way of searching for authenticity and confirming their identity and will. In addition, this suicide testifies against the racist ontological notion that blacks cannot commit suicide because they are subhumans and do not have a free will. Gordon (1997) explains, “Blacks, it was believed, were incapable of committing suicide supposedly like the rest of the animal kingdom, they lacked enough appreciation or intelligence to understand the ramifications of their situation” (p. 6). Kennedy presents a new way of representing the dilemma of the black female character in an unconventional way. At a certain desperate moment during the performance, Kennedy gives her black female protagonist moments to confirm her identity as black and other times as white, but in the racist environment she cannot be but a composite of two opposing identities. She tries to escape from her misery and trapped identity, but she runs into a NEGRO MAN and kills herself.

CONCLUSION

Kennedy’s The Owl Answers presents a trapped identity of the black female protagonist due to being a mixed-race individual living in a racist environment. Clara tries to establish an identity based on her will and choice, but she is faced with rejection and denial. She always associates herself with a society that rejects her. Consequently, she lives an inauthentic mode of existence. She keeps oscillating between Blackness and whiteness and between visibility and invisibility. Kennedy wants her protagonist to have a chance to choose and look at other possibilities in life. Therefore, Kennedy presents a new dimension of the meaning of Blackness, challenging the masculine radical conception.

REFERENCES


INTRODUCTION

This paper deals with focus preposing constructions in Hijazi Arabic. Focus preposing construction is characterized by left-dislocating an item to be realized at the periphery of the clause (Ward & Birner, 1998). An example is shown below.

(1) a. Who did John meet yesterday? Peter?
    b. Mary, John met ______ yesterday.

In (1b), Mary is realized ex-situ in syntax by virtue of being realized at the left periphery of clause, left an empty trace behind at its canonical position. This construction exemplified above has a meaning of its own. It’s meaning is not the sum total of its words. The sentence in (1b) has the pragmatic presupposition /John met X yesterday/ and the pragmatic assertion is /Mary/. The informational unit /Mary/ carries un-predictable information that stands in a contrastive relationship with other informational units. More precisely, we define contrastive focus following Kiss (1998) as:¹ A typical context that requires a contrastive focus is in ‘correction’ cases, as exemplified in (1b) above.

It is claimed that this type of construction has its own intonational structure. For example, Face (2002) finds that this type of construction in Spanish is characterized as having the nuclear pitch accent realized on the left-dislocated word, followed by either deaccentuation or post-focus compression till the end of the utterance. To my knowledge, studies investigating the intonational patterns of focus preposing in Arabic in general and in Hijazi Arabic in particular are rare. Therefore, this study fills the attempts to investigate whether this non-canonical construction has its own intonational structure in this vernacular.

¹ Kiss (1998) uses the term ‘identificational focus’ to refer to contrastive focus referred here. Since the term ‘contrastive focus’ is widely used, we keep it.
This paper is structured as follows. Section 2 presents the aspects of the Hijazi Arabic relevant to the current paper. This includes a summery of the basic word order in this dialect and a summery of rules concerning the location of lexical stress. Section 3 outlines the methodology. Section 4 presents the analyses and discusses the results. Section 5 concludes the paper.

**Hijazi Arabic**

Hijazi Arabic is a variety of Arabic that is spoken in the western region of the Kingdom of Saudi Arabia. This dialect is further subdivided into two dialects: urban Hijazi Arabic and bedouin Hijazi Arabic. Bedouin HA is spoken by those who live in the countryside whereas urban HA is spoken in the cities of Makkah, Madinah, Jeddah and Taif.

Hijazi Arabic has received little attention in the literature. There are a few studies investigating some linguistic aspects in this dialect. For example, Sieny (1978) studies the syntax of basic constructions in HA within the Tagmemics framework (Cook, 1969). Other studies including Al-Moainy (1981); Jarrah (1993) and Al-Mohanna (1998) investigate phonological aspects related to lexical phenomena such as vowel alternation and syllabification. As far as I am aware, no studies have yet investigated how IS is expressed in one or both of word order or intonation in this dialect. Since there is no ‘lingua franca’ of HA, this paper studies the urban HA variant that is spoken in Taif city. In the following section, we briefly present how word order in this dialect is manifested, and the rules determine the lexical stress.

**Word order**

Like other Arabic varieties, HA is a null-subject language in which subject can be omitted under some information-structural conditions. Word order in HA declarative sentences is not determined by grammatical functions or by thematic roles. It is triggered by pragmatic factors. A piece of evidence that confirms our finding is that HA manifests VO, VSO, SVO and VOS word order as shown respectively in (2).

\[ (2) \]

   eat.pfv.3sgm the-apple’
   Verb Object
   ‘He ate the apple.’

   ali eat.pfv.3sgm the-apple’
   Subject Verb Object
   ‘Ali ate the apple.’

   Ali eat.pfv.3sgm the-apple’
   Subject Verb Object
   ‘He ate the apple.’

d. ?akal ?at-tufżāha ali
   eat.pfv.3sgm the-apple Ali
   Verb Object Subject
   ‘Ali ate the apple.’

These word order variations shown above are common in HA. Other word orders such as OVS and OSV are also possible and common. The verbs in the examples in (3a) and (4a) host a pronominal clitic (in boldface) referring back to the element realized in initial position. As for the verb in (3b) and (4b), it does not host a pronominal clitic referring back to the left-realized item.

\[ (3) \]

   eat.pfv.3sgm the-apple Ali
   Verb Object
   ‘Ali ate the apple.’

b. ?at-tufżāha ?akal ali
   the-apple eat.pfv.3sgm Ali
   Subject Verb
   ‘Ali ate the apple.’

\[ (4) \]

   the-apple Ali
   eat.pfv.3sgm Object Subject Verb
   ‘Ali ate the apple.’
Intonational Patterns of Focus Preposing Constructions in Hijazi Arabic

b. ?at-tufţha ali ?akal
the-apple Ali eat.pfv.3sgm

Object Object Verb
‘Ali ate the apple.’

I have chosen to show these word order variations in order to show that word order in this dialect is not determined by grammatical functions or by thematic roles. However, these variations in word order serve pragmatic functions. This is not surprising indeed because Li & Thompson (1976) classify Arabic in general among with other languages including Chinese to be a topic-oriented language in which grammatical functions plays a very little role in determining word order.

Hijazi lexical stress

Arabic is a stress-accent language in which stress is acoustically manifested (Jun, 2005). Studies including De Jong & Zawaydeh (1999); Chahal (2001); De Jong & Zawaydeh (2002) and Hellmuth (2006) investigate the acoustic correlates of stress in different Arabic dialects including Jordanian, Lebanese, Egyptian, and others. It has been found that acoustic features including $F_0$, intensity and vowel duration distinguish between stressed and unstressed syllables in Arabic (see Chahal 2001, Ch. 3 and Hellmuth 2006, Ch. 4 for more details).

As Al-Mohanna (1998, p. 222) points out, light and heavy syllables are unrestricted in terms of their lexical position, whereas superheavy syllables are restricted to being realised in lexical-final position, as exemplified above. Based on syllable weight, he proposes four rules determining the position of HA stress. They are as follows:

(5) a. Stress a final superheavy syllable.
b. Otherwise, stress a heavy penult.
c. Otherwise, stress a heavy antepenult.
d. Otherwise, stress the penult or the antepenult, whichever is separated from the first preceding heavy syllable or (if there is none) from the beginning of the word by an even number of syllables.

Based on Al-Mohanna’s (1998) study, we adopt the rules in (5) to locate the stress in the target items used in our test declarative sentences.

METHOD

The aim of the study is to find an answer to whether focus-preposing construction has a specific tune in HA. This is done by making comparison between the default intonational patterns in HA and its counterpart realized in focus preposing constructions.

### Table 1 HA Syllable weight. Syllable of each type is in boldface (Al-Mohanna, 1998, ch. 5)
Reading materials

We use the question-answer paradigm to investigate the relationship between focus preposing and intonation in this vernacular. Each target sentence was preceded by a prompt question that triggers different types of focus on a specific word. In order to create background contexts in the subject’s mind so that the answer produced is as natural as possible, we prepared short anecdotes made up of four to nine short sentences that were designed to resemble the way a native speaker speaks. One anecdote at a time was projected onto the wall for the subject to read silently. Once the subjects finished reading the short anecdote, they were asked to read a target sentence as an answer to a prompt question (i.e. regarding one aspect of the anecdote read out) asked by the researcher (a native speaker of HA). Subject and researcher sat side-by-side and worked in a pair. The prompt question and its answer were projected onto the wall and seen by both participants (i.e. the subject, the researcher).

The target declarative sentences were made up mostly of sonorant sounds. This was to obtain clear F₀ contours (Himmelmann & Ladd, 2008). The target sentences differ in one dimension. They differ in terms of syntactic structures: neutral declarative and focus preposing. This variation is designed to check whether a difference in syntactic structure leads to a difference in intonational structure. The total number of tokens examined is 1200 tokens (3 sentences x 2 test conditions x 5 repetitions x 16 speakers = 480 sentences). The test materials used in the experiment are below. Stressed syllables are in bold.

<table>
<thead>
<tr>
<th>Prompt Question</th>
<th>Target Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>waš al-mawdūn?</td>
<td>‘What is the topic?’</td>
</tr>
<tr>
<td>‘What is the topic?’</td>
<td>[Rana saw ða maryul li-Manal.]‘Rana made a school dress for Manal.’</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Prompt Question</th>
<th>Target Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>waš sār?</td>
<td>‘What happened?’</td>
</tr>
<tr>
<td>‘What happened?’</td>
<td>[Rami ħajur li-landan al-barīh.]‘Rami emigrated to London yesterday.’</td>
</tr>
</tbody>
</table>

3.2 Recording procedure, data extraction and participants

The recording was done in a quiet room. Sixteen native speakers of Hijazi Arabic (Taif dialect) (eight females and eight males aged between 23 and 35) took part as subjects. The test sentences and their prompt questions, generated from a randomized list, were shown one pair at a time projected onto the wall. Each subject recorded each pair of precursor and test sentence six times in separate randomized blocks. The speech was captured using the Zoom H2 Recorder2 with a built-in microphone and a MacBook Pro laptop, and these were placed in front of the subjects. All the recording files were saved directly onto the MacBook Pro as wav files. Only the last five recordings were taken for analyses.

The F₀ plots were generated using a Praat script (Xu, 2013), with ten points taken from each word at equal proportional intervals. For each point, the F₀ values were averaged across the 80 repetitions for the 16 speakers so that the contribution of different speakers, especially with respect to gender, was equally weighted (Xu, 2005).
3.3 Recording procedure, data extraction and participants

Based on the AM approach to intonational analysis (§2.4.1), tones are first identified by ear and when necessary by examining the fundamental frequency (F0) in PRAAT (Boersma & Weenink, 1992–2011). Then, the stressed syllables in the target sentence were determined in order to locate the placement of the pitch accents (i.e., tones). If the target tone occurs within the accented syllable, it was associated with a star, following the AM convention. As for the phrase accent, it is represented with (–) whereas the boundary tone is represented with (%). Based on the survey of the HA data presented in the present study, we propose the following inventory of phonological pitch accents, phrase accents and boundary tones.

Table 2 Schematization of tones in HA data

<table>
<thead>
<tr>
<th>Tones</th>
<th>Schematic</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>[L+H∗]</td>
<td><img src="image" alt="Schematic" /></td>
<td>It starts from a low point in the speaker’s range to the high point</td>
</tr>
<tr>
<td>[H∗]</td>
<td><img src="image" alt="Schematic" /></td>
<td>It starts from a mid point in the speaker’s range to a high peak (slight rise)</td>
</tr>
<tr>
<td>[L∗]</td>
<td><img src="image" alt="Schematic" /></td>
<td>Mainly low pitch accent</td>
</tr>
<tr>
<td>L-</td>
<td><img src="image" alt="Schematic" /></td>
<td>Low phrase accent</td>
</tr>
<tr>
<td>L%</td>
<td><img src="image" alt="Schematic" /></td>
<td>Low boundary tone</td>
</tr>
</tbody>
</table>

[L+H∗] This pitch accent is the most common type of pitch accent in the data produced by HA speakers. This bitonal pitch accent starts from a low point in the speaker’s range to the high point. The peak of this accent is always realized within the lexically stressed syllable (about in the middle). This pitch accent has been observed by Chahal (2001) and Hellmuth (2006) to be the most common pitch accent used by Lebanese speakers and Egyptian speakers, respectively.

[H∗] This pitch accent is the second most common type of pitch accent in the data produced by HA speakers. This monotonal pitch accent starts relatively high in the speaker’s range and continues to rise even higher. In Lebanese Arabic, Chahal (2001) recognizes this pitch accent as a most common pitch accent in this Arabic dialect. This pitch accent is not observed in Egyptian Arabic (Hellmuth, 2006).

[L∗] This pitch accent is mainly low pitch accent. In Lebanese Arabic, Chahal (2001) finds this pitch accent as ‘a nuclear pitch accent in yes/no question [. . . ] [and] also occurs with other tune types, as well as in prenuclear position’ (ibid., P. 65).

[L-] This phrase accent indicates that this accent is realized low in the speaker’s range, following the AM approach. This pitch accent marks the end of the intermediate phrase.

[L%] This tone indicates a low boundary tone. All the declarative sentences examined in this paper end with this tone.

1. Analyses and discussion

The three target sentences in (6), (7) and (8) are embedded in the question-answer contexts in (2), (3) and (4) respectively to evoke neutral declarative (i.e., default intonational patterns in the d) from which we compare it with focus preposing constructions. In this section, we compare the intonational patterns of neutral declaratives with that of focus preposing. This is to identify those features which are mostly significantly co-occurred with focus preposing, and those features that co-occur with neutral declaratives. The aim is to find answers to how focus preposing is realized phonologically.

The time-normalized mean pitch contours for all the three target sentences under focus preposing are presented in Figure 1 below, averaged across all speakers’ repetitions.

---

2 Prenuclear position refers to the position where the stressed syllables occurring before the nuclear pitch accent occurs. It is termed as Head in British model of intonation.

3 The phrase accent [H-] is not observed in our data.
1. Every word in the neutral sentences has local $F_0$ maxima, apart from the sentence-final word that is affected by the boundary tune of the whole structure $L^\%$. However, in focus preposing sentences, not all the words in sentences have clear local $F_0$ maxima.

2. The $F_0$ peak of the left-dislocated word in the focus preposing sentences is the highest in the structure. This is visible in all the graphs in Figure 1.

3. The $F_0$ peaks of all the words occurring after the left-dislocated word are very compressed.

4. The $F_0$ peaks of all the words occurring within the lexically stressed syllable including the left-dislocated word. This is visible in all the graphs above.

5. The $F_0$ domain of the pitch accent (local $F_0$ maxima) is local. That is, it starts a rise from around the onset of the syllable, then it reaches the highest point around the middle of the stressed syllable, and then falls steadily towards the end of the prosodic word.

Table 6 summarizes the result from the auditory analyses of the target sentence (6), (7) and (8).

Table 3 The frequency in percentage of the pitch accent distributions in the focus preposing with the ex-situ contrastive-focused word occurs at the left periphery of the clause (noncanonical position). The percentage between parenthesis indicates the percentage of the tokens (80 repetitions) produced by 16 subjects.

<table>
<thead>
<tr>
<th>Focus Region</th>
<th>On-focus region</th>
<th>Post-focus regions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sentences 1(a)</strong></td>
<td>Līna</td>
<td>Rāmi</td>
</tr>
<tr>
<td>L+H* (100%)</td>
<td>L* (75%)</td>
<td>H* (25%)</td>
</tr>
</tbody>
</table>

| **Sentences 1(b)** | maryūl | Rāna | sawwat | li-manāl |
| L+H* (96.25%) | L (48%) | H* (36.25%) | L (63.75%) | L* (88.75%) |
| H* (3.75%) | L+H* (3.75%) | L (32.5%) | L+H* (3.75%) |

From the graphs in Figure 1, we can see clearly the intonational patterns of focus preposing constructions, compared with the default intonational patterns exhibited in neutral declaratives. We observe the following:

1. Every word in the neutral sentences has local $F_0$ maxima, apart from the sentence-final word that is affected by the boundary tune of the whole structure $L^\%$. However, in focus preposing sentences, not all the words in sentences have clear local $F_0$ maxima.

2. The $F_0$ peak of the left-dislocated word in the focus preposing sentences is the highest in the structure. This is visible in all the graphs in Figure 1.

3. The $F_0$ peaks of all the words occurring after the left-dislocated word are very compressed.

4. The $F_0$ peaks of all the words occurring within the lexically stressed syllable including the left-dislocated word. This is visible in all the graphs above.

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| **Sentences 1(b)** | maryūl | Rāna | sawwat | li-manāl |
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| H* (3.75%) | L+H* (3.75%) | L (32.5%) | L+H* (3.75%) |

From the graphs in Figure 1, we can see clearly the intonational patterns of focus preposing constructions, compared with the default intonational patterns exhibited in neutral declaratives. We observe the following:
The auditory analyses summarized in Table 6 above reveals that the left-dislocated word in the left periphery of the clause was mostly produced with the bitonal pitch accent \([\text{L+H}^*]\). As for the words occurring after the left-dislocated word, they are mostly compressed. Post-focus compression seen in all the graphs in Figure 1 and in Table 6 is taken to be a phonological process employed by the HA speakers to express focus preposing. This indicates that HA speakers do not only use syntax to express focus-preposing constructions but also use prosody.

The typical pitch tracks in Figure 2, 3 and 4 are produced by the same speaker coded A4 (male speaker).

All the typical pitch tracks in Figure 2, 3 and 4 represent the typical intonational patterns of the focus preposing in HA. That is, the tune structure of the focus preposing is made up of a nuclear pitch accent \([\text{L+H}^*]\) placed on the stressed syllable of the ex-situ contrastive-focused word occurring at the left-periphery of the clause, followed by post-focus compression towards the end of the structure.

The global intonational patterns of focus preposing in HA have been found to be in other languages. For example, in Spanish (2002) shows that when an item carrying contrastive focus is in the sentence-initial position, it was produced with the nuclear pitch accent of the sentence, followed by deaccentuation till the end of the structure, as shown in Figure 5 below. In addition, he shows that there are cases where the pitch accents on the post-focus items occurring after contrastive focus are compressed, as in Figure 6 below.

Figure 5 Reading of the sentence/Que le dabamos el numero pertinente/ ‘That were were giving him the relevant number’ with contrastive focus on the word /dabamos/ ‘were giving’. This figure is taken from Face (2002, P. 65).
The analyses provided in this section suggest that focus preposing in HA is defined by the following specific intonational pattern: a nuclear pitch accent of the type: the bitonal pitch accent [L+H*], placed on the ex-situ contrastive-focused word in the left periphery of the clause, followed by post-focus compression to the utterance end.

2. Conclusion

The intonational pattern of the focus preposing construction in Hijazi Arabic was studied in this paper. This construction has its own specific intonational patterns, so it’s meaning does not only come from its syntax but also comes from its tune. This construction places a nuclear pitch accent of the whole utterance on the left-dislocated word, followed by mostly post-focus compressions till the end of the utterance. We conclude, then, that this global intonational pattern is a strategy used by HA speakers for this type of noncanonically syntactic construction.

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Roger Boyle’s The Tragedy of Mustapha and English Restoration Politics
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ABSTRACT
In this article, I argue that Roger Boyle’s The Tragedy of Mustapha (1665) can be considered as an early alarm that warned of the dangerous consequences of the succession crisis in Restoration England. The play represents a broad range of English political expectations and concerns behind a smokescreen of a modified version of Turkish history. Boyle made use of his long political and military experience to diagnose the political dilemmas of early Restoration period. In addition, Boyle took advantage of Charles’s interest in theater to deliver certain political messages to the king and the political nation. Boyle used the allegorical story of Sultan Solyman and his sons to touch on the upcoming succession crisis that would endanger the whole nation. The play stresses the importance of having the process of succession performed without foreign interference in order to avoid chaos and infighting.

KEYWORDS
Boyle, The Tragedy of Mustapha, Muslims on English Stage, Restoration Period, English Succession Question

INTRODUCTION AND LITERATURE REVIEW
On the surface, the play under consideration in this study tackles issues about conflicts that seem detached from events happening in Restoration England. However, Roger Boyle skillfully used the characters and events of his play as allegories for relevant internal crises in England. Prominent among these political concerns was the succession question, specifically oriented around the fact that Charles’s lack of a legitimate heir meant that his brother James – openly known as a Catholic – was next in line to the throne.

The succession question haunted the politics of the Restoration during the reigns of Charles II (1660-1685) and his brother James II (1685-88). In fact, the restoration of English monarchy in 1660 did not provide a clear settlement in terms of the old claims of power between the king and Parliament. Charles II, who had sought an absolute rule similar to that of his cousin Louis XIV of France, faced a stubborn Parliament which strove to monitor the King’s domestic and foreign policies (Bucholz and Key, 2004, p. 287).

During the 1660s, the succession was not the major pressing concern for the nation. Instead, Callow (2000) explains, the relationship between the Court and Parliament focused on the religious settlement, land settlement, and taxation. However, the second decade of the Restoration period brought new tensions and more serious concerns to the political nation. In 1673, the king’s brother and heir created anxiety when he refused to take Anglican Communion. Parliamentarians and zealous Anglicans feared a disastrous scenario in which England would be ruled by a Catholic king (pp.144-45). This fear was bolstered by the fact that the years James spent in France – the prominent fortresses of Catholicism in Western Europe – had introduced him to the beliefs of Catholicism. James made the bold move from Protestantism to Roman Catholicism in 1668 or 1669, although he managed to keep his conversion secret for some time and maintained an Anglican identity during the first half of the 1670s.

The growing fears of the increasing Catholic influence at court, in general, led Parliament to introduce the Test Act of 1673. This Act required all civil and military office-holders to take an oath to subscribe to the Anglican liturgy and ceremonies. After he had failed to subscribe, James resigned from his post of Lord High Admiral as his Catholicism was no longer a secret (De Krey, 2007, p. 104-6). His marriage to the Catholic Mary of Modena, an Italian princess, only added more fears about the Catholic influence at the English court.

The fears of a potential Catholic monarch were increasing during the second part of the 1670s. As Charles – in his forties at that time – had no legitimate heir, Parliament struggled to exclude James from succession. In addition, the “Popish

1 See Miller (2000) for more about French influence on James.
Plot," which broke out in 1678, spread scares about the menacing Catholic danger. In 1678 Titus Oates, an Anglican clergyman, warned of a Popish conspiracy to kill Charles in order to hasten James's succession. Oates's fabricated plot acquired great national credibility and posed more attention to the sensitivity of the succession issue. The Earl of Shaftesbury, a leading figure in Parliament during the crisis, attempted to ensure the exclusion of any future Catholic heir from succession to the English throne. Shaftesbury was among the prominent architects of the Exclusion Bill of 1679 that aimed to exclude James from the succession to the throne (De Krey, 2007, p. 156). Harris (2005) points out that the name of the Protestant Duke of Monmouth, one of Charles's illegitimate sons, was circulated also in the Parliament as a possible alternative to James (p. 74). In 1679, Charles II dissolved Parliament to prevent the passing of the Bill. The two following Parliaments of 1680 and 1681 faced the same destiny as opposition Parliament members insisted on passing the Bill. The Exclusion Crisis had one major consequence: the emergence of two political parties - the Tories, who supported the king and his supreme authorities, and the Whigs, who supported the Bill, opposed the king, and called for more power for Parliament. Although the Whigs failed to "secure" the throne, James was isolated and deprived of holding his office in the government. Eventually, the Stuart brothers succeeded in securing the "legitimate" heredity of succession as James succeeded to the throne after Charles's death in 1685.

ROGER BOYLE

In this tense political atmosphere, many new plays questioned and discussed the issue of succession as a direct response to the nation's worries. As early as 1665, Roger Boyle dramatized such concerns in his The Tragedy of Mustapha. Boyle's play was an early response to how the succession crisis became a source of national polarization. What follows is an investigation of Boyle's life, particularly his political allegiances that caused him to address such a sensitive issue.

Roger Boyle, 1st Earl of Orrery (1621 – 1679), was a dramatist, a military leader, and an active politician who was elected in English Parliament during the Commonwealth and Restoration periods. Boyle had a unique political experience that enabled him to be a political adviser of Oliver Cromwell during the Interregnum and then, when Charles II was restored in 1660, to rise as one of the King's favorite courtiers and poets. Boyle was a zealous Protestant politician and, as might be gauged from his role in the Irish Confederate Wars, known for his antagonism towards Catholics (Lynch, 1965, pp. 72-5). This reputation and attitude encouraged him to speak of his fears and concerns regarding the possibility of having a Catholic king on the English throne.

Boyle's political life and involvement with the major historical events of his time needs to be examined with some detail since his military and political activities are key points to understand the representations of Muslims in his play The Tragedy of Mustapha. Lynch (1965) points out that Boyle had good connections with Charles I's government as his family aided the king against the rebellious Scots during the first Bishops War of 1639. The significant role of Boyle's family in this war enabled the young man to get acquainted with the Stuart's court and its concerns (pp. 21-4).

Despite his good connections with Cromwell and the Parliament during the Commonwealth period, where he served to subjugate the Irish, Boyle succeeded in building a strong relation with the restored monarchy. His service to Charles I as well as his wide military and political experience made the reconciliation with Charles II possible. In fact, the prominent event that helped reestablish the connections between Boyle and the English monarchy was Boyle's offer to restore the exiled king in Ireland (Uglow, 2009, p. 70). The king was about to accept Boyle's invitation when a better alternative was presented to him: the king chose to return to England instead in response to General Monck's offer in 1660. Nonetheless, Charles rewarded Boyle by creating him Earl of Orrery in September of the same year. Moreover, Boyle was appointed Lord President of Munster and Lord Justice of Ireland. This was followed by many other grants from the young king to Boyle and his other loyal subjects (Lynch, 1965, p. 109). Charles dealt with Boyle as a trusty advisor and their personal friendship grew as time passed.

Interestingly, politics was not the only subject of the numerous meetings between the two. Both Charles II and Boyle showed interest in literature in general and drama in particular. Boyle knew how to take advantage of that mutual interest. Maguire (1992) states that Boyle wrote The Generall in 1661 at the king's request (p. 34). Charles was so pleased with the play that he wrote to Boyle as follows:

I will now tell you, that I have read your first play, which I like very
well, and do intend to bring it upon the stage as soon as my Company have their new stage in order, that the scenes may be worthy the words they are set forth [. . .] I have no more to say to you at the present, but to assure you I am [Your very affectionate friend] Charles R. (as quoted in Airey, 2012, p. 39)

The King’s words show the exceptional status that Boyle achieved at the court. Lynch (1965) points out that along the same lines as The Generall, Boyle’s Black Prince (1667) was written at the King’s request, too, and Charles and his courtiers attended the first performance of the play (p. 148).

It is obvious that Boyle employed his talents in writing to speak of his political positions. His literary production during the early years of the Restoration period reveals the man’s increasing tendency to use plays to comment on the most contemporary topics. Tomlinson (2015) observes that the Restoration stage “provided a unique opportunity for a Restoration courtier playwright such as Boyle to examine some of the most pressing political issues of his day in the presence of the king” (p. 560).

In a similar vein, Maguire (1992) argues that many of Boyle’s plays reassured Restoration audiences that Charles’ order and rule had triumphed over the Commonwealth chaos (p. 94). Furthermore, it is noted that in many of his productions, Boyle used his talent to strengthen his political position by flattering Charles and his court. In his Prologue to The Black Prince (1667), for instance, Boyle attacks the French and scorns their monarchs who cannot be compared with “great” Charles and his victorious army,

Their frightened lilies shall confess their Loss,  
Wearing the crimson Liv’ry of your Cross;  
And all the World shall learn by their Defeat,  
Our Charles, not theirs, deserves the name of Great. (Prologue 27-30)

Interestingly, Boyle took a unique stand in which he was loyal to his king but, at the same time, opposed Catholics and Catholicism to whom Charles showed considerable sympathy and indulgence.  

THE PLAY

In The Tragedy of Mustapha (1665), Boyle addresses one of the prominent political concerns of his time, i.e. the succession question. This crucial political concern gained enormous attention, especially because Charles was still childless after years of his marriage to Catherine of Braganza. Boyle touches on this political issue by using a sophisticated political allegory. The court of Sultan Solyman, the setting for his play, was an astute choice that could convey much of Boyle’s views. The plot of the play revolves around Roxolana, Sultan’s wife and mother of Prince Zanger, who was second in line of succession. Roxolana plots to murder the rightful heir to the throne, Mustapha, in order to have her son declared the new Sultan. The play is set in Buda, Central Europe, where Turkish court life is the subject of most of the Acts. The use of Buda as a setting of the play holds great significance for the Restoration audience. In fact, Medieval Hungary resisted Ottoman advances and formed an advanced Christian frontier during the late fifteenth and early sixteenth centuries. In fact, the Habsburg monarchy realized the importance of having a strong defense system to stop any further Ottoman conquests in Europe. Palfy (2000) points out that during the early decades of the sixteenth century the Hungarian border defense systems of fortresses were built to protect not only Hungarian territories but also the Austrian lands and the vast German Empire (p. 3). The Habsburg Empire was at that time supported by the Holy Roman Empire and Habsburg Spain.

The historical setting and moment that Boyle dramatized in his play require deep understanding of the history of people represented. In 1526, the Ottoman Empire forces, led by Sultan Solyman I, defeated the Hungarian armies under King Louis II at the Battle of Mohacs near the southern borders of Hungary. The fallen king died shortly without a legitimate son; as a result, the kingdom experienced a period of political chaos. Both Janos Szapolvay, one of the most influential political figures in the aftermath of the Battle of Mohacs, and Ferdinand Habsburg, Louis II brother-in-law, demanded the throne of the kingdom. The Hungarians witnessed a short but destructive civil war in 1527 that ended with the victory of Ferdinand (Curtis, 2013, p. 68). Sultan Solyman deepened the wounds of the war-torn kingdom and launched a large military attack in 1529 that ended with conquering vast territories of Hungary under the rule of King Ferdinand Habsburg. In 1541, Sultan Solyman occupied Buda and absorbed the central areas of the Kingdom of Hungary into the Ottoman Empire. Meanwhile,
western and northern parts of Hungary remained under the rule of King Ferdinand I.

It took about 145 years for the Christian forces to expel the Ottomans from Hungary. The first remarkable outcome was the victory at the Battle of Saint Gotthard in 1664, one year before Boyle's play had its debut. The Habsburg army defeated the Ottomans and forced them to negotiate the Peace of Vasvar (Parry and Cook, 1976, p. 170). In 1684, Pope Innocent XI established the Holy League that included, in addition to the Holy Roman Empire forces, Poland and Venice with the intention of driving the Ottoman Turks out of Europe. The 15-year war between the Holy League and the Ottoman Empire was known as the Great Turkish War. The Christian League gradually expelled the Ottoman forces from most of the Hungarian territories they captured during the sixteenth century and forced them to cede the rest of the territories to the Habsburg Monarchy in the Treaty of Karlowitz in 1699 (Parry and Cook, 1976, p. 170). Beginning in this year, the Ottomans retreated to the south and abandoned more European lands to the Habsburg monarchs.

Boyle does not then present a fancy setting in his play. Instead, he calls a setting that was, to some degree, familiar to the English audiences, who learned about the Ottomans and their history from travelers' accounts and history books. The latter, in particular, supplied the English reader with numerous accounts about the Ottoman Empire. For example, Richard Knolles's *Generall Historie of the Turkes* (1603) with its several continuations discussed official Anglo-Ottoman diplomatic documents. In addition, the 1631 edition of the *Historie* contained episodes in Anglo-Ottoman trade issues. Also, piracy in the Mediterranean was among the concerns of the fifth edition of Knolles's book that appeared in 1638 (Ingram, 2015, pp. 96-100). In fact, the unpleasant news about the Ottoman's expansion in Europe during the sixteenth century, the collapse of the Kingdom of Hungary, the subsequent taking of Buda, and the Ottoman siege of Vienna stimulated great interest in continental accounts about Hungary. Ingram (2015) adds that this country was considered as an anticipated battlefield between Christian Europe and the Ottoman Empire. Thus, the Hungarian front was a source of disquiet for the Holy Roman Empire and led the Pope to call for a new Crusade in Hungary (p. 30).

History books supplied Englishmen with numerous accounts about the conflict in Central and Eastern Europe. The fall of Buda and collapse of the kingdom of Hungary initiated "an unprecedented spate of English works" that reported to Englishmen detailed accounts about this part of Europe (Ingram, 2015, p. 23). Knolles's work was undoubtedly the most prominent and widely read account of the history of the Turks to be available to early modern English readers. Knolles (1610), in the course of his account of Solyman the Magnificent, presents a thorough account about the fall of Hungary in the face of the Ottoman army (pp. 404-428). Many of the historical accounts about the Ottomans and their conquests in Eastern and Central Europe supplied the early modern reader with a considerable level of awareness of the demography as well as the geography of Hungary mixed with a strong anti-Islamic discourse calling for Christian unity and spiritual repentance in the face of "infidel" advance. This anti-Islamic discourse was reflected clearly in seventeenth-century literary works.

Knolles's *Historie* (1610) was the first comprehensive work in English on the history of the Turkish Empire. The book is an extended survey based on various sources of what Knolles calls "the present terror of the world" (p. 1). The book explains to the English reader how Christians, in many parts of Europe, suffered from Turkish conquests. The major part of Knolles's book comprises detailed accounts on the lives of Turkish sultans from the rise of their empire to the time of Mehmed III, who was still in power when Knolles finished the book.

Matthew Birchwood (2007) points out that Knolles's *Historie* is more likely to be Boyle's main source in relating the fall of the Kingdom of Hungary in the hands of the Turks (p. 132). Nevertheless, when examining Boyle's version of the story, we can find considerable differences between the play and Knolles's account. It is clear that Boyle departs from Knolles's account which states that,

> The fame of Solymans coming directly from Belgrade to Buda, so terrified the Citizens of Buda, that they almost all forsook the City and fled unto other places further off [...] so that at his first coming he entred the City (almost desolate) without any resistance. (p. 410)

In addition, Knolles describes, in much detail, the brutal end of those who remained in the city. Knolles writes,

> For whatsoever fell into the Enemies hand, was lost without recure; the old men were slain, the young men led away into Captivity,
Women ravished before their Husbands faces, and afterwards slain with their Children, […] with many other incredible Cruelties, which were then by the merciless Enemy committed. (p. 411)

In contrast, the play mentions nothing about the city's citizens fleeing as the Hungarian Queen offers the city to the Sultan in an attempt to obtain good surrender terms. This particular modification in the story enables the playwright to design a glorious portrayal of the Hungarian queen and makes the restoration of her throne something possible and linked to the Sultan's generosity.

From a historical perspective, Boyle departs from Knolles's account in including the story of the infant prince and the Queen Mother of Hungry. The sources Boyle used indicate that the playwright was aware of the importance of building strong parallels between the historical story he chose and the contemporary political concerns he intended to discuss. The negotiations between Queen Mother and the Sultan enable the playwright to present the magnificence of the Sultan/Charles II. The Muslim setting here is meant to serve as an allegorical setting to deliver certain political messages about succession issues. The components Boyle used for his plot, whether historical facts or an imaginative aesthetic, delivered one clear political message of the playwright, i.e., the infighting among brothers/citizens over succession could only bring about internal strife and miseries.

The only other possible source Boyle might have used was Henry Marsh's *New Survey of the Turkish Empire*, published only in 1663. In fact, it is unlikely that Boyle relied on Marsh's book due to its concern in discussing merely religious differences between the English and the Turks. In contrast, Knolles's *Historie* pays more attention to the political and social aspects of the Turkish Empire. While there is no clear indication that Boyle had the chance to read Marsh's book, Knolles's *Historie* is more likely to be the major source of the play as the book was the main source for readers about Turkish history for many decades after the death of Knolles. Ingram (2015) points out that the book appeared with several continuations extending the original work by various authors in the years 1610, 1621, 1631, 1638, and 1687 (p. 95). Undoubtedly, the *Historie* remained an influential basis for future historians of the Turkish Empire. The effect was the same however; new generations were now exposed to the same prejudices against the Turkish empire.

Purposefully, the plot of *The Tragedy of Mustapha* places much emphasis on the English belief – rooted in the accounts of historians like Richard Knolles and Henry Marsh – that when a new Turkish Sultan ascends to the throne of the empire, he has to eliminate all of his brothers. This practice is meant to prevent any possibility of dissent or rebellion in the country. Roxolana foresees such a horrible scenario:

> Oh cruel Empire! That does thus ordain
> Of Royal Race the youngest to be slain,
> That so the eldest may securely reign;
> Making the’ Imperial Mother ever mourn
> For all her Infants in Succession born. (p. 72-3)

The play's love plot concerns Mustapha's and Zanger's love for the Queen of Buda whose army was defeated by the Sultan's forces. Roxolana shows her nobility and mercy when she manages to grant the safety of the defeated queen and her infant son. Roxolana, in particular, is one of the most complicated characters in the plays as she plots to murder a prince (Mustapha) and stands firm to protect another (the infant prince of Buda). McJannet (2006) claims that much of the criticism of Roxolana and Rustan, the Vizier Bassa at the Sultan's court, is an attempt to find excuses for Solyman as well as to "stabilize the [Ottoman] political situation" after the death of the two princes (p. 145). Eventually in the play, after both sons of the Sultan are killed, Roxolana confesses her part in the royal tragedy. The Sultan forgives her, but sends her into exile.

Boyle starts his play with an image of a victorious leader who is about to conquer his enemies. This can be read as an allegorical representation of Charles II. This is figured through Solyman's address to his generals who wonder about his hesitation to complete the invasion of Buda:

> You both mistake; my glory is the cause
> That in my Conquest I have made this pause;
> Whilst Hungary did pow'rful Foes afford,
> I thought her Ruine worthy of my Sword;
> But now the War does seem too low a thing,
> Against a Mourning Queen, and
> Infant King: (p. 55)

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In fact, this image of Charles as lofty and tolerant is a complex one. It combines both praise and criticism. Owen (1996) argues that the praise of Charles's mercy to his enemies in Royalist drama is "often a backhanded way of criticizing him for being 'soft' on the opponents of his royalist supporters" (p. 7). This was expected from the majority of courtiers who hoped for more rewards for their role in the Restoration process. In the play, Rustan, a vizier Basha, appears to be speaking with an English Royalist's tongue. He expresses his views as he addresses the Sultan: "But he who Conquests wisely has design'd, / Does never leave an Enemy behind" (p. 56). Owen adds that this can be understood as a hint to the old Cavaliers' complaints during the 1660s of the King's leniency towards the rebels and his unwillingness to punish them (p. 111.). Rustan believes that no mercy should be extended to Commonwealth supporters and leaders. Boyle did not push hard in supporting the punishment of Commonwealth supporters because he had supported Cromwell and his regime after the execution of Charles I.

In the play, Boyle makes use of the historical accounts about the political unrest and controversy in matters of succession in the Ottoman Empire. For example, the Turkish "custom" of eliminating all potential successors by the new Sultan spreads distrust among the members of the royal family and occasionally encourages proactive actions. In addition, the interference of court members in some of the most crucial issues like succession creates serious problems. Roxolana intervenes in the succession issues and causes trouble for the Sultan. The play ends with a childless Sultan, a situation very similar to that of Charles II. Boyle compares the instability of the Turkish succession process with that of his own country. This may be regarded as an early prediction of the great English Crisis of Succession during the late 1670s and early 1680s. Boyle, as the advisor of the king and one of the fiercest anti-Catholic courtiers, must have understood the public dissatisfaction with the Catholic influence at Charles's court. To that end, Tomlinson (2015) points out, Boyle struggled to strengthen the English presence in Ireland in the face of the Catholic opposition to English rule (p. 560).

Uglow (2009) points out that The Tragedy of Mustapha is a clear attack on Charles II as the play addresses the main obstacles that faced the newly restored king such as the corrupt court and the succession question (p. 402). Accordingly, Boyle highlights the danger of the conspiracies that arose from within the court itself. Boyle uses the character of Sultan Solyman to refer to Charles's court. In the play, the Sultan's court is swarming with many ambitious Bashas who are involved in plots against each other and against the Sultan himself. For instant, Rustan schemes to use Roxolana's fears regarding the ill consequences of the Sultan's death on her son, Zanger. Rustan explains his intentions to Pyrrhus, Her [Roxolana] heightn'd mind and nature much disdain,

That Mustapha should over Zanger raign;

I can assault her only on that side, Making her vertue vassal to her pride. (p. 68)

Boyle warns of the dangers of corruption and its disastrous consequences on the court, the succession process, and the whole country. Rustan represents the Machiavellian politician who is able to design complex schemes in order to achieve his goals. He is aware of the defects within the Sultan's court and knows how to manipulate the actions to serve his ends. Early in the play, Mustapha elucidates the corrupt nature of the Sultan's court:

Councils dare do worse than their Monarchs dare; For where in evil many bear a share, They hardly count, when they divide the guilt, A drop for each, though streams of blood were spilt. (p. 60)

The importance of Boyle's play is the fact that it very thoughtfully foresees the succession issue at a very early stage. The corrupt nature of Charles's court was among the prominent reasons that urged the opposition groups to interfere in deciding the new heir. The opposition leaders believed that the corrupt court was penetrated by foreign forces and therefore unable to act for the good of the nation. Jennifer Maguire (1992) states that by referring to corrupt politicians Boyle hints at the political crisis over Clarendon, Chief Minister 1660-1667. Maguire points out that Clarendon was rumored to be a traitor receiving money from the Dutch (p. 179). As a parallel to that, Boyle creates a cunning advisor who manipulates the Sultan's court and policy. Hayden supports the reading of Maguire and regards the character of Rustan as a reflection of Clarendon, who was viewed as a corrupt and self-serving Chancellor. What we are sure of is that as time passed, Boyle learned to use the theatre as a means to conduct his political views.
Like many other royalist dramas of the period, the play highlights the enduring danger of rebellion and chaos. The plots over the succession of the Turkish throne endanger the stability of the empire and shake its very existence. Boyle warns of this scenario in more than one place in the play. Plotters try to make Solyman jealous of Mustapha's success and popularity. Rustan plays on the fact that Mustapha's courage and valor eclipse his father's past achievements. Eventually, the Sultan is made jealous, as he acknowledges:

But if he [Mustapha] shines too fully in my face,
I'll draw a Curtain and his lustre hide;
His glory shall not make me turn aside.
The shining Mustapha must change his Sphear:
He threatens me worse than a Comet here. (p. 83)

Solyman further expresses his worries of a rebellion breaking out in his empire " [...] I hate him [Mustapha] too. / And he, even in my Camp, my pow'r controls; / I ruling but their Bodies, he their Souls" (p. 98).

In the play, the destruction of the succession is associated with rebellion. In fact, rebellion has significant associations in Restoration royalist drama. As Owen (1996) explains, rebels or plotters of a rebellion are usually driven by ambition and lust for power (p. 134). The Restoration audiences that watched the performance of the play held strong and vivid memories of the unforgettable miseries of the Civil War. In the play, Roxolana, Rustan, and Pyrrhus are all looking for more power and dominance at Solyman's court. Roxolana reveals the ambitious agendas of Rustan, and Pyrrhus. When the three meet in Roxolana's tent, the Sultana declares,

My favour to the Sultan you implore
Only for Governments your sought before.
You sue for Egypt, you for Babylon;
If I could these procure you would be gone. (p. 103)

Eventually, Rustan, and Pyrrhus's scheme results in the murder of Mustapha. As a result, this bloody act initiates a real rebellion at the Sultan's camp. Haly delivers the unpleasant news to Roxolana,

Madam, the Guards and Train of Mustapha
Assault the Camp with their united Force,

And are assisted by Prince Zanger's Horse.
The Sultan, arm'd against this sudden rage,
Is now advanc'd their fury to asswage. (p. 118)

Obviously, by presenting the miseries of the in-fighting, Boyle was reflecting on another political issue of his time, namely, the lasting guilt of the Civil War that had destroyed England earlier. The traumas of the Civil War emerged as a direct outcome of interrupting the English succession by executing the king and banishing his heirs. Therefore, Boyle used playwriting to express the ill results of the absence of monarchy. Like many other playwrights, Boyle provoked the emotional associations of the regicide of Charles I among his aristocratic audience. This is perfectly expressed through performing the tragic death of Mustapha and the scene of death and sorrow that followed the fierce in-fighting at Solyman's camp. Achmat explains the situation after the in-fighting,

Then the Victorious threw their Arms away,
And wept for those whom they did lately slay.
Some, who had kill'd their Sons,
more tears did shed
For their own guilt, than that their Sons were dead;
Guilt wrought by Fate, which had the valour mov'd
Against that Prince whom they for valour lov'd. (p. 119)

The statements over the losses from the in-fighting are very strong in the play. Such feelings would have been so touching especially for the spectators who had experienced the miseries of the Civil Wars. Boyle worked through the traumas of the recent Civil War to prove that any break in the succession line would drive the nation back to a new period of chaos.

The portrayal of Mustapha in the play is worth consideration since it carries many significant insights into England's political life. Mustapha's love for his brother is perfect, and his courage in the battlefield is praised by everyone. In the play, Mustapha submits to his father's commands although he is fully aware of the risks of his decision. Mustapha is portrayed as someone who is moved by honor first and then by loyalty to his father. In the Fifth Act, when the mutes offer Mustapha "a black box with a parchment, the sultan's great seal hanging at it in a black ribbon," he only asks to speak with the Sultan and shows no resistance. When the mutes deny his request, he defends himself and kills two of
them. Solymans enters and refuses to listen to his son's claims of innocence. Mustapha subdues, kneels, and "lays his Scimitar at the Sultan's feet" (p. 111). Mustapha desires in his last moments to be executed by his own servants. One of his servants prefers to stab himself before he is forced to kill his master. Purposefully, the death of the rightful heir, Mustapha, takes place offstage rather than dramatized onstage.

Mustapha's tragic end resembles the regicide of Charles I. The sensitivity of the incident could be one of the reasons why Boyle chose the murder to take place offstage. Boyle was among the royalist playwrights who referred to the 'martyred king', Charles I, in their works. In one of his letters, Boyle referred to the "barbarous murther of his late majesty, a sin which no honest man could avoid being sorry for," and he also described "the horridest of murtherers" and "the bloody consequences of it" (as quoted in Maguire, 1992, p. 28). The recurring use of royal martyrs in Boyle's plays can be considered as a strategy to deconstruct the memories of the recent regicide of Charles I and the interruption with the succession line adding to royalty the innocence, nobility, and bravery of a martyr.

In terms of the emphasis on the succession issue in the Turkish court, numerous parallels can be drawn between Knolles's Historie and Boyle's plot. For instance, Knolles refers to the story of the two Turkish princes who vow not to involve in any infighting after the Sultan is dead. Knolles (1610) writes "for the mercie shewed by Achmet to his brother Mustapha, so much differing from the Ottoman custome" (p. 758). Boyle shapes this comment into an eloquent conversation between the two brothers:

Mustapha: By our great Prophet solemny I swear,  
If I the Turkish Crown do ever wear,  
Our bloody Custom I will overthrow;  
That Debt I both to you and Justice owe.  
Zanger: And her I vow by all that good and high;  
I'll not out-live the Day in which you die;  
This which my Friendship makes me promise now,  
My Grief will then enable me to do.  
Mustapha: My vow is seal'd.  
Zanger: Mine Friendship shall make good. [They embrace.]

Boyle uses this image of the two brothers to clarify that the succession question has to be privately settled only by royalty, which meant the Stuart brothers, Charles II and the Duke of York.

In a similar vein, Boyle's portrayal of Roxolana is influenced by Knolles's account of the empress's influence at the Sultan's court. Knolles (1610)devotes considerable space to discussing Roxolana's interference in the succession process.

This woman of late a slave, but now become the greatest empress of the East, flowing in all worldly felicite, attended upon with all the pleasures her heart could desire, wanted nothing she could wish, but how to find means that the Turkish empire might after the death of Solymans be brought to some one of her owne sons. (p. 759)

Elaine McGirr (2009) claims that for the Restoration audience, who was skilled in making connections between on-stage characters and public figures, it would be hard not to make a link between the powerful and ambitious Sultana and Charles's favorite mistress in mid-1660s, Barbara Villiers, the Duchess of Cleveland. Historically, the Duchess had a similar strong character as Roxolana combined by a will to interfere in decision-making (p. 44). Roxolana's punishment and exile in the last scene may be read as a call for the king to stop his sexual adventures with his mistresses that would only result in replacing the current succession line with a group of bastards. The nation witnessed the consequences of Charles's irresponsibility only after his death when Monmouth, Charles's eldest illegitimate son, claimed the crown and fought his uncle, King James II in 1685.

CONCLUSION

Boyle's Mustapha can be considered as an early alarm that warned of the dangerous consequences of the unresolved succession issue in England. Boyle had a rich political and military experience that made him capable of diagnosing the political dilemmas of the early years of Charles's II reign. His political position, as well as his literary capacities, qualified him to address, advice, and even criticize the practices of Charles's court in front of the King and the aristocracy. In fact, Boyle knew how to make use of Charles's interest in the theatre to deliver certain political messages to the king and the political nation.
Boyle, who witnessed the fall of King Charles I, offered his king the sum of his political experience in the shape of the allegorical story of Sultan Solyman and his sons. Although the character of Solyman – most likely a representation of Charles II – is portrayed as a powerful, victorious, and noble leader, he suffers from some defects that result in the ruin of his family and the rupture of a rebellion against him. On the other hand, the character of Mustapha reminds the audience of the “martyr” Charles I who was murdered by the usurpers of the English crown. Nostalgia for a dead king than a living one may seem ironic, but royalist playwrights used to resort to the model of the “Martyr King” when the defects of Charles II could have weakened their cause. In the same line, Susan Owen (1996) explains that while some characteristics were perfectly applicable to the character of Charles I, “it seemed disastrously inapposite to Charles II” (p. 10). Purposefully, the play ends with a Sultan with no successors, a message that can hardly be missed by the play’s audience. The play stresses the importance of having the process of succession performed without foreign interference in order to avoid chaos. Boyle's message was well received by Restoration audience. Cynthia Lowenthal (2002) points out that The Tragedy of Mustapha received warm compliments by theatergoers for its powerful language and strong central characters (p. 181). Elaine McGirr (2009) explains that the plague that emptied London theatres in 1666-67 season did not diminish the interest in the play as the play was the most successful serious play of that season (p. 42).

In a different vein, the modifications Boyle made to the story of Mustapha and the Turkish history in general draw our attention to the idea that the actual lives and history of these people who were allegorized, like Solyman, Mustapha, and the Pashaws disappear in the play. Boyle's use of the political polemics of the Restoration period obscures the actual history of the characters in his allegory. This trend of assimilating the other into the self is further expressed in many other plays which I will discuss in future. Finally, it is important to note that Boyle's Mustapha does not represent a clear pre-Whiggish standpoint, nor can it be understood as completely supporting Charles II's politics; instead, the play can be understood as representing a broader range of English political expectations and concerns behind a smokescreen of a modified version of Turkish history.

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Multiplicity of Different English Functional Semantic Realizations of the Translation of the Arabic Preposition ب

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ABSTRACT

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This paper throws a spotlight at an uncharted territory in the field of translation and grammatical analysis. The semantic functions of the preposition ب in Arabic has been the cynosure of all linguists’ and translators’ and rhetoricians’ eyes for decades. The paper channels efforts into establishing a meeting-ground as a point of departure for the topic. The paper devotes considerable efforts to explore the semantic functions, expressed by the preposition ب and then they are analyzed. The different realizatons in English of the same preposition in Arabic are meant to enrich translators’ and linguists’ appreciation and critical understanding of the different semantic functions of the preposition ب. Some alternative solutions are provided to put things in the right perspective. Failure to perfectly understand the semantic functions inherent in the preposition ب in different contexts definitely washes away meaning, and causes translators to bog down in unanswered questions pertaining to the exact meaning intended. This paper tries hard to clear away any fog of long-standing misunderstanding in relation to this topic which has long been a bone of contention.

KEYWORDS

Lifelong learning, innovation and change, EFL settings, philosophy of learning, English Education

INTRODUCTION

Any language is said to be made up of units which are set off by spaces in orthography. These units, though can technically still be further broken down into smaller units known as morphemes, are known as ‘words; or ‘lexical items’. The words of any language or the stock of vocabulary must fall into one of its wider categories, known as ‘parts of speech’ or ‘word classes’. While Arabic is, according to Ghalaiyeeni 2015, very limited in its parts of speech which consist of a noun, a verb and a particle (to be analyzed further below), English parts of speech outnumber their Arabic counterparts in number. English words belong to such parts of speech as verbs, nouns, adjectives, adverbs, prepositions, pronouns, conjunctions and interjections (Leech & Svartvik 2003). However, it is worth noting that it is a misnomer to think that the Arabic tri-nomenclature of word classes excludes the 5 seemingly extra ones in English. The difference between a sound and a letter lies beyond the scope of this paper. On the other hand, حروف المعنى (prepositions). The former category help construct words, and are thus considered the bricks which words are made up of. One example is ك in كتاب. The letter ك is said to be حرف مبني (an alphabetical letter) as it is one of the letters which make up the word كتاب. The difference between a sound and a letter lies beyond the scope of this paper.
Arabic as which indicates ‘heading to or reaching the destination’. So, it is said that there is an exact correspondence between the locative complement ‘to Syria’ and its equivalent translation in Arabic, i.e. إلى دمشق. However, the correspondence is not always direct. For example, the preposition following ‘to arrive’ differs depending on the noun that follows, but in Arabic it remains the same. More strikingly, in Arabic sometimes we use a preposition إلى at others, the verb ‘arrive’ admits an object without necessarily using a preposition إلى (إلى دمشق). When certain verbs admits a locative complement in Arabic in the accusative case, it is grammatically referred to as اسم منصوب بزع الخاص (اسم مجرور). When a preposition comes in between it becomes a noun in the dative case (إلى دمشق).

It is found that the semantic content expressed by the preposition ‘to’ in English is conveyed into Arabic through a direct already-existent equivalent, i.e. إلى. In other words, in this particular example there is a one-to-one relationship between the preposition in both languages. This paper scrutinizes the multiplicity of semantic functions carried by the same preposition in Arabic. This paper makes an attempt to vividly show how the same preposition in Arabic (taking ب为例 as an example) is realized differently in English when translated.

LITERATURE REVIEW

As shown above, the present paper is concerned with the Arabic semantic functional content, carried by the preposition ب. It is noticed that the semantic behavior, expressed by ب in Arabic is richer than that in English, and thus cannot transferred through a one-to-one correspondence into English. The seemingly same ب in Arabic can be said to be an overloaded preposition in Arabic that no one particular preposition can be predicted in English. This linguistic phenomenon is context-bound in that the same preposition ب behaves semantically different and thus cannot be dealt according to watertight criteria predictably.

One major way of forming Arabic sentences is what is referred to as ‘partial construction’ (Samirra’y 2000). This involves using the same verb, but followed by different a preposition. One example is رغب إلى ‘supplicated to’ which means ‘supplicated or prayed to’, ‘wanted to’ and ‘backed away’, respectively. In English, we call this type of verbs ‘phrasal verbs’ and we refer to the Arabic prepositions following their respective verbs as ‘adverb particles’.

It is interesting to note above how the whole equivalent verb has changed in English when the preposition in Arabic changed after the verb رغب. The paper here is concerned with how the same preposition in Arabic is realized differently in English in a bid to match the semantic function expressed in Arabic.

In Arabic, particles are divided into ‘effective or operative’ and ‘passive’. By the former, we mean that their occurrence before the noun it accompanies bring about what is grammatically known as ‘declension’. This means the last morpheme or inflection of the word carries a marker (diacritic mark) showing its grammatical case and category. Such particles, depending on what particles are used, may make the word they precede in the nominative, accusative, dative or apocope case, that is حالة الرفع أو النصب أو الجر أو الجزم respectively. Prepositions are considered one type of ‘effective particles’ as they transform the noun following them into the dative case. The ‘passive’ particles, when preceding words, bring about indeclinability or invariability to those words. They enable the words they precede to keep adhering to one form, no matter where they occurred حالة النصب.

Approaching the paper focal point further, the paper will shed light on ‘prepositions’, a class of Arabic particles which is renowned for bringing the dative case to the noun following it. Prepositions are 20 in number in Arabic (Ghalaiyeni 2015 and Babty 2004). Some books refer to them as particles of addition since they convey the meaning of verbs preceding them to the nouns following them. As opposed to the English classification of prepositions which classes them into simple (one-word prepositions) and complex ones (multi-word prepositions) (Carter and McCarthy 2006 and Svartvik and Leech 2003), all Arabic prepositions are simple ones. In Arabic, such particles may be categorized according to the number of letters each particle is made up of. So, we have one-letter particles like and 2-letter particles like and 3-letter particles like and 4-letter particles like and 5-letter particle which is (Addihdah 2013).

The Arabic prepositions can be described as multifunctional words because some of them are particles all the time (like ممن ولاي والباء، others are particles or nouns like عل و وعن ومند and the last group are particles or verbs like حاشا ولا و عدا (Ghalaiyeni 2015 and Babty 2004). The focus of this paper is the preposition ب in Arabic and how it is realized differently and strikingly in English. This is so because the semantic content carried by it varies according to the context they occur in.
Prepositions in English enjoy a more flexible position than that in Arabic through a grammatical shift of the preposition in what is known as ‘preposition stranding’, where the preposition is deferred to the end of the sentence. Although a preposition normally and almost always comes before its complement in the prepositional phrase, it can come either at the end or at the beginning in wh-questions, relative clauses and exclamations. Some illustrative examples of the above 3 cases are shown below respectively:

A1. Whom are you talking to?
A2. To whom are you talking?
B1. This is the book I have been looking for.
B2. This is the book for which I have been looking.
C1. What a hard time he has been through!
C2. With what amazing skill this painter handles the brush!

On the contrary, prepositions in English are reluctant and stubborn to change their position in 3 cases, namely A. wh-cleft clauses, B. passive clauses and C. infinitive clauses. Some typical examples can be A. What I she was convinced of is that the country would see some economic unrest. B. The patient who was looked after at hospital turned out to be my old teacher, and C. Our colleague Nader is a cheerful man to work with.

METHODOLOGY

The present paper adopts a logical funnel-like method in tackling the current issue. An overview of the background of the parts of speech in both languages is provided. Particular emphasis is placed on the particular part of speech to which the paper focal point belongs, i.e. particles. Some grammatical and semantic analysis ensues to pave the way for the reader to establish a relevant train of thought. Some examples are given for illustrative purposes. Excluding all other particles, an analysis of the preposition بـ is carried out. Examples from the Holy Quran, being the unrivalled linguistic model of excellence in Arabic, are given top priority in citation where possible. Finding an appropriate translation to the same Arabic preposition in different context, it is found out that the same preposition بـ in Arabic is functionally realized differently in English. The same preposition بـ behaves differently semantically in Arabic, bringing different semantic subtleties and nuances in different contexts. The paper addresses the functional semantic realization in English of the same preposition in Arabic, i.e. بـ. Some examples from Arabic literature are provided for further illustration. Translations of the Quranic verses cited are cited from authoritative and widely circulated versions of the Holy Quran.

RESULTS AND DISCUSSION

The underlying assumption which will be taken as a point of departure for this paper is the fact that a full translation is found in the linguistic analysis at the grammatical, lexical, collocational and situational levels (Firth 1968). This entails that a semantic content must be sought for in the target language text. The preposition بـ in Arabic has no one-to-one relationship with its counterpart in English depending on the context it occurs in. A good translator must desperately devote his/her efforts to finding the functional equivalent to the source text (Diaz-Diocartez 1985). This places us on the track in pursuit of the functionally semantic content carried by the same preposition بـ in different contexts. Failing to capture the exact functional semantic content in the target text definitely ends up in a fiasco or a choppy translation.

Having carried out a full scale review of the semantic functions expressed by the preposition بـ, I have found out that the same preposition in Arabic cannot be expressed in the same particle in English all the time. The preposition بـ has a significant influence on the semantic message to be conveyed, thus requiring the translator to have a complete command of Arabic first in order to be able to have the correct reflection I his mind, prior to embarking on seeking the functionally equivalent in the target language. In the sections below, the preposition بـ will undergo a full scrutiny.

A. بـ (that of physical contact)

This usage indicates there is a full physical contact with the instrument mentioned. This usage can be real or metaphorical. One example of real physical contact can be found in the following example cited from Al Ma’ida Chapter "وَاتَّمِمْواْ بِرُؤُوسِكُمْ" where the preposition بـ indicates that the wet hand must touch and be in physical contact with the head while performing ablution. Khan and Hilali, in their translation of the Quran, translate this part of the verse as ‘rub (by passing wet hands over) your heads’ (5:6). The usage of ‘over’ indicates that there is no physical contact between the hand and the head. However, the metaphorical usage of the بـ can be seen in "مررت بال머درين" where there is no real physical contact. It just expresses the vicinity between me and the teacher. In this metaphorical usage, it is realized in English by using a phrasal verb like ‘pass by’, for instance. It is noted here that the real and
metaphorical usage of the same preposition (ب) is realized in English differently.

In English, some prepositions are used in both senses: real and metaphorical. One example is ‘behind’. In the sentence that reads ‘The book you have been looking for is behind the armchair’. In this example, the preposition ‘behind’ is used in the real sense, and is said to have expressed ‘a basic spatial sense’ as opposed to the sentence which reads ‘The whole nation is behind the ruling party’. In the last example, the preposition ‘behind’ has been used metaphorically to mean ‘to give support’, rather than just standing behind the party.

B.  ب الاستعانة (instrumental ب)

This ب is usually inflected to the tool or instrument used to carry out an activity. One example from the Holy Quran is ‘وَلَوْ أَنِّي كُنَّا بِمَجْدٍ عَالِمِينَ (54).’ In English, the instrumental ب is always expressed by ‘with’. So, the translation of the previous verse could be ‘Then We inspired Musa: "Strike the sea with your stick".’ More examples could be ‘I opened the door with the key’. They can be translated as ‘I wrote with the pen’ and ‘I opened the door with the key’.

C.  ب السببية والتعليل (causal ب)

This function is usually used to express the reason why a certain act takes place. It explains the reason behind the occurrence of an accompanying verb. On example from the Quran is فيمَا نَقْضِهِم مِّيثَاقَهُمْ لَعَنَّاهُمْ (2:20). Such function of ب is realized by either a) using the same literal intransitive verb of the Arabic text on condition that it is preceded by the verb ‘to make’, or b) to use a transitive verb with the same semantic message. One way of translating the previous verse and realizing this ب is ‘if Allah willed, He could have taken away their hearing and their sight’. One more example is found is the following verse as it reads ‘ةَذَهَبَ اللَّهُ بِنُورِهِمْ وَأَبْصَارِهِمْ (2:17).’ It seems more common to go for the option b above which involves using a transitive verb, rather than using the same literal intransitive verb, preceded by ‘to make’. So, the translation of the last verse could be ‘Allah took away their light’.

E.  باء القسم (that of swearing or administering an oath)

The function of this ب is to administer an oath. It is considered the primary tool for swearing an oath. Other oath-expressing-prepositions are أقسم بالله وأقسم بالذات. In Arabic, the oath-carrying ب is characterized by the fact that it can accompany the verb of administering the oath as in أقسم بالله وأقسم بالذات. It can also be inflected to the pronoun in Arabic as in ‘أقسم بالله وأقسم بالذات’. It is noted that in oath-administration style in Arabic, a special kind of ب appears at the end of the verb used, i.e. stressed or unstressed corroboration (نون التوكيد الثقيلة ني ن هيف واطلاق المальной). One example from the Holy Quran is وَلَوْ أَنِّي كُنَّا بِمَجْدٍ عَالِمِينَ (75:1). In this example, the oath-swearing preposition is accompanied by the explicitly-stated verb ب. This function of oath-administration is realized in English by using ‘by’ whether followed by the verb or not. The 3 different oath-taking prepositions are all realized by one equivalent in English, i.e. ‘by’.

F.  ب البديل (Substitutive ب)

This function carries the semantic message of ‘substitution’ or ‘replacement’. One example is فيمَا نَقْضِهِم مِّيثَاقَهُمْ. The intended meaning, carried over by the preposition here is that of replacement. The translation would go as follows ‘I wish I had loyal friends instead of those’. It is noted here that the substitutive ب is realized in English by ‘instead of’ or ‘in lieu of’. A line can be drawn between the substitutive ب and that of one-to-one ب
in that the former states ‘substitution’ for no return, and expresses a sense of waiving or relinquishing the item stated as will shown below).

G. ب المقابلة أو العوض (one-to-one or rewarding)

Looking similar to the substitutive ب, the semantic function carried by this ب is the sense of rewarding, in that something is given or taken in return for something else. One clear example is خُذَ الدَّارَ بِالشَّيْرَ وَلَعْلَمَانِ (16:32). This means you are rewarded with getting into the Paradise (in return) for the good deeds you did before your death. It is noted that the preposition ب which expresses the function of ‘reward’ is realized in English by ‘in return for’ or ‘for’.

H. ب الاستعلاء (that of enthrustment)

The semantic function expressed by this ب is that of enthrustment or something one has control over temporarily until the original owner reclaims it. In Arabic, it has the literal meaning of ‘أعلى’. One example from the Quran reads ومن أهله الكتاب من أن تأمنه على قنطار إلَيْكَ (3:75). Here the realization in English of the enthrustment-expressing ب is carried out by ‘with’, because the implicit interpretation is 'you are to entrust me with'.

I. ب التبعيض (partitive)

The semantic function of this preposition is to indicate ‘partition’ in the sense that ‘wherefrom’ or ‘from’ is implicitly meant. One example from the Holy Quran reads إِذْ أَهْلُ الْكِتَابِ مَنْ إِنْ تَأْمَنْهُ بِقِنطَارٍ يُؤَدِّهِ إلَيْكَ (13:43). Because the corroborative ب is meant to stress the importance of the noun it is attached to, there is usually no particular abstract realization in English. One good bid is to use a stance adjunct to indicate the importance wished to be emphasized, like ‘verily, indeed, certainly, etc’. The translation of the previous verse could be ‘‘Sufficient for a witness between me and you is –verily- Allah’. Describing what grammatical categories might accompany the corrobative ب adds very little to the realizations of it in English. For instance, this preposition can be attached to the subject (as in the example given above), object, predicate, etc.

CONCLUSION

The paper has put effort into trying to functionally analyze the semantic content or message carried over by the Arabic preposition ب. Some 12 different functions have been detected, explained, analyzed and discussed. The vast majority of the examples have been cited from the Holy Quran. Strikingly enough, the same preposition (i.e. ب), seemingly steady in semantic behavior, it is realized differently in English. The choice of the realization in English depends on the context in which this preposition occurs. Some alternative solutions have been
provided to realize the same preposition in different contexts in a bid to enlighten the path for student trainee translators to broaden their horizons of thoughts when tackling the preposition.

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Nature – In the hands of Wordsworth
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ABSTRACT

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In this article I have analyzed Wordsworth as a Romantic poet, influenced by beauty of nature, and painting life through the colorful brushes of nature, using the hues of imagination. Many critics have judged him as a poet, dealing with inner feelings and healing nature. Actually Wordsworth is much more than this. He has been an ardent lover of nature, sensitive towards humanity, and the life around him. Here I will discuss different approaches of Wordsworth towards nature, He saw nature, felt nature, and wrote nature but we can see that nature in Wordsworth’s hands is like a mirror, through which we can see life, is like a spring, through which all types of emotions flow and these emotions are so diverse that we never get bored. Nature – according to Wordsworth can be discussed under following headings.

KEYWORDS

Wordsworth, nature, emotions

1-Nature-A Thing of Beauty and Joy

Nature is beautiful, enjoyable and a source of pleasure for Wordsworth. He praises and appreciates it in different poems. As, in “Daffodils”, he is charmed by the beauty of flowers on a river bank.

Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

Again in another poem he loses himself in the fresh air and sings like this:

OH there is blessing in this gentle breeze,
A visitant that while it fans my cheek
Doth seem half-conscious of the joy it brings
From the green fields, and from yon azure sky.
(The Prelude Book I)

But, sitting and enjoying the nature is not over here. He has much more to contemplate and ponder. He goes beyond this and explores deeper meaning of nature.

2- Nature- A guide and a Friend

Nature guides him like a bosom friend and takes care of him on every step of his life. We realize after reading Wordsworth that nature shows him the suitable path to walk on and he admits it openly:

What dwelling shall receive me? in what vale
Shall be my harbour? Underneath what grove
Shall I take up my home? and what clear stream
Shall with its murmur lull me into rest?
The earth is all before me.
He considers nature as a guiding star throughout his life and writes in the poem “My Heart Leaps Up”:

My heart leaps up when I behold  
A rainbow in the sky;  
So was it when my life began;  
So is it now I am a man;  
So be it when I shall grow old,  
Or let me die!  
The Child is father of the Man;  
And I could wish my days to be  
Bound each to each by natural piety.

3- Nature – A Healing power

Being a romantic, Wordsworth believes that Mother Nature has soothing and healing properties and he mentions again and again that there is calmness and solace in the lap of nature. His miseries and agonies are lessened by caressing fingers of nature. This idea is fully expressed in all the books of Prelude, where he tells us, how he grew up playing, sharing and dwelling with Mother Nature.

Never did sun more beautifully steep  
In his first splendour, valley, rock, or hill;  
Ne’er saw I, never felt, a calm so deep!  
The river glideth at his own sweet will:  
Dear God! the very houses seem asleep;  
And all that mighty heart is lying still!  
(Composed Upon Westminster Bridge, September 3, 1802)

In “Calm is all Nature as a Resting Wheel” he totally hands over himself to the loving nature. He is sure that nature will heal him from his negative feelings and provide him solace like a mother does to her child. Following lines are excellent example of this ideology of Wordsworth about nature.

Calm is all nature as a resting wheel.  
The kine are couched upon the dewy grass;  
The horse alone, seen dimly as I pass,  
Is cropping audibly his later meal:  
Dark is the ground; a slumber seems to steal  
O’er vale, and mountain, and the starless sky.  
Now, in this blank of things, a harmony,  
Home-felt, and home-created, comes to heal  
That grief for which the senses still supply  
Fresh food; for only then, when memory  
Is hushed, am I at rest. My Friends! restrain  
Those busy cares that would allay my pain;  
Oh! leave me to myself, nor let me feel  
The officious touch that makes me droop again.

4- Nature- A source of all emotions

To Wordsworth, every emotion springs from nature. He praises a gorgeous girl (Louisa: After accompanying her on a Mountain Excursion), he hears the gurgling of fountain (Fountain- A conversation), he listens to the echoes of spring(written in March), he feels for the oak tree(The Oak and the Broom ). All his emotions are related to nature. Nature provides him a food for thought. The night keeps him aware of the sleeping humans and the end of all businesses. This feeling is very unique in Wordsworth:

I DROPPED my pen; and listened to the Wind  
That sang of trees upturn and vessels tost-  
A midnight harmony; and wholly lost
To the general sense of men by chains confined
Of business, care, or pleasure; or resigned
To timely sleep.

(Composed After A Journey Across The Hambleton Hills, Yorkshire)

The glowworm that he catches and takes to his beloveds' home, is an eternal pleasure for him, that her shares with her (Among All Lovely Things My Love Had Been).

Moon is a source of heartfelt emotions for Lucy, whom he loved passionately.

Upon the moon I fix'd my eye
All over the wide lea;
With quickening pace my horse drew nigh
Those paths so dear to me.

In “The Farmer of Tilsbury Vale”, these emotions turned painful and nature again proved a soulful companion to him:

Now farewell, old Adam! when low thou art laid,
May one blade of grass spring up over thy head;
And I hope that thy grave, wheresoever it be,
Will hear the wind sigh through the leaves of a tree.

5- Nature- A Universal Phenomenon

Nature- as a universal phenomenon is very often found in Wordsworth’s poems. He talks about global ups and downs conveniently through the language of nature. It’s not true to say about Wordsworth that he only talks about his inner feelings and emotions and nothing else?
The reality is that he mirrors the world throughout his works.
He talks about the French Revolution( French Revolution), about Knights(Indignation Of A High-Minded Spaniard ), about armies(The Power Of Armies Is A Visible Thing), about rulers(The King of Sweden ), and about famous personalities in history(I Grieved For Buonaparte). Yes, he feels for all the happenings going on globally and shapes up these topics in his own way, combining nature and reality together. Wherever he goes, nature is with him, like he writes about his residence in France:

France lured me forth; the realm that I had crossed
So lately, journeying toward the snow-clad Alps.
(Book Ninth [residence In France])

It’s Wordsworth’s typical way of looking at the events and describing them in his own style. He describes the “Lament of Mary Queen of Scot” in this way:

Hark! the death-note of the year
Sounded by the castle-clock!
From her sunk eyes a stagnant tear
Stole forth, unsettled by the shock;
But oft the woods renewed their green,
Ere the tired head of Scotland’s Queen
Reposed upon the block!

6- Nature- Leading to Love of Man

According to Wordsworth, man is also part of variegated nature. His poems are always talking about men in the frame of nature. He loves humanity as he loves nature. He talks about his old friend ( The Prelude Book II ), his young kid ( Anecdote for Fathers ), his love Lucy ( Lucy ), a vagrant girl (The Female Vagrant ), a lamenting Queen (Lament of Mary Queen of Scot ), a young girl talking to her lamb(Pet-Lamb, The: A Pastoral Poem ), a mad girl deceived by her boyfriend ( Ruth), a boy who played with him in his childhood (The Prelude Book I ), a
Nature – In the hands of Wordsworth

Russian fugitive (The Russian Fugitive), the reaper girl (The Solitary Reaper) the sailor’s mother (The Sailor’s Mother), in the background of nature. His love for all these human characters is apparent in the above poems.

He writes for Russian Fugitive girl, considering her a part of nature but at the same time feeling sad for her plight:

ENOUGH of rose-bud lips, and eyes  
Like harebells bathed in dew,  
Of cheek that with carnation vies,  
And veins of violet hue;  
Earth wants not beauty that may scorn  
A likening to frail flowers;  
Yea, to the stars, if they were born  
For seasons and for hours.

In “The Two April Mornings” he feels the pain of Mathew, who remembers his dead daughter Emma.

Mathew is in his grave, yet now  
Methinks I see him stand,  
As at that moment, with a bough  
Of wilding in his hand.

Then in “The Farmer of Tilsbury Vale” he bids farewell to the old farmer in these words:

Now farewell, old Adam! when low thou art laid,  
May one blade of grass spring up over thy head;  
And I hope that thy grave, wheresoever it be,  
Will hear the wind sigh through the leaves of a tree.

He gives this title to his long poem (Book Eighth: Retrospect--Love Of Nature Leading To Love Of Man), and gives the theme in the end of the poem that supports his title aptly:

Thus from a very early age, O Friend!  
My thoughts by slow gradations had been drawn  
To human-kind, and to the good and ill  
Of human life: Nature had led me on;  
And oft amid the 'busy hum' I seemed  
To travel independent of her help,  
As if I had forgotten her; but no,  
The world of human-kind outweighed not hers  
In my habitual thoughts; the scale of love,  
Though filling daily, still was light, compared  
With that in which 'her' mighty objects lay.

7- Nature- related to patriotism

Wordsworth had been to far off lands, journeyed a lot and loved the places he visited, but the pleasure of his own land had a unique expression. This patriotic emotion we find in Wordsworth in many of his verses. After his tour of France, when he landed back to his homeland, he is overjoyed and awestricken, composed these lines:

HERE, on our native soil, we breathe once more.  
The cock that crows, the smoke that curls, that sound  
Of bells; those boys who in yon meadow-ground  
In white-sleeved shirts are playing; and the roar  
Of the waves breaking on the chalky shore;--  
All, all are English.  
(Composed In The Valley Near Dover, On The Day Of Landing)
Again his love for his country is evident here. It’s notable that the nature is everywhere for him but this special feeling (love of his country) is also portrayed in the frame of nature, or we can say that nature is there in the background. Nature exhibits itself in his passion for England.

My Country! and 'tis joy enough and pride  
For one hour's perfect bliss, to tread the grass  
Of England once again, and hear and see,  
With such a dear Companion at my side.  
(Composed In The Valley Near Dover, On The Day Of Landing)

8- Nature leading to Love of God

Whatever Wordsworth sees around him, finds mental tranquility and admires to his heart’s fill, he admits that God has bestowed all that upon him and all the mankind. He acknowledges that the fervor and zeal of brooks, tossing flowers, singing birds, rustling winds, summer and autumn hues, even his beautiful beloved, all are the gifts of God.

Preserve, O Lord! within our hearts  
The memory of thy favour,  
That else insensibly departs,  
And loses its sweet savour!  
Lodge it within us!--as the power of light  
Lives inexhaustibly in precious gems,  
Fixed on the front of Eastern diadems,  
So shine our thankfulness forever bright!  
What offering, what transcendent monument  
Shall our sincerity to Thee present?

In “The Recluse” Book V, again he admires and thanks God’s blessings:

--Oh, if such silence be not thanks to  
God For what hath been bestowed, then where, where then  
Shall gratitude find rest?

9- All tender feelings associated to Nature

FROM Nature doth emotion come, and moods  
Of calmness equally are Nature’s gift:

For Wordsworth, the fountain of every emotion is nature. His rejoicing with soft breeze and Daisy (To Daisy), his hunt for Cuckoo bird (TO the Cuckoo), his melancholic association with humans (London-1802), his brotherly longing for his sister (To My Sister), his childhood rush after the butterflies (To A Butterfly), his youthful beloved (Lucy), his keen insight into the worldly affairs (French Revolution), all these emotions have single origin and background i.e. Nature.

As we paint natural scenery on an aisle, then write the theme and experience on the same aisle, giving it an eternal touch, Wordsworth also uses nature as an aisle to paint every single emotion of life. Such tender emotions are seen for his sister in the poem “To A Butterfly”:

My sister Emmeline and I  
Together chased the butterfly!  
A very hunter did I rush  
Upon the prey:---with leaps and spring  
I followed on from brake to bush;  
But she, God love her, feared to brush  
The dust from off its wings.

10- Appreciation of nature leading to sorrowful realities of life
Nature – In the hands of Wordsworth

Some critics say that Wordsworth hides himself under the green blanket of nature and forgets his fears and cares of life, but it’s not true.

Throughout his poetic journey, there are many instances where we feel that he relates his sorrows and agonies under the umbrella of nature, and he doesn’t close his eyes to the observed and experienced realities of life. Yes, he tries to find solace in nature when he is brimmed and tired of the restlessness inside and outside. He recalls a presently painful but happy memory of past, in these lines:

*Surprised by joy — impatient as the Wind*
*I turned to share the transport—Oh! with whom*
*But Thee, deep buried in the silent tomb,*
*That spot which no vicissitude can find?*

The bitter reality of selfish and materialist nature of man is also not hidden from his eyes and he grieves in these words:

*To her fair works did Nature link*
*The human soul that through me ran;*
*And much it grieved my heart to think*
*What man has made of man.*

*(Lines Written In Early Spring)*

Wordsworth cries with the old man at the memory of his dead daughter *(The Two April Mornings)*. His heart melts at the insisting young girl’s approach in “We are Seven”.

**11- Nature- Continuously recollected as sweet dream or memory**

That nature which, Wordsworth has adored, with which he has been dancing and singing, is a continuous memory and he recollects this memory more in his later years. We can feel an underlying pain and sweet love in these recollections. Some examples of these memories are here:

*Love, faithful love, recalled thee to my mind—*
*But how could I forget thee? Through what power,*
*Even for the least division of an hour,*
*Have I been so beguiled as to be blind*
*To my most grievous loss?—*

In “Prelude” Book V he recollects:

*I am sad*
*At thought of rapture now for ever flown;*
*Almost to tears I sometimes could be sad*
*To think of, to read over, many a page,*
*Poems withal of name, which at that time*
*Did never fail to entrance me, and are now*
*Dead in my eyes, dead as a theatre*
*Fresh emptied of spectators*

In “To a Butterfly” he recollects the sweet memory of chasing the butterflies with his sister:

*Oh! pleasant, pleasant were the days,*
*The time, when, in our childish plays,*
*My sister Emmeline and I*
*Together chased the butterfly!*

He continues to recall the past memories and compares with his present mirth and grief. Nature is still beautiful but his sorrows are deeper and his experiences are sharper now. It’s a real treat to read the following poem by Wordsworth and feel the same pain as he felt.
There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparelled in celestial light,
The glory and the freshness of a dream.
It is not now as it hath been of yore;
Turn wheresoe'er I may,
By night or day,
The things which I have seen
I now can see no more.
Now, while the birds thus sing a joyous song,
And while the young lambs bound
As to the tabor's sound,
To me alone there came a thought of grief:

(Ode On Intimations Of Immortality From Recollections Of Early Childhood)

Conclusion

In the end I will conclude that nature for Wordsworth is a ruling force, shaping the life, purifying and correcting spirit, a soulful delight that is never ignored and this nature becomes an eternal companion to the readers also. If we ignore other elements in his poetry, only the love of nature makes him successful and a dignified poet. The following lines by Wordsworth very aptly conclude this article:

Wisdom and Spirit of the universe!
Thou Soul that art the eternity of thought!
That giv'st to forms and images a breath
And everlasting motion! not in vain,
By day or star-light thus from my first dawn
Of Childhood didst Thou intertwine for me
The passions that build up our human Soul,
Not with the mean and vulgar works of Man,
But with high objects, with enduring things,
With life and nature, purifying thus
The elements of feeling and of thought,
And sanctifying, by such discipline,
Both pain and fear, until we recognize
A grandeur in the beatings of the heart.

Ye Presences of Nature, in the sky
And on the earth! Ye Visions of the hills!
And Souls of lonely places! can I think
A vulgar hope was yours when Ye employ'd
Such ministry, when Ye through many a year
Haunting me thus among my boyish sports,
On caves and trees, upon the woods and hills,
Impress'd upon all forms the characters
Of danger or desire, and thus did make
The surface of the universal earth
With triumph, and delight, and hope, and fear,
Work like a sea? Not uselessly employ'd,
I might pursue this theme through every change
Of exercise and play, to which the year
- The World's Poetry Archive
Did summon us in its delightful round.
(Prelude Book I)