International Journal of Linguistics, Literature and Translation (IJLLT)

Vol. 2, No. 4, March, 2019

Editor-in-Chief

Dr. Murad Hassan Sawalmeh
Assistant Professor of Linguistics and Translation,
Department of English Language and Literature,
College of Arts and Applied Sciences,
Dhofar University, Oman

Advisory Board Members

Prof. Juliane House, University of Hamburg, Germany
Prof. Dániel Zoltán Kádár, Hungarian Academy of Sciences, Hungary
Prof. Jalal Uddin Khan, Yorkville University, Canada
Prof. Albrecht Classen, University of Arizona, USA
Prof. Paola Gaudio, University of Bari “Aldo Moro”, Italy
Prof. Clara Maria Di Gennaro, Edward Waters College, USA
Prof. Yaneth Eugenia Villarroel Ojeda, Universidad de los Lagos, Chile
Prof. Ranjit Kumar Pati, SKCG Autonomous College, India
Prof. Walid Mohammad Amer, Islamic University of Gaza, Palestine
Assoc. Prof. George Ypsilandis, Aristotle University of Thessaloniki, Greece
Assoc. Prof. Yao Chunlin, Tianjin Chengjian University, China
Assoc. Prof. Esmail Zare Behtash, Chabahar Maritime University, Iran

Editorial Board Members

Prof. B. Samrajya Lakshmi, Lakireddy Bali Reddy College of Engineering, India
Prof. Abbas Lutfi Hussein, Mustansiriya University, Iraq
Assoc. Prof. Riccardo Moratto, Hunan Normal University, China
Assoc. Prof. Isa Spahiu, University College AAB, Kosovo
Assoc. Prof. Vitaly Ashkinazi, Journal of English for Specific Purposes World, Russia
Assoc. Prof. Vandana Pathak, Rashtrasant Tukadoji Maharaj Nagpur University, India
Assoc. Prof. Marwa Essam Eldien Fahmy, MISR University for Science and Technology, Egypt
Assoc. Prof. Ali Albashir Mohammed Alhaj, King Khalid University, Saudi Arabia
Dr. Andrea Rogosic, University of Split, Croatia
Dr. Ramez Bainy, Yildirim Beyazit University, Turkey
Dr. U.S. Saranya, Sastra University, India
Dr. Çağla Atmaca, Pamukkale University, Turkey
Dr. Ömer Gökhan Ulum, Adana Science and Technology University, Turkey
Dr. Yasser Sabtan, Dhofar University, Oman
Dr. Jacqueline Ondimu, Moi University, Kenya
Dr. Hamzeh Al-Jarrah, Taiba University, Saudi Arabia
Dr. Justine Bakuuro, University of Ghana, Ghana
Dr. Asshin Soori, Islam Azad University, Iran
Dr. Ahmed Muhammad Ahmed, Al-Azhar University, Egypt
Dr. Sultan Samah Al-Mjlad, Northern Border University, Saudi Arabia
Dr. Mahmoud Mobarki, Jahrom University, Iran
Dr. Meteb Ali Alnwairan, University of Nizwa, Oman
Dr. Yasin Aslan, Sinop University, Turkey
Dr. Sajad Shafiee, Islamic Azad University, Iran
Dr. Sudha Mishra, Amity University, India
Dr. Mohamad Hilmi Al-Ahmad, Isra University, Jordan
Dr. Eyhab Abdulrazak Bader Eddin, King Khalid University, Saudi Arabia
Dr. Najmeh Nouri, Izmir Democracy University, Turkey
Dr. Zeinab Mahmoudibaha, Islamic Azad University, Iran
Dr. D. V. Raghuvamsi, MVGR College of Engineering, India
Dr. Asma Ben Abdallah, Faculty of Letters and Humanities of Sfax, Tunisia
Dr. Eyhab Abdulrazak Bader Eddin, King Khalid University, Saudi Arabia
Dr. Nouredin Abdelaal, University of Nizwa, Oman
Dr. Meenakshi Sharma Yadav, King Khalid University, Saudi Arabia
Dr. Youssif Zaghwani Omar, University of Benghazi, Libya
Dr. Helia Vaezian, Khatam University, Iran
Dr. Murielle El Hajj Nahas, Qatar University, Qatar
Dr. Ali Hafudh Humaish, Wasit University, Iraq
Dr. Jie Wang, Queens University Belfast, UK
Dr. Tamara de Ines Anton, The University of the West Indies, Jamaica
Dr. Ferdinand Bulusan, Batanes State College, Philippines

Editorial Assistants

Ali Mikaeli, Tehran Azad Islamic University, Iran
Zunera Bukhari, Government Sadiq College Women University, Pakistan
Mohammad. J Ranjbar, Semnan University, Iran
Ahdi Hassan, International Association for Technology, Education and Language Studies, Turkey
About the Journal

Founded in 2018, the International Journal of Linguistics, Literature and Translation (IJLLT) is a double-blind peer-reviewed, bimonthly, open-access journal published by International Society of English Language Studies. It covers the latest developments in the broad areas of linguistics, literature and translation. With its uniquely broad coverage, the journal offers readers free access to all new research issues relevant to linguistics, literature and Translation. While the journal strives to maintain high academic standards and an international reputation through the suggestions of the international advisory board, it welcomes original, theoretical and practical submissions from all over the world.

Mailing Address

Publisher

International Society of English Language Studies
Address: Amman, Jordan
E-mail: info@isels.org
Web: www.isels.org

International Journal of Linguistics, Literature and Translation

Address: Amman, Jordan
E-mail: editor@ijllt.org
Web: www.ijllt.org
Mobile: (+968) 97618847
# 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>The Effect of Linguistic Landscape on Palestinians Language Attitudes towards Hebrew in the West Bank Montaser Motia Ujvari</td>
<td>01-11</td>
</tr>
<tr>
<td>2</td>
<td>PowerQuest: Scaffolding the Lebanese EFL University Students’ Writing in a Public Speaking Class Liza DerKhachadourian</td>
<td>12-19</td>
</tr>
<tr>
<td>3</td>
<td>Simulation and Hyperreality in a Scanner Darkly Yasamin Hemmat and Hoda Shabrang</td>
<td>20-28</td>
</tr>
<tr>
<td>4</td>
<td>A Study of Conjunctions and Codeswitching among some EWE-English Bilinguals Cosmas Rai Amenorvi</td>
<td>29-37</td>
</tr>
<tr>
<td>5</td>
<td>A Study on Quality Assessment of the Translation of an Abstract Text English Idioms Errors Made by Jordanian EFL Undergraduate Students by Google Translate Faido Simanjunta</td>
<td>38-49</td>
</tr>
<tr>
<td>6</td>
<td>Inter-Genres in Arabic Visual Poetry and the Levels of Fusion between Linguistic Texts and Non-Linguistic Art Form Rima Abu Jaber Baransi</td>
<td>50-65</td>
</tr>
<tr>
<td>7</td>
<td>Resultative Constructions in Toba Batak Language Srisofian Sianturi and Mulyadi</td>
<td>66-69</td>
</tr>
<tr>
<td>8</td>
<td>Male Characters’ Expressive Speech Act on Romantic Speech Events in New Moon Ihyak Mustofa, M.R. Nababan and Djamika</td>
<td>70-79</td>
</tr>
<tr>
<td>9</td>
<td>Points of View and Modality in the Discourses of Homosexuality in Selected Nigerian Newspapers Olubunmi Funmi Adegbola</td>
<td>80-88</td>
</tr>
<tr>
<td>10</td>
<td>History (and/or Historicity) of Ecocriticism and Ecocritical History: An Introductory Overview Jalal Uddin Khan</td>
<td>89-10</td>
</tr>
<tr>
<td>11</td>
<td>Green Romanic Tradition and Ecocriticism Jalal Uddin Khan</td>
<td>103-129</td>
</tr>
<tr>
<td>12</td>
<td>Translation of the Book titled “Authentication of Hadith: Redefining the Criteria” from English into Swahili: An Analysis of Translation Procedures Japhari Salum</td>
<td>130-136</td>
</tr>
<tr>
<td>13</td>
<td>Socio-Onomastic Traits in Basotho Racehorse Names Palesa Khots</td>
<td>137-149</td>
</tr>
<tr>
<td>14</td>
<td>2019 Indonesia Presidential-Vice Presidential Debate in Corpus Linguistics Perspective Susi Yuliawati, Eva Tuckyta Sari Sujatna and Dadang Suganda</td>
<td>150-156</td>
</tr>
<tr>
<td>15</td>
<td>Translation of Traditional Chinese Culture and Its Modern Cross-cultural Communication Yong Liang</td>
<td>157-163</td>
</tr>
<tr>
<td>16</td>
<td>Incorporating Ethics-Awareness Competence in China Translator-Training Programme Jie Wang and Yuanyuan Li</td>
<td>164-170</td>
</tr>
<tr>
<td>17</td>
<td>The Woman Portrayal in the Works of Iranian Novelists Mojgan Eyvazi</td>
<td>171-179</td>
</tr>
<tr>
<td>18</td>
<td>The Conceptual Metaphors of Building and Construction in Newspaper and Research Article Farahman Farrokhi, Ali Akbar Ansarin and Somaye Ashrafi</td>
<td>180-189</td>
</tr>
<tr>
<td>19</td>
<td>Null Subjects in Palenquero: Do they really exist? Johan De La Rosa Yacomelo</td>
<td>190-202</td>
</tr>
<tr>
<td>No.</td>
<td>Title</td>
<td>Authors</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------------------------------</td>
<td>---------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>20</td>
<td>Politeness Strategies of Request Used between Libyan Students and their Lecturers Using English as a Foreign Language</td>
<td>Machalla Megaiab, I Dewa Putu Wijana and Aris Munandar</td>
</tr>
<tr>
<td>21</td>
<td>How Can the Translator Match the Differences in Grammar and Lexicon Between the Source and target Languages?</td>
<td>Aesha Al-Hammar</td>
</tr>
<tr>
<td>22</td>
<td>The EFL Learners’ Fossilization of the /θ/ and /ð/ Sounds. Case Study: First Year EFL Students at Tahri Mohamed University, Bechar, Algeria</td>
<td>Khelf Yakou and Mostari Hind Amel</td>
</tr>
<tr>
<td>23</td>
<td>War and English Poetry: From old English to Modernism</td>
<td>Esmail Zare Behtash and Parivash Zare Behtash</td>
</tr>
<tr>
<td>24</td>
<td>Assessment of Arabic-English translation produced by Google Translate</td>
<td>Omar Osman Jabak</td>
</tr>
<tr>
<td>25</td>
<td>Translation Method and Ideology of Sexist Attitudes in Novel Entitled Ronggeng Dukuh Paruk Maria Dita Manggarrani, M.R. Nababan and Riyadi Santosa</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Writer as Clairvoyant: A Pragmatic-onomastic Study of Soyinka’s The Road and Ibadan’s Socio-political situation in 1999-200</td>
<td>Idowu Odebode</td>
</tr>
<tr>
<td>28</td>
<td>A Study of Memory and Psychological Defense Mechanism in Julian Barnes’s The Sense of an Ending</td>
<td>Manos Aliakbari Harehdasht, Zahra Ekbatani and Leila Hajiari</td>
</tr>
<tr>
<td>29</td>
<td>Inferences drawn from Professional Development programs held in English Language Department of Imam Abdulrahman Bin Faisal University</td>
<td>Jasiya Rafique</td>
</tr>
<tr>
<td>30</td>
<td>A Comparison on the Survival and Retention of the Tamil Language among the Tamil Migrants in Malaysia and Mauritius Narayanasamy Karpaya, Paramasivam Muthusamy, Atieh Farashaiyan and Rahman Sahragard</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>The Sociolinguistic Impacts of Language Contact on Nigerian Pidgin Usage</td>
<td>Queen Ugochi Njemanz</td>
</tr>
<tr>
<td>32</td>
<td>Iranian Intellectuals and Class Conflict in Akbar Rudi’s Melody of a Rainy City</td>
<td>Ramin Farhadi and Mohammad Amin Mozaheb</td>
</tr>
<tr>
<td>33</td>
<td>The Arabic Literary Theorists Vis-avis al-Sariqah al-Shi’riyyah (Plagiarism) in the Medieval Period: Diya’ al-Din Ibn al-Athir (d. 637AH) as a Locus Classicus Salmon Hakeem</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>A Lacanian Reading of Hamlet and Caligula: Death Drive</td>
<td>Golnaz Ghasemi and Farzane Haratyan</td>
</tr>
<tr>
<td>35</td>
<td>Does Place Affect the Use of Taboo Words?</td>
<td>Mohammad Arif, M.R. Nababan and Riyadi Santosa</td>
</tr>
<tr>
<td>36</td>
<td>Abu Mansur Al-Saalihi and his Activity in the Field of Writing Tazkirah (Anthology)</td>
<td>Sulaymonova Hulkan Muminjonovna</td>
</tr>
</tbody>
</table>
The Effect of Linguistic Landscape on Palestinians Language Attitudes towards Hebrew in the West Bank
Montaser Motia Ujvari
Faculty Member, Palestine Technical University-Kadoorie, Tulkarm, Palestine.
Corresponding Author: Montaser Motia Ujvari, E-mail: muntaser_aldeek@rocketmail.com

This paper reports on an investigation of Palestinians' language attitudes towards Hebrew in the West Bank and the effect that linguistic landscape has on these attitudes. Questionnaires were handed to 121 participants. They were divided into two groups: a control group consisting of 65 young Palestinians living in A Area where Hebrew is absent from the linguistic landscape, and an experimental group consisting of 56 young Palestinians living in Huwwara, a Palestinian village classified as B/C Area where Hebrew is present in the linguistic landscape. It was found that Palestinians living in A Area have negative attitudes towards Hebrew in general as they associate it with the Israeli occupation. On the other hand, residents of Huwwara reported neutral feelings towards Hebrew suggesting that they have developed a sense of tolerance towards it due to its presence on road and shop signs without necessarily knowing the language.

KEYWORDS
Language attitudes, linguistic landscape, Palestine, Hebrew

1.INTRODUCTION
Arabic and Modern Hebrew are two Semitic languages that have been in contact since the nineteenth century, when the Jewish immigration to the Ottoman Palestine took place. Since then, drastic changes have occurred involving the area's demography and political borders ending in the occupation of the West Bank and Gaza by the Israeli forces in 1967. As a result, Israeli settlements were built on the lands of occupied Palestinian territories. According Palestine Central Bureau of Statistics, the number of Israeli settlers in West Bank reached 636,452 by the end of 2016, including East Jerusalem (PCBS 2017).

In 1995, Oslo II accord was signed between PLO (Palestine Liberation Organization) and Israel. This agreement resulted in dividing the West Bank into three areas, namely A, B, and C. A Area is administered by the Palestinian Authority with full control over security and civil affairs, and it includes the major Palestinian cities with their surrounding areas. B Area is administered by both the Palestinian Authority, which has control over civil affairs, and Israel, which has control over security in the area. C Area is fully administered by Israel, which has control over both security and civil affairs, and it constitutes around 63% of the lands of the West Bank. Israelis are completely restricted from entering A Area, occasionally restricted from travelling through B Area, and allowed to travel without restrictions in C Area (b'tselem 2004).

Arabic is the sole official language of Palestine, and English comes second in terms of status (Amara 2003); English is taught in schools as a foreign language for 12 years, and it is used in Higher Education Institutions as the medium of instruction in many majors. Hebrew, on the other hand, does not enjoy the same status; it is not taught in schools, and it does not have any official status in Palestine. However, many Palestinians learn Hebrew due to its economic privilege; around 117,600 Palestinians from the West Bank work in Israel according to International Labour Organization (ILO 2018).

In the West Bank, there is a clear presence of written Hebrew in some Palestinian towns and villages located on main streets in B/C Areas e.g. Huwwara town; all road signs are written in Hebrew, Arabic, and English. These towns often serve as bridges that connect Israelis to their settlements since they are located on main streets administered by Israel. In addition, some shop owners in these towns choose to put Hebrew and Arabic side by side on their shop signs without necessarily knowing Hebrew. In A Area, however, Hebrew can hardly be found on any road or shop sign since it is administered by the Palestinian Authority.
This paper aims at studying the effect of linguistic landscape (LL) on Palestinians' language attitudes towards Hebrew in the West Bank. It also aims at investigating Palestinians' attitudes towards teaching and learning Hebrew. Hypothetically, people living in areas where Hebrew is present will show more positive attitudes towards Hebrew than people living in A Area where there is hardly any presence of Hebrew.

Language Attitudes towards Hebrew.
Language attitudes is a term used in sociolinguistics which refers to the "feelings people have about their own language or other languages" Crystal 2008 (p. 266). These attitudes could be positive or negative. There is little research on Palestinians' attitudes towards foreign languages. In the West Bank, it was found that young Palestinians have positive attitudes towards English as they think of it as an important language that offers more job opportunities (Khalil & Sanber 1987). Attitudes towards Hebrew, on the other hand, are found to be negative. In a study carried out in Bethlehem City-West Bank, Spolsky et al (1998) found that Palestinians have negative attitudes towards Hebrew despite their awareness of its economic privilege. However, this study is over 20 years old, and new attitudes towards Hebrew may have emerged.

The potential negative attitudes of Palestinians towards Hebrew may arise from the fact that Hebrew is associated with the "oppressor" who occupied their land. In Jordan, which is located to the east of the West Bank and, Al-Haq (1999) found that Jordanian undergraduates' lack of appreciation of Hebrew is associated with the negative images of Israeli practices in the occupied Palestinian territories. This suggests that Hebrew is strongly associated with the Israeli occupation according to Jordanians.

Linguistic Landscape in the West Bank
Linguistic landscape (LL) refers to "the visibility and salience of languages on public and commercial signs in a given territory or region" demonstrate Landry and Bourhis (1997:23). In other words, linguistic landscape refers to the written language on public road signs, names of streets, advertising billboards, and commercial shop signs. Shohamy and Gorter (2009) point out that these signs often have a functional purpose, that is, to inform people. At other times, there are symbolic meanings behind signs like reflecting language policies and ideologies in a given area. According to Gorter (2008) and Pavlenko (2009), linguistic landscape can be analyzed based on a number of criteria including the number of languages on signs, the order of languages, and font size.

As mentioned before, the West Bank is geographically divided into three areas. Between these areas physical barriers, which are usually manifested in internal Israeli checkpoints, are installed. According to The Israeli Information Center for Human Rights in the Occupied Territories (b'teslem 2017), there were 98 fixed Israeli checkpoints by the end of 2017, 58 of them are internal checkpoints located within the borders of the West Bank. At these checkpoints, red signs written in Hebrew, Arabic, and English that warn Israelis from entering A Area are installed. In some parts of the West Bank, this sign alone functions as the barrier between A Area and other areas. Therefore, there is a noticeable change in the linguistic landscape between the areas located before this particular sign and areas located after it. Figure 1 shows a sign in the West-Bank that warns Israelis from entering A Area.

These physical barriers are not the only thing that indicates the entry of one area and the exit of another. Another salient indicator is the change in linguistic landscape. In A Area, public signs such as road signs and street names are written in two languages only: Arabic, the sole official language of Palestine, and English, the foreign language that comes first in terms of status. Regarding private signs, it is up to the shop owner to put the languages they want on their shop signs. Still, these private signs are mostly written in Arabic only or in both Arabic and English. Figure 2 shows a road sign in Ramallah City (A Area).

Some Palestinian villages and towns are classified as B/C Area in which Israelis are granted the freedom of movement. These towns are often located on main streets. The linguistic landscape in these areas is quite different from A Area; public road signs are written in three languages: Hebrew, Arabic, and English, and Hebrew is placed on the top despite the fact that these towns are fully inhabited by Palestinians. The order of languages on road signs in these areas is the same.
as in Israel and East Jerusalem. By doing this, Israel applies its language policy in some areas in the West Bank which it has control over; "Placing Hebrew on top demonstrates the Israeli rule and dominance of Hebrew", demonstrates Gorter (2013: 5). However, people seem to have no problem with Hebrew being on public signs. In fact, some shop owners in these areas willingly add a Hebrew translation of their shop’s name and services, especially car mechanics, car parts shops, and sanitary ware. The reason is that, as mentioned before, the streets in these areas function as bridges that connect the Israeli settlers to their settlements. Therefore, the residents have taken an economic advantage of the situation since prices and services in these areas are cheaper for Israelis. Figure 3 shows a road sign in Huwwara town (B/C) Area.

Huwwara is a Palestinian town in which Hebrew is known to be present on road and shop signs. It is located in the north of West Bank on the only main street that connects the cities in the north and the cities in the south. The main street is also used by Israeli settlers as it connects the Israeli settlements in the area. Therefore, Huwwara has a vital position, and it has become an economic center in the area for both Palestinians and Israelis, which resulted in adding Hebrew to commercial signs in the town. Thirty-eight percent of Huwwara’s lands are defined as B Area whereas the remaining sixty-two percent are defined as C Area. According to Palestine Central Bureau of Statistics (PCBS), Huwwara’s population reached 6,659 by the end of 2017. Figure 4 shows a shop sign in Huwwara town (B/C Area).

The questions that arise here are: how do Palestinians feel about Hebrew? And does living in an area where Hebrew writings are clearly visible changes the attitudes towards it despite not knowing the language itself? In short, does linguistic landscape affect language attitudes towards Hebrew?

3. METHODOLOGY
3.1 Material
Questionnaires consisting of three parts were handed to participants. The first part asks participants to fill in their age, gender, place of residence, and the languages they speak. The reason behind asking about the languages they speak is to exclude participants who report knowing Hebrew from the study since knowing a language may affect the attitudes towards it. The second part asks participants to identify a variety of languages, including Hebrew, to see if participants can identify the Hebrew writings even without knowing Hebrew. The third part consists of 18 Likert-scale items (1= strongly disagree, 5 = strongly agree). These items are divided into three parts: the first part aims at investigating if the participants are aware of Hebrew being around on road and shop signs. The second part aims at studying the participants’ attitudes and empathy towards Hebrew. The third part aims at studying participants’ attitudes towards learning and teaching Hebrew.

3.2 Participants
130 Palestinians from the West Bank participated in this study (65 females and 65 males). The participants were divided into two groups based on their place of residence which they reported in the first part of the questionnaire: a control group (group 1) who are residents of A Area where Hebrew is absent from the linguistic landscape (N = 65), and an experimental group (group 2) who are residents of Huwwara town where Hebrew is present in the linguistic landscape (N = 56). Nine participants were excluded from the study for the following reasons: three provided two answers to a single item, two left some items unanswered, two reported that they know Hebrew, and two left the second section of the questionnaire unanswered. Table 1 shows the number of participants and their mean age in both groups.

3.3 Procedure
Questionnaires were handed randomly to people in both areas. However, the researcher took age into consideration and decided to include young people, aged between 18 and 39. The researcher let the participants answer the questionnaires by themselves and did not attempt to explain any question. After a short period, the researcher collected the questionnaires. The data were analyzed using SPSS software, and an Independent t-test was carried out for each item in the third part of the questionnaire.

4. RESULTS
Before getting into data analysis, a reliability test Cronbach Alpha was conducted to measure the internal consistency of the 18-item questionnaire. It was found that there is an adequate reliability of the questionnaire (α = .76).
3.1 Awareness of the Linguistic Landscape

This part aims at investigating if participants are aware of the presence of Hebrew on road and shop signs. Furthermore, it aims at investigating participants' ability to recognize Hebrew writings even without knowing the language itself. Table 2 shows Palestinians' awareness of the presence of Hebrew on road and shop signs.

It was found that both groups are aware of the languages displayed on road and shop signs where they live. In general, Palestinians living in A Area reported they do not notice Hebrew on road signs (M = 2.6, SD = 1.1) and shop signs (M = 1.9, SD = 0.8) compared to Palestinians living in Huwwara who reported noticing Hebrew on road signs (M = 4.3, SD = 0.9) and shop signs (M = 4, SD = 0.9). The difference between the two groups was significant (t (119) = -8.3; p < .001 for the first item and (t (119) = -12; p < .001 for the second item. In addition, it was found that both groups recognize Hebrew writings, and the difference between both groups was not significant.

3.2 Attitudes towards Hebrew

This part aims at investigating Palestinians' general attitudes and empathy towards Hebrew. In addition, it aims at investigating the effect of linguistic landscape on these attitudes. Table 3 shows Palestinians' language attitudes and empathy towards Hebrew.

It was found Palestinians in general have negative attitudes towards Hebrew. Still, the attitudes of the residents of Huwwara were more positive than the attitudes of those living in A Area. Both groups agree that Hebrew is associated with occupation but have neutral feelings about being associated with violence. No significant difference between the two groups was found. Moreover, both groups agree that Hebrew is neither a beautiful nor a culturally rich language. However, the difference between the two groups was significant (t (119) = -8.3; p < .001 for the first item and (t (119) = -12; p < .001 for the second item. In addition, it was found that both groups recognize Hebrew writings, and the difference between both groups was not significant.

3.3 Attitudes towards learning and teaching Hebrew

This part aims at investigating Palestinians' attitudes towards learning Hebrew and teaching it in schools as a subject. In addition, it aims at investigating the participants' beliefs about the benefits they get from learning Hebrew. Table 4 shows Palestinians' attitudes towards learning Hebrew and teaching it in schools.

In general, it was found that Palestinians think that Hebrew is easy to learn. However, Palestinians living in Huwwara (M = 4.1, SD = .8) showed more agreement with this statement than Palestinians living in A Area (M = 3.6, SD = .8). The difference between the two groups was significant (t (119) = -3.5, p = .001.

When it comes to teaching Hebrew in schools, both groups agree that Hebrew should be taught as a subject in Palestinian schools. Again, Palestinians living in Huwwara (M = 4.3, SD = 1) showed more agreement with this statement than Palestinians living in A Area (M = 3.8, SD = 1). The difference between the two groups was significant (t(119) = -2.3, p = .02. On the other hand, both groups strongly disagree with the statement that English should be replaced with Hebrew, and no difference between the two groups was found. They also disagree that learning Hebrew will elevate their social status and give them more prestige with no significant difference between the two groups. Moreover, both groups neither agree nor disagree that learning Hebrew is important for the economy of their cities and towns. In addition, they neither agree nor disagree that learning Hebrew will provide them...
with more job opportunities where they live. On the other hand, Palestinians living in A Area somewhat agree that learning Hebrew will open more job opportunities for them in Israel (M = 3.6, SD = .9), and Palestinians living in Huwwara even showed more agreement (M = 4.2, SD = 1.1). The difference was significant (t(119) = -2.2, p <.03. Finally, both groups neither agree nor disagree that Islam encourages learning Hebrew.

4. DISCUSSION
The participants' responses in the first part demonstrate that Palestinians in the West Bank are aware of the languages present on road and shop signs around them; Palestinians living in Huwwara reported that they notice Hebrew on road and shop signs in their town, while most people living in A Area reported the opposite. However, Palestinians living in A Area had higher score for road signs than shop signs. The reason is that A Areas in the West Bank are like islands surrounded by an ocean of C Area. Therefore, anyone travelling from one A Area to another A Area is most likely to cross C Area where Hebrew is found on road signs (B'teslem 2004). Therefore, participants from A Area who reported noticing Hebrew on road signs have most likely noticed it while crossing C Area. In addition, both groups reported that it is easy to distinguish Hebrew writings. The reason is that Hebrew is found everywhere in Palestinians' daily life; in addition to road and shop signs, Hebrew is found on Palestinians' identity document, various Israeli products, bills and coins...etc.

Regarding the second part, which investigates Palestinians' attitudes towards Hebrew, it was found that Palestinians in general still have negative attitudes towards Hebrew because they still associate it with the Israeli occupation. Moreover, it was found that there is a significant effect of linguistic landscape on these attitudes. It was found that Palestinians living in Huwwara where Hebrew is present in the linguistic landscape have more positive attitudes towards Hebrew than Palestinians living in A Area where Hebrew is absent. This suggests that when a language is present where people can see on a daily basis like road and shop signs, it makes them develop a sense of tolerance towards that language despite not knowing it and despite having negative attitudes towards it. This sense of tolerance towards Hebrew has not been developed in A Area because, although Hebrew is present in places other than road and shop signs such as Palestinians IDs and Israeli products, people in these areas do not see Hebrew writings on a daily basis; they do not have to take a look at their IDs or products' ingredients regularly. On the other hand, people living in Huwwara do not have a choice but to look around while walking or travelling, and therefore, they unintentionally see Hebrew writings, which resulted in developing positive attitudes towards Hebrew.

In the third part, it was found that Palestinians in the West Bank have positive attitudes towards learning Hebrew. It was found that Palestinians think of Hebrew as a language that is easy to learn. This is due to the similarities in vocabulary between Arabic, the native language of Palestinians, and Hebrew since both are Semitic languages. In addition, most Palestinians in the West Bank showed a willingness to learn Hebrew. Still, people living in Huwwara where Hebrew is present showed more agreement with these statements than people living in A Area. This suggests that when a language is around on a daily basis, although written, people perceive it as easier to learn and show more willingness to learn it than when the language is absent from their surroundings.

5. CONCLUSION
This study investigated Palestinians' language attitudes towards Hebrew in the West Bank and the effect of linguistic landscape on these attitudes. It also investigated Palestinians' attitudes towards teaching and learning Hebrew. It was found that Palestinians still have negative attitudes towards Hebrew because they still associate it with the Israeli occupation and view it as "the language of the oppressor". Moreover, it was found that there is a significant effect of linguistic landscape on Palestinians' attitudes towards Hebrew; people living where Hebrew is present on road and shop signs developed a sense of tolerance towards Hebrew. These findings suggest that when a given foreign language is written on signs where people can see on a daily basis, their attitudes towards it become more positive even without knowing the language itself.

Regarding teaching Hebrew in schools, Palestinians in the West Bank agree that Hebrew should be taught in schools. However, they clearly disagree that it should be replaced with English. This suggests that Palestinians' attitudes towards English are more
positive than their attitudes towards Hebrew and that Hebrew is not as important as English.

Regarding the social and economic advantages of learning Hebrew, Palestinians in the West Bank believe that Hebrew will not give them prestige nor it will elevate their social status. They also believe that learning Hebrew will open more job opportunities for them in Israel. However, they are neutral when it comes to the advantage that learning Hebrew has on the economy of their cities and towns. It is assumed that people living in Huwwara will show more agreement with the statement that learning Hebrew will have benefits on the economy of the town since, as mentioned before, some shop owners put Hebrew on shop signs to attract Israeli settlers. However, there was no significant difference between people living in Huwwara and people living in A Area. This is because not everyone in Huwwara is benefited from learning Hebrew like car mechanics. If questionnaires were handed to car mechanics and other shop owners separately, there would be a significant difference.

Finally, some Palestinians believe that Islam encourages learning Hebrew while others do not believe so; the fact is that Islam does not explicitly ask people to learn Hebrew. Therefore, there might be a religious motive behind wanting to learn Hebrew. This study investigated one factor that affects Palestinians' language attitudes towards Hebrew, that is, linguistic landscape. However, there are other possible factors that may affect Palestinians' language attitudes towards Hebrew that were not investigated in this paper such as age, gender, academic achievement, and political affiliation. Therefore, this paper recommends conducting other studies that investigate the effect of these factors on attitudes towards Hebrew. In addition, since the questionnaires were randomly handed to participants, this paper also recommends conducting further studies in which questionnaires are handed to shop owners to see if they report an economic benefit of putting Hebrew on their shop signs.

REFERENCES


TABLES AND FIGURES:

Figure 1. A sign in the West-Bank that warns Israelis from entering A Area

Figure 2. A road sign in Ramallah City (A Area)
Figure 3. A road sign in Huwwara town (B/C Area).

Figure 4. A shop sign in Huwwara town (B/C Area)
The Effect of Linguistic Landscape on Palestinians Language Attitudes towards Hebrew in the West Bank

Table 1. Number of participants and their mean age in both groups.

<table>
<thead>
<tr>
<th>Area</th>
<th>N</th>
<th>Mean Age</th>
</tr>
</thead>
<tbody>
<tr>
<td>Huwwara</td>
<td>56</td>
<td>25.4</td>
</tr>
<tr>
<td>A Area</td>
<td>65</td>
<td>22.2</td>
</tr>
</tbody>
</table>

Table 2. Palestinians' awareness of the presence of Hebrew on road and shop signs.

<table>
<thead>
<tr>
<th>Item</th>
<th>Group 1</th>
<th>Group 2</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. I notice Hebrew writings on road signs in city/town.</td>
<td>2.6</td>
<td>4.3</td>
<td>-8.3</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>2. I notice Hebrew writings on shop signs (including car mechanics) in my city/town.</td>
<td>1.9</td>
<td>4.4</td>
<td>-12</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>3. It is easy to recognize Hebrew writings without even knowing Hebrew.</td>
<td>4.4</td>
<td>4.6</td>
<td>-1.5</td>
<td>.13</td>
</tr>
</tbody>
</table>

Table 3. Palestinians language attitudes and empathy towards Hebrew

<table>
<thead>
<tr>
<th>Item</th>
<th>Group 1</th>
<th>Group 2</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>4. Hebrew is mainly associated with occupation.</td>
<td>3.8</td>
<td>3.4</td>
<td>1.5</td>
<td>.13</td>
</tr>
<tr>
<td>5. Hebrew is associated with violence.</td>
<td>3</td>
<td>2.6</td>
<td>1.9</td>
<td>.08</td>
</tr>
<tr>
<td>6. Hebrew is a beautiful language.</td>
<td>2.3</td>
<td>2.9</td>
<td>-3</td>
<td>.003</td>
</tr>
<tr>
<td>7. Hebrew is culturally rich language.</td>
<td>2.2</td>
<td>2.6</td>
<td>-2.1</td>
<td>.03</td>
</tr>
<tr>
<td>8. It is acceptable to put Hebrew writings on road signs inside my city/town.</td>
<td>1.9</td>
<td>3.3</td>
<td>-7.2</td>
<td>&lt; .001</td>
</tr>
<tr>
<td>9. It is acceptable to put Hebrew writings on shop signs inside my city/town.</td>
<td>1.8</td>
<td>3.1</td>
<td>-6.8</td>
<td>&lt; .001</td>
</tr>
</tbody>
</table>
Table 4. Palestinians attitudes towards learning Hebrew and teaching it in schools.

<table>
<thead>
<tr>
<th>Teaching and learning Hebrew</th>
<th>Group 1</th>
<th>Group 2</th>
<th>t</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Item</td>
<td>M</td>
<td>SD</td>
<td>M</td>
<td>SD</td>
</tr>
<tr>
<td>10. It is easy to learn Hebrew.</td>
<td>3.6</td>
<td>.8</td>
<td>4.1</td>
<td>.8</td>
</tr>
<tr>
<td>11. I would like to learn Hebrew in future.</td>
<td>3.6</td>
<td>1.2</td>
<td>4.2</td>
<td>.9</td>
</tr>
<tr>
<td>12. Hebrew should be taught in Palestinian schools in addition to English.</td>
<td>3.8</td>
<td>1.2</td>
<td>4.3</td>
<td>1</td>
</tr>
<tr>
<td>13. Hebrew should be taught in Palestinian schools instead of English.</td>
<td>1.7</td>
<td>.9</td>
<td>1.8</td>
<td>.9</td>
</tr>
<tr>
<td>14. Learning Hebrew is important for my town’s/city’s economy.</td>
<td>3.1</td>
<td>1</td>
<td>3.4</td>
<td>1.1</td>
</tr>
<tr>
<td>15. Learning Hebrew will open more job opportunities for me to work in my city/town.</td>
<td>2.7</td>
<td>1.2</td>
<td>2.9</td>
<td>1.1</td>
</tr>
<tr>
<td>16. Learning Hebrew will open more job opportunities for me to work in Israel.</td>
<td>3.6</td>
<td>.9</td>
<td>4.1</td>
<td>1.1</td>
</tr>
<tr>
<td>17. Learning Hebrew will elevate my social status and give me more prestige in my city/town.</td>
<td>2</td>
<td>1</td>
<td>2.4</td>
<td>1.1</td>
</tr>
<tr>
<td>18. Islam encourages learning Hebrew.</td>
<td>3.2</td>
<td>1.2</td>
<td>3.6</td>
<td>1.8</td>
</tr>
</tbody>
</table>

*Note: All t-values are significant at the p < .05 level.*
PowerQuest: Scaffolding the Lebanese EFL University Students’ Writing in a Public Speaking Class
Dr. Liza DerKhachadourian
Department of Languages and Humanities, Université libano-française - Metn (ULF) Rafik Hariri University (RHU), Lebanon
Corresponding Author: Dr. Liza DerKhachadourian, E-mail: khachadourianlj@rhu.edu.lb

ARTICLE INFO

Received: May 11, 2019
Accepted: June 15, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.2

KEYWORDS
Public Speaking, Informative Speech, Web Inquiry, WebQuest, PowerQuest, Scaffolding

ABSTRACT

Many university undergraduates consider writing assignments an overwhelming requirement. Traditional instructions rarely provide students with clear directions of how to use the Internet to search for authentic material and complete a task. The aim of this study was to scaffold the competence of EFL university students in writing an informative speech assignment through a Web Inquiry tool, the PowerQuest, in a Public Speaking class. An experimental study was carried at a Lebanese English medium private university. The participants (N=62), Lebanese undergraduates, were assigned into experimental and control groups randomly. The experimental group performed informative speech writing assignments through PowerQuest, whereas the control group followed the traditional way. The theoretical framework for using PowerQuest was the cognitive and constructivist theories. Data collection instruments were scores of pre/post-intervention essays, Likert scale, open-ended questions, and thematic analysis of the post-intervention essays. Data were analyzed qualitatively and quantitatively. Integration of PowerQuest tool made the experimental group engage into higher order thinking skills in a self-instructional, collaborative, motivating, technology-rich environment; they made use of up-to-date and authentic material through reliable domains and met deadlines. They outperformed the control group significantly and reflected a positive perception of the experience. Suggestions and recommendations for further research were shared.

1. INTRODUCTION

Writing assignments are an overwhelming task to some EFL undergraduates. Traditional instructions rarely provide students with clear directions of how to use the Internet to search for authentic material to complete a task. However, Web inquiry, which is the current interest of educators (Coffman, 2009), helps learners: to explore a variety of sources, have access to authentic materials, collaborate, share new knowledge, exert more effort and feel motivated to fulfill an assignment (Wankel & Blessinger, 2013). Nevertheless, tools alone will not result in successful learning, unless tasks are theoretically grounded. The theoretical framework for Web inquiry in an academic setting is the cognitive learning theory and the social constructivism, to construct new knowledge and meaning. First, upon inquiring the Web, students explore a variety of sources and pursue a systematic investigation of a problem or an issue. When they observe, infer, formulate hypotheses, predict, communicate and interact with the world around them (Kellow, 2006), they engage into higher order thinking skills (Coffman, 2009). Second, this student-centered approach scaffolds the learners; it makes them follow directions step by step to complete a demanding task to develop new skills, and to build on their prior knowledge (Kellow, 2006). Finally, authentic and timely material help students confront or solve real world issues, unlike knowledge constructed in classrooms or dated textbooks, especially, when the answers or results developed by the students are posted, presented or shared with real audience for feedback (Wankel & Blessinger, 2013).

The purpose of this study was to scaffold the competence of EFL university students in writing an informative speech assignment through a Web inquiry tool, the PowerQuest (PQ), in a Public Speaking class, and build a self-instructional learning environment for them. An experimental study was carried at a Lebanese English medium private university, throughout two semesters, where the undergraduates (N=62) were assigned into experimental and control groups randomly. The significance of this study lies in the fact that it is in
line with timely studies involving Web inquiry; and to my knowledge, it is the first time a PQ tool is used in Lebanon in Public Speaking classes to scaffold the students’ writing assignments.

2. LITERATURE REVIEW

2.1 Public speaking

Public speaking is the process of sharing ideas and influencing people formally. Despite the growth of the Internet, Aristotle’s Rhetoric (3rd century B.C.) has been part of our academic discipline, and the need for acquiring public speaking skills has never been reduced (Lucas, 2009). Nowadays, university graduates are asked to deliver impressive presentations as a requirement for job interviews (Lucas, 2009, Larkin, 2019). One of public speaking types is informative speech; the general purpose of which is sharing information with listeners. The different types of this speech are expository, descriptive, and demonstrative that deal with describing a thing, a person, place, concept, a process, or a function. It highly relies on researched data about a comprehensive view of the chosen subject that relates to the interest of the audience (Beebe, 2012). However, an effective speech should be written in a very well and clearly structured manner, and driven from a variety of authentic material sources. So, the weight of this study was mainly on the “speech preparation” rather than the “delivery”, to scaffold the students’ skills in writing an informative speech, through the Web Inquiry tool, the PQ.

2.2 Web inquiry

Web inquiry oriented approach goes beyond acquiring content knowledge in the traditional four walls classroom (Coffman, 2009, p.17). Technology provides an effective and engaging way for students to become investigators of knowledge and to tie real-world elements into content. Furthermore, technology tools not only facilitate communication among students, teachers, classmates, other students, and experts outside the classroom in a global context, but also allow student-collected data to be stored, shared, and then presented in new and meaningful ways (p.18). The significance of Web inquiry activity is that educators can use it in any context and at any grade level (p.79). At last, one of the Web inquiry-based learning activities is the WebQuest template.

2.3 WebQuest

The WebQuest model is developed by Dodge back in 1995, where learners are required to do tasks, work in groups, take roles and do presentations (https://www.webquest.org/index.php). Its most important part is a well-designed task, which provides a concrete goal, and elicits thinking in learners that goes beyond rote comprehension (Dodge, 2002). Similar to Web inquiry learning, the group activities designed on WebQuest tool promotes critical thinking. The learners analyze, synthesize and evaluate the researched information (Coffman, 2009; Mills, 2006). Moreover, this guided inquiry activates higher order thinking processes in an authentic, technology-rich environment; as well as, it helps learners solve problems, process new information, use time effectively, collaborate and get motivated (Torres, 2007; Wankel & Blessinger, 2013). In addition, a WebQuest can solve the problem of surfing the Internet without a clear purpose in any content area; and it can serve writing a traditional research paper or developing a multimedia project from Internet resources (Urquhart, 2005). An authentic WebQuest assignment scaffolds and motivates students to investigate a “big idea” question, and participate in a group to transform newly obtained information into a refined understanding. Well-prepared WebQuests help learners find “richer thematic relationships, to contribute to the real world of learning, and to reflect on their own metacognitive processes” (March, 2003, p. 43), which is directly related to developing higher order skills. Furthermore, Web inquiry studies are numerous and ongoing. For example, Datt and Aspden (2011) used Webquest assignments to their pharmacy students, to create e-posters, and store them for later use as web resources (c.i. Wankel & Blessinger, 2013). Recently, Awada, Burston and Ghannage (2019) studied the effect of WebQuest on EFL students’ argumentative writing skills. At last, WebQuest assignments can be administered at the introductory phase, concluding phase, or as an entire unit of study (Coffman, 2009).

2.4 PowerQuest

PQ was developed by Annette Lamb based on the WebQuest template, which uses PowerPoint as a tool but it is not a presentation; however, it is a stage for building a self-instructional learning environment for students. PQ is constituted of the following sections: Introduction, Start, Task, Process, Links, Advice, Assess, End (see the details in the Methodology section) (http://eduscapes.com). Moreover, Hamilton and Sasso (2008) considered PQ as “training wheels”, which activates the use of the Internet as an instructional source. Consequently, they advised teachers to tie PQ technology-based activities to classroom activities and assignments on the curriculum, instead of employing PQ as an isolated entity. As such, the learners will get motivated to seek knowledge. Thus, this study employed PQ to scaffold the competence of EFL university students in writing an informative speech assignment, in a Public Speaking class, keeping in mind the
theoretical framework of this tool, the cognitive and constructivist theories.

2.5 Scaffolding
Scaffolding occurs in peer–peer collaborative dialogue (Swain 2000), where learners can perform beyond their actual developmental level, which is known as the zone of proximal development (ZPD) (c.i. Gonzales, 2014). ZPD is defined as “the distance between the actual development level as determined through independent problem solving, and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers” (c.i. Gonzales, 2014). When EFL learners collaborate to perform tasks, they “produce a joint written product, they co-construct knowledge and push each other to identify L2 gaps and to test new hypotheses” (Swain 2000, c.i. Gonzales, 2014, p.119), which is so true. This study grouped the students into teams and adopted procedural scaffolding that involves, modeling, practicing and applying to build their skills and increase independence.

3. METHODOLOGY

3.1 Design
An experimental study was carried out in an English medium private university in Lebanon. The participants (N=62) were undergraduate EFL learners in the English Public Speaking course (ENGL 212), a 3 credits course over 12 weeks. Their L1 was Arabic, their age ranged between 20 and 25, and they were pursuing a B.A. degree in various majors. This study was conducted throughout the fall and spring semesters. The participants were assigned into the experimental and control groups randomly.

The experimental group (EG) performed informative speech writing assignments following the PQ tool, whereas the control group (CG) followed the traditional way.

3.2 Instruments
Data collection instruments were scores of pre/post-intervention essays, Likert scale, open-ended questions, and thematic analysis of the post-intervention essays. First, pre-intervention assignment samples, namely, a five-paragraph informative essay written by the learners (CG and EG), in the traditional way, were collected and graded. Similarly, post-intervention assignment samples (written by the CG and the EG) were collected and graded. An informative speech rubric (see Appendix A) was adopted to grade the essays according to their content, support, unity, organization, coherence, word choice, and mechanics. Then, two-sample t-test was used to get the mean grades of the two groups, which were displayed in tables and bar graphs. Later, these were compared to show the development at the post-intervention stage. Two English instructors assessed the results; a 3rd instructor was ascribed in case of discrepancy was revealed in the results. Afterwards, a 5 point Likert scale of 6 questions (see Appendix C) targeting the EG was developed to elicit their perception about the PQ tool and analyze them quantitatively. Next, open ended questions targeting the EG were designed to check a previous exposure to a similar experience, to elicit the EG’s perception related to the effectiveness of using PQ in writing assignments, to check their willingness in extending this experience to other fields of study, and to analyze them qualitatively. Finally, twenty-five essays written by the EG (who employed the PQ) and by the CG (who followed the traditional way), at the post-intervention phase, were randomly chosen for thematic analysis. At the end, all the mentioned instruments served the quantitative and the qualitative and analysis.

3.3 The Intervention
The EG learners were assigned to 8 groups of 4. The researcher designed a task through a PQ tool, and posted it on the WhatsApp group of the EG (created to serve the purpose of this study). She asked the EG learners to inquire the Web about their favorite renowned personality to find the most important characteristics and prominent achievements of this personality, and to unfold untold stories. The learners were instructed to use critical thinking, to analyze, synthesize and evaluate the researched information.

The design of the PowerQuest. To create the PQ assignment, a template was downloaded following this link, (eduscapes.com/sessions/travel/powerquest1.ppt); then, the following PQ structures were realized:

- The introduction comprised of the title of the assignment (Informative Essay Assignment), the name of course (Public Speaking 212, 3 credits), the term (Fall/Spring, 2019) and the PQ designer’s name (the Instructor/researcher).
- The task clearly stated the research topic, related questions, and assigned the students to groups of 3/4 and limited the due time (2 weeks).
- The process section provided them with steps and resource links on to conduct effective online research, to cite online
information following the APA style, to know the skills of writing a successful five-paragraph essay. To keep them motivated and to scaffold them, the researcher shared with them samples of informative five-paragraph essays, and many links to assist the students complete the task.

- The assessment section provided the students a link to an Informative Speech Rubric that described the anticipated performance criteria: purpose, audience, topic, word choice, introduction, body and transitions, conclusion (emphasis on the main point(s), where the speech is drawn to an effective memorable statement).

The conclusion section comprised of a platform, where the students were asked to give their feedback and offer any suggestions to enhance the quest. The 5-point Likert scale of 6 questions and the open-ended questions (discussed in the Instruments section) were administered in this phase. On this same platform, the researcher hoped that the learners enjoyed this activity that engaged them in writing an informative essay, and she asked them to suggest the topic of their next assignment.

3.4 The CG
At the same time of this study, the CG learners attended the regular lectures. They were given the freedom to surf the Web to come up with exactly the same assignment (to write an informative 5-paragraph essay about their favorite renowned personality). So, they worked individually, did not collaborate in group work, and got no access to links that lead to model samples and constructive information. They did not have a WhatsApp group like the EG learners; they used the researcher's email to ask questions. It is worth to mention that this assignment was administered at a stage where the two groups were exposed to the following units: Speaking in public, ethics in public speaking and research, selecting reliable sources, referencing and in-text citation, writing a five-paragraph essay, analysis of sample speeches, quoting, paraphrasing and summarizing, and informative speech.

4. RESULTS AND DISCUSSION
4.1 Pre/Post-intervention scores
Pre-post intervention assignment samples were graded based on the informative speech rubric. The results of the two-sample t-test revealed that the mean of the pre-intervention writing assignment grade of the 2 groups (see Appendix B) was 68/100 (p>0.05), an insignificant difference. However, in the post-intervention phase scores had remarkably shifted. The EG shifted from 68.0 to 81, whereas, the CG shifted from 68.0 to 74. This means that the EG, who followed the PQ instructions, outperformed the CG significantly by 7 points (p<0.001). This validates the hypothesis that the Web Inquiry tool, PQ, scaffolded the informative speech writing assignment in the Public Speaking class.

4.2 Likert scale questionnaire
The findings of the Likert scale questionnaire posted on the WhatsApp group of the EG learners (see Appendix C) revealed the following results: 90% said that this activity was enjoyable, and 80% found that it teaches how to research online, surprisingly! 100% totally agreed that it helps to learn more about reliable link domains, 85% found that it teaches how to cite online information, 79% thought that it leads to writing a successful five-paragraph informative essay, and 75% considered that it makes one meet the submission deadline successfully. In other words, they were highly motivated, following the steps and the links on the PQ they acquired the skills on how to research and write an essay, and submit it by the due date. In a nutshell, they strongly agreed to the use of the PQ tool.

4.3 Open-ended questions
The researcher palpated the EG learners’ perception related to the PQ tool in open-ended questions (see Appendix D). Three aspects of interest were suggested: a previous experience exposure, the effectiveness of using PQ, and extending the experience to other fields of study. The aim of using this instrument was to verify the results obtained through the aforementioned Likert-scale questionnaire and achieve triangulation. The 1st question that asked, “Were you exposed to a similar PQ experience? Where?” and all of them said that they were not exposed to a similar PQ experience, so it was their first time experience.

The 2nd question that asked, “What did you learn from this experience?” and they gave a variety of answers, but the majority are seen next. They learned how to write an organized informative essay, following the different steps on the PQ. They were enlightened about visiting reliable link domains to pick information from. They considered guided research an important aspect to develop in writing; however, they faced difficulty in paraphrasing.

Their answers to the 3rd question, “Do you recommend PQ in other courses? In which course could this experience be helpful?” and all of them recommended PQ in other courses such as marketing, business management, and chemistry. Most of them found it helpful every time they were asked to write an assignment.
Finally, the answers to the open-ended questions are discussed by order of the aspects of interest. First, one can say that PQ was their first time experience, which validated the significance of this study. Second, based on their answers, the EG learners reflected a positive perception of using the PQ tool in writing their assignments. They learned how to write an organized informative essay through higher order thinking processes. PQ helped them overcome difficulties in writing, except paraphrasing, that needed more practice. But being a first time experience, they benefitted from the procedural scaffolding, sharing/modeling the samples of authentic informative essays and useful links shared with the learners, practicing and applying the newly gained knowledge that built their skills and increased their independence. Third, their desire to extend the newly gained knowledge to other fields of study suggested the practical and motivational effects of employing the PQ tool. In a nutshell, their answers verified the results obtained through the Likert-scale questionnaire and thereby triangulation was achieved.

4.4 Thematic analysis of post-intervention essays

The analysis of the post-intervention essays of the EG (who employed the PQ) and the CG (who followed the traditional lectures related to instructing five-paragraph essay writing skills way) was based on the “compare and contrast” of some main themes. Visiting reliable links. The EG visited the reliable Links, (e.g. the domains ending in .edu/.gov/.org/.mil) and referenced the collected data appropriately, including images, music, and YouTube movies; unlike the CG, who failed to cite some of the sources in the draft 1 and visited and cited “.com” domains.

Organizing a five-paragraph essay. The assessment of organizing a five-paragraph informative essay, the informative speech writing rubric was employed, and the following was revealed.

a) Introduction: The EG and the CG researched up-to-date authentic material and picked up a “favorite personality” in response to the one “big idea” question. They chose the personality that intrinsically motivated them; for example, Charley Chaplain, Coco Chanel, Sigmund Freud, Pablo Escobar, Bob Marley, Angelina Jolie and others, and presented it in the “Introduction” in a clear purpose statement.

b) The purpose, topic and word choice: the EG and the CG were clear and relevant in the purpose, topic and word choice.

c) The organizational pattern: the EG learners organized the sub-questions (e.g. find the most important characteristics, prominent achievements, and untold stories) in a chronological order appropriately and made the essay easy to follow. On the other hand, the CG lacked structure and crammed the information in an unorganized manner. For example, the prominent achievements and untold stories of the personality in question did not follow the chronological order. The beginning and the end were difficult to follow. The EG analyzed, synthesized and evaluated the researched information, and revealed a deeper understanding of the structure and the content of the assignment, following the instructions and links on the PQ, more than the CG. The CG added unnecessary side information and extended the essay to more than 5 paragraphs.

d) The conclusion: The EG restated the thesis statement, emphasized the main points, opened up a personal opinion, and closed the essay in an effective memorable statement. Some of the CG did not provide a concluding statement, others dropped floating quotations used by the personality they had chosen without any justification; for example, “You live but once; you might as well be amusing”, “In order to be irreplaceable one must be different” Coco Chanel quotes. Others even missed the conclusion part.

Motivation. The EG reflected high motivation, they put more effort into the assignment, interacted on the WhatsApp group, were inquisitive with respect to the task and were able to meet the 2 weeks deadline successfully, in contrast to the CG, who were working individually and passively and took 5 weeks to complete the same assignment.

In a nutshell, the thematic analysis of the post-intervention essays of the EG and the CG revealed that the EG performed better in employing reliable links, organizing a five-paragraph essay and exerting more effort to fulfill the required task.

5. CONCLUSION

In conclusion, in the light of the positive results discussed here above, implementation of PQ led the EG to higher order thinking processes; they analyzed, synthesized and evaluated the researched information, the process and the product (cognitive theory). As well as through PQ assistance, students got scaffolded, collaborated and shared new knowledge, constructed knowledge and got motivated, (constructivist theory). So, as Wankel and Blessinger (2013) discussed the theoretical framework of Web inquiry, the cognitive and the constructivist theories proved to be fruitful. The perception of the majority of the EG learners related to the PQ tool was positive; writing through PQ had guided and scaffolded them. So, Torres (2007) and
Wankel and Blessinger (2013) were right when they said that, Web inquiry learning delivers an authentic, technology-rich environment to solve problems, promotes higher order thinking processes, as well as motivation, effort, and effective use of time. The significance of this study is in line with timely studies involving Web inquiry. At last, the Quantitative and the Qualitative results contributed to the field of integration of technology in EFL learning and validated the hypothesis that employment of the Web Inquiry tool, PQ scaffolded the informative speech writing assignment in the Public Speaking class.

As for further research recommendation, scholars in the field can design other Web Inquiry tools in the future, which can be experimented on a larger scope. I suggest that educational authorities integrate Web inquiry tools to teaching methods at various educational levels.

ABOUT THE AUTHOR
Liza Der Khachadourian is a Lecturer at RHU and ULF universities in Lebanon. She earned her PhD in English Literature and Language, Applied Linguistics (USEK) in 2017, Master’s Degree in English Literature and Language (USEK) in 2013, Bachelor of Arts and Teaching Diploma in English Literature and Language (Lebanese University) in 1989, Nursing A. Degree (American University of Beirut) in 1982. Since 1992 she is a Legal & Sworn Translator at the Lebanese courts. Her professional interests include integration of technology into language learning.

Author’s Publications:

REFERENCES


---

**Appendix A: Scoring Rubric for Informative Speech**

<table>
<thead>
<tr>
<th>ORGANIZATION</th>
<th>DELIVERY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Presentation</strong></td>
<td><strong>Content</strong></td>
</tr>
<tr>
<td>You establish your topic &amp; purpose relevant and meaningful to your specific audience, using appropriate methods to support your main point</td>
<td>You are clear on your topic, your main idea, and the purpose of your speech</td>
</tr>
<tr>
<td>Your oral presentation is clear and relevant to your topic or main points</td>
<td>Your oral presentation is clear and relevant to your topic or main points</td>
</tr>
<tr>
<td>You use visual aids that enhance your presentation</td>
<td>You use visual aids that enhance your presentation</td>
</tr>
<tr>
<td>You use a variety of speaking techniques to maintain audience interest</td>
<td>You use a variety of speaking techniques to maintain audience interest</td>
</tr>
</tbody>
</table>

**Organization**
- 60
- 65
- 70
- 75
- 80
- 85

**Delivery**
- 60
- 65
- 70
- 75
- 80
- 85

---

**Appendix B: Public Speaking Assignment Grades of the EG and the CG**

<table>
<thead>
<tr>
<th>Public Speaking Grades</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental group 30</td>
</tr>
<tr>
<td>Control group 32</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Pre-intervention</th>
<th>Post-intervention</th>
</tr>
</thead>
<tbody>
<tr>
<td>EG</td>
<td>CG</td>
</tr>
<tr>
<td>60</td>
<td>65</td>
</tr>
<tr>
<td>70</td>
<td>70</td>
</tr>
<tr>
<td>80</td>
<td>80</td>
</tr>
</tbody>
</table>
Appendix C: Slide 11/13 A 5point Likert Scale

**Your feedback is valued**

Copy the following table on the tail of your word document, and there tick the answer of your choice.

<table>
<thead>
<tr>
<th>Statement</th>
<th>Strongly disagree</th>
<th>Somewhat disagree</th>
<th>Neutral</th>
<th>Somewhat agree</th>
<th>Strongly agree</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. This activity was enjoyable.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. This activity teaches how to research online.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. This activity helps to learn more about reliable link domains.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. This activity teaches how to cite online information.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. This activity leads on how to write a successful five-paragraph informative essay</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. One can meet the submission deadline successfully.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Feedback cont’d

Copy the following questions on the tail of your word document and then write your answers honestly.

1. Were you exposed to a similar experience? Where?
2. What did you learn from this experience?
3. Do you recommend WQ in other courses? In which course could this experience be helpful?
Simulation and Hyperreality in a Scanner Darkly
Yasamin Hemmat* & Hoda Shabrang

1 M.A. Student, Department of English Language and Literature, Khatam University, Tehran, Iran
2 Assistant Professor of English Literature, Department of English Language and Literature, Khatam University, Tehran, Iran

Corresponding Author: Yasamin Hemmat, E-mail: hemmat.yasmin@gmail.com

ARTICLE INFO
ABSTRACT

Received: May 14, 2019
Accepted: June 18, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.3

Philip K. Dick’s novels focus on question of reality and the construction of personal identity. In one of his novels, A Scanner Darkly, Dick creates the world which is saturated with information and technology and this world, people seek for reality through information and technology, whereas the distinction between reality and fake has been disappeared and the personal identity is disintegrated.

In this novel, the main focus is on how the characters experience the hyperreal world, as well as the effect of hyperreal conditions on the development of their identities. The philosophical guide for the purpose of this research is Baudrillard who argues that hyperreal world offers fake as real. It also affects us all in a way that we become increasingly lost in its mesh of simulations. Hence, this paper demonstrates how identity is challenged in techno-consumer society in A Scanner Darkly.

1. INTRODUCTION

Philip K. Dick, the canonical writer of the digital age, is the creator of alternative forms of realities. Dick’s concerns in all his novels revolve around one issue, the question of reality. In his novels, Dick tries to illustrate about uncertain nature of reality and the personal identity of the characters and shows how they are captured in an illusory life intensified by the drugs. Thus, the reason for this study is to prove that Dick has not merely created a fantasy, but he has written about postmodern society. The characters in his novels are confined with neither the past nor the present; however, they remain within the unknown present. Dick’s novels show the connection between hyperreal and the advanced society we live in. His ideas about society, technology, science and human experience make his novels worthy to study. One of his novels, A Scanner Darkly portrays that how postmodern society, information technology and drug culture lead to disintegrated identity.

Drugs in Dick’s novels tend to be mind-altering substances. Manufacturing of drugs are a highly sophisticated technology that drastically affects society in A Scanner Darkly. Since drugs in this story tend to be mind-altering substances, they have a powerful influence on how society functions. Dick also draws the attention of readers to the role of technology and its effect on the characters’ mentality. Philip Dick’s novels describe the complex philosophical and social issues associated with the technological communities. Dick is paying close attention to the psychological effects of drugs on human personalities. By examining the dark side of modern life, he examines the negative result of capitalism, consumerism, technological advances, political and psychosocial, and social issues. Scott Bukatman (1993) argues that “the central characteristic of Dick’s protagonists involves their crises of subjectivity; crises which begin when the categories of the real and the rational begin to dissolve their boundaries” (3). These crises are completely apparent in this A Scanner Darkly.

The main character of this novel puts his trust in technology because he is unable to trust his own senses. This seems to be one of the consequences of living within the hyperreal society. In this novel, characters are delusional due to the use of drugs, and they are not able to recognize the difference between real and unreal. When this distinction between reality and unreal goes away, we will face with hyperreality. This hyperreal will actually undermine the identity of the individual and, according to Baudrillard’s theory, will lead to the disruption of the individual’s identity. Baudrillard believes that in the world of media and consumer society, humans no longer have contact with reality, but engage in images, codes, and beliefs, and these images, codes, and evidences create a new reality that Baudrillard names as hyperreal. Some of the problems concerning the hyperreality are actually tied up to a consumerist culture; a culture based on
consumption of objects with no other purpose than to keep humans in a state of mass integration.

So, the novel of Philip Dick’s, *A Scanner Darkly*, would be analyzing under the light of Baudrillard’s perspectives to demonstrate how characters affect by hyperreal world in their everyday lives. In this novel, technologies are manipulating reality and they make a gap between the person and reality, which leads to the distortion of identity. Moreover, character’s double identities are formed by society which is the result of living in a consumerist society and in this society, nothing is real and everything is simulated.

**2. OBJECTIVE OF THE STUDY**

This article is a critical study of Philip K. Dick’s novel, *A Scanner Darkly*. Dick has created the world very similar to our contemporary society which is dominated by information and technology which lead to hyperreality. A central concern here is how individual identity is treated in the hyperreal society. Technology and information are supposed to be means of improving and providing convenience for human life; however, in this novel it is shown that technology and information not only does not bring comfort but also they develop split personality in characters. This research answers the following questions by reading Philip Dick’s *Scanner Darkly* through Jean Baudrillard theory:

1. How does Baudrillard notion of hyper reality contribute to distinguish of identity in *A Scanner Darkly*?

2. How do technology and consumerism lead to hyperreality in *A Scanner Darkly*?

3. Do characters in *A Scanner Darkly* cope with hyperreality?

**3. METHODOLOGY AND METHOD**

This research is based on qualitative approach. The method of this research is based on the French theorist, Jean Baudrillard (1929–2007) who is one of the foremost intellectual figures of the present age, whose work combines philosophy and social theory. Jean Baudrillard’s philosophy centers on the twin concepts of ‘hyperreality’ and ‘simulation’. These terms refer to the virtual or unreal nature of contemporary culture in an age of mass communication and mass consumption. We live in a world of dominated by simulated experiences and feelings. Jean Baudrillard believes that we experience only prepared realities. To him the real is not what can be reproduced but it is already reproduced. “His postmodern universe is one of hyperreality in which entertainment, information and communication technologies provide experiences involving the scenes of band in everyday life, as well as the codes and models that structure everyday life” (Stanford Encyclopedia of Philosophy). Baudrillard in his book, *Simulacra and Simulation*, claims that in the media and consumer society, people are caught up in the play of images, spectacles, and simulacra, that have less and less relationship to an outside, to an external “reality,” to such an extent that the very concepts of the social, political, or even “reality” no longer seem to have any meaning (3). He states that “society has replaced all realities and meanings with symbols and signs” (Ibid) and human experience is more a simulation of the reality than the reality itself. Baudrillard believes that “society has become dependent on simulation, and it has lost its contact with the real world” (6). Simulacra have been replaced by original and the distinction between reality and representation has broken down; therefore, we are experiencing hyperreality. Hyperreality disconnects us from our environments and everything in society appears as a copy, which makes the distinction between copies and original impossible. Baudrillard postulates that the age of hyperreality is one where transcendence is inconceivable. The signifier is not only become more important than the sign, but it is replaced it.

**4. DISCUSSION**

**4.1. Technology and Identity**

In *A Scanner Darkly*, the main character Bob Arctor lives with his two roommates, Ernie Luckman and Jim Barris. He also has a girlfriend named Donna who is a drug dealer. This group of friends uses various drugs but especially a drug named Substance D. This drug also known as death and it made from a flower called Mors Ontological which means slow death. However, the extensive use of this drug does not lead to the physical death but to the ontological death, the death of identity. Substance D addicts eventually destabilize their identity as the chemical causes the right and left hemispheres of the brain to separate. Once both halves of the brain fail to communicate with one another, one hemisphere takes precedence over the other. Therefore, the identity of the users becomes fragmented as they succumb to delusion. In *A Scanner Darkly* the issue of identity is challenged. One such reason is that Arctor performs different roles and different identities at different times.

Bob Arctor is an undercover federal narcotics agent who is under the name of Fred wears a ‘scramble suit’ to hide his identity. The scramble allows him to spy on his peers; however, it also indicates his loss of
selfhood; first at physical level, and later at intellectual and spiritual level. In the beginning of the story Arctor appears as Fred as he is giving a speech against narcotics. For disguising his identity, he wears a Scramble suit in order to hide his identity:

Now, you will notice, the Lions Club host said, that you can barely see this individual, who is seated directly to my right, because he is wearing what is called a scramble suit...

Scramble suit undermines the distinction between gender roles since the one who wears it appears as neither man nor woman. He would become a ‘vague blur’. Thus, there would be no boundary between man and woman. According to Kucukalic, in this novel “the good guys versus the bad guys, the police versus the drug abusers, and the identity of the establishment vs. the identity of junkies are far from clearly distinguished” (451). Another important technological device in this story is a holo-scanner. As Fred’s superior officers have become aware of increasing drug activity centered on Arctor; they assign Fred to investigate Bob Arctor, unaware the fact that he would be investigating himself. As the suspicion against Bob Arctor’s household grows, a holo-scanner system is put up in his house to monitor all his activities. This system consists of cameras and microphones that record sounds and images, and a scanner that process this information and turns it into three dimensional images. Consequently, due to the massive surveillance in Arctor’s house, the boundary between public and privacy has been removed. As Baudrillard claims that in postmodern era, “the domestic scene- or the private sphere per se- with its rules, rituals and privacy is exteriorized, or made explicit and transparent” (Kellner, 1989: 71).

These two information technology devices, Scramble suit and holo-scanner, lead to manipulation of reality, and as the devices gather more information, they create a distance between the user and reality. Arctor’s tasks of going through the scanner material and spying on himself eventually, lead to his cognitive disabilities. However, Arctor, through these technologies such as, holo-scanner is unconsciously in search of his real identity. Furthermore, even by wearing scramble suit, he desires to escape from the predetermined identity constructed by society. He believes that the appearance of people plays a pivotal role in deciding how society will judge and treat them. It is a fact that if someone is represented in certain way, we are usually ready to believe them, as Arctor then exemplifies. “You put on a bishop’s robe and mitre, he pondered, and walked around in that, people bow and genuflect and like that, and try to kiss your ring, if not your ass, and pretty soon you’re a bishop. So to speak. What is identity? He asked himself. Where does the act end? Nobody knows” (Dick, 2011: 13). Arctor’s statement demonstrates that in hyperreal society when signs substitute realities, representation becomes significant. In Baudrillard’s universe, simulacra and simulation play a crucial role in social life since all binary oppositions between appearance and reality would be subverted. Therefore, when there is no real, there cannot be anything as counterfeit, thus there is no difference between the real bishop and the one who acts like one. Hence, Arctor prefers to wear scramble suit and looks like a vague blur thing than to be judged by his appearance.

4.2. Hyperreal Society and Disintegration of Identity

As previously stated, Arctor has two different identities and when he acts like his addicted friends, he becomes like them that is why it is difficult for him to distinguish which identity is the real one. When he is with his addicted friends, he acts like them and when he is in the federal police office, he tries to hide his identity and acts like a cop. “He always had a strange feeling as to who he was […] he looked like a doper when out of his scramble suit. He conversed like a doper; those around him now no doubt took him to be a doper and reacted accordingly. Other dopers, he thought; gave him a peace brother look and straights didn’t” (17). As it can be seen, identity is the main issue of this story. Fred receives the task of watching Bob Arctor and his friends. Besides, Actor/ Fred becomes addicted to Substance D which finally leads him to degeneration of his mind and a total loss of his sense of self. According to Stuart Hall (1996), one of the characteristics of postmodernism is that the subject, previously experienced as having a unified and stable identity, is becoming fragmented; composed, not of a single, but of several, sometimes contradictory or unresolved, identities” (276-277).

One of the main characteristics of postmodern era is the fragmentation of the subject. Human being is not considered as a single, unified self anymore, hence the subject is fragmented. These characteristics are clearly evident in Arctor’s behavior. As we can see
the name of Arctor is similar to actor. His thought also reveals that he is also acting “like and actor before a movie camera… you act like the camera doesn’t exist” (Dick, 2011: 146). So Arctor and Fred are acting based on their different roles. Thus, Both Arctor and Fred are simulacra with no referentiality or origin. Characters takes different names when performing different social roles and switching identities. As the story progresses, the boundaries between Fred and Arctor begin to blur, and even the narrator has a hard time separating his both identities. So one does not know if Fred is acting as Arctor or Arctor is acting as Fred. Accordingly, the boundaries between the outlaw and the law have dissolved as well, since a police officer (Fred) is an addict and therefore, he breaks the laws. So we do not know if he is an outlaw or a law enforcer. Hence, when there is no reference for distinguishing between law and outlaw, good or bad, we would encounter with hyperreal world in which there is no meaning or truth which results in fragmentation of the subject.

Arctor/Fred’s crisis of identity even delineates through physical problems such as split brain, which is caused by substance D. Moreover, the more Arctor becomes detached from his identity the more the narrative of the story become fragmented. The story interrupted by scientific articles discussing the duality of mind such as character’s disconnected thoughts, or even by some quotations in German language. These German words indicate that “as if another person or mind were thinking” (87). It should put into account that, in the beginning of the story, Arctor is aware of having two identities but gradually he has lost his awareness and his identity totally become disintegrated:

How many Bob Arctors are there? Two that I can think of, he thought. The one called Fred, who will be watching the other one, called bob. The same person. Is Fred actually the same as a Bob? Does anybody know? I would know, if anyone did, because I’m the only person in the world that know that Fred is Bob Arctor. But, he thought, who am I? Which of them is me? (58).

So he still knows that Bob and Fred are the same person but the more he overuses the drug, the more he becomes detached from his own double identities. “Drug abuse breaks down the user’s social identity while fusing relationships with others through mental states induced by the drug” (Cherry, 2008: 23). Another example of his forgetting about his divided identity is that, Arctor thinks that Barris is plotting against him, forging his signature and passing fake checks. But he comes to realize that this signature is his. “Arctor saw that the handwriting was his. A perfect forgery. He would never have known it wasn’t his, except that he remembered not having written it” (Dick, 2011: 140-141). Thus he understands that he is the one who has done the act of forgery. Furthermore, Arctor is unable to distinguish himself in 3-D hologram or in video tape. “What isn’t Barris or Luckman and lives here must be Bob Arctor. Unless it’s one of the dogs or cats” (85). Consequently, technologies like scramble suite and holo-scanner and drug do not close him to reality but they unable him to distinguish between reality and imaginary.

In this story, even the identity of Donna puts into question. The first thing to take into consideration is that, like Arctor, Donna has two identities; she is both a drug dealer and an undercover agent. Her fluid identity is even shown through changing into another person. After having intercourse with a girl named Connie, Arctor finds out that the face of the Connie changes into Donna’s and after watching the video that has been taken with holo-scanner he faces with this issue again and he encounters with Donna’s face. “Standing, Fred walked into the holo-cube, into the three dimensional projection, and stood close to the bed to scrutinize the girl’s face. Halfway between, he decided. Still half Connie; already half Donna” (109). Thus, here there is no difference between what is real and what is not. As Bob and Fred are the same person, Donna and Connie are the same as well. According to Kim Toffoletti:

There is no separation any longer, no emptiness, no absence: you enter the screen and the visual image unimpeded. You enter life itself as though walking on to a screen. You slip on your own life like a data suit… It is the interactive, immersive and instantaneous nature of our digital encounters that erodes the distance between the subject and the screen, and which makes the individual as much a spectacle as they are a spectator (16).

Thus through holo-scanner, the division between spectacle and spectator is removed. Arctor is watching himself and others through the scanner and at the same time he is watched by it. So all boundaries are blurred here. It is clear that through technology like holo-scanner, Bob wants to get the sense of himself; however, this technology does not help him to recognize his true identity since in
In the hyperreal world there is nothing such as authentic and true self or identity because we are separated from reality and cut off from the truth. Baudrillard maintains that, “in the postmodern world, individuals flee from the desert of the real for the ecstasies of hyperreality and the new realm of computer, media and technological experience. In this universe, subjectivities are fragmented and lost” (Murray, 2004: 61). He also believes that, “we are witnessing the disappearance of the human, there is a vanishing of will and freedom because consciousness is absorbed into the world of objects” (Clarke et al, 2009: 45). So, in postmodern world, objects are triumphant over the subject and subject has no power or agency. Thus, we encounter with a subject of ‘self-estrangement’.

4.3. Consumer Society and Aliened Selves
It should be noted that, one of the reasons of Arctor’s addiction is detachment from consumer society, unaware the fact that addiction is the continuation of the consumer society and drug abuse is one of the aspects of consumer society which makes people incapable of distinguishing real from imaginary. He is of the opinion that wealth and indolence disconnect people from the real life; therefore, through joining the addict community he desires to escape from consumer society. Richard G. Smith (2010) asserts that:

Baudrillard risks a more shocking and obverse interpretation of such escapist drug risks, namely that is a defense by dependents against the syndrome of immunodeficiency endemic to consumer societies: a vital, symbolic reaction- though an apparently desperate and suicidal one- to something even worse. Thus, Baudrillard posits a significance to drug addiction that exposes a paradox at the heart of the issue of substance abuse in modern consumer societies: it is society which produces this preserve effect and society which condemns it (60).

According to Palmer (2003), substance D, MacDonald and Coca cola are all the sign of capitalism. He argues that drug, MacDonald and Coca cola are as poisonous as substance D and addicts believe that Coca cola contains cocaine. So, Coca cola and MacDonald are manifestations of substance D (183 and 189). Kucukalic (2009) maintains that:

The language of the drug world is the language of economy: throughout *A Scanner Darkly* we are reminded that the two worlds_ the establishment and anti-establishment_ exist under the same rules and conditions of buying and selling_ the production of large quantities persistent in and moving both worlds. The chain of commerce and the commerce of chains that Arctor is so rueful about produce the culture of sameness and unoriginality and meaninglessness (475 and 478).

Hence, in a technological world of capitalism, through consumerism, drug and technology, people cut off from reality. So capitalist world, is the world of simulations and fundamental rules of the industrial society are production and reduplication. Every product is as the same as the previous product and every single sign of differentiation is interpreted as a defect. Thus, although people want to attain differentiation through commodities, capitalism tries to make them as the same as possible. Therefore, people through excessive consumption transform into objects or even an apathetic machine. For instance, when Fred wears scramble suit which is a sign of high-tech technology, he becomes machine like.

“Fred’s voice is like one of those robot computer voices down in San Diego at the bank, perfectly toneless and artificial” (Dick, 2011: 14). Thus, scramble suit makes him an artificial faceless human being. Furthermore, Arctor believes that after some times, addicts become like a device which is winded up. “The mind of a junkie being like the music you hear on a clock radio…the music from the junkie is to get you to become a means for him to obtain more junk, in whatever way you can serve. He, a machine, will turn you into-his-machine” (101). Moreover, audiences would be encountered with apathetic and inhuman behavior of characters. When Luckman chokes to death, Barris has not done anything to save his life and he is very nonchalant toward this incident. Accordingly, after Luckman revives, Barris calls this incident another form of consciousness as if nothing has happened. “Did I pass out? Not exactly. You did go into an altered state of consciousness. Probably an alpha state” (90). So, Fred thinks that Barris is a freak who has not done anything for Luckman. “Luckman had recovered despite him. What a freak, he thought. What a kinky freak. Where is his head at, just to stand idle like that?” (Ibid). Arctor puts the blame on society since he thinks society has formed people in this way. “People are formed by society, and like a person in a scramble suit, they become an indistinguishable of everyman” (16). Thus, here, we face with self-estrangement of
the characters. Baudrillard maintains that, “once separated, detached from the self, the self secretly contained in the commodity, and vanishes into the marketplace never to be seen again” (Clarke et al, 2009: 110). Hence characters in the world of objects become alienated.

As it could be seen, consumerism has a pivotal role in this story. We are facing a world in which commodities transform into the sign. The postmodern world is based on consumption of commodities and objects. The society builds our needs and we, human beings, need to differentiate ourselves to gain meaning and social status. This ineliminable search of meaning and prestige through consumption of objects leads to revulsion and alienation. (Powel, 2007: 74-75). Hence, we do not consume a commodity because of its usefulness. Rather we consume signs substituted by commodities in order to gain identity and prestige:

The worth of an object is not intrinsic to it— it does not have a pre-existing meaning, but transcends material value to calculate among a host of other elements in a signifying chain…consumption has become another kind of code or language through which the member of a society can communicate messages to each other about themselves and their world. Consumption thus plays an important part in the construction of collective and individual identity. And it is through the consumption of signs that Baudrillard argues identity is forged (Toffoletti, 2010: 75-76).

Arctor is one of the characters who is fed up with consumer society and wants to be released from it. Although he at first had a peaceful life, the kind of life he is criticizing now, one day he becomes aware that this is not the life that he wants to live. Accordingly, he gave up everything, and he entered the dark murky world. Arctor once had a wife and two daughters but one day when he hit his head on the corner of a kitchen cabinet, he came to realize that he hated this peaceful life. “It flashed on him instantly that he didn’t hate the kitchen cabinet: he hated his wife, his two daughters, his whole house… he wanted to split. And so he had, very soon. And entered, by degrees, a new and somber life, lacking all of that” (Dick, 2011: 40). Thus, Arctor in this consumer society tries to differentiate himself and that is the reason he joined the drug community. In fact, Arctor has done an anti-consumerist act. However, it is important to take into account that Arctor not only does not exclude himself from the consumerism cycle but he, in a new fashion, involves in this cycle:

Another way that identities are constructed through consumption is by adopting a critical stance towards a consumerist way of life. There have always been those who have challenged consumption, or sought to opt out of the consumer lifestyle or limit their involvement with it. There are many practices that we point to as reactions against consumer society like wearing second hand clothing and participating in consumer boycotts. Yet rather than offering a way out of the consumer cycle, these acts in themselves become modes of communicating status and identity within a system of consumption. This is because social standing is not contingent on the goods a person accumulates but on differences (Toffoletti, 2010: 79).

Hence, through limited consumption, Arctor wants to build his identity. As Baudrillard argues (1998), “Differentiation may then take the form of the rejection of objects, the rejection of consumption, and yet this still remains the very ultimate in consumption” (90). Thus, Arctor desires to differentiate himself from others but he does this act inside the consumption cycle; therefore, his action in Baudrillardian term would be called “underconsumption” or “in conspicuous consumption” (Toffoletti, 2010: 79), which is another form of consumption.

4.4. Hyperreality and the Loss of Authenticity
Another important point in this novel is that, there is no distinction between real and fake since there is no originality. We are dealing with a society where copies have taken over original. According to Baudrillard (1994), we inhabit in a society made up wholly of simulacra, simulation of reality, which replace any pure reality (6). Baudrillard maintains that in hyperreal era, we are not able to distinguish any difference between what is real and what is not. Baudrillard believes that “all dichotomies between appearance and reality, surface and depth, subject and objects, collapse into a functionalized, integrated and self-reproducing universe of simulacra controlled by simulation models and codes” (Kellner, 1989: 77). He also argues that, in hyperreal world even medical
science is called into question since there is no difference between a sick person and the one who pretends to be sick. As stated by Baudrillard “with simulation, we can no longer negotiate the differences. If this logic is taken any further, then every further, then medical science is itself brought into question. If any symptom can be produced, then every illness may be considered simutable and simulated and medicine lost its meaning” (Lane, 2009: 87). Thus, when an illness is simulated, it shows itself by its special symptoms. This matter can be seen in A Scanner Darkly’s story. In this part, Luckman, a friend and roommate of Arctor, tells a story in which shows the disappearance of boundaries between reality and fake:

This Chick had gotten knocked up, and she applied for an abortion because she’d missed like four periods and she was conspicuously swelling up […] One day I was over at her place, and this girl friend of hers was there telling her she only had a hysterical pregnancy. You just want to believe that you are pregnant. It’s a guilt trip. And the abortion, and the heavy bread it’s going to cost you, that’s a penance trip. So the chick looked up calmly and she said, okay then if it’s a hysterical pregnancy I’ll get a hysterical abortion and pay for it with hysterical money (Dick, 2011: 125).

Accordingly, here, the pregnancy and even the abortion are simulated. Even the setting of the story shows the replacement of copy over reality. According to Palmer (2003), the story takes place in California where there are Hollywood and Disneyland (179). Therefore, this story takes place in Orange County and this county is associated with simulations since there are many amusement parks in there such as Disneyland. Baudrillard asserts that “these amusement parks are only represented as imaginary to maintain the illusion that the surrounding world is real and not just a hyperreal simulation” (12). So he believes that the society with fake realities is a kind of Disneyland. Thus, the setting of the story demonstrates that characters are dealing with the society where the copies have taken over the original. Hence, “Disneyland’s production of fake animals, historical settings, natural environments, etc, embodies ‘the quintessence of consumer ideology’ in which ‘the public is meant to admire the perfection of the fake’ and in which we are ultimately dumb-founded by verisimilitude” In A Scanner Darkly, the verisimilitude is acknowledged through a large number of references to fake items in the novel” (Kucukalic, 2009: 487). For example, Luckman tells the story of the imposter who is at first a sweeper at Disneyland but then he has decided to pose as a most famous imposter and everybody believes him that he is a real imposter. “Then he decided, ‘I’ll just pose as another imposter’. He made a lot of bread that way, the Times said. Almost as much as the real-world famous imposter” (Dick, 2011: 126). Or “when Fred wants to buy Donna some flowers, he wonders if they should be plastic or real. He also thinks of the plastic dog shit sold in L.A. during his psychological test” (Kucukalic, 2009: 488).

From the examples above, it is concluded that there is no such a thing as reality, the real has been disappeared. Baudrillard postulates that “in a world of appearance, image, illusion, virtuality and hyperreality, where it is no longer possible to distinguish between the virtual and the real, reality disappears, although its traces continue to nourish an illusion of the real” (Clarke et al., 2009: 40). Thereby, hyperreal world is the world of uncertainty, alienation and disintegration of identity. In this world by accumulation of objects, people strive to gain identity and meaning. It could be noted that “The disappearance of the real through the human project of the domination of the object by the subject leads in Baudrillard’s logic to the disappearance of the human and subject itself” (Ibid). As it can be seen in hyperreal world of the story characters become more detached of their identity and they become alienated. Henceforth, “in the media and consumer society, people are caught up in the play of images, spectacles and simulacra, that have less and less relationship to an outside. To an external reality” (Murray, 2004: 62). As it is apparent, Arctore, finally gains the knowledge that he is not able to find reality and he finds out that the human has a fragmented being:

Any given man sees only a tiny portion of total truth, and very often, in fact almost… he deliberately deceives himself about that little precious fragment as well. A portion of him turns against him and acts like another person, defeating him from inside. A man inside a man. Which is no man at all (Dick, 2011: 147).
Thus, in Philip Dick’s novel, human subject, in a world of machines and drugs, turns into object, and “the subject of praxis is fractured, and objects come to rule human being” (Murray, 2004: 62). ‘Man inside a man’ indicates the fragmented identity which is the result of hyperreal world. In this world of objects, Arctor is in search of hidden truth, his own identity and finally, in this quest, he comes to realize that there is no absolute reality since no one is able to find the truth. As it can be seen at the end of the story, Bob Arctor totally loses his connection with reality due to the excessive drug abuse and he has been taken to New path rehabilitating center and in this center he gains a new identity as Bruce. In A Scanner Darkly, names illustrate each identity. The main character has different names when playing different identities. As aforementioned, he becomes Fred when he is at the police officer and Bob Arctor, when he is a drug addicts. Accordingly, he struggles between two social roles and two identities and eventually losing his sense of self and yielding to the third identity. According to Kucukalic, “the material fakeness translates into the fakeness of identity” (489). When Arctor loses all attributes of Fred and Arctor, he gets a new name as Bruce. Therefore, when he is brought to New Path, he becomes a new person. “Once inside the clinic his wallet, his name, everything that identified him, was stripped away in preparation for building up a new personality not drug oriented” (Dick, 2011: 135).

Bruce is a silent man who is devoid of any feeling and only he responds mechanically to requests and repeats what he hears. He only repeats words such as “see, touch, feel, hear and so on” (193-202). So he even loses touch with language; therefore, Bruce lacks language and original thought. Bruce even has no recollection of his past lives, “he heard nothing now. And forgot the meaning of the words, and finally, the words themselves” (200). Hence, he becomes absence of memory, absence of language, absence of humanity and identity. In the end the reader comes to realize that, the New Path is not just the rehabilitation center but it is the source of the manufacturing of the drug. Thereby, this rehabilitation center is not associated with humanitarian acts like helping addicts to be recovered, but it is responsible for production of drugs. Therefore. On that account, for Arctor/Fred/Bruce there is no way out from this consumerist, hyperreal society.

5. CONCLUSION
As we look at the novel of A Scanner Darkly, we come to the conclusion that how hyperreality affects personal identities. In this novel, Philip Dick portrays a society obsessed with all kinds of simulations and shows that there is no longer any difference between real and fake, because in the postmodern world the real is dead and the subject has disappeared. This issue is well illustrated in Arctor’s disintegrated identity; a person who changes from Bob to Fred and from Fred to Bruce, and ultimately turns into passive observer without knowing who he is. The story of A Scanner Darkly reveals a technology-driven consumerist society in which drugs and advanced technologies, such as the scramble suit and the holo-scanner dominate and distort reality. In fact, this story depicts humans quest for their own identities, a slippery identity in the world of simulacra. Arctor, who is fed up with the capitalist society, takes drugs and joins the community of addicts to gain a new identity, but he does not know that there is no escape route from capitalist society, instead of leaving consumerist society he has entered a critical consumption cycle. Even at the end, when he comes to the rehabilitation center for addicts, he finds its way to the source of substance D, the substance of the death of identity. So, as Baudrillard believes, the subject is subjugated by objects in the postmodern world; therefore, the subject is disappearing.

ABOUT THE AUTHORS
Yasamin Hemmat received her B.A in English Translation from University of Isfahan, Iran. She holds an M.A. in Dramatic Literature from Azad University, Tehran Central Branch. She is now an M.A. student in English Literature at English Department, Khatam University, Tehran, Iran. She is also a part-time English teacher.

Hoda Shabrang (PhD), Assistance Professor of English Language and Literature, Faculty Member, English Department, Khatam University, Tehran, Iran. Dr. Hoda Shabrang is a university lecturer in BA, MA and PhD of English Literature in Tehran Azad University, Ershad Damavand University and Khatam University since 2013. She received her PhD from Putra University, Malaysia. She has published a number of books, articles and papers on several literary texts and films.

REFERENCES


A Study of Conjunctions and Codeswitching among some Ewe-English Bilinguals
Cosmas Rai Amenorvi
Department of Languages and General Studies, University of Energy and Natural Resources, Ghana
Corresponding Author: Cosmas Rai Amenorvi, E-mail: cosmas.amenorvi@uenr.edu.gh

ARTICLE INFO

Received: May 14, 2019
Accepted: June 15, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.4

KEYWORDS

Conjunctions, cohesion, English, Ewe, comparative study, codeswitching

ABSTRACT

The purpose of this paper is to investigate how the Ewe language realizes cohesion by means of conjunctions in comparison with English as well as the similarities and differences in the way the two languages realize cohesion in this regard. The findings revealed that both English and Ewe realize cohesion by conjunction almost the same way. The only major difference is that conjunctions in Ewe turn to be phrasal rather than single lexical items. Moreover, the study revealed that conjunction choice in Ewe-English bilingual constructions (codeswitching) does not depend on the matrix language (Ewe) of the bilingual. Constraints such as preference for simplicity, speech speed and uniformity are responsible for conjunction choice. These findings show that the matrix language model has limitations and that the second languages of bilinguals are capable of informing the choice of some grammatical items in bilingual constructions (codeswitching).

1. INTRODUCTION

This paper describes comparatively how cohesion is realized in English and Ewe through the use of conjunctions. As a comparative study, the similarities and differences between the ways the two languages realize cohesion by means of conjunctions are identified and discussed. Besides, the study investigates the employment of conjunctions in Ewe-English bilingual constructions, the focus is to unearth the constraints that affect the choice of conjunctions in Ewe-English codeswitching. The study is sectioned under the following subtitles: research questions, literature review, method, discussion and conclusion.

2. RESEARCH QUESTIONS

This paper seeks to answer the following questions:

1. How is cohesion realized in Ewe by means of conjunctions?
2. What are the similarities and differences, if any, between English and Ewe in their realization of cohesion by means of conjunctions?
3. What language informs and what constraints govern the choice of conjunctions in Ewe-English constructions?

3. LITERATURE REVIEW

Conjunctions function as a cohesive devise in a text. Unlike reference, substitution and ellipsis, conjunctions do not inform the reader or listener to supply missing information by looking for it elsewhere in the text or by filling structural slots. Conjunctions instead signal the way the writer or speaker wants the reader or hearer to relate what is about to be written or said to what has been said or written before. Halliday and Hasan (1976:226) posit:

Conjunction is rather different in nature from the other cohesive relations, from both reference… and substitution and ellipsis… Conjunctive elements are cohesive not in themselves but indirectly, by virtue of their specific meaning; they are not devices for reaching out into the preceding (or the following) text, but they express certain meanings which presuppose the presence of other components in the discourse.

The quote above follows that conjunctions are quite different from other cohesive devices for they “are cohesive not in themselves.” Their presence in a text means that some information is taken for granted; something is presupposed.

Conjunctions create cohesion by relating sentences and paragraphs to each other by using words from the class of conjunction, or numerals (Halliday & Matthiessen, 2004; Halliday, 1985). These can be causal, adversative, additive, continuatives or discourse markers. Examples of additive conjunctive elements are ‘and’ or ‘also’, ‘in addition’, ‘furthermore’, ‘besides’, ‘similarly’, ‘for instance’,
‘by contrast’ and so on. Some adversative conjunctions are ‘but’, ‘yet’, ‘however’, ‘instead’, ‘on the other hand’, ‘nevertheless’ and ‘as matter of fact’. The conjunctive elements like ‘so’, ‘consequently’, ‘it follows’, ‘for’, ‘because’, ‘under the circumstances’ and the like are causal conjunctions. Some continuatives are ‘now’, ‘of course’, ‘well’, ‘anyway’, ‘surely’ and ‘after all’. The following examples, one for each type of conjunctive element, illustrate the use of conjunction to bind a text together.

1. He was beaten and stripped naked. Besides, he was jailed.
2. Do not tell them the story now. Instead, discuss with them what happened.
3. Larry stepped on Cozy’s toes. Consequently, a fight ensued between them.
4. Festus could not answer that question. After all, he is but a boy.

In example 1, above, ‘besides’, an addition conjunction, binds the two sentences. There is, therefore, a link connecting the first sentence to the second. The cohesion lies in this connective. The conjunctions ‘instead’, ‘consequently’ and ‘after all’ which are adversative, causal and continuous conjunctions in Examples 2, 3 and 4 respectively, also play the same role of binding as does the additive conjunction ‘besides’.

### 3.1 Codeswitching

A major outcome of language contact is codeswitching. According to Hoffmann (1991), codeswitching is the most creative aspect of bilingual speech. Crystal (1997) submits that code, or language switching, occurs when an individual who is bilingual alternates between two languages in his or her speech with another bilingual person. Codeswitching can take several forms: alteration of sentences, phrases, words and even sometimes morphemes. Cook (1991) puts the extent of codeswitching in normal conversation among bilinguals into the following percentages: codeswitching comprises 84% single word switches, 10% phrase switches and 6% clause switches, culminating in codeswitching being one of the most researched fields of study as a language contact phenomenon.

Some authorities use the terms codeswitching and codemixing interchangeably while others maintain that the two terms refer to two different phenomena. Several scholars have attempted to differentiate between these terms. Among them are Bokamba (1976) and Muysken (2000). Bokamba (1976) asserts that while codeswitching concerns the alternate use of words, phrases and sentences from two distinct grammatical systems or languages, codemixing is the embedding of various linguistic units such as affixes (bound morphemes) and words (unbound morphemes) from different languages into the same structure. According to Muysken (2000), codemixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence, and codeswitching refers to only code alternation. Simply put, while codeswitching refers solely to the alternation between two languages, codemixing combines the grammatical features of two or more languages in the same structure. Thus, codemixing, like codeswitching, is also one result of the contact between languages.

Most studies on codeswitching deal with intersentential and intrasentential codeswitching. Intersentential codeswitching is the type of codeswitching done across sentences while intrasentential codeswitching is the type that takes place within sentences. Some decades ago, Weinreich (1953:788) argued:

The ideal bilingual switches from one language to another according to appropriate changes in the speech situation (interlocutors, topics etc.), but not in an unchanged situation and certainly not within a single sentence.

Many studies have proved that codeswitching (CS) can be both intersentential and intrasentential; codeswitching can take place within a sentence and between sentences. These studies render Weinreich’s assertion invalid and also reveal that studies of the structure of CS constructions are relatively new since Weinreich (1968) made this statement about five decades ago. Garretts (1975), Myers-Scotton (1993), Nishimura (1997), Ochola (2006) and Romaine (1995) studied the structure of Swahili-English, Marathi-English, Japanese-English, Punjabi-English and Dholuo-English CS constructions. Most of these studies specifically touch on the grammatical as well as the lexical structure of CS constructions.

Myers-Scotton (1993, 1997 and 2002) examined Swahili-English CS corpus comprising conversations recorded in Nairobi and proposed the matrix language frame model (MLF). This model was proposed initially in 1993 and modified in 1997 and 2002. Currently, it is the most influential model used to account for intrasentential CS. This model maintains that it is one of the languages, the mother tongue in particular, of the bilingual that controls the grammar of intrasentential CS constructions. The language which provides the abstract morphosyntactic frame...
and the frame itself is called the matrix language (ML) and the other participating language is called the embedded language (EL).

Myers-Scotton (2002) distinguishes two types of CS: classic codeswitching and composite codeswitching. In the former, only one of the two languages in contact accounts for the morphosyntactic structure of the bilingual clause whereas in the latter, the morphosyntactic structure is made up of the two languages in contact. The MFL model applies to classic CS and Myers-Scotton (1993, 1997 and 2002) proposed the following principles to guide it. First, it is independent or dependent clauses rather than sentences that should be the unit of analysis. Second, a bilingual CS construction may consist of three types of constituents: mixed constituents include morphemes from both matrix language and embedded language. ML islands are made of ML morphemes only and are under the control of ML grammar. They do not have any influence from the EL. EL islands are also well-formed by EL grammar but they are inserted into an ML frame. Therefore, EL islands are under the constraint of ML grammar (2002). Finally, regarding the mixed constituent, two hierarchies are proposed: first, participating languages do not have the same status. Second, the language which provides the abstract morphosyntactic frame and the frame itself is called the matrix language (ML) and the other participating language is called the embedded language (EL).

Many studies have attempted to prove or disprove Myers-Scotton’s matrix language frame model (MLF). One of such studies is that of Ochola (2006). Ochola (2006) admits:

A fascinating aspect of language contact is to consider what happens to the grammatical structure of languages when their speakers are bilingual and their speech brings two (or more) languages into contact. The goal of this article is to test the hypotheses about grammatical structure of codeswitching (CS) that are explicit or inherent in the Matrix Language Frame (MLF) model of Myers-Scotton (1993, 1997; 2002), p208.

Ochola’s (2006) paper was a repetition of Myers-Scotton (1993, 1997 and 2002). She conducted a study in the United States of America among undergraduate students who are Dholuo L1 speakers in which she analyzed the morphosyntactic structures in Dholuo-English CS utterances. Dholuo is a western Niletic language spoken around the shore of Lake Victoria in Kenya, Uganda and Tanzania. One of the findings of Ochola (2006) is that single occurring verbs in Dholuo-English are governed by the morphosyntactic frame of the Dholuo language. For example:

5. Ne- wa- talk gi professor moro
   PST 1PL talk with professor ADJ, another
   (We talked with another professor)

In the CS Dholuo-English construction above, the English verb ‘talk’ is not inflected as it is in the monolingual translation in English. Rather, ‘take’ is preceded by the past tense marker in Dholuo ‘ne’. Based on phenomena like these, Ochola (2006) argues that it is the Dholuo language that controls the grammatical patterning of Dholuo-English CS constructions. She provides other examples to support her claim. Two are as follows:

   Kusa 3S-NONPAST BE big town
   (Kusa is a big town)

7. calculus ma – ngeny onge
   calculus that a lot that not there is
   (There is not a lot of calculus)

In example 6, ‘big town’ is an English noun phrase consisting of the adjective ‘big’ and the head noun ‘town’. English grammar demands that ‘big town’ be preceded by the article ‘a’ inasmuch as the head word of the noun phrase ‘town’ is singular. The fact that this article is missing and this structure is still accepted as correct means that it is Dholuo that frames the utterance, not English. In Example 44, the English noun ‘calculus’ is followed by the Dholuo quantifying adjective ‘ngenyy’(a lot) introduced by ‘ma’ (that). In English, quantifiers precede the nouns they modify, as the translated version of example 7 shows. The quantifier ‘a lot of’ precedes ‘calculus’. However, the Dholuo quantifier ‘ngenyy’ (a lot) comes after ‘calculus’ in the CS construction. This is because in Dholuo, quantifiers come after the nouns they modify. Clearly, it is the Dholuo language that provides the grammatical structure of the Dholuo-English CS constructions. In fact, every other aspect about the Dholuo-English CS grammar tested by Ochola (2006) reveals that the Dholuo language absolutely controls the grammar of every intrasentential Dholuo-English CS constructions. These findings have validated Myers-Scotton’s MFL theory and seem to confirm an observation made by Weinreich (1953:88) that “it is the conclusion of common experience, if not yet a finding of psycholinguistic research that the language which has been learned first, or the mother tongue, is in a privileged position to resist interference”. The above statement, although made more than half a century ago is still true today. Many modern studies have proved so. It is this observation that triggered Myers-Scotton’s MFL model in analyzing CS constructions.

There have been some studies on the contact between English and some Ghanaian languages. Amuzu’s (2006) unearthed three constraints the Ewe language places on English when
the two are used in intrasentential CS constructions. Amuzu (2006:38) stated that “codeswitchers are deploying certain mother tongue language maintenance mechanisms which they have built into the principles that guide them in codeswitching”. He talks about ‘mother tongue language maintenance mechanisms’ which control the grammar of Ewe-English codeswitching constructions. The first of the constraints identified by Amuzu (2006:38) is that “the mother tongue shall contribute all grammatically active system morphemes in a bilingual construction”. Amuzu (2006) gives examples to support this claim:

8. Wo le boy a2e si fi phone 3PL catch boy a certain REL-fi phone
(They caught a boy who stole a phone)

In the bilingual construction above, ‘boy’ and ‘phone’ are two English singular countable nouns. Singular nouns in English are normally preceded by the indefinite marker ‘a’. In example 8 however, we see that the English indefinite ‘a’ is blocked from preceding ‘boy’ and ‘phone’. Rather, ‘boy’ is postmodified by the Ewe indefinite marker ‘a2e’ (a certain). Since ‘a2e’ is a system morpheme in Ewe and the first constraint demands that the mother tongue contribute all grammatically active system morphemes in bilingual constructions, the English indefinite marker is, therefore, blocked from preceding the noun ‘boy’. Below is another example:

9. Line -a na busy elabe me-ña internet browse-m DEF. was because I was
(The line was busy because I was browsing the internet.)

In example 9, it is affirmed that it is the mother tongue (MT) that controls the grammar of this bilingual construction. The noun ‘line’ is postmodified by the Ewe definite marker ‘-a’ instead of being premodified, as it were, by the English definite article ‘the’. Moreover, the verb ‘browse’ takes the Ewe morpheme ‘-m’, an equivalent of the English ‘-ing’. It is clear that it is the MT that has contributed all the active grammatical systems in the CS constructions above. This first constraint which points out that the MT contribute all active morphemes in Ewe-English CS constructions, is thus proved true.

The second constraint that Amuzu (2006:39) identified is that “the mother tongue shall set the order in which morphemes, constituents from both languages co-occur in a bilingual construction”. When we refer to Example 45, a2e (a certain) post-modifies ‘boy’ instead of pre-modifying it. In English, determiners and demonstratives are pre-modifiers. In Ewe, they are post-modifiers. Amegashie (2004), Atakpa (1993) and Obianim (1990) identify some of these demonstratives in Ewe as a2e (certain), sia(this), siawo(these), mat(that) and so on and assert that they always come after the nouns they modify. Here are some examples:

10. 'utsu a2e
Man a certain (a certain man)
Davi sia
Child this (this child)
Awu ma
Shirt that (that shirt)
Sukuvi siawo
Student these (these students)

We can see that the indefinite marker a2e as well as the demonstratives sia, ma and siawo post-modifies the nouns 'utsu, davi, awu and sukuvi respectively. This is the grammatical constraint that the Ewe grammar imposes on English in the Ewe-English CS constructions. Moreover, Ewe-English bilinguals make specific choices that uphold the integrity of the mother tongue by refusing to let English adjectives pre-modify Ewe nouns in CS constructions. That will be against constraint two. In English, most adjectives are attributive; they come before the nouns they modify. A few come after the nouns they modify. Examples are galore and old as in the phrases money galore and four years old respectively. In contrast, Ewe adjectives are all in post-modification; they come after the nouns they modify. Below are some examples:

11. suku yeye
school new (new school)
devi nyui
child good (good child)

Since adjectives post-modify nouns in Ewe, even when they are used with English nouns in CS constructions, they post-modify them rather than pre-modify them according to English norm. Here are examples from Amuzu (1998:79):
12. (a) Gake fifia, hadziha best one a woawo si wo.le.
   But now, choir the 3PL hand 3SG be PRE
   (But now, they have the best choir)
   (b) Tsɔ akɗi bright one si le corner
   kema dzi va na-m
   Take lantern REL be over
   there come to- 1SG.
   (Bring the bright lantern that is in the corner over there to me.) (Amuzu 1998:80)

In Example 12, ‘hadziha’ (choir) and ‘akɗi’ (lantern) are the Ewe nouns used in the above CS constructions. These are both postmodified by English adjectives ‘best’ and ‘bright’ respectively. These adjectives have occurred outside their normal position in English and have behaved as though they were native to Ewe. The following Ewe-English CS construction will, therefore, be unacceptable:

   3PL POT be box that inside.
   (They will be inside that big box)

The foregoing construction has the English adjective ‘big’ premodifying the Ewe noun aɖaka (box). We have however seen that constraint two demands that “the mother tongue shall set the order in which morphemes, constituents from both languages co-occur in a bilingual construction”. We also learn in Ewe, adjectives postmodify nouns. Taking these points into consideration helps us to see the unacceptability of the CS construction above; that is, the extent to which Ewe interferes with English in CS.

The third constraint Amuzu (2006) identified is that some English lexemes are accepted in CS forms, others are not. Some English verbs are accepted in singly-occurring forms in mixed verb phrases. Some of these verbs he identified are go, come, know, see, look, eat, want, say, tell, give and buy. The following CS constructions are therefore unacceptable:

14. *Ama me le suku go-ge o a?
   Ama NEG be-PRE school go ING
   (Won’t Ama go to school?)
   *Kofi come-ge etsɔ
   Kofi come -ING tomorrow
   (Kofi is coming tomorrow)

Amuzu’s findings about the third constraint are not altogether new because about three decades earlier, Forson (1979:183-184) had similar findings. He also named the above verbs as the English verbs that may not occur in Akan-based mixed verb phrases.

4. METHODOLOGY
The population of the present study was all the undergraduate students who are native speakers of Ewe and who read Ewe as a major course in the University of Cape Coast (UCC). These respondents were purposively selected for this study. Undergraduate classes in these institutions cover Levels 100 to 400. These students are selected for the reasons that they are native speakers of the Ewe language as well as students of it. Since this study seeks to describe how cohesion is realized by conjunctions in Ewe, show the similarities and differences between English and Ewe in that regard and find out the constraint that affect the choice of conjunctions in Ewe-English codeswitching, the native-speaker Ewe-major students are the most appropriate source of data for this study. Each respondent submitted an essay in Ewe on any given topic of personal choice. These essays were collected and the cohesive use of conjunctions were identified and discussed under the section Discussions. Besides informal Ewe-English conversations of this group were recorded, decoded and the use of conjunctions identified and are discussed. Below is the distribution of the respondents of the present study.

Table 1: Number of Respondents from UCC

<table>
<thead>
<tr>
<th>SEX</th>
<th>L. 10 0</th>
<th>L. 20 0</th>
<th>L. 30 0</th>
<th>L. 40 0</th>
<th>TOTAL</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>MALE</td>
<td>15</td>
<td>12</td>
<td>13</td>
<td>9</td>
<td>49</td>
<td>58</td>
</tr>
<tr>
<td>FEMALE</td>
<td>11</td>
<td>9</td>
<td>8</td>
<td>7</td>
<td>35</td>
<td>42</td>
</tr>
<tr>
<td>TOTAL</td>
<td>26</td>
<td>21</td>
<td>21</td>
<td>16</td>
<td>84</td>
<td>100</td>
</tr>
</tbody>
</table>

5. DISCUSSIONS
Data reveals that conjunctions also serve as cohesive ties as in Ewe as they do in English. Halliday and Hasan (1976) identify four types of conjunctions in English: causal, additive, adversative and continuatives or discourse markers. Data revealed that Ewe also realizes cohesion by means of all these types of conjunctions. Let us discuss some examples.

15a. Mekpɔ wolé fifia aɗe nyitsɔ le Gɛ.
1SG-see 3PL-catch thief some previous day
PREP Accra.
   (I saw a thief caught the previous day in Accra)

Wofui, wowɔ funyafunyea eye wɔyi dji me.
3PL-beat-PRO 3PL-do torture+3SG CONJ. 3SG-
go faint PREP
In the Example 16b above, *gake* (however) is an adversative conjunction. It follows a statement that has a positive idea expressed in it. The presence of this conjunction *gake* (but or however) automatically shows that the information that follows *gake* is and must be in contrast with the one that precedes it. The contrast provided here in *gake* is what serves as the cohesive tie between the two conflicting ideas expressed in the text. In this example unlike the one before it, *gake* as a conjunction can be used to introduce other information unlike *kpeđe*. However, it is acceptable to use a longer phrase, which can substitute for and be used interchangeably with *gake* but never in the case of *kpeđe*. Here is an example to illustrate this argument.

17a. Past4wo wo ñe siaa ñe fia ñu amewo uuu ñe koe te wo ñu.
   pastor-PL do everything thing teach person-PL tire only 3PL body
   (Pastors have done all they can in teaching people.)

b. Togb4 be wôle nenema há la, nugbegbłèwawó ñeko wógale dzi yim.
   CONJ DEM 2sg-LOC same bad-do just 2SG-again up go-PROG
   (However, badness continues to go high.)

We refer to the same example in which *gake* is used. In this case, *gake* is replaced by the clause *togb4 be wôle nenema há la...* (even though it is that way...). The same idea of contrast is expressed in this clause as it is in the single conjunction *gake* and these two can be used interchangeably with each other. So, while the additive conjunction *kpeđe* cannot be used alone except with other words that refer back to previous information, the adversative *gake* can be used alone as well as can be replaced by other expressions which carry the same idea of contrast.

Just like English, Ewe demonstrates causal conjunctions. The example below illustrates this.

18a. Egbe sukuvi ĝeđe mèsråu nu kura o.
   (Nowadays, students do not study at all.)

b. Gbevu ko wona ñawɔm le sukukipowɔ dzi.
   Bush-dog only 3pl- do-HAB prep school-compound prep
   (They only indulge in unprofitable things.)
c. Ema tae wo dometo geje mekpa a dzidzedze le wofe dodokpowo me o.
   3sg-dem head-foc many neg-see-HAB comfort prep 3pl-pos exam-pl prep neg
   (That is why most of them do not do well in their exams.)

In the foregoing Example 18c, ema tae (or eya tae) serves as a causal conjunction. The thoughts expressed in the previous sentences are that students do not study; they only spend their time on frivolous things. The conjunction ema tae (consequently or as a result) tells us, therefore, that the failure of these students is as the result of their inability to study towards examinations. The cohesion does not lie in the conjunctions ema tae but in the fact that its presence presupposes the presence of some other information. Thus, we cannot use any of these conjunctions alone or in isolation no more than we can tie a knot for nothing.

Ewe also realizes cohesion by continuatives or discourse markers. The following are examples from data.

19a. Dzilawo megalae deke tsam le wo viwo fe agbenamo me o.
   Parent-PL NEG-again none take-PROG. 3PL-pos child-PL life PREP NEG
   (Parents do not care about the lives of their children anymore.)

b. Le nyatefe me la, nenema wôle le xexea fe akpa siaa akpa fifia.
   PREP. Truth PREP DEF. that 3SG PREP world-DEF POSS side all side now
   (Truly, that is how it is in every part of the world now.)

20a. Gbala, edze be dziqduqa nada ga de ga dzi na dwalawo.
    first DET. 3SG-right government-DEF put money PREP money PREP worker-PL
    (First, the government must increase the salaries of workers.)

b. Le go bubu me la, edze be dwalawo hâ nawo do sesie.
   prep way other-prep def 3SG-important that worker-PL also work hard
   (On the other hand, it is important that workers must also work hard.)

In Example 19a, the idea of the irresponsibility of parents towards their children is raised. The succeeding sentence – 19b – confirms that idea in the continuative le nyatefe me la (truly). There is therefore a cohesive tie between the previous information and after the continuative in question. The discourse marker le nyatefe me la confirms the previous information by providing a newer one that goes along with the one before it, forming a cohesive tie.

Moreover, in Example 20a, the continuative gbâ la (first or firstly) is used. This no doubt introduces the first information. The use of gbâ la alone indicates that more information lies ahead. The reader is in expectation of information ahead as it is expressed in the discourse marker used in 20a. Example 20b employs le go bubu me la (on the other hand). The appearance of this continuative alone points to the previous one in 20a – gbâ la. It is clear that the link between these discourse markers as well as the information they carry binds the constructions together as though they were one sentence.

We have discussed how conjunctions are employed in Ewe with examples from our data set. However, the examples made use of only a few of these conjunctions. The following are some more examples of the four types of conjunctions in Ewe. Some additive conjunctions in Ewe are hekpefe or kpefe (in addition), abe …ene (like or same), hâ (also), tso kpefe enu (to add to this), le kpefe me (for example). The following are some of the adversatives in Ewe: gake (but), dzgbenyuitse la (fortunately), dzgbevoitse la (unfortunately), le go bubu me la or le ma bubu na la (on the other hand). Some Ewe causals are eya ta, ema ta or susu ma tae (because of that), elabe or elabena (because) and mlêba (finally). These words fifia (now), le nyatefe me (truly), tso yi edzi (in continuation), le go sia me (in this regard) and abe ale si wôle ene (as it is) are some Ewe continuatives or discourse markers.

5.1 Similarities and Differences
Data revealed that the Ewe language realizes cohesion by means of conjunctions largely the same way English does. The only observable difference in data in the way Ewe realizes cohesion by conjunctions from English is that Ewe conjunctions turn to be rather phrasal than single lexical items.

5.2 Constraints that Inform Conjunction Choice
Let us now turn our attention to the constraints that govern the choice of conjunctions in Ewe-English bilingual constructions. The following examples from data answer that question:
A Study of Conjunctions and Codeswitching among some EWE-English Bilinguals

21. Mekpoe etsɔ but nyemele sure be eva gba o.
   1sg-see- 3SG 1SG-NEG- that 3SG-
   come today NEG
   (I saw him yesterday but I am not not sure he
   has come today.)

22. Ronaldo kple Messi wołę exceptional ɛnɛtu, gake Ronaldo is better than Messi.
   (Ronaldo CONJ Messi 3PL-LOC
   ADV, CONJ.)
   (Ronaldo and Messi are very exceptional, but
   Ronaldo is better than Messi)

23. Messi is surrounded by a bunch of great
   players at Barca, ema tae meʃoa
   SG-PRO reason-TOP NEG-play-PROG
   nothing PREP ….. NEG
   naneke le Argentina o.
   (Messi is surrounded by a bunch of great
   plays, that is why he play nothing in Argentina)

24. Nya aʃeke mele asinye kura o. Gbã, I’m
   more intelligent than you.
   Word some NEG-PREP POSS NEG. First, ….
   (I do not have anything at to say at all. First,
   I’m more intelligent than you)

There is no doubt that the Ewe language is the matrix
language in the above Ewe-English codeswitching. In
Example 21, the conjunction employed is but. In that
entire sentence, there are only two English words, the
conjunction but and the adverb sure. The rest of the
sentence is Ewe. What constraint is responsible for the
choice of this English conjunction in an Ewe-English
bilingual construction such as this? First, we need to
know that the equivalent of but in Ewe can substitute
perfectly for it in the construction in question. Only
two expressions in Ewe can substitute for but, namely,
the lexical item gake (but) and the phrase togbo be
wołe nenema hà la (Even though that is the case).
The constraint that warrants the choice of but over
gake and togbo be wôle nenema hà la is that of
preference for simplicity which is common in rapid
speech. Gake is disyllabic, togbo be... is multisyllabic
but but is monosyllabic and easily fits in as regards
simplicity.

Example 22 presents a problem regarding the
foregoing conclusion drawn in Example 24. This time
gake (but), a disyllabic conjunction is preferred to but,
a monosyllabic one. The researcher realizes that the
choice of gake over but here boils down to a
paralinguistic feature of emphatic speech which is
naturally slower than rapid speech. The speaker of

Example 22 was very emphatic in a one-word-at-a-
time manner of speech. It follows, therefore, that
paralinguistic constraints such speed or its absence can
inform the choice of conjunction in Ewe-English
codeswitching. However, Example 22 has provided
answer to the question as to which language is
responsible for providing conjunctions in Ewe English
codeswitching. In this instance, the popular matrix
language model is flouted. The answer is clear; in the
choice of conjunctions in Ewe-English codeswitching,
not only the matrix language does, the embedded
language also does.

In Example 23, the employed conjunction is ema tae
(as a result, consequently etc.). The choice of ema tae
is more likely that the entire subordinate clause in
which it appears is fully in Ewe. The constraint here
may be a case of uniformity as much as the entire
clause in which the conjunction appears belongs to just
one language, which is Ewe in this case.

Example 24 presents another problem, a conflict with
the conclusion drawn in Example 23. It employs the
Ewe conjunction gbã (first). Both gbã and first are
monosyllabic conjunctions. Moreover, the conclusion
of uniformity does not play in this regard either.
Merging the two cases together, we see that it is the
case of simplicity because either gbã or first can
substitute for each other perfectly. As regards
uniformity, that is suspended for the conclusion that
any language of the Ewe-English codeswitching can
supply the conjunction, not only the matrix language,
which is Ewe in this case. Some studies such as
Amenorvi (2015) and the present study have added to
the other side of the argument that the second language
of the bilinguals also have the capacity to dictate
grammatical phenomena in bilingual constructions,
making influence from the languages of the bilingual
a mutual one.

6. CONCLUSIONS
The present study has revealed that there is hardly any
difference in the way English and Ewe realize
cohesion by means of conjunctions. The slight
difference observed is that Ewe conjunctions are more
phrasal than single lexical items. Moreover, we see
that conjunction choice in Ewe-English bilingual
constructions (codeswitching) does not depend only
on the matrix language of the bilingual. Constraints
such preference for simplicity, speech speed and
uniformity are responsible for conjunction choice.
These findings show that the matrix language model
has limitations and that the second languages of
bilinguals are capable of informing the choice of some
grammatical items in bilingual constructions
(codeswitching).
ABOUT THE AUTHOR
Cosmas Rai Amenorvi is a lecturer of English and Academic Writing and Communication Skills at the Department of Languages and General Studies of the University of Energy and Natural Resources, Sunyani, Ghana. He has been teaching and investigating English, Linguistics, and Communication for close to a decade now. His research interests are in the areas of English Phonology, Sociolinguistics, Semantics, Literary Criticism, Discourse Analysis, and Contact Linguistics.

REFERENCES


A Study on Quality Assessment of the Translation of an Abstract Text English Idioms Errors Made by Jordanian EFL Undergraduate Students by Google Translate
Faido Simanjuntak
Permanent Lecturer, Methodist University of Indonesia, Indonesia
Corresponding Author: Faido Simanjuntak, E-mail: failator@yahoo.com

ARTICLE INFO
Received: May 02, 2019
Accepted: June 11, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.5

KEYWORDS
Quality, abstract, accuracy, acceptability, readability

This study is a descriptive-qualitative study with an embedded-case study research design. The purpose of the study is to describe the quality of the translation on the accuracy in content, acceptability, and readability of translated text of English Idioms Errors Made by Jordanian EFL, Undergraduate Students abstract. The data of the research is an abstract entitled English Idioms Errors Made by Jordanian EFL, Undergraduate Students and its translation in Indonesian. Two methods of data collection were employed: content analysis used to obtain data from both source and target texts, and questionnaire was used to gather data about the accuracy in content, acceptability, and readability. The accuracy in content, acceptability and readability of the translated text were rated by three raters. The results of data analysis show that: (1) The average score for accuracy in content is 1.97. (2) The average score for acceptability is 1.93. (3) The average score for readability is 2.07. The target readers’ response on the translated text is positive. It can be said that English Idioms Errors Made by Jordanian EFL, Undergraduate Students abstract is quite easy for the target readers to understand. As the average score for those three aspects is 1.97, it can be concluded that the translation of the abstract English Idioms Errors Made by Jordanian EFL, Undergraduate Students by Google Translate was rated close to good quality.

1. INTRODUCTION
Translation can be seen as a process and as a product. As a process, we focus on the translator's 'trip' from the original text to the final result of the translation. In this case, we trace the imprint through the selection of methods, techniques, decision-making processes, and so on. As a product, we focus on the results we face, or some of the translations from the same text. In this case we are more concerned with quality issues, without necessarily tracing the truth or appropriacy of the process passed by the translator. Based on this product-process sorting, translation research tends to be oriented towards both, namely process-oriented translation research and product-oriented translation research. Product oriented translation research aims to prove whether a translation is quality or not (Nababan, 2003: 121).

This study examines the accuracy of message transfer and the level of readability in a translation. The researcher only examines the 'results' of the translation practice, not the translation practice itself.

One example of product-oriented translation is the translation of abstract texts of scientific writing. Abstract writing is very important considering that the abstracts are useful for attracting readers' interest in the entire contents of the scientific writing. In other words, whether or not a scientific writing is read more or less depends on the abstract. It can be said that in English abstracts must absolutely exist, be it for essays, thesis, dissertations and scientific journals. Abstracts must be translated into English.

There are a lot of researchers, especially those who live in Indonesia, because their proficiency in English is limited, choose to use the services of translators or translation services to help them in terms of the accuracy of the translation results. Many of them even use translation machines such as Google Translate to overcome their problems, of which the accuracy surely still needs further study. This paper will describe the quality of the translation to the level of accuracy, acceptability, and readability of an
abstract text *English Idioms Errors Made by Jordanian EFL, Undergraduate Students* by Google Translate.

1.1 The Problem of the Research
The problem of this research is formulated to describe the quality of the translation on the level of accuracy, acceptability, and readability of an abstract text *English Idioms Errors Made by Jordanian EFL, Undergraduate Students* by Google Translate.

1.2 The Objective of the Research
This study aims to describe the quality of the translation on the level of accuracy, acceptability, and readability of an abstract text *English Idioms Errors Made by Jordanian EFL, Undergraduate Students* by Google Translate.

2. THEORETICAL REVIEW
2.1 The Definition of Translation
As stated above, this research is a research in the field of translation. Therefore, it is necessary to state in advance some definitions of translation presented by the experts, as follows:

1. “Translation is the replacement of textual material in one language (source language) by equivalent textual material in another language (target language)” (Catford, 1974: 20).
2. “Translation is the reproducing in the receptor language closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style” (Nida dan Taber 1974: 12).
3. “Translation is a general term referring to the transfer of thoughts and ideas from one language (source) to another (target) whether the languages are written or oral form, whether the languages have established orthographies or do not have standardization, or whether one or both is based on sign, as with sign language of the deaf (Brislin, 1976: 1).

Based on the three definitions of translation stated above, it can be concluded that the translation generally refers to the process of transferring messages from one language (source language) to another (target language).

2.2 Translation Process
According to Zabalbeascoa (2000), the term translation process can be used in both a broad and narrow context. Larson (1983) also uses the term translation process in a broad context when he talks about translation projects, which include the determination of the translated text, translator, editing team, market research, translated text reader, including the translation process in narrow context.

In a narrow context, the translation process is interpreted as "the linguistic and/or mental operations of a translator who is faced with a commission and translate it" (Zabalbeascoa, 2000: 118). The diagram of the translation process by Bell (1991) provides a clear picture of the stages commonly carried out by the translator in producing a translation. In brief, the translation process diagram offered by Bell (1991) below can be explained as follows. First, the translator is faced with the source language text. He read the text to understand the message it contained. Once the message is understood, he then diverts it into the target language.

![Diagram 1. Translation Process according to Bell (1991: 21)](image-url)
Diagram 1 above shows that in the translation process, the translator is faced with a source language text. Then he conducts an analysis of semantic meaning expressed through lingual units (such as morphemes, words, phrases, clauses, sentences). The aim is to capture the meaning contained in it. The meaning that has been captured or understood is then synthesized and then transferred to the target language. The results of the synthesis are in the form of target language text.

The process of translation in a narrow context is seen as a cognitive process, a process that occurs in the interpreter's brain. The process is not visible to the human eye. We do not know what the translator is really thinking when the translator is dealing with the target language text. We also do not know what decisions are made by the translator and the reasons underlying the decisions.

2.3 Translation and Culture

Translation is the process of transferring source language text messages into the target language. The practical purpose of the message transfer process is to help the target language text reader in understanding the intended message by the original source language text writer. This transferring task places the translator in a very important position in disseminating science and technology. If science and technology are understood as part of culture, translators indirectly participate in the process of cultural transfer.

The practical purpose of translation, as mentioned above, is often forgotten by the translator. There are translations that have faithfully delivered source language text messages into the target language, but the language he uses cannot be understood by the reader well. There are also translations that look “beautiful” and reasonable, but the message deviates far from the original text message. If such cases occur frequently, the practical purpose of the translation is not achieved properly. Such translations are considered to have betrayed not only the original text writers but also the translation text readers (Damono, 2003).

The purpose of translation is basically not only determined by the translator but also by the client (the person who gives the task of translation) and the target language text reader.
interpreting them. As such, the things people say and do, their social arrangements and events, are products or by-products of their culture as they apply it to the task of perceiving and dealing with their circumstances. To one who knows their culture, these things and events are also signs signifying the cultural forms or models of which they are material presentations (Goodenough, 1964: 36).

Culture is everything one needs to know, master and feel in order to judge where people’s behaviour, conforms to or deviates from what is expected from them in their social roles, and in order to make one’s own behaviour conform to the expectations of the society concerned – unless one is prepared to take the consequences of deviant behaviour (Gohring dalam Snell-Hornby, 1995: 40).

... the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expressions (Newmark, 1988: 94).

From these definitions four main points can be drawn. First, culture is the totality of knowledge, mastery and perception. Second, culture has a close relationship with behavior (actions) and events or activities. Third, culture depends on expectations and norms that apply in society. Fourth, knowledge, mastery, perception, our behavior towards something is realized through language. Therefore, language is an expression of the culture and self of speakers, who understand the world through language.

The concept that language is culture, and culture is realized through linguistic behavior, can also be applied and associated with the field of translation. Isn’t the translation also an act of interlingual communication, of which the manifestation is strongly influenced by the culture of language users? Perhaps that is why translation experts, House (2002), argued that someone does not translate language but culture, and in translation we divert culture not language (p.92). This opinion is in line with the view that a translation unit is a culture not a word, phrase, clause, sentence, paragraph or text, (Nord, 1997), which should get serious attention from the translator.

2.4 Qualified Translation Criteria

Based on the translation definitions described previously, the main problem with translation is the transfer of source language text messages into the target language that must be done accurately. Therefore, the accuracy of the message is a top priority that must be considered by the translator. In addition, the problem of accepting translation texts also needs to be considered. If the translation and language translation messages are contrary to the culture and rules of the target language, the translation will be rejected by the reader. Translations containing false teachings, for example, will be rejected and so will language that is not in accordance with the target culture. If the word you was translated into you, from English into Indonesian, when the word was said by a child to his father, it would be rejected in translation because it is considered impolite.

The practical purpose of translation is to help readers who cannot comprehend the original text. Therefore, the factor of readability of the translation text must also get serious attention from the translator. In that connection, translation experts (for example, Farghal & Al-Masri, 2000; de Waard & Nida, 1986, Nida & Taber, 1982) suggest that researchers need to examine the readers’ responses as one of the important aspects that determine the success of a translation. Farghal and Al-Masri view readers' responses as important variables in translation. Nida and Taber believe that the accuracy of the message must be determined by whether the target language reader can understand the message accurately, as intended by the original author (1982: 1). They further stated that the translation of the text basically had to be tested based on the response of the target language text reader (ibid, p. 1).

Readability, according to Richards et al (1985: 238), refers to how easily written text can be read and understood by the reader. The same thing is stated by Dale and Chall, that readability is the whole element in a written text that influences the reader’s understanding (quoted in Flood, 1984: 236). Both definitions of legibility clearly show that there are two general factors that influence the readability of a text, namely 1) the linguistic elements used to convey the message, and 2) the reading skills of the reader.

According to Richards et al (1985: 238), the readability of a text can be measured empirically, which is based on the length of the average sentence,
A Study on Quality Assessment of the Translation of an Abstract Text English Idioms Errors Made by Jordanian EFL Undergraduate Students by Google Translate

3. THE METHOD OF THE RESEARCH

3.1 Type and Design of Research

This study aims to determine the quality of the translation to the level of accuracy, acceptability, and readability of an abstract text English Idioms Errors Made by Jordanian EFL, Undergraduate Students by Google Translate.

To achieve this goal, the researcher collected qualitative data in the form of an abstract text English Idioms Errors Made by Jordanian, Undergraduate Students and its translation into Indonesian. Data derived from these two sources are then described qualitatively. Therefore, this research can be categorized as descriptive-qualitative research. Miles and Huberman (1994) the following:

...the data concerned appear in words rather than in number. They may have been collected in a variety of ways (observation, interviews, extracts from documents, tape recordings), and are usually “processed” somewhat before they are ready for use (via dictation, typing up, editing, or transcription), but they remain words, usually organized into extended text (Miles and Huberman, 1994: 21).

The problem to be examined in this study concerns the quality of the translation to the level of accuracy, acceptability, and readability of the abstract text English Idioms Errors Made by Jordanian EFL, Undergraduate Students by Google Translate. Therefore, this research can be called embedded case study research because of the problems and focus on research objectives and exploring problems in the field (Sutopo, 2002: 136).

The analytical approach applied is comparative analysis. Researchers compared the similarity of messages between source language text and target language text.

3.2 Data Sources

The research data is sourced from documents and informants. The data sourced from the document consists of the abstract text of English Idioms Errors Made by Jordanian EFL, Undergraduate Students and its translation in Indonesian. In addition, this study also examines data obtained from informants.

This study involved 3 informants. The three informants consisted of 3 people assessing the level of accuracy of the message, the level of acceptance, and the level of readability of the translation text. The criteria of the informants were 1) mastered English and Indonesian well, 2) mastered the ins and outs of translation, and 3) had practical experience in the field of translation.

3.3 Sampling Technique

This study uses a purposive sampling technique. In selecting research informants, the researchers determined the criteria first, which is referred to as criterion-based selection. (Goetz &LeCompte in Sutopo, 1996: 53).

3.4 Data Collection Techniques

Data collection techniques that will be used in this study are divided into two ways, namely:

3.4.1 Listen and Record Techniques

The technique of listening and recording is done to collect data sourced from the abstract text of EFL English Idioms Errors Made by Jordanian, Undergraduate Students and its translation in Indonesian. Data collection through document analysis is carried out with the following steps:

1. Reading the target language text carefully
2. Comparing source language texts with translations in Indonesian
3. Determining the translation strategy applied in translating source language text into the target language
4. Determining the impact of the translation strategy applied to the level of accuracy of the message and the level of acceptance of the translation text
5. Determining the response of the reader to the level of readability of the translation text
6. Classifying and encoding data that has the same characteristics
7. Analyzing research data
8. Drawing conclusions and providing research suggestions.
3.4.2 Questionnaire

The questionnaire used to explore data about the level of accuracy of the message, the level of acceptance, and the level of readability of the translation text contained two types of questions. The first type of question is a closed question. The informant chose one answer from the 3 alternatives provided. The three alternatives indicate the scale or score of the assessment. The rating scale was adapted from the scale of the message accuracy rating proposed by Nababan et al. (2012) as follows:

| A. Accuracy | | | |
|---|---|---|
| Translation category | Score | Qualitative Parameters |
| Accurate | 3 | The meaning of words, technical terms, phrases, clauses, sentences or source language text is done accurately into the target language, there is absolutely no distortion of meaning. |
| Less Accurate | 2 | Most word meanings, technical terms, phrases, clauses, sentences or source language texts have been accurately transferred into the target language. However, there are still meaningful distortions or translations of multiple meanings (taxa) or some are omitted that interfere with the integrity of the message. |
| Not accurate | 1 | The meaning of words, technical terms, phrases, clauses, sentences or source language texts are inaccurately transferred into the target language or omitted (deleted). |

<table>
<thead>
<tr>
<th>B. Acceptance</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Translation category</td>
<td>Score</td>
<td>Qualitative Parameters</td>
</tr>
<tr>
<td>Acceptable</td>
<td>3</td>
<td>Translation feels natural, the technical term used is commonly used, and is familiar to the reader; phrases, clauses, and sentences used are in accordance with Indonesian language rules.</td>
</tr>
<tr>
<td>Less Acceptable</td>
<td>2</td>
<td>In general the translation feels natural; but there is a slight problem with using technical terms or there is a slight grammatical error.</td>
</tr>
<tr>
<td>Unacceptable</td>
<td>1</td>
<td>Translation is not natural or feels like a translation work; technical terms used are not commonly used and are not familiar to the reader; phrases, clauses, and sentences used are not in accordance with the rules of Indonesian language.</td>
</tr>
</tbody>
</table>

C. Readability

<table>
<thead>
<tr>
<th>Translation category</th>
<th>Score</th>
<th>Qualitative Parameters</th>
</tr>
</thead>
<tbody>
<tr>
<td>High Readability Level</td>
<td>3</td>
<td>Words, technical terms, phrases, clauses, sentences or translated texts can be easily understood by the reader.</td>
</tr>
<tr>
<td>Moderate Readability Level</td>
<td>2</td>
<td>In general the translation can be understood by the reader; but there are certain parts that must be read more than once to understand the translation.</td>
</tr>
<tr>
<td>Low Readability Level</td>
<td>1</td>
<td>Translation is difficult for readers to understand.</td>
</tr>
</tbody>
</table>

The second type of question is an open question. Informants were given the opportunity to provide reasons underlying their choice of the first type of question. The reasons intended involve the level of accuracy of the message, the level of acceptance and the level of readability of the translation text.

3.5 Weighting

It has been explained above that a quality translation must be accurate, acceptable, and easily understood by the target reader. Each of the three aspects has different value weights.
The accuracy aspect has the highest weight, which is 3. It is adjusted to the basic concept of the translation process as the process of transferring messages (accuracy) from source language text into the target language. The aspect of acceptability of translation is in the second place, namely 2. The determination is based on the idea that the acceptability aspect is directly related to the suitability of the translation to the rules, norms and culture that apply in the target language. In certain cases, the acceptability aspect has an effect on aspects of accuracy. In other words, in certain cases, a translation that is lacking or unacceptable will also be lacking or inaccurate. The readability aspect has the lowest weight, namely 1.

The low weight given to the readability aspect is related to the idea that translation problems are not directly related to the problem of whether the translation is easily understood or not by the target reader. However, because the target readers generally do not have access to the source language text, they really expect that the translations they read can be easily understood by them (Nababan et al. 2012).

4. RESEARCH RESULTS

4.1 Level of Message Accuracy, Acceptability, and Readability of Abstract Text Translation

The following diagram 2 will show the results of the assessment carried out by three raters, namely PA (rater A), PB (rater B) and PC (rater C), related to the level of accuracy of the message, acceptability and readability of the translated abstract text.

### Tabel 1. Table 1. Average Accuracy Score

<table>
<thead>
<tr>
<th>Data No</th>
<th>PA</th>
<th>PB</th>
<th>PC</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>
Example 1

**BSu**
The study also aimed to examine the areas of idioms where EFL learners scored the highest as well as the lowest and tackle their overall achievement in identifying meanings of idioms.

**BSa**
Studi ini juga bertujuan untuk menguji bidang idiom di mana peserta didik EFL mendapatkan nilai tertinggi serta terendah dan mengatasi pencapaian keseluruhan mereka dalam mengidentifikasi arti idiom.

The source language sentence (example 1) above, is translated less accurately into Indonesian. There is a meaning distortion in the word *studi*.

Example 2

**BSu**
The data of the study was collected through a test composed of (20) multiple choice items covering various areas of idiomatic expressions.

**BSa**
Data penelitian dikumpulkan melalui testerdiri dari (20) item pilihan ganda yang mencakup berbagai bidang ekspresi idiomatik.

The source language sentence (example 2) above is translated less accurately into Indonesian. There is a problem with the use of the term ‘ekspresi idiomatik’ which is supposed to be ‘ungkapan idiomatik’.

Example 3

**BSu**
The test was administered to a randomly selected sample consisting of (60) fourth year EFL students (50 females, 10 males) in the Department of English Language and Literature,
Faculty of Educational Sciences and Arts (FESA) in UNRWA University in Amman, Jordan.

**BSa**

Tesi ditugaskan kepada sampel yang dipilih secara acak yang terdiri dari (60) keenam tahunan EFL students (50 wanita, 10 pria) di Departemen Bahasa Inggris dan Sastra, Fakultas Ilmu Pendidikan dan Seni (FESA) di Universitas UNRWA di Amman, Yordania.

The source language sentence (example 3) above is translated less accurately into Indonesian. The phrase keempat tahun in the target language should be translated into tahun keempat.

**Table 3. Average Readability Score**

<table>
<thead>
<tr>
<th>Data No</th>
<th>Score</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>PA</td>
<td>PB</td>
<td>PC</td>
</tr>
<tr>
<td>1</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>3</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>1</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>1</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>2</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>9</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>23</strong></td>
<td><strong>16</strong></td>
<td><strong>23</strong></td>
</tr>
<tr>
<td><strong>Average</strong></td>
<td><strong>2.3</strong></td>
<td><strong>1.6</strong></td>
<td><strong>2.3</strong></td>
</tr>
<tr>
<td>Average (PA+PB+PC)/3 =</td>
<td><strong>2.07</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

As summarized in Table 3, overall abstract text translations of *English Idioms Errors Made by Jordanian EFL, Undergraduate Students* obtain an average score of 2.07. This score shows that in general the sentences of translation are quite easily understood by the reader. But it can also be ascertained that there are several sentences that are easily understood (score 3) and several others that are understood with difficulty (score 1) by the reader.

Further analysis of the level of readability of the translation text shows that there are several factors that explain why the sentences of the translation are rather difficult and/or difficult to understand. These factors include: a) the use of foreign words, b) the use of words that are not familiar to the reader, and c) sentence messages that are not clear to the reader.

Below are sentences of translations from the abstract text that are seen as difficult for each reader to understand.

**ABSTRACT TEXT**

**Reader 1:**

1. Namun, mereka *gotskor* terendah dalam idiom dari pasangan kata benda, kata sifat dan kata keterangan, dan idiom dengan kata kunci dari khusus kategori termasuk hewan dan bagian tubuh. (AbstractText/P1/No 6)

2. Hasil juga menunjukkan bahwa secara statistik adatidak penting perbedaan dalam pencapaian siswa EFL di semua *domain* pengujian. (AbstractText/P1/No 7)

**Reader 2:**

1. Hasil mengungkapkan bahwa siswa EFL mendapat nilai tertinggi kata benda, kata sifat dan kata keterangan, dan idiom dengan kata *kuncis* dengan penggunaan idiomatik, idiom dengan frase nomina, kata sifat dan kata benda, idiom dengan kata kunci dari kategori khusus, makanan, dan idiom dengan bentuk perbandingan. (AbstractText/P2/No 5)

2. Namun, *students* EFL were daripencapaian yang rendah dalam mencari tahuidiom. (AbstractText/P2/No 8)

**Reader 3:**

1. Penelitian ini *diselidiki menyelidiki* idiom bahasa Inggris kesalahan yang dibuat oleh
Based on the above analysis it can be concluded that the average score for the three aspects (message accuracy, acceptability and readability) assessed from the abstract text translation of *English Idioms Errors Made by Jordanian EFL, Undergraduate Students* by Google Translate is 1.97 (Table 4). The 1.97 score is close to the score 2. The average score shows that overall the abstract text translation belongs to the red compartment (good enough). In other words, the quality of the translation of the abstract text is fair.

4.2 Discussion of Research Results on the Accuracy, Acceptability, and Readability of Abstract Text Translation

The data analysis in this study shows that overall the abstract text translation of *English Idioms Errors Made by Jordanian EFL, Undergraduate Students* is rendered less accurate. Furthermore, in some parts of the translation there are still incompatible meanings and the translation of the term used is also not appropriate. In addition, the problem of translation at this level is also influenced by the selection of the wrong diction, this results in the translation being less acceptable in the target language and delivered in a language that is less acceptable to the assessor. The average score for the level of accuracy, acceptability and readability is 1.97. The score is closer to score 2, which in this study means that the quality of this translation is close to good quality.

5. CONCLUSION

Based on this research data analysis, it can be concluded that the level of message accuracy, acceptability, and readability of the translated abstract text by Google Translate obtained an average score of 1.97 or closer to the score of 2, which means that the quality of this translation is

<table>
<thead>
<tr>
<th>ABSTRACT TEXT</th>
<th>Average Score</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Accuracy</td>
</tr>
<tr>
<td><em>English Idioms Errors Made by Jordanian EFL, Undergraduate Students</em></td>
<td>1.97</td>
</tr>
</tbody>
</table>

**Translation Quality Compartment**

- Poor = 1
- Satisfactory = 2
- Good = 3
close to good quality even though the translated text message is rendered less accurate into target language; Translation sentences are still rather difficult to understand for the raters and need to be rearranged. Ideally, quality translation is a translation that meets three requirements, namely: (1) the message must be the same as the source language text message, (2) acceptable, and (3) easy to understand by the reader. However, if the three requirements cannot be achieved simultaneously, the translator needs to give priority to the accuracy of the message and the acceptance of the translation text. However, the average score of the quality of the translation of the abstract text is 1.97 or closer to the score of 2, which means it is approaching good. Google Translate as one example of a translator engine certainly still has weaknesses in carrying out its duties such as adjusting inaccurate words that may cause misunderstanding by the user. With the improvements and program updates that are already in the machine of the translator, it is expected that Google Translate will become one of the most reliable translation machines in the future.

REFERENCES


Inter-Genres in Arabic Visual Poetry and the Levels of Fusion between Linguistic Texts and Non-Linguistic Art Forms

Dr. Rima Abu Jaber Baransi
Researcher and Inspector of Arabic Language and Literature, Oranim Academic College for Education, Haifa

Corresponding Author: Dr. Rima Abu Jaber Baransi, E-mail: rimabaransi@gmail.com

ARTICLE INFO

Received: May 24, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.6

KEYWORDS

Visual poem, trans-generic, tree-form, geometric patterns, drawing techniques

ABSTRACT

The Visual-Poem is considered one of the most daring experimental poetry that has penetrated the borders of traditional Arabic poetry. The visual-poem is based on integration of linguistic poetic aspects and non-linguistic visual aspects. Therefore, the visual-poem is considered a hybrid literary genre that is based on integration of several arts, which makes the reader raise questions regarding its essence and identity, and whether it is poetry or artistic drawing or painting. The objective of the study is to confirm that the visual-poem is a special trans-generic literary type, which is an independent phenomenon that cannot be classified under any other literary genre. The study also seeks to highlight the aspect of penetration of the visual-poem to everything that is traditional and definite, starting with the various names that have been given to it, and ending with its various forms that appeared in classical poetry and modern Arabic poetry. To achieve its goals, the study adopts the methodology of analytical comparisons between classical Arabic texts, modern Arabic texts and European modern texts written in English and French. The fundamental landmarks of the visual poem are the same landmarks that are specific to poetry in general. The visual poem does not marginalize the language, the poetic rhythm or music but turns its language into a drawing and makes its music something visible that stems from words that are seen scattered on a white page. In addition, it keeps the components on which the poems are based such as: ambiguity, association, and other elements but it adopts them, not only in the language, but in everything that we see, too. The main conclusion of the study is that the visual poem is not a poetic school that has its own followers, concepts, and characteristics, but a poetic phenomenon that is too broad to be limited by a school or a specific tradition.

1. INTRODUCTION

The term 'Inter-Generic Writing' is synonymous with the concept of the 'open text onto genres' and it accurately describes writing that is free of the tie of the logic of 'fixed identity', and breaks the borders between traditional genres and traditional arts. It is a kind of modernist writing that appears to be a continuous adventure and constant deviation from what has been drawn by historical and traditional forms of expression.\footnote{Abu Isma'il, 'A. (2005). "Su'al al-Tajnis fi al-Kitaba 'Abr al-Naw 'iya", on: \url{http://aslimnet.free.fr/div/2005/ouabou2.htm}}

Edward al-Kharrat says that the term of 'trans-generic writing' expresses a specific kind of writing in which several kinds of literature integrate. For example, poetry can combine with the narrative and dialogue and the depiction of the scene. Besides, it can introduce a dramatic dialogue of a play together with movie scenery and poetic rhythm. In other words, trans-generic writing is a writing that employs cinema techniques and non-linguistic arts such as sculpture, painting and music.

In 'trans-generic writing' we notice the writer's care about vocal rhythm and system exactly as we see in musical compositions. The reader notices the issue of tonal structure not only in the 'sound' but also in the 'pictures', 'metaphors' and 'scenes'. This structure is close to or similar to the symphonic structures of sonatas or other known musical compositions. This
also applies to other arts such as sculpture and architecture. In fact, the term 'trans-generic writing' does not mean 'juxtaposition of literary and artistic genres.' It does not either mean that the text should be divided into two halves: half of it is a narrative and the other half is a dramatic dialogue or poetry. The decisive standard of 'inter generic writings' should be the "fusion" of two known genres with each other rather than their adjacency. Besides, the text has to be hybrid that is based on mutual pollination and interplay between the two arts rather than their consecutiveness or sequence. This type reminds us of previous genres such as the 'tragicomedy' that appeared at the intersection of two previous centuries as a form that was based on integration of the two genres: tragedy and comedy, and the play-novel that appeared in the nineteenth century as a form that is based on the same principle of integration between the play and the novel.²

Inter Genres in Visual Poetry

The extent of integration between the visual poem and different visual arts is not secret to the researcher in the field of poetry. The visual-poem in modern poetry is the most experimental type that has penetrated the traditional concept of poetic form and the way in which the visual composition of the poem affects its content and semantic components. The visual poem is considered a form that crosses the clear borders of Arabic poetry because it is composed and written with a focus directed at the human eye to enjoy it and be occupied with it, exactly as it is directed at the ear or more, if we can say so.³

The visual-poem breaks the borders of the poetic form that has remained for centuries indicative of the elements of rhythm, rhyme, diction and meaning. It also penetrates the printed form and form of poetry in its modern concept by the effect of the visual image, the order of letters, words, parts of words, calligraphy and its color, and other techniques that make it impossible for the receiver to be satisfied with just listening to the rhythms of the poem or the meanings of its words, without paying attention to its special printed form that constitutes a second language that cannot be ignored in the process of inferring the meaning.

The researcher in classical poetry might find some poetic phenomena that intend to penetrate the traditional form of poetry such as the phenomenon of Tree-Form or pattern (Tashjeer /تشجهير ), "which is a kind of poetic composition that imitates the form of the tree and its branches. In this kind of poem, the poet chooses a certain line of poetry to be the foundation of his poem and from each word of the line two other lines branch and keep the same rhythm and rhyme.⁴ The whole form of the poem looks like a tree and its branches.

The 'Geometric Poem' is based on geometric measurements and shapes. The poet chooses a word that is suitable to start a specific new line of poetry, and its reading in a converse way constitutes the end of the same line as the case is in Trigonometry and Quadrangles and other geometric shapes. The poet can also choose a specific letter and make it the center of the poetic form, and from it, the lines of the poem start and return as we see in the Circular Structure.⁵

It should be pointed out that all these attempts remained in their innovative attempts within the frame of the traditional form. Actually, they added new restrictions to it besides those that already existed and characterized the classical traditional poetry, and they also constituted new obstacles in the face of the poet's emotional and creative overflow. Here are some examples of 'Tashjir = Tree-Form" and "Shakl Handasi = Geometric Form":

Types of Visual Poetry

• Tashjir Poetry/ Tree-Form Poetry

Al-Tallawi (1998) defines this type of poetry as "formation of the system or poetic text after the form of a tree"⁶ and he believes that 'al-Mushajarat (Tree-Like Poems) "work on creating intimate integration between the idea and the form, and the mutual reconciliation and harmony between them."⁷ This

²http://www.diwanalarab.com/spip.php?article17699 

³ Regarding Free Verse and Prose-Poem, Bawardi points out the movement of the Arab culture from the culture of the 'ear' to the culture of the 'eye', which constitutes a swapping of the traditional Arab mental concepts that were used to 'hearing' and 'oratory' culture and conveyance of meanings through 'voice' and 'stress' and 'intonation' only. This movement represents cancellation of the receiver's role because his role is limited in the operation of mental interaction and because the language of the text is transitory and


⁵ Ibid., p. 220-221


⁷ Ibid., p. 146.
type of poetry was popular in the seventeenth century. Below is a sample poem:

- *Al- Shi‘r al-Handasi / Geometric Poetry*

The term 'Shi‘r Handasi/ Geometric Poetry' is an invented term that is attributed to the popularity of the geometric forms that the poems acquired such as: Circular Form, Triangular Form and the Rhomboid Form. Undoubtedly, these forms, especially the 8 Circular Form, 9 transcended the Quadrangle Form or the Rectangular Form and we can consider them, together with the Mushajara (Tree-Like-Forms), the most widespread forms.

It deserves mentioning that the Circular Form witnessed a special development and it generated another form called the 'Compound Circular Form that "requires drawing of a larger original circle; outside on its circumference there should be small circles; on the edges of these large and small circles, the line of poetry passes from the beginning to the end to restart from the center of the circle to the second small circle and then it ends at the center of the large circle. 10 Out of this last type, another less widespread form was developed called "al-Takhtim" (Ring-Formations) which is based on the technique of "dividing the space into rings and geometric quadrangles''. 11 Below is a sample of Geometric forms:

---

9 Ibid., p. 214.
10 Ibid., p. 220-221.
Inter Genres as Revealed in Names of Visual Poems

Researchers have given different names to the visual-poem. Mohammad Najib al-Tallawi chose a name that expresses all the levels that go into the formation of the poem such as: geometry, sound and indications. He called this kind of poem 'al-Qassida al-Tashkiliya/The Formative/ The Pattern Poem' because this term is able to absorb all the formative levels and able to distinguish this linguistic phenomenon, while other names, in his opinion, do not rise to be comprehensive terms that reflect this phenomenon.

Cherbel Dagher chose the term 'al-Shakl al-Khatti/ the Calligraphic Form' to name these poems, relying on the proposals of A. J. Geimas (1917-1992), which introduces the possibility of studying the metric level of the text through its calligraphic form, depending on the form or pattern of the text-printing, arrangement of the white spaces, the punctuation marks or their absence, besides other elements. Thus, al-Shakl al-Khatti/ Calligraphic Form for him refers to the printed form as the field for work and analysis. The poetic text is a product of circumstances that are specific to it and "external marks that have expressionistic function" that might achieve its complete template shape through its representation on the page.

In addition to these names, we also find the term of al-Shi’r al-Handasi/ Geometric Poetry which was first used to express the poems that have a specific geometric shape or pattern in their printing, and the term of 'al-Shi’r al-Marsoom/ the Drawn Poetry' that describes the poetry whose printing-face consists of various drawings. However, the two terms are limited in their roles to one formative aspect. The term of 'Geometric Poetry' does not include the 'drawn' poems or the geometric forms or shapes that the language of the poem draws or designs.

In a chapter called Tajaliyat al-Asala fi al-Shi’r al-Hadith in his book called: Nazrat fi al-Shi’r al-'Arabi al-Hadith, 'Abdo Badawi mentions the two terms 'Qassidat al-Faragh/ Poem of Emptiness' and 'Qassida al-Electroniya/ Electronic Poem', considering this type of writing as a 'slipping' into the abyss of playfulness with artistic forms that were known in the era of decline and degradation and found similar forms in the European poetry.

Paul Shaul gave the name 'Qassidat al-Faragh /Poem of Emptiness' and 'Qassidat al-Bayadh/ Poem of Whiteness' to this literary genre, deriving it from the European criticism because it refers to exploitation of the page and manipulation of its emptiness.

In his speech about the poetic space, al-Makari introduces the name of 'al-Shi’r al-Basari/ The Visual Poetry' and 'al-Shi’r al-Fadha’i/ The Spatial Poetry', while al-Makari also mentions the term of 'al-Shi’r al-Mujassam / The Cutout Poetry, al-Shi’r al-Mashhadi/ The Scenic Poetry', the 'Multidimensional Poem', and the 'Mechanical Poem'.

Under the term 'al-Shi’r al-Lawha/ The Painting-Poetry', 'al-Shi’r al-Lughha/ The Language-Poetry', Yumna el-Eid (1987) writes a definition for Mohammad Bannis's visual poems. She says that they are "a collection of pieces, drawings and paintings that are based on writing with the Arabic ornamental lines that are fortified in different geometric forms [...] the shape becomes circular and rectangular; it rises and goes down like a bleeding that is crowded in a space of white paper; it retreats and piles up in a small corner and lets the rest be a beautiful horizon or a wide margin that is broad for reading in the silence, in the illusion of the emptiness."

These different names of the 'visual-poem' confirm the significance of 'vision' and 'sight' in defining its meaning and the role that the varied visual aspects play, which are essential in the reader's attempt to infer the meaning of the poem. These aspects include: the blank or the white space in the terms of 'Qassidat al-Faragh/ the Poem of Emptiness' and 'Qassidat al-Bayadh/ The Poem of the Whiteness'; the 'formation', the poems that took the form of an oasis during the Fatimid era, and the modern poetry pattern that combines between the vocal poetry and calligraphic poetry, in: Badawi, 'Abdo (1998). Nazrat fi al-Shi’r al-'Arabi al-Hadith. Cairo: Dur Qiba', p. 73.  

Ibid., p. 73  


21 Ibid., p. 185-198.

which is basically a 'visual' aspect in the term of 'al-Qassida al-Tashkiliyya/ The Formative Poem/ The Pattern Poem'; the geographical lines in the term of 'al-Tashkhi al-Khatti/ the Calligraphic Form'.

In view of this variety of names, this study stresses this "calligraphic" aspect and gives it a special focus even in the naming of this poetic phenomenon. The treatment of this type of poem is not exclusive to its 'blank spaces' or its specific drawings and definite geometrical shapes, but also to what expresses and represents the whole empty page and everything that is transferred to the reader's eyes when his eyes meet these blank spaces and survey their components, including the total shape and all the details of the punctuation marks.

Consequently, we can say that these poems constitute a conscious integration of poetry with other visual arts. They are formed or designed poems because their lines and sections are introduced in designs that reflect their content. Therefore, these visual poems are considered a product of two combined messages: the 'iconic message' that is perceived in a total comprehensive way, and the 'linguistic message' that requires a more analytical and a careful close reading. The words in this compound message play a special role because they constitute, the external image of the poem. Bohn (1986) defines the visual poems as poems that intend to be seen, and he considers the combination of 'drawing and poetry' a structure of the essential principles of every art, rather than an evasiveness or concession.

- The First Level

This level includes poems whose attempts of formation focus on the manipulation of the punctuation marks and deviating them from their traditional concepts and indications. Sometimes, the poet intends to give them up completely through controlling the division of the lines of the poem and their number, the order of their words, the construction or de-construction of the lines in such a way that harmonizes with the poetic meaning and the rhythm of the poem and, simultaneously, keeps the structure of the line of poetry that moves from the right side to the left side of the page.

In addition to that, this level includes emphasis on certain words or phrases and highlighting them by the use of a larger size of the letters and bold typing in order to draw the reader's attention more. That is also done through framing the phrases or expressions that the poet intends to emphasize by putting them in brackets or parentheses. The best examples that illustrate this level can be found in the poetry of the American poet E.E. Cummings, who is unique in his various styles and artistic techniques that combine punctuation whose rules differ from the rules of standard English grammar. Sometimes, Cummings uses broken words and manipulates the rules of grammar and linguistic structure in a prominent unusual way. Besides, he employs special tricks that express his view about his environment in a new way that reflects the stormy life that he lived and the sensual entity that his life involves.

The Arab creative poet Elias Awad (1922-1984) is close in his style to E. E. Cumming's style of dismantling the phrases and scattering the words on the page as we see in his poem Sawqaً/سوقاء 27 in which the white space interacts with the black space to create a special product. Besides, several phrases take the direction of left-to-right on the page.

In this poem, Elias Awad manipulates the components of the standard Arabic sentence and breaks its logical connection but he does not intensify the employment of printing tricks neither does he employ them as E.E. Cummings does. 28

poem as "the only one of its kind in Shi’r magazine, which took upon itself the mission of moving ahead with the modernist Arab poem in a way that goes beyond the prose-poem or free-verse." Bawardi maintains that it is "the only visual poem that was created consciously under the influence of the visual element in understanding the text." Bawardi goes further to say that this poem is the first closest one to the model of E.E. Cummings's model in Arabic literature and it preceded Adonis, Kamal Abu Deeb and others in its time (Bawardi, 2003: 191).


28 It was published in Shi’r magazine in Issue 31/32, 1964, p. 42-51. Bawardi (2003:190) considers this
The writer of this study admits that she has tried hard to find any Arab poet who is specialized in such tricks and playfulness with words to see how he integrated them in his poems but I have not found anyone. However, I found a few poets who partially give up one or two aspects only. For example, Abbas Baydhour and Muzaffar al-Nawwab (b. 1934) partially give up the employment of punctuation marks. Others such as Mohammad Bannis (b. 1948) are also characterized by adopting this formative level through their employment of various lines, especially those that give prominence to the aesthetics of Islamic Arabesque decoration style.

"White-Space" is another active element that is obvious in producing the meaning in Bannis's poetry. This is what we also find in poems that are written by Sa'di Yusuf (b. 1934), Adonis (b.1930), and Nazih Abu 'Afash (b. 1946), who indicated the 'white space' by leaving the whole space of the page completely empty, or filled it with three dots that indicate deletion. Besides, they frequently resorted to "fragmentation" of the phrase into its words or the words into their letters and scattering them on the white space of the page.

Among the attempts that are specific to Adonis and Sa'di Yusuf is the employment of the 'framing' technique, which indicates separation between the 'essential' and the 'subordinate' in the meaning of the poem. Alternatively, they put the 'marginal' element in footnotes to turn it into something that is merely extra additions that are outside the necessities of the poetic composition.

We also find that both poets manipulate the punctuation marks but at a lower level, which motivated me to look for other poems that resort to this 'trick' in certain magazines such as: Mawaqif, al-Adab, Shi’r and Faradis, where I found a large number of such poems and poets of different affiliations and goals.

Probably, the best representation of the First Formative Level is a poem called 'al-'Adhdadh/ Opposites' by Kamal Abu Deeb (b. 1942) due to the large number of varied visual elements that it includes, besides other poetic or artistic forms. For example, we find sections of traditional metric poetry, other sections that bear the title of a tale and a third type that is satisfied with marks without words. We also find postscript of notes of a symphony that is given the title of (N0 1).

In addition to this, we find integration between Arabic, French and English in the same section. It also employs the technique of 'fragmentation', printing some words in 'bold', and making variation in the type and font of the script. All this reminds us of the term of 'Compound Poem', which is a poem that tends to benefit from other literary genres and non-literary arts such as painting, sculpture and music.

- The Second Level

On the second level, these typing/printing tricks continue to exist but they are sharper with an addition of playfulness in the structure of the poetic line. On this level, the line can start in the middle of the printed page or from left to right or from the bottom to the top or from the top to the bottom. It can also take the shape of italics with some slanting to the right or left. Thus, when reading, the reader is compelled to turn the page partially or fully to the right or the left direction. This is seen in Mohammad Bannis's poems, where the reader starts reading by looking for the starting point, and thinking about the relationship between the 'white-space' and the 'black space' that is based on special and distinguished harmony in every poem. Bannis's poem 'Shi’riya' is a good example that illustrates our argument. See how the first section has its special order:

---

29 For example, some sections of his poem "12 Texts in a Poem" where the first one is called 'Sabil', the tenth one is called 'Incomplete Mural.' Neither of them contained any punctuation marks. The second section of the poem is called 'al-Dhou', where the poet uses the comma in only one place. See Baydhour (1982). It is also possible to notice the degree of his giving up the use of punctuation marks in his collection of poetry called Hujurat. See Baydhour (1992).

30 We notice that he gave up the use of most punctuation marks in his 'Complete Works'. He uses only two dots, three consecutive dots, the question mark, and the quotation marks in sporadic places. See: al-Nawwab (2001).

31 See the third section of his poem 'Shi’riya'; the first pattern in the Appendix; Bannis (2000). Vol. 1, p. 245; and sections from his poem "Hakaza Kallamani al-Sharq". It is possible to review the text of the poem in Mawaqif magazine, Issue 36, Winter 1980, p. 14-27.


33 Form Four in the Appendix of this study.
The poet divides the page into two parts. The upper part occupies the written uttered text and its lines are written slanting upwards while the lower part is occupied by the 'whiteness' of the page with one word only which says "Wake!". The word is typed in bold, in a larger size instead of italics. No doubt, this act, as its printed order implies, is of great significance as it constitutes an open call by the poet or urgent request to wake up and desert the traditional classical poetic forms and create exceptional new forms that have no definition or limits, but have complete freedom of writing, no matter how far it is from the traditional forms. This meaning is in harmony with the slanting order of the lines and, consequently, with the expressions that indicate demand for change: "I could not help my voice rising from the well of wreckage!" These words imply the inability to bear things that have become a wreckage and are disconnected from the present. Besides, talking about subjects that have become far away from him is unbearable.

Therefore, he sees himself attracted by the need for change, by forgetting and by modern words "that rise at this hour" and are understood by the age. He emphasizes his abandonment of the old saying: "I have among the redbreast butterflies a hand that I travelled with; waved with it from a short distance of the leaves of light; I have never blamed a day that goes too far towards the south of the water".

Thus, Mohammad Bannis integrates different poetic components to produce a text that says and performs at the same time. His poem 'Shi'riya', which is an explanatory poem, calls for creation of a new poetry, in language, form and content. The poem manages from the first section to embody its call and apply it by adopting a simple language that has no queer words in its phrases but has an exceptional form of its own. It is also distinctive in an unfamiliar order of the lines, which require the reader to turn the page partially in order to be able to see it straight. No doubt that even after the reader turns it, he will not get a form that is close to the traditional poem at all.

We can also refer to other sections in this poem whose lines are built in a form that is different from the traditional structure as we see in the seventh section where the first line branches into three lines: the first line moves upward, the second line moves to the left straightly, and the third line bends downward:

In the poem below, the reader sees three lines that follow one word at the beginning. It is the verb "Atani = (the colour/ dancing/the face) came to me". The subject (in Arabic) comes after the verb and each subject in the three lines symbolizes 'revelation' or 'poetic inspiration' that come from a certain field of art that is represented in the words 'colours, dance, and music'.

- **The Third Level**

It is a level that is not satisfied with what is found in the two first levels about visual techniques. This level tries to include attempts that are beyond them. The poet exploits the white space of the page in a special artistic and structural way. He resorts to drawing by words in order to embody a specific image that fits in with the content of the text. On this level, we find ourselves obliged to distinguish between two types of integration between poetry and drawing and divide them as follows:

- **The First Type**

The First Level includes those poems that include adjacent drawings but are not separate from the poem
and are not added just for decoration but to complete the meaning, too, and to express full success of integration of poetry and drawing. This level is illustrated by sections from the poems: 'al-Mawt Tifl A’ma/ Death is a Blind Child,' and 'al-Kalimat wa Zilaloha/ Words and Their Shadows.' The two poems Section (1)adopt a similar type. They are composed of two lines of drawing and writing that look-like one line of the same boldness and shape.

Below is a section of the poem 'al-Mawt Tifl A’ma'. This is the third section and we see complete harmony between drawing and writing, as if one hand wrote and drew the words, rather than two.

We notice the fusion between 'drawing' and 'writing' through the harmony between the three lines in the letters "s/س" and the letter "sh/ش" and the two lines in the quotation marks ("...") with the mark that is drawn on the mirror in the space between them. The harmony also exists between their length, too. The letters 'alef' and 'hamza' come closer to the lines of the fingers in the drawing, which appears in length and straightness. Treatment of the content of the poem reveals two conflicting forces, which are: the desired versus the existing; the desire and ambition versus helplessness or the rational versus the unachieved. The mirror cries because the beautiful face going away from her, because she always desires things that are opposite to the features of beauty. The mirror can represent literature or painting. Both arts reflect reality but, for long periods, they adopted the role of reflecting its aesthetics only, or beautifying its ugly aspect, and showing it according to its desired image rather than the image of the life that we live. Thus, this reality has mostly appeared as an ideal one that drowns us in the happy endings of novels and stories or beautiful images in poems, especially those that turn nature into a desired paradise. This reality also drowns us in the beautiful colors of the drawings.

However, this beautification is no more possible, especially that the nature of art is like a mirror that obliges it to reflect things as they are. Art is reproduced by a man who lives reality and is aware of its details and events, and fails to be separated from it no matter how much he tries to do so. In a similar way to this poetic section, the drawings and phrases harmonize in the poem of 'Zilal al-Kalimat/ Shadows of the Words', where the words are written in a more inclined words like the drawings. Here is a description of two sections that, I think, meet at certain points:

Section(2)
The drawings in the two sections and all the sections of the poem are shadows of the words and accurate drawings that reflect all its words. The lady that is spoken about appears in the drawing and the text of the First Section. The dog, the tree, and the man also appear. The clock tells about the man's delay at his appointment. This lady, as she appears in the drawing, and as the words tell about her, is ready to wait for her dog to do its needs, no matter how long that takes the dog, but she is not ready to wait for the Persona (speaker), who might be her lover, if he is late. The reason for that is not attributed to the place as the place does not change.

In the Second Section, coffee and tea cups are drawn as the lady's hand asks her husband to choose either of them every morning. The text is based on the repeated question everyday: "Coffee or Tea?" But the meaning of this question and the drawing in the first section are not the intended target of the words. The target is the words themselves, the shadow of the words and the superficial meaning that is reflected from them. Like the text, they invite the reader to search and dig for the deeper indications that lie behind the drawing and the text, too.

It is noticed that the speech in these two sections is about the relationship between the woman and the man. The woman appears to be an authoritative one who controls the relationship between them. The powers in this relationship are not equal. In such relations we usually see that the man is more powerful and has more authority than his power and authority in reality. Thus, through integration between drawing and writing, the poet achieves deeper indications than those that are reflected in the text or the drawings. In some places, the drawings are funny because they convey the meanings of the words in a concrete literal meaning. Through his integration of drawings and writing, the text embodies the relationship between the title, the text, the phrases and drawings, which imply an indirect call for paying attention, not to the visible shadow that results from the words only, but to the invisible and intangible depth, too.

- The Second Type

The Second Type of integration between drawing and poetry deals with the poems in which the lines of the picture, its colors and aesthetics, are formed by the words of the poem itself, where we find fragmented words and scattered letters in an irregular, unpeated way in order to form a drawing that expresses the content of the poem.

This technique takes us back to Mallarme's call to poets to employ drawings, not by drawing objects but by employing their impression on the readers' souls. This call revealed itself on its top fulfilment in his poem "Un Coup des Dés" (A Throw of a Backgammon Cube). It is also found as a fundamental element of the poetic composition among later poets such as Apollinaire, who is considered their ideal role model because his poems integrate the contents of the poem with their printed form in a special organic form. For example, in his poem called "Voyage", he shows the path of the voyage through ordering the words of the poem on the surface of the page. Similarly, in his poem "Il Pleut"/ "It Rains", the reader imagines the falling of rain through the fragmented words on the page. His other techniques include drawings that appear in most of his poems.

In Arabic poetry, we can find several similar samples in the writings of Mohammad Bannis. The reader looks at his poems and starts looking for an entrance to them, but he does not find a specific one. Actually, he finds entrances from several angles, each of which creates a different poem. In this way, he creates tens of texts out of a single poem. Each text has its specific reading, approach and meaning. To illustrate this argument, the following section analyzes Bannis's poem "Dhat Sabah/ One Morning", which is drawn in the following way:

35 Review some of his poems in the Appendix of the poems, Forms 5., 6.
As we see, the word "al-Dam/ Blood" is in the center of the poem but though it is not the title of the poem, it acquires its significance from its place in the center and obliges the reader to deal with it as a beginning from which all the lines start. It occupies the opening of every poetic line, constituting an anaphora in the whole poem. When the reader reads the poem, he is free to choose the direction that he likes. For example, he can choose to start with the word "Blood" and move into the left direction, which is the ordinary direction of the poetic line (in Arabic). Alternatively, he can start reading with the word "Blood" and then he can move upwards, and so on and so forth in a circular way till he reads the whole poem and, finally, reaches the starting point. What he actually gets is the following order:

فرُنَّ أُحْزَّنُ مِنْ مَنْفُورِضِ الوَلَّدَانِ يَطْرِئُنَا وَالذَّنَب
كَفُّ يِتِّلِقُ عِيَانًا تَجُادِحُ عَنْ ضَرْوَةِ بِنْيَةٍ وَالذَّنَب
ْنُهُجُ تَتَلَّبُّ فِيهِ تَرَانِيلُ الْمُوْتِيَ وَالذَّنَب
خَرَقُ حُرُقُ مُنْعَى الْكِلَامِ وَالذَّنَب
يَابِئُ لاَ تَتْنَى أُصَداَءَ نَحْيَ وَالذَّنَب
والذَّنَب وَحْنُ يُقْرَرُ السَّحْرَةِ عَلَى صَخْرَةٍ أَرْضٍ نَبِيٌّ

The word 'Blood' in the center of the poem imposes the general atmosphere that controls the poem. It is the motif that moves the reader to the atmosphere of murder and bloodshed, which probably represents the atmosphere of repeated wars or a series of betrayals, suppression and exploitation or similar issues that put the human being in front of scenes of bleeding.

In addition to all that, the order of the lines in this shape embodies the bleeding that flows into all directions and expands onto a large spot of land. Thus, the relationship between the drawing that is produced by the order of the words and the text of the poem and its contents is achieved. The drawing represents the bleeding of the addressee through the use of the verb "Qatalouka/ They Killed You"; it is the bleeding of the human being on his land, the bleeding of his burdens of life, the bleeding of the present that the human being brings to himself by his wars.

It is worthwhile mentioning that the word 'Blood' acquires its importance from the visual techniques that give prominence to it such as: employment of big size bold emphasized font. Consequently, typing it in the center of the page in a way that draws the attention of the reader and makes him focus his eyes on it for seconds before he starts reading the lines. The word also gains significance on the syntactic level as it functions as a 'subject' of all the surrounding sentences that function as predicates, which means that "Blood" is the main word and all the predicates revolve around it.

Consequently, the word 'Blood' functions as a repeated 'subject' that is emphasized by 'repetition' as a central motif from where all the other indications start. Here, we find correspondence between the syntactic grammatical level and the printed indicative level, too, as the whole discourse about blood is the central point on all levels.

From the point of view of 'content', I see that the six predicates of the subject 'blood' can be classified into three groups, each of which includes two contrasted aspects:

1. **The mare versus the beast.** The paradox between the two is clearly perceived. The 'beast' is man's enemy, who fears it, and always tries to get rid of it. He has lived with it a long conflict in his life and migration from one place to another. He is the antagonist of the mare. Horses acquired a high status in the life of Bedouins and Arabs. No one of them gave up horses in his journeys and movements and wars. The owners gave their horse a special care as if it were one of the family members. Sometimes, the head of the family prefers his horse to his family members in his treatment, feeding and drinking or caressing. Thus, blood is a beast that preys on dreams on a weeping earth that clings to hope; it is a green mare that calls for optimism and desire for life. Probably, this is an allusion to

---


37 It is a narrative event or character or idea or expression that is repeated in literature or popular heritage. It can also be repeated in several literatures or one literary work. See: Wahbi (1984), p. 396.

38 Yumna al-'Eid referred to this in her articles "al-Shi' r al-Lawha, al-Shi' r al-Lughha", in her book *Fi al-Qawl al-Shi' ri*, stressing that Banni's poem is "powerful in its ease, pure in its complication, touches us in more than one place of our contemporary concerns to such an extent that we do not know how to seize the paths of our bleeding with it." Al-'Eid, Yumna (1987). *Fi al-Qawl al-Shi' ri*, p. 155.
people’s hope during war or after it when they look at the blood of the martyrs who died so that victory and new life would be born.

2. **The shroud versus rags.** Here, too, the characteristics of each kind of these cloths come to the reader’s mind; the whiteness of the shroud versus the dirtiness of rags; the purity of the shroud versus the torn rags; wrapping the body of the dead after washing it versus wrapping the dirty bodies and the worn equipment with rags.

Regarding 'blood', we find contrast between 'blood' that symbolizes a 'shroud' that rises to the eyes of the seeker of light among ashes, and 'blood' that symbolizes 'rags' that burn the words. In the first instance, the shroud is the spotlight at the end of the tunnel while in the second, it is nothingness and death.

3. **The river versus the door.** The river is a lively landmark that beats with life. Wherever there is water, there are plants, trees and creatures. The door, however, is a motionless inanimate and lifeless object. In view of this classification, we notice that the scene of 'blood' creates two contradictory feelings in the soul of the looker on it. It is a mixture of wounds and their bandage, despair and hope, mourning and pleasure, silence and speech, and, consequently; death and life. It is the source of death and source of life. Technically, it is a metaphor that represents the human being in his life and death. This 'blood', with the contradictions that it bears, takes us back to the myth of death and resurrection.

Again, the study emphasizes the significance of the relationship between the text and its content. We can go back to the shape of the lines that we mentioned above. We notice that they employ the bleeding blood; the bending of the lines in this shape might also suggest the shape of the radiation that stems from the sun. From this perspective, we can say that the lines represent the radiance of hope, warmth, or new life that is resurrected after death. By adopting this shape rather than other shapes, the poet succeeds in embodying all the different associations of blood and mixing the two meanings of death and rebirth of life.

### 2. SUMMARY AND CONCLUSIONS

Dealing with the visual poem does not mean dealing with a poetic trend or a school of poetry. The visual poem is not a poetic school that has its own followers, concepts, and characteristics that are adopted by poets who try to apply them in every poem. It is a poetic phenomenon that is too broad to be limited by a school or a specific tradition. The visual poem disappears at the literary borders and classification according to 'section', 'length' or 'metric' becomes useless. However, the fundamental landmarks of the visual poem are the same landmarks that are specific to poetry. It did not give them up or substitute them by others, neither did it give up the structure of the poetic text that consists of sound, word and sentence that are produced by interaction, adjacency, poetic image and rhythm. Above all, the visual poem did not marginalize the language, the poetic rhythm or music either, but it turned its language into a drawing and made its music something visible that stems from words that are seen scattered on a white page.

In addition, it did not cancel the components on which the poems were based such as: ambiguity, association, and other elements but it adopted them, not only in the language, but in everything that we see, too.

On the other hand, the visual poem did not give up the poetic content, but refused to talk about things that we do not live daily. Thus, it moved another step into depth in order to express the human self and its confusions, adopting the suitable techniques to that. This makes it appear un-surrendering to the reader on his first sight to it, and refusing his passivity and his acceptance to it negatively.

Hence, the visual poems sought to change our concept of the two operations of reading and writing, and obligated us, through its adoption of the 'double marks', to look at the text before reading it in order that we accept the authority of the physical dimension that is specific to it. Through its call to the reader to pay attention to the printed structure, the visual poem confirmed the independence of the text and its other techniques in order to complete the structure of the text. See: Qassem, ‘Adnan Hussein (2001). Al-Ittiyah al-Uslubi al-Bunyawi fi Naqd al-Shī’r al-‘Arabī, p. 169-209.

---

40 This is how ‘Adnan Qassem determined the structure of the poetic text. He considered the text as a whole structure that consists of sound, word, sentence that produce images, rhythm, and all the
impartiality as an expressive form and as an independent trans-generic literary form.\textsuperscript{41}

**ABOUT THE AUTHOR**

**Dr. Rima Abu Jaber Baransi** is a Palestinian scholar, researcher and inspector of Arabic Language and Literature at Oranim Academic College for Education in Haifa. She got her M.A. degree (2007) and Ph.D. degree from the University of Haifa (2011). Her M. A. Thesis is about: *The Visual Poem in Modern Arabic Poetry*. Her Ph. D. Dissertation is about: *The Oxyymoron in Arabic Poetry and Its Contribution to the Poetic Meanings*. Dr. Baransi has published several researches published in books, in local and international refereed journals. She has presented her studies at local and international conferences at: Oranim College, al-Qasemi College, Kay College, Bar Ilan University, University of Haifa (Haifa), Adnan Menderes University, University of Prague, University of Lisbon and University of Bucharest. Dr. Baransi has received several scholarships for her excellence and has occupied several academic, educational and public positions.

**REFERENCES**


Appendix of Poetic Forms

Form (1)

Form (2)
Form (3)

Form (4): Sections from the poem "Opposites"
Resultative Constructions in Toba Batak Language
Srisofian Sianturi1,2* & Mulyadi2
1Universitas HKBP Nommensen, Medan, Indonesia
2Universitas Sumatera Utara, Medan, Indonesia
Corresponding Author: Srisofian Sianturi. E-mail: sriofiansianturi@uhn.ac.id

ABSTRACT
This study discusses the expression of resultative constructions meaning in Toba Batak Language. The data were taken from interview, daily conversation, utterances in ceremonies and TBL folklore. The findings of the study are: 1) TBL applied three phrase resultatives e.g., adjectival resultative (APs), prepositional resultative (PPs) and noun resultative (NPs) constructions; 2) There are two types of resultatives in TBL, they are: weak resultatives (APs and PPs) and strong resultatives (APs and NPs) are found in TBL; 3) The results are not placed in the end of clause; and 4) The result is formed from morphological verb MA- + verb for adjectival resultative, PP + adjective for the Prepositional resultative constructions and Ma+verb+an for noun resultative construction.

1. INTRODUCTION
Toba Batak Language (TBL) is an Austronesia language spoken by speech community of Batak Toba in North Sumatera province in Indonesia. TBL is used by the speech community are mostly live in North Tapanuli, Samosir, Tarutung and Toba Samosir. Resultative construction is construction formed by past two events i.e, action and result. The resultative construct is one sentence that consists of the result of action (see Nedjalkov, 1988:28, and Bybee et al, 1994:54). Nedjalkov and Jaxontov (1988:6) stated that resultative is different from stative. The resultative expresses both a state and the preceding action it has resulted, while the stative expresses a state of a thing without any implication of its origin.

Nedjalkov (1988) classified resultatives into six diathesis types, they are: (1) subjective resultative is the underlying subject of the state is co-referential with the underlying subject of the preceding action; (2) objective resultative is co-referential with underlying object of the latter; (3) possessive resultative is formed from transitive verb exclusively; (4) oblique-objective resultative is the underlying subject of the resultant state is not co-referential with the underlying subject or objet of the previous event; and (5) impersonal-resultative construction consists of two subtypes: a) the objective-impersonal resultative and b) the subjective-impersonal resultative. Whereas, the resultative form are non-combined and combined resultatives. Nedjalkov also listed the structural types of resultative forms into two, they are complex resultative forms and simple resultative forms.

Washio (1997) also classified the resultative constructions into three sub-types, they are: weak, stong and spurious. As described previously that the resultative constructions define as the result of action (main verb). Semantically, the weak resultative constructions provide the main predicate to determine the argument in the end (e.g., The blacksmith hammered the metal flat), while the strong resultative constructions that the meaning of adjective depend on verb meaning (e.g., to paint the house white). The other resultative constructions is spurious resultative or commonly called as pseudo-resultatives. It is not considered as real resultative because they resemble of adjective and adverb resultative construction (Washio, 1997). Furthermore, Wahsio (1997a:227) claims that unergative resultative is included to strong resultative.

The resultative constructions have been analyzed in some languages, such as in Balinese, Albanian and English. Arka (1998:392-396) found that the resultative in Balinese is formed in passive resultative form, whereas Kurani (2011) analyzed about the resultative meaning in Albanian and English. It was found that resultative constructions Albanian mostly in resultative clauses, such as: verb + ablative construction and gerund phrases, whereas in English, the resultative is occurred in secondary predicates.
2. METHODOLOGY
This study is descriptive qualitative research. The characteristic of this study is synchronic due to TBL as the language subject. The finding synchronic is the basis study in analyzing certain language phenomenon in certain time (Mahsun, 2005:117). This study highlights resultative construction in TBL. There are two types of data, i.e. primary data and secondary data. The primary data was taken from an interview, a daily conversation and utterances in Batak Toba ceremony. The secondary data of this study was taken from Toba Batak folklore "Torsa-Torsa Hombung". The technique of collecting data was teknik cakap and teknik simak (Sudaryanto, 2015).

4. RESULTS AND DISCUSSION
RESULT
The resultative construction is interpreted as the relation between causal and resultant. Every language has own resultative characteristics. Not all languages allow both weak and strong resultative constructions. TBL and English have both weak and strong resultative constructions but Italian only has weak resultative. The result performs in phrases such as: adjectival (APs), prepositional (PPs) and Noun (NPs). It can be shown in table 1 by Tsuzuki (2007) (cited from Chigusa).

Weak Resultatives
In TBL, the adjectival resultative constructions are mostly applied with the morphological verb. They can be seen as follows:

(1) Ma-bosur butuhana mangan
    full stomach-3TG eat
    “His/Her stomach eat full”

The resultative clause (1) is the adjectival resultative. Uniquely, TBL does not have similar structure to Indonesian and English language. One of differences is the main predicate in the end of clause, whereas Indonesian and English is commonly after the subject. In the resultative clause (1), mahosur becomes the result of main predicate. In the other hand, the resultative clause (1) is also called as weak resultative because mahosur is the result of mangan.

(2) Ma-rumpak hau i ditaba
    fallen tree DET cut-PAST down
    “The tree is cut down fallen”

The previous clause is an adjectival resultative construction. The clause is in passive form. The word marumpak is the result of predicate ditaba. This clause is not strong resultative but weak resultative because the main predicate is ditaba and the result is marumpak.

(3) Ma-tolbak gadu-gadu i dipangkur.
    broken rice fields DET hoed
    “The rice fields are hoed broken”

The clause (3) is also categorized as weak resultative because the main predicate is dipangkur and the result is matolbak. This clause is also called as adjectival resultative construction.

(4) Ma-lekles tano i dianjak.
    flat soil DET trampled
    “the soil are trampled flat”

This clause has similar category to clause (1), (2), and (3). It is called an adjectival resultative construction and require as weak resultative because the diinjak event strongly implies an entity’s becoming malekles as the result.

Strong Resultatives
Strong resultatives, in which the main predicate does not entail the end state of the event and the the resulting state is expressed only by AP or PP (Washio, 1997). The strong resultatives are applied in Toba Batak Language.

(5) Horbo, lombu dohot babi mar-rumpah-an ma diseat.
    Buffalo, cow and pig fallen PART slaughtered
    “Buffalo, cow and pig are slaughtered fallen”

The clause (5) refers to strong resultative due to the fact that the meaning of verb diseat is completely independent with the meaning of noun marrumpahan. This resultative construction is categorized as noun resultative. It is different from adjectival and prepositional resultatives.

(6) Ma-bugang pat na i ditallik
    gaped leg Poss DET cut
    “His/Her leg is cut gaped”
Mabugang is the result of event ditallik. This clause is included into strong resultatives because the meaning of verb and the meaning of adjective are independent each other. On the other hand, if the verb ditallik can produce result in another meaning such as broken or busted.

(7) **Ma-nosak** ate-ate na manaon na hansit i
   sucked heart Poss feel DET pain DET
   “Sucked on his heart with pain”

The clause above is called as adjectival resultative construction and categorized as strong resultative. The adjective word manosak indicates as the result of verb manaon. In fact, the result of state of manaon has a possibility changing into another adjectival resultant like madetuk (suffer) or malengleng (sore).

(8) **Ma-lala** indahan dilompa parhobas i.
   Mushy rice cooked chef DET
   “The rice is cooked mushy”

The clause (8) is the adjectival resultative construction. The adjective malala is the result of verb dilompa. There is no meaning connection between verb meaning and adjective meaning. The adjective result can be changed into another meaning like tasty or pasty. That is why, this clause is categorized as strong resultative.

These three clauses below are prepositional phrases. Prepositional phrases in resultative constructions are the unique characteristic of TBL because not all languages have this types of phrases.

(9) **Maradu mate** au mengkel mambenge sarita na i.
   Until die me laugh heard story Poss DET
   “I laughed until die when heard his story”

The prepositional phrase in this resultative construction has the structure PP + infinitive. This is different from Kurani (2011) that analyzed English resultative constructions. English has pattern prepositional resultative with structure PP + infinitive. The respectively meaning is “You slapped his face until the face is red”. This clause is also called as strong resultative because the verb meaning slapped has possibility another result meaning like bruished.

5. DISCUSSION

From the analysis above, it is found out that the resultative construction in TBL has a quietly difference from another language such as English and German. The difference occurred in category of weak and strong resultatives. In English the weak and strong resultatives are applied in adjectival and prepositional resultative constructions. In German, the weak resultatives are only applied in prepositional resultative and strong resultatives are applied in both adjectival and prepositional resultative construction. In TBL, the weak resultatives are applied in both adjectival resultative and prepositional resultative construction, while strong resultatives are applied in adjectival resultative and noun resultative. Second finding, the result of the verb is not placed in the end of clause, but in the beginning of the clause. The third, the result is formed from morphological verb MA- + verb for adjectival resultative, PP + adjective for the
Prepositional resultative constructions and Ma-+verb+-an for noun resultative construction.

6. CONCLUSION
From the results discussed above, it can be concluded that:

1. TBL applied three phrase resultatives e.g., adjectival resultative (APs), prepositional resultative (PPs) and noun resultative (NPs) constructions.
2. There are two types of resultatives in TBL, they are: weak resultatives (APs and PPs) and strong resultatives (APs and NPs) are found in TBL.
3. The results are not placed in the end of clause but in the beginning.
4. The result is formed from morphological verb MA-+ verb for adjectival resultative, PP + adjective for the Prepositional resultative constructions and Ma+-verb+-an for noun resultative construction.

ABOUT THE AUTHORS
Srisofian Sianturi was born in Simatupang 6th November 1985. She is a student of Linguistics in Doctoral Program North Sumatera University. She is a lecturer in English Department of Nommensen HKBP University.

Mulyadi is a lecturer in Doctoral Program, North Sumatera University. He is a vice chairman of Linguistics Department of Doctoral Program North Sumatera University.

REFERENCES


APPENDIX

| TABLE 1. Resultative Constructions by Tsuzuki (2007) (cited from Chigusa) |
|------------------|--------|------|-----|-------|------|
|                  | Engrish| German| Dutch| French| Italian| TB L |
| Weak resultative | AP, PP  | PP    | AP, PP| PP    | PP    | AP, PP |
| Strong resultative| AP, PP | AP, PP| AP, PP| Noneexistent | Noneexistent | AP, NP |

APPENDIX

TABLE 1. Resultative Constructions by Tsuzuki (2007) (cited from Chigusa)
Male Characters’ Expressive Speech Act on Romantic Speech Events in New Moon
Ihyak Mustofa1*, M.R. Nababan 2, Djatmika3
1Student, Linguistics Department, Sebelas Maret University, Surakarta, Indonesia
2Lecturer, Linguistics Department, Sebelas Maret University, Surakarta, Indonesia
3Lecturer, Linguistics Department, Sebelas Maret University, Surakarta, Indonesia
Corresponding Author: Ihyak Mustofa, E-mail: ihyakm@yahoo.com

ARTICLE INFO
Received: May 20, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.8

KEYWORDS
Linguistics, Sociopragmatics, Expressive Speech Act, Speech Act, New Moon

ABSTRACT
This study is a sociopragmatics study. It aimed at describing types of expressive speech act uttered by male characters on romantic speech event on New Moon novel written by Stephanie Meyer. To collect the data, this research used descriptive qualitative method. The data are obtained from male characters’ utterances on romantic speech events. The romantic speech event is described by context when the male characters do the speech acts. Before the data are analyzed, they are validated by 3 raters through FGD (Focused Group Discussion). The result of this study showed that there are 15 types of expressive speech act, they are: showing dislike, caring, regretting, surprising, apologizing, greeting, loving, mocking, showing relief, giving a compliment, confessing, encouraging, showing anger, and thanking.

1. INTRODUCTION
Communication is one of the important things in daily life. It is needed in every occasion every day. There are some examples the use of communications, they are: in a market, people need to communicate with the seller to buy something. Secondly, in a classroom, the teacher needs good communication to transfer the lesson to the students. The third, an employee cooperates with his colleagues also need good communication.

In communication, language has an important role. Without it, people cannot do efficient and effective communication. Hurley (2001:5) said that language is a communication system that enables the people to talk about anything, irrespective of time and space. Then, Francis (in Ramelan, 1984:15) also stated that language is an arbitrary system of articulated sounds made use of by a group of humans as a means of carrying on the affairs of their society. Thus, Language is an arbitrary system of articulated sounds which is used as a means of communication.

Nowadays, many people learn other languages. They think by learning many languages, they can understand the culture of another country. Then they can develop their business or cooperate with other people across their nation.

One of the ways of learning a foreign language is to understand literary works. One of them is reading a novel. The novel is a reflection of daily routine which people always did in their daily life. Thus, language and culture are clearly written in a novel.

There are some types of novel. They are romantic, comedy, thriller, science fiction, etc. The romantic novel is chosen in this study. This is because it reflected the event which is always happened in human life. Everyone surely has a romantic event. But not all of them are successfully on it.

In a romantic situation, there are always interactions between man and woman. For example: a husband has pillow talk with his wife or a girl and a boy has a date. Then, every man has his own way to communicate with a woman. Wardhaugh (2006: 329) defined that the differences between male and female voice lie in volume, phonology levels, dialect, and intonation. Female is indicated as having a low volume, soft word choices, and tends to be indirect when uttering something. However, the male tends to make a loud voice and be more direct when conveying his mean to others.
2. LITERATURE REVIEW

2.1 Previous Research

This study is categorized as a sociopragmatics study. Leech (1999:10) defines that sociopragmatics is the sociological interface of pragmatics. Then, this study is not only focused on the type of expressive speech acts but also observe the usage by a gender perspective. It observes the way male characters express expressive speech acts in romantic speech events. This study applies a speech act theory proposed by Yule (1996). There are some types of strategy in expressive speech acts, they are: like and dislike, complimenting, mocking, showing relief, caring or insulting.

There are some related studies that have been done. First, Galih Wicaksono (2011) entitled “Tindak Tutur Ekspressif pada Rubrik Gambang Suling di Majalah Jaya Baya”. This study is focused on the speech act in a Magazine and it only observed the perlocutionary effect.

The next research is research about the expressive speech act. It is done by Fenda Dina (2013). It is a research about expressive speech act in a TV show entitled Galau Nite. It used the descriptive qualitative method. It aimed to identify speech acts used by the speaker to the hearer in the TV show. Then, they are categorized based on their function in that program.

Galih Wicaksono (2011) entitled “Tindak Tutur Ekspressif pada Rubrik Gambang Suling di Majalah Jaya Baya”. This research is focused on the speech act in a Magazine and it only observes the perlocutionary effect.

Irita Fitria (2014) also did a study about expressive speech act. The research is entitled “Analisis Teknik dan Kualitas Terjemahan Tindak tutur Ekspressif dalam Novel Stealing Home (Hati yang Terenggut) Karya Sheryl Woods”. It focused on the expressive speech act in the novel. In that research, she combined a speech act with the technique and quality of the translation.

The last study is done by Sri Murti (2018). The study is entitled “Tindak Tutur Ekspressif dalam Film Kehormatan di Balik Kerudung sutradara Tya Subiakto Satrio”. It is focused on expressive speech act uttered by the characters in a movie entitled “Kehormatan di Balik Kerudung”.

Based on some previous research, there are novelties found. First, a study which combined pragmatic and sociolinguistic is rarely done. Second, a study of expressive speech act that combined with gender has not been found yet. Third, a study about speech event in a novel is rarely found.

2.2 Pragmatics

Pragmatics is a branch of linguistics that concerns to meaning based on context. Levinson (1996) stated that pragmatics is a study of language use such as the relation between language and context. Yule (1996) also defined that pragmatics is a study of the relationship between linguistic forms and the user of these forms. Thus, pragmatics concern to people intended meaning, their purposes, their assumption, and their action when they are speaking.

2.3 Speech Act

Speech act is a branch of pragmatics that observes the meaning of the performed act by the speakers’ utterance. Yule (1996:47) defined that speech act is used for specific labeling, such as complaint, promise, apologizing, worrying, caring, etc. Searle (1979) formulated the taxonomy of illocutionary acts. Those are (1) assertive, (2) directive, (3) commissive, (4) expressive, (5) declarative, and (6) representative.

The point purpose of the members of the assertive class is to commit the speaker (in varying degrees) to something’s being the case, to the truth of the expressed proposition (Searle, 1979: 12). The illocutionary point of directives acts consists in the fact that they are attempts (of varying degrees, and hence, more precisely, they are determinates of the determinable which includes attempting) by the speaker to get the hearer to do something (Searle, 1979: 13). Commissives are those kinds of speech acts that speakers use to commit themselves to some future action (Yule, 1996: 54). Then, the illocutionary point of the expressive class is to express the psychological state specified in the sincerity condition about the state of affairs specified in the propositional content (Searle, 1979: 15). Declaratives are acts which bring about a corresponding change in the world (Smith, 1991: 8). The last is representatives which are those kinds of speech act that state
what the speaker believes to be the case or not (Yule, 1996: 53).

2.4 Speech Event
The speech even is the basic unit for descriptive purposes and refers to "activities or aspects of activities that are directly governed by rules or norms for the use of speech" (Hymes 1974, p. 56; The motive behind this grid was to facilitate the description of relevant factors of any particular speech event. Each component of the speech event begins with one of the letters of the word "SPEAKING." Hymes notes that the features in his SPEAKING grid represent subject features of competence.

"S" stands for Setting and Scene: Setting refers to the time and place of a speech act, which is the concrete physical circumstance in which the speech takes place. The setting includes the time and the place of utterance. The church might be a setting for a wedding ceremony. The Scene, on the other hand, is the "psychological setting" or "cultural definition" of a scene, including characteristics such as range of formality and sense of play or seriousness (Hymes 55-56). “P” stands for Participants: It involves the interaction between speaker-listener, addressee-addressee, or sender-receiver. “E” stands for Ends: It refers to conventionally recognized and expected outcomes of an exchange as well as to the personal goals that participants seek to accomplish on particular occasions “A” stands for Act sequence: It refers to the actual form and content of what is said, thus, the precise words used, how they are used, and the relationship of what is said to the actual topic at hand. “K” stands for Key: It refers to cues that establish the "tone, manner, or spirit of the speech act": light-hearted, serious, precise, pedantic, mocking, sarcastic, pompous, etc. (Hymes, p. 57). Non-verbal linguistic features may also be used as key to mark certain behaviors, gestures, and postures. “I” stands for Instrumentalities: It refers to the choice of a channel such as: oral, written, or telegraphic. “N” stands for Norms of interaction: It refers to a prescriptive statement of behavior, of how people should act in accordance with the shared values (loudness, silence, gaze, etc.) in a particular speech community “G” for Genre: It refers to clearly demarcated types of utterance; such as poems, proverbs, riddles, sermons, prayers, lectures, and editorials. The selection of a genre is dependent on the occasion.

3. METHODOLOGY
This study employs descriptive qualitative research. Creswell (2003:102) defined that qualitative research emphasized the validity of the study; it is linked with the capability of the researchers to catch and analyze the data. The data of qualitative research are in the form of words, phrase or clause (Sutopo, 2002: 35). The source of data used in this study is male characters’ utterances in a romantic speech event which contained expressive speech act in a novel entitled New Moon. The purpose of this study is to analyze the usage of the male characters’ expressive speech acts on romantic speech events.

There are two collecting methods applied in this study. They are content analysis and Focus Group Discussion (FGD). The first method in collecting the data was content analysis. Then, the next method is Focus on Group Discussion. In this research, Focus Group Discussion is used to gather information and validate the data. The whole data collection was conducted during the period of January 2019.

To analyze the data, this study uses several steps. First, the data are categorized according to the types of expressive speech act. Then, the data are analyzed deeply to know the cause or the impact of the male characters’ expression. Then, make a conclusion.

4. RESULTS AND DISCUSSION
There are 8 romantic speech events found in New Moon novel. In analyzing the expressive speech acts uttered by male characters, this study applied the theory proposed by Yule (1996). There are 15 strategies applied in the novel, thanking, regretting, apologizing, showing relief, caring, greeting, complimenting, congratulating, and hoping.
Table 1. the results of every technique in each romantic speech event.

<table>
<thead>
<tr>
<th>No.</th>
<th>Type of expressive speech act</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Showing Dislike</td>
<td>11</td>
<td>25%</td>
</tr>
<tr>
<td>2.</td>
<td>Caring</td>
<td>6</td>
<td>14%</td>
</tr>
<tr>
<td>3.</td>
<td>Regretting</td>
<td>4</td>
<td>9%</td>
</tr>
<tr>
<td>4.</td>
<td>Surprising</td>
<td>4</td>
<td>9%</td>
</tr>
<tr>
<td>5.</td>
<td>Apologizing</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td>6.</td>
<td>Greeting</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td>7.</td>
<td>Loving</td>
<td>3</td>
<td>7%</td>
</tr>
<tr>
<td>8.</td>
<td>Mocking</td>
<td>2</td>
<td>5%</td>
</tr>
<tr>
<td>9.</td>
<td>Showing Relief</td>
<td>2</td>
<td>5%</td>
</tr>
<tr>
<td>10.</td>
<td>Giving Compliment</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>11.</td>
<td>Confessing</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>12.</td>
<td>Congratulating</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>13.</td>
<td>Encouraging</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>14.</td>
<td>Showing anger</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>15.</td>
<td>Thanking</td>
<td>1</td>
<td>2%</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>45</td>
<td></td>
</tr>
</tbody>
</table>

**Showing Dislike**

Showing dislike is a speech act that thinking something or someone is unpleasant. This type is dominantly used in this novel. There are 11 data or 25% out of 45 data. For example:

Edward: "Your radio has horrible reception."

Context: In the Afternoon, Edward and Bella are in the car. Bella drives the car. Edward played with the radio in the car. He talks with shaking his head.

When Edward and Bella were in the car, He showed dislike to Bella’s radio. He directly said his feeling to her and he shook his head. He said that after he played the radio. This indicated as feeling unpleasant about something.

Bella: "This sucks"

Jacob: "Ew."

Context: Jacob has a conversation with Bella in Bella’s house. He hugs Bella. Then He talks with sniffing Bella’s hair. Bella is smelled like a vampire.

Jacob felt discomfort with Bella’s fragrance. He smelt that Bella’s fragrance is like a vampire. As a werewolf, he always hated a vampire. This made Jacob showed his unpleasant feeling. He showed his feeling by saying “ew”. He tended to express his feeling directly without considering Bella’s response.

**Caring**

Caring is showing concern or kindness to others. It can be identified as a helpful or sympathetic character in this novel. There are 6 data or 14% out of 45 data. For example:

Edward: "What's wrong, Bella?"

Context: Edward comes to Bella’s bedroom. Bella does not wake up for several days. When she wakes up she is surprised. She sees Edward in front of her.

In that example, Edward wondered Bella’s condition. He is worried because he knew that Bella got an accident in Volterra and she does not wake for several days. He expressed what he felt by asking Bella. Thus, Edward’s utterance is categorized as caring.

**Regretting**

Regretting is feeling sad or disappointed over something happened done in the past. It is mostly something or someone pleasant. There are 4 data or 9% out of 45 data. For example:

Bella: "And if I don't want to be in a good mood?" Edward: "Too bad."

Context: Bella is on her birthday. She feels annoyed with anyone who congratulates her. She is talking with Edward in a car in the afternoon.

The example showed that Edward said “Too bad”. He tended to say a simple and direct expression to Bella. That word is categorized as regretting. Bella didn’t want everyone to say “happy birthday” for her. Then, Edward regretted after saying those words.

**Surprising**

Surprising is a feeling excited towards the unusual or unexpected thing. There are 4 data or 9% out of 45 data. For example:

Edward: "Amazing."

Context: Edward is in Volterra, Italy. He committed suicide. Then, Bella pushes and hugs him.

In that example, Edward is surprised. He expressed his feeling by saying “Amazing”. He got an unexpected thing. He thought that Bella is dead. But, she came to him, and then she also hugged him in Volterra.

**Apologizing**
Apologizing is telling sorry for someone. It is mostly done after doing something that caused the problem. There are 3 data or 7% out of 45 data. For example:

Edward: “Sorry.”
Context: Edward and Bella are in Bella’s bedroom. Edward pushes Bella away with gentle, firm hands. Bella collapsed back onto my pillow, gasping, and her head spinning. Edward was breathless.

In that example, Edward’s utterance is categorized as apologizing. He felt sorry. He tended to say simple expression. He expressed his feeling by saying “sorry”. He thought that he had made Bella in trouble. He has made Bella got an accident in Volterra. Then, her arm is hurt.

**Greeting**

Greeting is saying something when meeting someone. There are 3 data or 7% out of 45 data. For example:

Jacob: “Bella…?”
Context: Jacob is in Bella’s house. He calls her when she is in the kitchen. He wants to apologize for his mistake.

In that example, Jacob greeted Bella. He said “Bella” to her. He did not add any expression. His utterance is included in greeting.

**Loving**

Loving is showing enjoyment or love for something or someone. There are 3 data or 7% out of 45 data. For example:

Edward: “I have always loved you, and I will always love you”
Context: Edward and Bella are in Bella’s Bedroom. Bella looks so sad. Then, Edward says that he loves her. He hugged her.

That example showed that Edward’s utterance is categorized as Loving. He showed his feeling to Bella. He said that he loved her. He repeated the word “love”. He tried to ensure Bella about his feeling.

**Mocking**

Mocking is treating something or someone with contempt or ridicule. It involves laughing at someone or something in an unkind way. There are 2 data or 5% out of 45 data. For example:

Edward: “Well, first of all, he’s in love with this Rosaline–don't you think it makes him seem a little fickle? And then, a few minutes after their wedding, he kills Juliet’s cousin. That's not very brilliant. Mistake after mistake. Could he have destroyed his own happiness any more thoroughly?”
Context: Edward and Bella are watching Romeo and Juliet movie. Edward dislikes Romeo. He talks about him a lot.

In that example, Edward mocked Romeo by his utterance. He thought Romeo is a ridiculous character in a movie. He expressed indirectly. He did not want to hurt Bella’s feeling. Then, his utterance is categorized as mocking.

**Showing Relief**

Showing relief is a feeling of reassurance and relaxation following the release of anxiety or distress. There are 2 data or 5% out of 45 data. For example:

Bella: "Did all of that really happen, then?"
Edward: "That depends." Edward's smile was still hard. "If you're referring to us nearly being massacred in Italy, then, yes."
Context: Bella and Edward are in Bella’s bedroom. Bella just wakes up after sleeping for several days. He wonders about Bella’s feeling.

Edward felt relief by his utterance. He was debated with Bella. He worried about Bella’s feeling. But after she explained, he felt relaxed. His distress is gone. So, it is categorized as showing relief.

**Giving Compliment**

Giving Compliment is giving some words for flattering someone. There are 1 data or 2% out of 45 data. For example:

Edward: “You will always be the most beautiful thing in my world. Of course…”
Context: Edward and Bella are in Bella’s bedroom. Bella looks sad. Edward wipes her tears and talks to her.

In that example, Edward said that Bella is the most beautiful thing in his world. He tried to flatter Bella. He also added, “of course”. It is showed that his statement is true. So, his utterance is categorized as giving a compliment.

**Confessing**

Confessing is stating or admitting that one has committed a fault. There are 1 data or 2% out of 45 data. For example:

Edward: “I knew that if I couldn’t convince you that I didn't love you anymore”
Context: Edward and Bella are in Bella’s Bedroom. Bella wants to clarify what Edward did in the forest. Then, He hugs
Bella and says it to her.

That example showed that Edward confessed his fault to Bella. He has left her. He said that he had done something wrong for her. He also added the reason why he had gone. So, the utterance is categorized as confessing.

**Congratulating**

Congratulating is giving someone good wishes. It is done when there is something special or pleasant. There are 1 data or 2% out of 45 data. For example:

Edward: "Happy birthday."

Context: Edward is in front of the school. He says it to Bella. Bella is on her birthday. That example showed that Edward said a good wish. He said it to Bella who is on her birthday. He tended to say simple words. He also did not his hope for Bella's future. The utterance is included to congratulating

**Encouraging**

Encouraging is giving someone support. It is used to make someone confident in doing something. There are 1 data or 2% out of 45 data. For example:

Edward: "You don't have to be afraid."

Context: Edward is talking with Bella in Bella's bedroom. Bella is afraid that Edward will die. She doesn't want to be alone. Then, Edward hugs her and says that.

In that example, Edward gave support for Bella. He told her that she didn't need to be afraid. He will accompany her. Thus, the utterance is categorized as encouraging.

**Showing Anger**

Showing anger is showing a strong feeling of annoyance or displeasure. There are 1 data or 2% out of 45 data. For example:

Bella: "Charlie banned you from the house?" Edward: "Did you expect anything else?"

Context: Edward is in Bella's bedroom. Charlie is Bella's father. He is going to enter the room. He prohibited Edward to see Bella after an accident in Volterra happened. Then, he feels that Charlie will come into Bella's bedroom.

That example showed that Edward felt annoyed. He said about the feeling indirectly. He did not want to hurt Bella anymore. He thought that his time with Bella was disturbed. It is because Bella's father was coming to the room. So, the utterance is categorized as showing anger.

**Thanking**

Thanking is a type of expressive speech act. It is used when a speaker expressed his thankfulness for someone. There are 1 data or 2% out of 45 data found in this novel. For Example:

Bella: "Thanks again," Edward: "You're welcome."

Context: Edward lies down next to Bella. So she wouldn't get chilled—and put his arm over her. Bella is thanking him to accompanying her. Then, he replies.

Edward replied to Bella’s utterance. He also thanked her. He thought she had helped him in his life. He is happy with her. So, the utterance is categorized as thanking.

Based on the results, the male characters mostly showed dislike to express an expressive speech act in the romantic speech event. This means that the male characters tend to express his unpleasant feeling when they are with the female characters. They use that strategy to look for sympathy from the female characters.

There are 6 strategies which are the least used in the novel, they are: giving a compliment, confessing, congratulating, encouraging, showing anger, and thanking. They are could be categorized as polite attitudes rather than impolite attitudes. This is because they are considered as giving sympathy to others than asking sympathy.

The male characters also tended to express their feeling directly. They did not say something useless when they talked. In the other hand, they also say something indirectly. They considered being indirect when they are mocking or feeling angry with someone they loved. They did not want to hurt her.

**5. CONCLUSION**

According to the analysis above, there are 15 types found in 8 romantic speech events. The dominant strategy is showing dislike. The least strategies are giving a compliment, confessing, congratulating, encouraging, showing anger, and thanking. In conclusion, male characters tend to be passive when expressing his feeling. They are not considered to give sympathy to the female characters in romantic speech events.

The male characters mostly tended to say something directly. They mostly said something
to the point, although they are had a conversation with someone they loved. They only say indirectly when he mocked or felt angry with someone they loved. They are not considered to hurt the female character.

ABOUT THE AUTHORS
Ihyak Mustofa is a student of Linguistics Department at Sebelas Maret University, Indonesia. He is interested in pragmatics and sociolinguistics researches. He does not have any international published papers. But he already has a domestic published paper. Mangaturo R. Nababan and Djamila are lecturers of Linguistics Program at Sebelas Maret University. Their advices and guidance are very helpful for finishing this study completely.

REFERENCES


Appendixes
Speech Event 1

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterance</th>
<th>Type of Expressive Speech act</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>He shut the passenger door and walked past me to open the driver's side. &quot;Happy birthday.&quot; &quot;Shh,&quot; I shushed him halfheartedly. I climbed in the opened door, wishing he'd taken the other offer</td>
<td>Congratulating</td>
</tr>
<tr>
<td>2</td>
<td>Edward played with the radio while I drove, shaking his head in disapproval. &quot;Your radio has horrible reception.&quot; I frowned. I didn't like it when he picked on my truck. The truck was great—it had personality.</td>
<td>Showing Dislike</td>
</tr>
</tbody>
</table>
"You should be in a good mood, today of all days," he whispered. His sweet breath fanned across my face. "And if I don't want to be in a good mood?" I asked, my breathing uneven. His golden eyes smoldered. "Too bad."

"You know, I've never had much patience with Romeo," he commented as the movie started. "What's wrong with Romeo?" I asked, a little offended. Romeo was one of my favorite fictional characters. Until I'd met Edward, I'd sort of had a thing for him.

"Well, first of all, he's in love with this Rosaline—don't you think it makes him seem a little fickle? And then, a few minutes after their wedding, he kills Juliet's cousin. That's not very brilliant. Mistake after mistake. Could he have destroyed his own happiness any more thoroughly?"

"I'll admit, I do sort of envy him here," Edward said, drying the tears with a lock of my hair.

---

### Speech Event 2

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterances</th>
<th>Type of Expressive Speech Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Hi,&quot; he said. His voice was sad. He was wallowing.</td>
<td>Greeting</td>
</tr>
<tr>
<td>2</td>
<td>I snuggled into his stone chest. &quot;Can I open my presents now?&quot; &quot;Where did the enthusiasm come from?&quot; he wondered. &quot;You made me curious.&quot;</td>
<td>Caring</td>
</tr>
<tr>
<td>3</td>
<td>&quot;How does your arm feel?&quot; &quot;Just fine.&quot; Actually, it was starting to blaze under the bandage. I wanted ice. I would have settled for his hand, but that would have given me away.</td>
<td>Caring</td>
</tr>
<tr>
<td>4</td>
<td>&quot;Thanks again,&quot; I whispered. &quot;You're welcome.&quot;</td>
<td>Thanking</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Well, I was thinking, since it's still my birthday, that I'd like you to kiss me again.&quot; &quot;You're greedy tonight.&quot;</td>
<td>Mocking</td>
</tr>
<tr>
<td>6</td>
<td>He said, and he was breathless, too. &quot;That was out of line.&quot; &quot;I don't mind,&quot; I panted.</td>
<td>Apologizing</td>
</tr>
</tbody>
</table>

---

### Speech Event 3

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterances</th>
<th>Type of Expressive Speech Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;Bella... ?&quot; Jacob asked in a troubled voice.</td>
<td>Greeting</td>
</tr>
<tr>
<td>2</td>
<td>&quot;Broke my promise. Sorry.&quot;</td>
<td>Apologizing</td>
</tr>
<tr>
<td>3</td>
<td>Then he sniffed my hair and said, &quot;Ew.&quot;</td>
<td>Showing Dislike</td>
</tr>
<tr>
<td>4</td>
<td>He smiled a little. &quot;Yes, you do—you smell like them. Blah, Too sweet—sickly sweet. And... icy. It burns my nose.&quot;</td>
<td>Showing Dislike</td>
</tr>
</tbody>
</table>
He smiled a little. *"Yes, you do--you smell like them. Blech. Too sweet--sickly sweet. And... icy. It burns my nose."*

**Showing Dislike**

"**Huh.** Maybe I don't smell so good to her, either. **Huh.**"

**Showing Dislike**

"**Huh.** Maybe I don't smell so good to her, either. **Huh.**"

**Showing Dislike**

"**Bella,**" he whispered.

**Greeting**

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterances</th>
<th>Type of Expressive Speech Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>He looked down at me with quiet surprise. <strong>&quot;Amazing,</strong>&quot; he said, his exquisite voice full of wonder, slightly amused.</td>
<td>Surprising</td>
</tr>
<tr>
<td>2</td>
<td><strong>&quot;I can't believe how quick it was. I didn't feel a thing--they're very good,&quot;</strong></td>
<td>Surprising</td>
</tr>
<tr>
<td>3</td>
<td><strong>&quot;So maybe this is hell. I don't care. I'll take it.&quot;</strong></td>
<td>Showing Dislike</td>
</tr>
</tbody>
</table>

**Showing Dislike**

"**Yes, it is. I wish you hadn't had to see that."**

**Regretting**

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterances</th>
<th>Type of Expressive Speech Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>&quot;I've never been in better control of that side of my nature than right now.&quot;</strong></td>
<td>Surprising</td>
</tr>
</tbody>
</table>

**Surprising**

He sighed. **"You're still just as stubborn."**

**Showing Dislike**

<table>
<thead>
<tr>
<th>No.</th>
<th>Utterances</th>
<th>Type of Expressive Speech Act</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>&quot;<strong>Did I frighten you?</strong>&quot; His low voice was anxious.</td>
<td>Worrying</td>
</tr>
<tr>
<td>2</td>
<td><strong>&quot;What's wrong, Bella?&quot;</strong></td>
<td>Caring</td>
</tr>
<tr>
<td>3</td>
<td><strong>&quot;That depends.&quot;</strong> Edward's smile was still hard.</td>
<td>Showing Relief</td>
</tr>
<tr>
<td>4</td>
<td>His eyes were sad. <strong>&quot;Did you expect anything else?&quot;</strong></td>
<td>Showing Anger</td>
</tr>
<tr>
<td>5</td>
<td><strong>&quot;I--&quot;</strong> He took a deep breath. <strong>&quot;I owe you an apology</strong></td>
<td>Apologizing</td>
</tr>
<tr>
<td>6</td>
<td><strong>&quot;Please know that I had no idea of any of this. I feel sick, sick to my core, even now, when I can see and feel you safe in my arms. I am the most miserable excuse for--&quot;</strong></td>
<td>Caring</td>
</tr>
<tr>
<td>7</td>
<td><strong>&quot;Please know that I had no idea of any of this. I feel sick, sick to my core, even now, when I can see and feel you safe in my arms. I am the most miserable excuse for--&quot;</strong></td>
<td>Regretting</td>
</tr>
</tbody>
</table>

**Caring**

He closed his eyes, shaking his head back and forth with half a smile on his beautiful face. It wasn't a happy smile. **"I thought I'd explained it clearly before. Bella, I can't live in a world where you don't exist."**

**Caring**
<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Emotion</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>he whispered. &quot;I could see that. I didn't want to do it—it felt like it would kill me to do it—but I knew that if I couldn't convince you that I didn't love you anymore, it would just take you that much longer to get on with your life. I hoped that, if you thought I'd moved on, so would you.&quot;</td>
<td>Confusing</td>
</tr>
<tr>
<td>10</td>
<td>&quot;Exactly. But I never imagined it would be so easy to do! I thought it would be next to impossible—that you would be so sure of the truth that I would have to lie through my teeth for hours to even plant the seed of doubt in your head. I lied, and I'm so sorry—sorry because I hurt you, sorry because it was a worthless effort. Sorry that I couldn't protect you from what I an. I lied to save you, and it didn't work. I'm sorry.&quot;</td>
<td>Regretting</td>
</tr>
<tr>
<td>11</td>
<td>&quot;Bella,&quot; he sighed Caring</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>&quot;You're impossible,&quot; he said, and he laughed once—a hard laugh,</td>
<td>Showing Dislike</td>
</tr>
<tr>
<td>13</td>
<td>&quot;How can I put this so that you'll believe me? You're not asleep, and you're not dead. I'm here, and I love you. I have always loved you, and I will always love you. I was thinking of you, seeing your face in my mind, every second that I was away. When I told you that I didn't want you, it was the very blackest kind of blasphemy.&quot;</td>
<td>Loving</td>
</tr>
<tr>
<td>14</td>
<td>&quot;How can I put this so that you'll believe me? You're not asleep, and you're not dead. I'm here, and I love you. I have always loved you, and I will always love you. I was thinking of you, seeing your face in my mind, every second that I was away. When I told you that I didn't want you, it was the very blackest kind of blasphemy.&quot;</td>
<td>Loving</td>
</tr>
<tr>
<td>15</td>
<td>&quot;How can I put this so that you'll believe me? You're not asleep, and you're not dead. I'm here, and I love you. I have always loved you, and I will always love you. I was thinking of you, seeing your face in my mind, every second that I was away. When I told you that I didn't want you, it was the very blackest kind of blasphemy.&quot;</td>
<td>Loving</td>
</tr>
<tr>
<td>16</td>
<td>&quot;?&quot; he whispered, his face paler than his usual pale—I could see that even in the dim light. &quot;Why can you believe the lie, but not the truth?&quot;</td>
<td>Surprising</td>
</tr>
<tr>
<td>17</td>
<td>&quot;You don't have to be afraid,&quot;</td>
<td>Couraging</td>
</tr>
<tr>
<td>18</td>
<td>&quot;You will always be the most beautiful thing in my world. Of course...&quot;</td>
<td>Complimenting</td>
</tr>
</tbody>
</table>
Points of View and Modality in the Discourses of Homosexuality in Selected Nigerian Newspapers
Dr. Olubunmi Funmi Adegbola
Department of English, University of Ibadan, Nigeria
Corresponding Author: Dr. Olubunmi Funmi Adegbola, E-mail: olubunmiadegbola@gmail.com

ARTICLE INFO
Received: May 24, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.9

ABSTRACT
The practice of homosexuality has over time generated serious debates worldwide. Studies on homosexuality in the Euro-American context have focused on how this phenomenon is represented socially, psychologically, linguistically, etc. Though opinions diverge, but the central argument is of social justice and human right. Studies on the phenomenon in the Nigerian context have focused on Nollywood movies and other arguments centered on ethics, culture and religion, with little attention to points of view and their linguistic representations. This study, therefore, explores modality choices in the representation of points of view. This study adopts Uspensky’s (1973) notion of point of view on the ideological plain and Halliday’s Systemic Functional Linguistics with special attention on Simpson’s (1993) classification of modality. These approaches provide a method for studying language use and points of view. Two popular Nigerian newspapers (Vanguard and The Punch) within the period of three years (2013–2015), are critically examined and subjected to linguistic and qualitative methods of analysis. Data are purposively selected from editorials, open letters and comments based on homosexuality and same-sex marriage. The analysis reveals that modality is used by writers in questioning the anti-gay bill, resisting homosexuality as well as to incite the readers to rise to the occasion of radically opposing any culture that will destroy the African cultures, religions and the African worldview about sexuality and marriage.

KEYWORDS
Homosexuality in Nigeria, Nigerian Newspapers, Points of view, Modality, Sexuality

1. INTRODUCTION
The issue of homosexuality/same-sex marriage has become national especially shortly before and after the passage of the anti-gay marriage bill in Nigeria. The United States recently legalised homosexuality and same-sex marriage and also made attempts to convince African nations that have criminalised the act to do same. These issues have elicited different reactions from individuals like the homosexuals themselves, their supporters, heads of religious bodies, politicians and private individuals. While some social actors have said there is nothing wrong with homosexuality, some, in fact majority reacted to it negatively. The issue has been argued from the religious, cultural, ethical, legal and moral perspectives. The different opinions about homosexuality and same-sex marriage are packaged into different sections of newspapers such as opinion column, viewpoint, comments, open letters, editorials, etc.

Point of view (henceforth POV) indicates a particular way of conceptualising the world. Stances, which are seen as expressing “personal feelings, attitudes, value Judgements, or assessments” (Biber et al., 1999: 966) are made using language. According to Thompson (2004:30)

We use language to talk about our experience of the world, including the worlds in our own minds, to describe events and states and the entities involved in them. We also use language to interact with other people, to establish and maintain relations with them, to influence their behaviour, to express our own viewpoint on things in the world, and to elicit or change theirs.

Language is an important tool in constructing stances and points of view in the discourses of homosexuality. Modality is a linguistic tool used by speakers/writers...
to express opinion (Halliday, 1994). This study therefore examines modality as a tool for representing points of view.

In the Nigerian context, scholars have focused on the representations of homosexuality in some Nollywood movies (Lyonga, 2014; Abah, 2012), from the literary perspective. (Lanre-Abass, 2012; Onuche, 2013; Obidimma and Obidimma, 2013; Atoi and Ojedokun, 2013) have viewed homosexuality from the philosophical, legal and religious perspectives. They have argued that homosexuality is ‘un-African’, and not biblical. The linguistic representations, which are used in representing different points of view in the discourses of homosexuality, have not received adequate attention. This study examines how modality is used to foreground certain points of view on homosexuality in the Nigerian context. This study reveals the socio-cultural and ideological presuppositions that originate from the African worldview about the concepts of family, relationships and homosexuality. The paper therefore sets out to answer the following research questions:

a. What are some of the points of view in the discourses of homosexuality in the Nigerian print/online newspapers and what are the grounds of arguments?

b. How are these points of view expressed through modality in the discourses of homosexuality in the Nigerian context?

c. What are the functions of the modality choices observed in the discourses?

2. REVIEW OF LITERATURE AND THEORETICAL FRAMEWORK

Different scholars have worked on the discourse of homosexuality from different perspectives. One of such scholars is Kuhar (2012) who examines the media representation of minorities which include Muslims, Roma and gays and lesbians, covering the period of February 2006. Fairclough’s approach to critical discourse analysis is used in the analysis. The analysis covers eight print media. The researcher realised that the texts rely on secrecy, normalisation and eccentricity as thematic frameworks for the media representations of homosexuality.

From the legal perspective, Obidimma and Obidimma (2013) explore the statutes of same-sex marriage relation in Nigeria by analysing provisions of various laws including the Nigerian Constitution. The paper also discusses the contents of the Nigerian law passed by the National Assembly prohibiting same sex marriage and compares it with the practice in other jurisdictions. The paper concludes with the view that the law is inconsistent with the fundamental rights guaranteed by the Constitution, and that Nigeria could borrow a leaf from countries that have legalized same-sex marriage. This study has only considered homosexuality from the legal perspective, neglecting the linguistic representations of the phenomenon.

Otunba (2014) also examines how the LGBT right is enhanced in Africa, using Nigeria as the case study. He explores the impediments to LGBT (Lesbians, Gay, Bisexual and Transgender) rights in Nigeria and how they can be addressed. Data are from semi-structured, formal, open ended interviews with individuals well-informed of the discourse in Nigeria. The research found that religious beliefs and the existence of LGBT knowledge gaps are the major impediments to LGBT rights in Nigeria. This study takes a sociological stance, neglecting the linguistic. Looking at these previous studies, attention has not been paid to the linguistic representation of views on homosexuality especially in Nigeria, hence the need for this study.

2.1 Studies on Points of View

The issue of POV in literature has received much attention in recent years, with literary scholars, stylisticians, structuralists, linguists and even cognitive psychologists converging on the topic from their respective theoretical positions. Examples of scholars who have worked on point of view in prose fiction include Booth 1961; Uspensky 1973; Chatman 1978 and 1990; Genette 1980; Fowler 1986; Simpson 1993; Bal 1997), relatively little attention has been paid to point of view in other discourses.

In the context of narrative fiction, POV refers generally to the psychological perspective through which a story is told. It encompasses the narrative framework which a writer employs, whether this be first person or third person, restricted perspective or omniscient perspective, and accounts for the basic viewing position which is adopted in a story. According to Rasley (2008:9), ‘a point of view is the perspective from which the reader experiences the action of the story’. Narrative POV is arguably the very essence of a story’s style, what gives it its ‘feel’ and ‘colour’ (Simpson, 1993:4). To Moore (1997:6), points of view include points in space, points in time, frames of reference, historical and cultural contexts, different roles in personal relationships, points of involvement of other kinds, and the sensory apparatuses of different species.

Uspensky (1973) asserts that point of view exists on four ‘planes’, these being the spatial and temporal plane, the ideological plane, the phraseological plane and the psychological plane. Spatial POV refers to the position in space from which a scene is viewed. Temporal POV refers to the presentation of events in a fictional world from a particular position in time.
Points of View and Modality in the Discourses of Homosexuality in Selected Nigerian Newspapers

Uspensky (1973:8) explains that point of view on the ideological plane is concerned with whose POV the author assumes when he evaluates and perceives ideologically the world which he describes. POV on the phraseological plane concerns the viewpoint effects that can arise as a result of an author’s choices with regard to the presentation of speech and thought. POV on the plane of psychology concerns the choices an author makes with regard to the various ways in which a story might be narrated. In these works, POV is generally considered to be a narratological phenomenon.

In the media context, some scholars have also considered POV in relation to language. Sierra (1994) has considered point of view of political discourses in the Spanish media, using Fowler’s (1986) and Simpson’s (1993) idea of psychological and spatio-temporal points of view. He explored how these perspectives of point of view influence ideologically the angle from which written media presents events. Simpson (1993) used newspaper discourse to illustrate the relationship between ideological point of view and the transitivity system. Iwamoto (1998) explored points of view and modality of war time discourses in Japanese newspapers. He considered POV to be classified into both internal and external. This paper tries to reveal the relationship between the ideological points of view and modality in the discourses of homosexuality in the Nigerian context.

2.2 Theoretical Framework
The study takes its root in systemic functional linguistics, a grammatical model developed by Michael Halliday in the 1960s. The term systemic refers to the view of language as “a network of systems, or interrelated sets of options for making meaning” (Halliday, 1994:15); whereas the term functional refers to the view of language as a means of communication in different social contexts. Thus, SFG does not focus only on how language is structured but it also deals with how language is used. According to Eggins (2004: 11), ‘the overall purpose of language then is a semantic one. Each text we participate in is a record of meanings that have been made in particular context’. Language is structured to make three kinds of meanings simultaneously: The ideational or experiential function, the textual function and the interpersonal function. In Halliday’s system, modality is primarily located in the interpersonal component of the grammar.

2.2.1 Modality
Modality as a linguistic device encompasses a variety of forms, including (but not limited to) modal auxiliaries, modal verbs, modal adverbs, and modal adjectives. There are grammatical modality and lexical modality. Modality is generally defined as the grammaticalisation of speaker’s attitude and opinions. This position is further corroborated by Palmer (1986:14) who describes it as the expression of the speaker’s attitude or opinion regarding “the contents of the sentence” and Lyons (1977:452) that sees it as the expression of the speaker’s attitude or opinion regarding “the proposition that sentence expresses.” Thus, modality may be regarded as the —grammar of explicit comment (Simpson 2004:124).

Therefore, modality is viewed as a major exponent of the interpersonal function of language. It can be said that language is not merely used for conveying factual information; a writer may wish to indicate the degree of certainty with which he makes a statement, or try to influence others in various ways, exercise authority or signal submission to somebody else’s authority, give permission or ask for permission, make people do things or stop them from doing things. As such, modality covers all semantic categories underlying all these uses of language.

Although there are broad categories of modality recognized by all scholars in the field, there are nevertheless differences in the ways in which modalities are classified and categorized. For example, Halliday (1985) examines modality within propositions which is called modalization and modulation within proposals. Palmer (1986) focuses on epistemic and root modalities. Simpson’s (1993:47) classification includes deontic, boulomaic, epistemic and perception.

Deontic modality is the modal system of "duty" as it concerns itself with writer’s attitude to the degree of obligation attached to the performance of certain actions. The deontic modal auxiliaries realize a continuum of commitment from permission; a system which is highly associated with the strategies of social interaction, especially with tactics of persuasion and politeness. Boulomaic modality is lexico-grammaticalized in English through expressions of "desire" which is closely associated with deontic modality. Modal lexical verbs, indicating the wishes and desires of the writer, play important role in this system. Perception modality refers to the fact that the degree of commitment to the truth of a proposition is predicted on some reference to human perception, normally visual perception.

Epistemic modality refers to the judgments about possibility, probability etc. in the sense that something is or is not the case.

The present paper focuses specifically on Simpson’s categorization. This is because it focuses not only on the types of modality used in a text, but also on how
this modality determines the essence of the ‘feel and colour’ a text has (Iwamoto, 2007). These modals reveal writers’ attitudes to the issue of homosexuality in Nigeria.

2.2.2 Points of View
There can be no thought of the world without a particular point of view. My approach to the study of points of view is based on the ideological plain of points of view identified by (Uspensky 1973), developed in Fowler (1986) and Simpson (1993). To them, ideological point of view provides criteria to analyse how the use of language highlights certain values in a narration. Point of view is “the way in which a text mediates a set of particular ideological beliefs through either character, narrator or author” (Simpson 1993: 78). Fowler (1996) explains that point of view on the ideological plane concerns the set of beliefs and values a person has, and the categories by which they comprehend the world.

2.2.3 Modality and Points of View
Modality and point of view have a close relationship. Simpson systematized the relationship between these two topics by developing Fowler’s original model of point of view. According to Simpson (1993), ‘much of the ‘feel’ of a text is attributable to the type of point of view or authorial interests it exhibits’. Modality is generally defined as the grammaticalisation of speaker’s attitude and opinions.

3. METHODOLOGY
The study focuses on both the print and online newspapers. Two Nigerian newspapers are purposively selected. These include: The Punch and Vanguard. The selected newspapers are part of the most widely read newspapers in Nigeria and they share similar features in terms of circulation, coverage, and fame. Using the purposive sampling technique, articles, editorials, comments, opinions and letters to the editor on issues of homosexuality and same-sex marriage are searched in the newspapers. These are sections where the opinions of individuals are reflected. The newspapers used for this study cover the period of three years, January 2013 - December 2015, being period when the anti-gay legislation was made in Nigeria. On 29th November, 2011, the Nigerian Senate (Upper Legislative House) passed the “Same-sex, Marriage (Prohibition) Bill 2011” and on May 31, 2013, the House of Representatives (Lower Legislative House) approved the bill which was immediately sent to the then president, President Goodluck Ebele Jonathan for him to sign into law. On January 13, 2014, the bill was signed by the president. On June 26, 2015, the U.S. Supreme Court ruled that the US Constitutional provisions of due process and equal protection under the law actually means that States cannot ban same-sex marriage. With this ruling, same-sex marriage became legal in all the 50 States of the US. These events provoked reactions from Nigerians and these were represented in the newspapers.

4. DATA ANALYSIS AND DISCUSSION OF FINDINGS
Different points of view have ensued from the discourses of homosexuality and same-sex marriage in the Nigerian newspapers. Some of these points of view include: the passage of the anti-gay law as hypocritical, the dynamic nature of culture which Nigerians must understand, the holy books as un-ideal basis for reasonable arguments, homosexuality is against the will of God and nature, among others. These points of view are further classified based on the grounds for the arguments for better understanding. These include religious, cultural, moral, legal and health grounds. However, specific modality choices have been made as regards these points of view. These points of view are identified and explained below, with relevant excerpts and the modality choices that foreground them.

1. Arguments on Homosexuality on Cultural Grounds
Homosexuality and same-sex marriage have been argued based on culture in the Nigerian newspapers. To Payne (1996), culture “is about values, and developing systems and symbols that reinforce and perpetuate those values, so that people behave reliably and predictably to achieve the culture’s purpose.” From this definition, it is realized that culture includes the basic assumptions and values of a group of people. Since culture forms an important aspect in the society, it becomes a ground on which arguments are based. The points of view relating to culture in the discourses of homosexuality in the Nigerian context are identified and discussed vis-à-vis the modality choices:

a. Culture is dynamic and Nigerians should be receptive to change
This point of view argues that cultures do change and that Nigerians should be receptive to change. It is supportive of homosexuality which is seen by many people as ‘un-African’. Some modal items are used to foreground this. This POV is particularly found in the Punch Newspaper. The excerpts below reveal this:

Excerpt 1
The point is, culture does not mean people should be stuck in a time warp. Societies advance and that is why even the most vociferous campaigners for “African values” will not forsake their European/Arabia-gifted religion for Amadioha or Sango; will not give up their
cellphones (and other forms of western technology) ... *The Punch*, January 16, 2014.

**Excerpt 2**

I see that tradition can sometimes be good and beneficial to society (the tradition of sitting down to talk with a gay person and look them in the eye before one condemns them to a life marred by illegitimacy, would be very helpful here), but when tradition is wrong, it must change. *The Punch*, August 10, 2014.

In the excerpts above, both the deontic and the epistemic modality are used to perform different functions. The POV points out the need to be receptive to change in terms of culture, using modal auxiliaries ‘should and must’. These deontic modals indicate necessity and obligation towards the change in the culture of not accepting homosexuals. ‘Should’ emphasizes the writer’s expectation for change in the people. ‘Must’ portrays Compulsion or lack of choice. Therefore, the writer tries to influence the readers to change the wrong tradition of discriminating against homosexuals. The epistemic ‘will’, ‘can’ and ‘would’ are used to perform different functions, that of prediction and possibility. ‘Will not’ in the first excerpt emphasizes the reality that things, including culture, do change and the notion that people are always willing to change with civilization. It emphasizes the certainty that Nigerians would not want to go back to the old ways of doing things and therefore, should embrace homosexuality. The epistemic meaning of will/would indicates a high degree of confidence in the truth of the proposition, that is, they are used to express what we believe or guess to be true. Although they lack the assertive force of must and can’t, they do not necessarily indicate any less certainty on the part of the writer. ‘Can’ conveys the ability of culture to be good when it is beneficial to the society. It reflects the personal conviction of the writer. It also shows possibility. Here, more of the epistemic modality is used.

b. Homosexuality negates the Nigerian culture, it is a taboo and an abomination

This POV holds that homosexuality is against the Nigerian cultures and therefore, an abomination. This is evident in the constant use of the lexical items ‘taboo and abomination’ in the discourses of homosexuality. It is believed that the new anti-gay law is supported by the majority based on culture and therefore unacceptable. The POV can be found on virtually all the papers. Examples of texts showing this POV are shown below:

**Excerpt 3**

Homosexuality is not our culture. Every society has its own values and should grow with those values. Nigeria has her own values and we must stick to our values and tradition. *The Punch*, July 19, 2015.

**Excerpt 4**

So, there is need for everybody to shout it out that gay, lesbianism, and all what not, is just the beginning of the destroying of the fabric of our heritage. *Vanguard*, January 18, 2014.

Considering the excerpts above, the deontic modality is commonly used. Modal auxiliaries such as ‘must’, ‘should’, ‘need to’ are used to point out the obligations of Nigerians to stick to their own values and cultures and fight homosexuality, which is viewed as unafriican. In the first excerpt, ‘should’ which reflects a weak obligation is used in relation to the values of the general society, but the strong deontic ‘must’ is used when reference is made to Nigerians sticking with their values and traditions which is against homosexuality. ‘Must’ in this context is used as a command. Declerk (1991:378) asserts that while ‘should’ expresses weak obligation, it also points at some doubt as to whether the situation referred to will happen. The obligation of ‘should’ is not as binding as with ‘must’. It may be unfulfilled. However, ‘should’ and ‘need to’ have been used in the discourses to point out the obligation of individuals and the society at large to war against homosexuality in Nigeria.

2. Arguments on Homosexuality on Religious Grounds

Religion is a form of social order influencing social attitudes and behaviours. Religion is belief in God and leading a good life. The arguments for and against homosexuality are also based on religion, and what the religious books say about homosexuality. The points of view in this category are shown below:

a. Holy books are unreasonable basis for arguments

The holy books (Bible and Koran) are believed to be unreliable references for reasonable arguments especially on the issue of homosexuality. This opinion is based on the notion that the holy books cannot be used as the basis for passing a particular bill or constitution. It is argued that the Bible, for instance, does not vividly state that homosexuality is evil. It is also argued that even if it is stated in the Bible, the Bible or the Koran should not be the basis for the passage of a bill that will affect members of a society since everyone does not believe in both books. Examples of this point of view are found below:

**Excerpt 5**
In Nigeria, when people bring out their holy books during an argument, good luck to reason. It was not surprising the debate did not go far. *ThePunch*, January 16, 2014.

**Excerpt 6**
And then, without batting an eyelid, they quote from the Bible or the Koran – as if Christianity and Islam were African religions! *Vanguard*, January 29, 2014.

It is discovered that under this POV, modality is not used. This is probably in a bid to be objective because of the sacred nature of religious books. Neutral shading is characterised by the absence of modality or modal judgment that exhibits an uncommitted and detached connotation (Iwamoto 2007:181) in discourse. In this respect, they are epistemically non-modal.

**b. Homosexuality is sin against God**
Homosexuality is also perceived as sin against God. This POV has been hinged on religion especially the Christian religion and Bible passages have been used to support the claim. Here, it is argued that the Bible and the Koran unequivocally states that homosexual behaviour is wrong. This view is evident in all the newspapers. Examples of excerpts showing this point of view are below:

**Excerpt 7**
The Bible states *clearly* that homosexuality is an abomination to God. *Vanguard*, March 22, 2014

**Excerpt 8**
The Bible *expressly* condemns same-sex relationships... The fact that God also intended marriage to be between a man and a woman, is *clear* from the following references — Gen 2:24; ... *The Punch*, January 29, 2014.

Under this category, it is noticed that the perception modalities are mostly favoured. It is used to support the stand against homosexuality. The modal adjective ‘clear’ and modal adverbs ‘clearly and expressly’ are used to make reference to the Holy Books. The use of these modal items points to the clarity of the statements in the religious books; these statements are believed to clearly portray homosexuality as a sin against God, that is, God’s view about homosexuality.

The basis of the religious arguments in the excerpts above is that heterosexuality should be the norm in any decent society. Therefore, it is obvious that God has not createrated homosexuality, and consequently the phenomenon works against the plan God has for humanity. A natural implication of these arguments is that people cannot be gay by birth. If God did not create homosexuality, it cannot be inherent in people.

Gays choose to be gay, and it is because of their choice that they are condemned.

1. **Arguments on Homosexuality based on Legal Grounds**

Arguments on the issue of homosexuality in Nigeria have also been based on legal grounds. While some have said the passage of the anti-gay law is unconstitutional and unjust, others have said it reflects the wish of the majority, therefore, constitutional. Points of view hinged on legal reasons are shown below:

**a. The passage of the anti-gay bill is hypocritical and unjust**

The passage of the anti-gay bill by President Jonathan is seen as hypocritical by some social actors, especially gay activists. These people believe that the bill was passed not because of the value for morality but to gain political offices and support. This view is further enhanced by the constant neglect of other vices such as corruption by the government. This group of people is of the opinion that the government should have focused on other pressing issues in Nigeria than the issue of homosexuality and same-sex marriage that do not affect anybody. The excerpts below reveal this point of view:

**Excerpt 9**
I had *hoped* Jonathan would at least refrain from touching the bill and concentrate on the corruption crippling his government; he *would* have focused on providing electricity... That is the sort of moral responsibility that President Jonathan *should* have displayed rather than take the populist route of offering up gays as scapegoats to be slaughtered to one of the gods we worship in Nigeria – hypocrisy... *The Punch*, January 16, 2014.

In the excerpts below the law is regarded as unjust.

**Excerpt 10**
Where, in Nigeria, whose constitution defines marriage as being between a man and a woman, has any homosexual asked for same-sex marriage? This is an *unjust* law. It *should* be repealed. *Vanguard*, February 19, 2014.

The above excerpts show the use of the bouloimaic, deontic and evaluative adjectives. ‘Hoped’ in the first excerpt reflects the writer’s desire. This desire is that the then president should have avoided the signing of the anti-gay bill into law. The writer believes that he should have concentrated on some more important issues instead. The deontic ‘would’ points out other aspects that the President should have focused. This serves as a form of belated advice. The use of evaluative adjective ‘unjust’ further foregrounds this
POV. This is to emphasize the view that the law that promotes discrimination against homosexuals is unfair. The deontic ‘should’ in excerpts 9 and 10 also plays an important role in this POV. It is used to point out the obligations and duties president Jonathan was expected to have carried out and to show the desire of the writer that the anti-gay law should be repealed.

b. Anti-gay law is in line with the people’s preference

Contrary to the view that the passage of the anti-gay bill is unjust, some other persons are of the opinion that the law is a just one since it represents the opinion of the majority. This POV justifies the passage anti-gay law in Nigeria as it is in line with the desire of the majority. Different modality choices have used to foreground this viewpoint. Examples are below:

Excerpt 11
And I think that this law is made for a people and what (the) government has done is consistent with the preference of its environment.” Vanguard, January 13, 2014.

Excerpt 12
The new law is therefore certain to please most people in Nigeria, where anti-gay sentiment is rife. ThePunch, January 27, 2014.

Excerpt 13
The position of the government on this matter must remain in tandem with that of the people under whose mandate it derives its authority. Vanguard, July 15, 2015.

The subjective view of the writer is presented with the use of ‘I think’ in the first excerpt. This justifies the viewpoint that the anti-gay law is just and right, because it is supported by the majority. In another instance, this viewpoint is foregrounded with the use of the modal adjective ‘certain’, performing an epistemic function. The writer expresses confidence in the notion that the law is supported by most people. This epistemic modal indicates that the writer is certain and sure about the proposition and that he is committed to the truth of the utterance; he believes that the proposition is true in his opinion. ‘Must’ in excerpt 13 indicates the obligation of the government of not shifting grounds as regards the passage of the anti-gay law, if it is to remain in the good book of the people, that is, the majority.

2. Arguments on Homosexuality on Health Grounds

Arguments have been raised against homosexuality on health grounds. However, it is discovered that there is no counter argument for homosexuality under this POV. Gay rights activists have not argued on the negative health implications of homosexuality.

a. Homosexuality is a threat.

This point of view holds that apart from the general notions that homosexuality is a sin against God and morally wrong, it also has negative health implications. The view is that homosexuals are usually victims of HIV, STDs, depression, etc. Apart from the negative health implication of homosexuality on homosexuals, they are also considered as a threat to the economic well being of the society. They are seen to be affecting the general health of people and the society at large. The anti-gay rights activists describe homosexuality as dangerous. They attribute sicknesses to homosexuality and by so doing draw attention to the threat gay rights pose to society. Examples are seen in the excerpts below:

Excerpt 14
Economically, Nigeria can ill-afford the additional strain which increased HIV infections, STDs and other health-related issues will put on our resources on account of acceptance of homosexual acts. ThePunch, January 29, 2014.

Excerpt 15
Homosexuals are five times more likely to have Hepatitis B than heterosexuals. ThePunch, January 29, 2014.

Excerpt 16
Homosexuals are more likely to suffer from depression. Vanguard, January 20, 2014.

Looking at the excerpts above, one would notice the use of viewpoint adjuncts by writers to express their views about homosexuality. ‘Economically’ foregrounds the health implication of homosexuality on the economy and individual homosexual. Another common modality choice in the portrayal of homosexuals as sick people is the use of the modal adjective ‘likely’. The use of ‘likely’ is common when the negative health implications of homosexuality are pointed out. Epistemic ‘will and can’ also reflect the possible negative effect of the practice of homosexuality on Nigeria, if accepted.

5. CONCLUSION

From the foregoing, it is realized that the issue of homosexuality has elicited deep and often extreme reactions in Nigerians. Homosexuality is argued on cultural, religious, legal and health grounds in the Nigerian context. Conflicting but relating points of view have been identified under these grounds, representing arguments for and against homosexuality. The viewpoints presented in this study
demonstrate that homosexuality remains a controversial issue in Nigerian society and politics. Also unveiled are the modality choices made by writers to foreground these points of view. The study revealed that modal auxiliaries ‘must, should, have to’ have been used to perform the deontic function, portraying writers’ desires and the need to carry out certain obligations. They are used to emphasize the need for Nigerians to allow and fight homosexuality. Writers have used these modalities to point out the obligation of the state, religious institutions, heterosexual and homosexual individuals. Epistemic modality reflects the knowledge and beliefs of Nigerians about homosexuality. Other modal verbs have revealed writer’s perception about the issues of culture, religion, etc. Viewpoint adjuncts have also been used as grounds for different arguments. These newspapers, in a bid to be objective and balanced, publish articles that reflect both positive and negative attitudes to homosexuality. It is also discovered that modality choices in relation to the different viewpoints are similar as represented in the newspapers.

The analysis reveals that modality as a linguistic device is widely used by writers in questioning the anti-gay bill, resisting homosexuality as well as to incite the readers to rise to the occasion of radically opposing any culture that will destroy the African cultures, religions and the African worldview about sexuality and marriage. This study aver that modals are not just linguistic elements, but most importantly, devices and ideological tools in the discourses of homosexuality. They are used to accentuate specific aims and points of view in the Nigerian context. It seems safe to conclude, then, that modality and points of view are closely related, as shown by the above analysis of these illustrative texts.

ABOUT THE AUTHOR
Olubunmi Adegbola just completed her PhD in the Department of English, University of Ibadan, Ibadan, Nigeria. Her research interests include media discourse, critical discourse analysis, sociolinguistics, syntax and stylistics. She is a 2016 African Humanities Program/American Council of Learned Societies (AHP/ACLS) Fellow and this article is a product of the funding received from AHP/ACLS.

ACKNOWLEDGEMENT
This article is a product of the funding received from AHP/ACLS.

REFERENCES


History (and/or Historicity) of Ecocriticism and Ecocritical History: An Introductory Overview

Prof. Jalal Uddin Khan
Professor of Literature, Yorkville University, Toronto Campus, Canada

Corresponding Author: Prof. Jalal Uddin Khan, E-mail: jukhan@gmail.com

ARTICLE INFO

Received: May 20, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.10

ABSTRACT

Overlapping and interconnected, interdisciplinary and heterogeneous, amorphous and multi-layered, and deep and broad as it is, countless topics on ecoliterature make ecocriticism a comprehensive catchall term that proposes to look at a text--be it social, cultural, political, religious, or scientific--from naturalist perspectives and moves us from “the community of literature to the larger biospheric community which [...] we belong to even as we are destroying it” (William Rueckert).

KEYWORDS

Historicity; Ecocriticism; ecoliterature

As I was in the middle of writing and researching for this article, I was struck by a piece of nature writing by an eleven year old sixth grader born to his (South Asian and American) mixed parents, both affiliated with Johns Hopkins and already proud to belong to the extended family of a Nobel Laureate in Physics. The young boy, Rizwan Thorne-Lyman, wrote, as his science story project, an incredibly beautiful essay, “A Day in the Life of the Amazon Rainforest.” Reading about the rainforest was one of his interests, I was told. In describing the day-long activities of birds and animals among the tall trees and small plants, the 2 pp.-long narrative actually captures the eternally continuing natural cycle of the Amazon. The budding naturalist’s neat classification of the wild life into producers (leafy fruit and flowering plants and trees), consumers (caimans/crocodiles, leafcutter ants, capuchin monkey), predators (macaws, harpy eagles, jaguars, green anaconda), decomposers (worms, fungi and bacteria), parasites (phorid flies) and scavengers (millipedes) was found to be unforgettably impressive. Also the organization of the essay into the Amazon’s mutually benefitting and organically functioning flora and fauna during the day--sunrise, midday, and sunset--was unmistakably striking. I congratulated him as an aspiring environmentalist specializing in rain forest. I encouraged him that he should try to get his essay published in a popular magazine like Reader’s Digest (published did he get in no time indeed!) and that he should also read about (and visit) Borneo in Southeast Asia, home to other great biodiverse rainforests of the world.

Wikipedia entries and scholarly publications in hundreds of books and thousands of articles on ecocritical and environmental studies of literature and culture demonstrate how vast and various these and the related topics are. Overlapping and interconnected, interdisciplinary and heterogeneous, amorphous and multi-layered, and deep and broad as they are, countless topics on ecoliterature make ecocriticism a comprehensive catchall term that proposes to look at a text--be it social, cultural, political, religious, or scientific--from naturalist perspectives and moves us from “the community of literature to the larger biospheric community which [...] we belong to even as we are destroying it” (William Rueckert). Having evolved and progressed through a number of waves or phases from the start, ecocriticism covers all the diffuse issues from “the ecologically adapted modes of production” (Donald Worster) to assumptions about nature, biology, geography, environmental history,
and environmental advocacies (Nancy Cook) to our environmental concerns and practices that “promote the well-being of the earth” to how nature, wild or sparse, is perceived in literary texts and introduced into literary discussions about gender, sexuality, politics, economics, ethnicity, and nationalism (Stephanie Sarver). Sarver proceeds to say that “environmental issues are human issues, and that our reverence for nature—both textual and actual—is not […] a convenient excuse to avoid the problems of the human world.”

Although ecocriticism is about the written texts, not scientific disciplines, it is necessary to understand the term more clearly by having a preliminary idea about what are generally known as ecology and ecosystem in modern biological sciences. Briefly speaking, an ecosystem is a community of both living (biotic) and non-living (abiotic--soil, mud, water, sunlight, air, cloud) things interacting with each other and their larger physical environment. It consists of communities of interdependent organisms inhabiting a common environment as their housekeeping niche, biome, biosphere, or hydrosphere. Ecology is a branch of biology that deals with the interrelationships between organisms (plants, birds, animals, and insects) and their natural habitat. In other words, ecology is the scientific study of biologically diverse ecosystems, complexly variable and unstable through time, weather and seasons. Human ecology, it follows, is a study of human organism in relationship with other biological organisms in their mutually inclusive habitat, be it parasitical or symbiotic. Keeping with time and technology, there has been a growth of environmental studies that is:

- a multidisciplinary academic field which systematically studies human interaction with the environment [and] brings together the principles of the physical sciences, commerce, economics and social sciences so as to solve contemporary environmental problems. It is a broad field of study that includes the natural environment, the built environment, and the sets of relationships between them. The field encompasses study in basic principles of ecology and environmental science, as well as associated subjects such as ethics, geography, anthropology, policy, politics, urban planning, law, economics, philosophy, sociology and social justice, planning, pollution control and natural resource management.

Ecocriticism, perhaps the latest in modern critical vocabulary, is the study of literature in relation to nature, ecology and environment. It is an examination of the possible connections made in a text among the notions of place, people, self, society, and, certainly, the physical natural system, including the geographical and geological aspects of the earth. Variously called literary ecology, ecotheory, ecocriticism, ecopoetry, ecocomposition, eco-consciousness, green writing, and green studies, literature and the environment and their variations, ecocriticism is a demonstration of how the sense of biology, biopolitics, environmentalism, pastoralism, living spaces, and ergonomic designs informs the works of literature. “Put as simply and loosely as possible,” in the view of Ian Marshall, ecocriticism is “literary criticism informed by ecological awareness [that] means either scientific or spiritual recognition of the interconnections of living things, including humans, with each other and with their environment.” According to Jonathan Culler (author of Literary Theory: A Very Short Introduction), ecocriticism has potential to bring change to society: “Most narrowly, it is the study of literary representations of nature and the environment and the changing values associated with them, especially evocations of nature that might inspire changes in attitude and behavior.”

Pippa Marland refers to ecocriticism as an umbrella term that embraces “a range of critical approaches that explore the representation in literature (and other cultural forms) of the relationship between the human and the non-human, largely from the perspective of anxieties around humanity’s destructive impact of the biosphere” (my emphases).

Ecocritical or environmental criticism may have originated from exactly the same anxieties: modern issues of life-affecting global warming, desertification, deforestation, inappropriate agriculture, and the human-caused damage and degradation to natural environment (or the looming threats of such crises) causing the green peace, climate change, conservation, recycling drives, and animal rights movements going forward. It may also have been prompted the cyclical renewal, regeneration and revitalization in nature from idyllic, rural and rustic to urban and residential landscapes to remote wilderness and seascapes. All this paves the way for Ursula Heise’s idea of a “world citizenship” based on everyone’s connection to earth as against global capitalism and climate change.

Recent decades have consequently seen the “save the earth” movements, following the ecological imbalances, decreasing biodiversity, and the destructive effect, that is, pollution resulting from urbanization, industrialization, and technological
mechanization at the cost of nature. These are among the most important issues facing the countries and communities today, far and near, developed and underdeveloped, or desert and fertile. Considering the global scale of the widely talked-about environmental crisis, the United Nations has been regularly organizing international conferences to address the problem of climate change and help the nations meet the challenges thereof. Green movements promoting conservation of plants and animals and protesting environmentally destructive technology have for years proved to be politically effective pressure groups in today’s world politics. It is in this context of earthliness that ecocriticism has emerged as a prominent mode of literary criticism and critical theory. It is now an integral part of both literature studies and environmental humanities that, after Rueckert, deals with, 

[...] the web of relationships between cultural products and nature and expressing cultural and literary critiques from an environmentally political perspective. Objects of study include texts, poems, plays, and, increasingly, visual productions like films and artwork. While the ecocritical approaches to these formats are diverse, a common and constant goal is to eliminate the dichotomy between nature and society. As such, ecocritics deconstruct topics encompassing, for example, the dearth of adequate responses to environmental crises, the neglecting of environmental concerns, and romanticized conceptions of nature. Environmental justice and ethics also provide platforms for ecocriticism.89

In exactly the same way, Thomas K. Dean defines ecocriticism as “a study of culture and cultural products (art works, writings, scientific theories, etc.) that is in some way connected with the human relationship to the natural world.” He explains in great details:

Eco-criticism is also a response to needs, problems, or crises, depending on one’s perception of urgency. First, eco-criticism is a response to the need for humanistic understanding of our relationships with the natural world in an age of environmental destruction. In large part, environmental crises are a result of humanity’s disconnection from the natural world, brought about not only by increasing technology but also by particularization; that is, a mentality of specialization that fails to recognize the interconnectedness of all things. In terms of the academy, eco-criticism is thus a response to scholarly specialization that has gone out of control; eco-criticism seeks to reattach scholars to each other and scholarship to the real concerns of the world. Inherently, then, eco-criticism is interdisciplinary. In order to understand the interconnectedness of all things—including the life of the mind and the life of the earth—one must reconnect the disciplines that have become sundered through over-specialization. Inherent in the idea of interdisciplinarity is the wholistic ideal. Therefore, eco-criticism must remain "a big tent"—comprehensiveness of perspectives must be encouraged and honored. All eco-critical efforts are pieces of a comprehensive continuum. Ecocritical approaches, thus, can be theoretical, historical, pedagogical, analytical, psychological, rhetorical, and on and on, including combinations of the above. As a response to felt needs and real crises, and as an inherently wholistic practice, eco-criticism also has an inherent ideological if not moral component. A wholistic view of the universe is a value-centered one that honors the interconnectedness of things. As the interconnectedness of things is valued, so too is the integrity of all things, be they creatures of the earth, critical practices, spiritual beliefs, or ethnic backgrounds. For example, as eco-criticism invites all perspectives into its tent in order to understand the human relationship to the universe, the philosophies and understandings of different ethnic groups will be shared by all. Eco-criticism can be, for individuals who choose to make it so, socially activist or even spiritual. While some may criticize eco-criticism for being undisciplined because of such comprehensiveness, it is that very wholistic view that marks it off from the particularized critical approaches of the past that have led to the types of disconnections that eco-criticism seeks to heal. Although eco-criticism can touch virtually any discipline, when it translates into action, it generally comes back to its home ground—the human relationship with the earth. Eco-criticism, then, can be, but need not be, politically active, as it advocates for an understanding of the world that works to heal the environmental wounds humans have inflicted upon it (my emphases).89

In his essay, "The Land Ethic," published posthumously in A Sand County Almanac (1949), a
classic text of the environmental movement, Aldo Leopold distinguishes his ecologically based ethic from the economics-based, utilitarian-based, libertarian-based, and egalitarian-based land ethics. He proposes that land ethic should include nonhuman members of the biotic community following the basic principle that "A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community. It is wrong when it tends otherwise." His land ethic “expands the boundaries of the community to include soils, waters, plants, and animals, or collectively, the land. It changes the role of the humans from conqueror of the land-community to plain member and citizen of it. It implies respect for his fellow-members, and also respect for the community as such.”

Followed by Rachel Carson and Lynn White in the early 1960s, Edward Paul Abbey (1970s and ’80s), Joseph Meerker (1972), Norman Maclean (author of A River Runs Through It, 1976), Rueckert (1978), Raymond Williams (his essay “Ideas of Nature” and his book The Country and the City, among his other great publications during 1970s and 1980s), John Elder (1985), and William Cronon (1980s), countless critics and writers have contributed to establishing the term in the critical canon and the related studies during the last three to four decades.

What Cronon, a noted environmental historian, says, in a concise and compact manner -- that “human acts occur within a network of relationships, processes, and systems that are as ecological as they are cultural” — lies at the heart of literary ecology and could very well be applied to analyze all strands and shades of its practice.

Noted for his advocacy of environmental issues, criticism of public land policies, and opposition to anthropocentrism, Abbey “wanted to preserve the wilderness as a refuge for humans and believed that modernization was making us forget what was truly important in life.” He had differences with mainstream environmentalist groups on what he thought were their unacceptable compromises and his works played a significant role in the creation of the radical Earth First!

This is close to the radical idea of “deep ecology” that “challenges the anthropocentrism [...] and the kind of ‘shallow ecological’ standpoints that see the natural world as merely a resource for humanity and that presuppose that human needs and human demands override other considerations. In other words, deep ecologists believe that taking care of our environmental problems first will in turn solve our society problems. The second strand that we must familiarize ourselves with is ‘social ecology’. A reverse of deep ecology, social ecologists suggest we must first address our social inequalities before remedying the environment.”

“Deep Ecology proposes new norms of human responsibility to change the human exploitation of nature into co-participation with nature,” as said in the excellent article, “Introduction: An Overview of Ecocriticism,” one of the best of its kind. The same article brilliantly summarizes what is meant by deep ecology. It goes on to say:

Some of the main deep ecologists are: Arne Naess, Gary Snyder, Bill Devall, George Sessions and Warwick Fox. The Poet Laureate of deep ecology is Gary Snyder and his philosophical guru is a Norwegian philosopher and mountaineer Arne Naess. In 1973, Naess introduced the phrase „deep ecology” to environmental literature in a famous article “The Shallow and the Deep, Long- Range Ecology Movement: A Summary”. Naess holds European and North American civilization responsible for the arrogance of its anthropocentric nature. He contrasts his new deep or radical ecological world view with the dominant shallow paradigm. He finds the shallow worldview typical of mainstream environmentalism that is an extension of European and North American anthropocentrism. He assumes that their reason for conserving wilderness and preserving biodiversity are invariably tied to human welfare. Naess and George Sessions sets out eight key points of the deep ecology platform, illustrated in “The Deep Ecological Movement” as:

1. The well-being and flourishing of human and nonhuman life on earth have value in themselves (synonyms: intrinsic value, inherent value). These values are independent of the usefulness of the nonhuman world for human purposes. 2. Richness and diversity of life forms contribute to the realization of these values and are also values in themselves. 3. Humans have no right to reduce this richness and diversity except to satisfy vital human needs. 4. The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of nonhuman life requires such a decrease. 5. Present human interference with the nonhuman world is excessive, and the situation is rapidly worsening. 6. Policies must therefore be changed. These policies affect basic economic, technological and ideological structures. The resulting state of affairs will be deeply different from the present. 7. The ideological change is mainly that of
appreciating life quality (dwelling in situations of inherent value) rather than adhering to an increasingly higher standard of living. There will be a profound awareness of the difference between big and great. 8. Those who subscribe to the foregoing points have an obligation directly or indirectly to try to implement the necessary changes. These principles can be summarized into three simple points: 1. Wilderness preservation. 2. Human population control. 3. Simple living. Deep ecologists believe that nature possesses the same moral standing and natural rights as human beings. They propose a respect not only for all life forms but also towards landscapes such as rivers and mountains. We can say that the norms of deep ecology are: (1) Fundamental interconnectedness of all life forms and natural features. (2) Biocentric equality which affirms the equality of all things in the biosphere.

Abbey’s and Deep Ecologists’ radical views will find a mediation below as they do in Serenella Iovino’s suggestion of dissolution of “the traditional binaries [humans vs. animals, humans vs. nature] and thus extend closer towards eco-egalitarianism.”

Since the Western Literature Association Meeting of 1989 in Coeur d’Alene, Idaho, when the term ecocriticism was first adopted to refer to the critical field of “the study of nature writing” (thanks to then a graduate student at Cornell, Cheryll Glotfelty, who proposed and was then seconded by WLA’s then Past President Professor Glen Love in his speech, entitled “Revaluing Nature: Toward an Ecological Literary Criticism”), the field of ecocritical theory and practice took its roots only to grow and flourish since. The 1994 WLA Meeting Salt Lake City, Utah—6 October 1994 with ecocriticism as a major item on the agenda just confirmed that and helped the latter take a long step forward to develop into a widely accepted critical theory today. It is now a solidly established critical theory or tool in its own merit, institutionalized through a number of professional bodies and journals such as Ecozon@: European Journal of Literature, Culture and Environment; The Journal of Ecocriticism; Green Letters: Studies in Ecocriticism; Indian Journal of Ecocriticism; and, perhaps more importantly, The Association for the Study of Literature and Environment (ASLE) and its ISLE: Interdisciplinary Studies in Literature and Environment that became a quarterly journal in 2009, published in conjunction with Oxford University Press.

Literary studies are traditionally dominated by discussions of literary movements, literary style of a work, its aesthetic quality, historical value, meaning, point of view, language, and its treatment of race, class, gender, history, politics, and other universally accepted themes such as love and religion. All such discussions are ultimately social, material, utilitarian and anthropocentric. While these are all practical and politically correct, they are, unlike ecocriticism, neither biocentric nor land-based nor driven by a notion of the environmental ethic. . Partly in reaction to the prevailing packages of literary criticism, ecocritics’ position is to project the apparently non-historical ecocriticism as something with its own boundary, sufficiently attentive to the “leaves of grass” and “the rolling earth,” (with its “Air, soil, water, fire,” “Sunshine, storm, cold, heat,” “From the open countenances of animals or from inanimate things./ From the landscape or waters or from the exquisite apparition of the sky”), to refer to Whitman’s poems by those names, markedly different from the canonically established critical discourses. One of the four ways of looking at ecocriticism by Stan Tag is Whitman’s way as proclaimed in A Song of the Rolling Earth:

I swear the earth shall surely be complete to him or her who shall be complete,

The earth remains jagged and broken only to him or her who remains jagged and broken.

I swear there is no greatness or power that does not emulate those of the earth,

There can be no theory of any account unless it corroborate the theory of the earth,

No politics, song, religion, behavior, or what not, is of account, unless it compare with the amplitude of the earth,

Unless it face the exactness, vitality, impartiality, rectitude of the earth. (my emphases)

Tag’s first way—the way of Whitman—is also is his second. Recounting the story of a student watching a hillside change from winter to spring, from “a clump of kinked, dead-looking sticks” into “a full bouquet of wiry branches weighted with mini-pineapples,” that is, to a bushy place full of lilac plants and flowers, buds and leaves, Tag explains that students need to,

[…] explore the natural world firsthand. To read the earth—carefully, closely, and often; to pay attention to its rhythms, patterns, intricacy. Students need to get to know the earth, not just discuss it. Such outdoor
experiences will enliven their reading of books, and even sharpen their thinking and writing. It means creating assignments that get students out of the classroom, or that challenge students to study any given subject within the larger contexts of their campus environments, their towns, watersheds, continents, planet. We must give students time and space to experience the natural world.”

Emphasizing the importance of field trips to open places by students and scholars alike, as Tag does, Scheese also underlines the need “to trace the historical evolution of a place, to get the feel of a particular environment.” He goes on to say: “Like an anthropologist we should engage in fieldwork; our informant is the land itself. Outdoor education goes hand-in-hand with ecocriticism because we and our students need to be reminded regularly that the earth was not made for humans alone. There’s no such thing as ‘bad weather.’” As stated by Glotfelty, “ecocriticism takes an earth-centered approach to literary studies, rather than an anthropomorphic or human-centered approach.” In common with other critics such as Worster, Christopher Cokinos, and Kent Ryden that ecocriticism actually takes an ethical stance, away from mere aestheticism and anthropocentrism. Glotfelty gathers that ecocritics should begin by asking questions such as “What cross-fertilization is possible between literary studies and environmental discourse in related disciplines such as history, philosophy, psychology, art history, and ethics?” She goes on asserting that:

Despite the broad scope of inquiry and disparate levels of sophistication, all ecological criticism shares the fundamental premise that human culture is connected to the physical world, affecting it and affected by it. Ecocriticism takes as its subject the interconnections between nature and culture, specifically the cultural artifacts, language and literature [...] we must conclude that literature does not float above the material world in some aesthetic ether, but, rather, plays a part in an immensely complex global system, in which energy, matter, and ideas interact. Most ecocritical work shares a common motivation: the troubling awareness that we have reached the age of environmental limits, a time when the consequences of human actions are damaging the planet’s basic life support systems. This awareness sparks a sincere desire to contribute to environmental restoration (my emphases). Glen Love’s essay, “Revaluating Nature: Toward an Ecological Criticism,” aims to deconstruct human-centered scholarship and advocates a revaluation of nature in literature, away from an “ego-consciousness” to an “eco-consciousness.” Cokinos points out that ecocriticism favors not to privilege language-centered literary theory and is fundamentally ethical (like feminism is at its best) and brings to the fore both human and nonhuman nature that are there in the world of a text.

Looking for a balance or compromise among the different forms of ecocriticism, David Taylor defines ecocriticism as “a broad term that groups very disparate types of criticism.” One type is polemical in so much as it distances itself from the text as no more than a linguistic structure, self-sufficient and self-contained, or as a work of merely aesthetic beauty, or as merely depicting human society and human values. Its main interest lies in the physical terrain of the land itself and then in the cultural constructions of environment and human descriptions of an actual landscape. Yet another type such as New Criticism is opposite and also polemical in being solely textual and language-centered, based on the close reading of a literary work. In New Criticism’s style of interpretation, according to Terry Eagleton (in light of his *Literary Theory: An Introduction*), meaning is thought to be “public and objective, inscribed in the very language of the literary text, not a question of some putative ghostly impulse in a long-dead author’s head, or the arbitrary private significances a reader might attach to his words. [It] ignores the milieu in which the text is read, the historical concerns of and influences on the author, and, of course, the cultural background of the reader.” While ecocriticism does not disapprove of cultural critique and historical backgrounds, New Criticism by its very definition does. Both ecocriticism and New Criticism are, however, disinterested in New Historicism, anthropocentrism, and aesthetic viewpoints.

Neil Evernden’s *The Social Creation of Nature* (1992), as the title suggests, presents ecocriticism not as a separate or isolated species of criticism as the rigid and exclusively earth-bound critics plans to do, but as interdisciplinary in scope and approach. According to Evernden, “Nature is as much a social entity as a physical one. In addition to the physical resources to be harnessed and transformed, it consists of a domain of norms that may be called upon in defense of certain social ideals. In exploring the consequences of conventional understandings of nature, [the book] also seeks a way around the limitations of a socially created nature in order to defend what is actually imperiled [...]” In a similar vein, Don Scheese considers ecostudies “inherently
political” the way, as she mentions, Judith Fetterley considers feminism to be political. Not strictly separating ecocriticism from other critical stances such as the aesthetic view and, having much in common with other critics, Scheese attempts to integrate between (1) nature writing and the historicizing literary/critical theories, (2) real nature and “the post-modernist claim that nature is a social and psychological construct,” and (3) ecocriticism and the aesthetic and anthropomorphic considerations.

Like many others, Scheese also is asking the ecocritics to be tolerant of their critics. He believes one could benefit from and be informed by interpretations from diverse points of view and so rejects or excludes nothing from the equation because he thinks “all writing is anthropocentric in that it must be filtered through a human consciousness.” In common with others, he shares with us that:

One of the startling discoveries I have made in teaching nature writing over the years is of the broad community of scholars across the disciplines who regularly incorporate the literature of place in their courses. Ecocriticism is most appropriately applied to a work in which the landscape itself is a dominant character, when a significant interaction occurs between author and place, character(s) and place. Landscape by definition includes the non-human elements of place—the rocks, soil, trees, plants, rivers, animals, air—as well as human perceptions and modifications. How an author sees and describes these elements relates to geological, botanical, zoological, meteorological, ecological, as well as aesthetic, social, and psychological, considerations (my emphases).

Using the term ecoliterature again and again alongside ecocriticism, Allison B. Wallace observes that “Writing that examines and invites intimate human experience of place’s myriad ingredients: weather, climate, flora, fauna, soil, air, water, rocks, minerals, fire and ice, as well as all the marks there of human history.” According to her, ecocriticism must work to make writing about place prominent in all disciplines, not just English. All fields of academic study, Wallace argues, “concentrate on human life, on the one hand, or nonhuman life, on the other, [and] rarely do they make any significant marriage between the two their aim. Ecocriticism stands poised to integrate the field that does--ecoliterature--into virtually all the standard disciplines. Why should this matter? Because this kind of reading points to human participation in nature that enriches and enlarges the mind and spirit; because our best hope for our imperiled places lies in this imaginative involvement, as readers and as agents of change, insofar as it fosters in us a sense of sympathy and belonging” (my emphases).

In accord with the majority of mainstream ecocritics, Mark Schlenz also seeks to bring ecocriticism into “dynamic interconnection with worlds we all live in--inescapably social and material worlds in which issues of race, class, and gender inevitably intersect in complex and multi-faceted ways with issues of natural resource exploitation and conservation.” So does Scott Slovic, who while taking into cognizance the place of human consciousness in a threatened natural world, argues that “Literary scholarship and literature itself are, on the most fundamental level, associated with human values and attitudes” from which critics cannot just shy away. Like the above, Tag’s third way of looking at ecocriticism is its interdisciplinary aspect as fleshed out in the following:

When we study the relationships between language and landscape, text and terrain, or words and woods, we are not studying two separate things (as if we lived in some dualistic universe), but interdependencies […] each interconnected to the other, and both wholly dependent upon such basic natural elements for their survival as sunlight, water, and air. No literary theory would be worth a whet if the sun burnt out tomorrow […] Ecocritical scholarship also needs to be interdisciplinary. Just as a healthy ecosystem depends upon a diversity of plant and animal life, healthy ecocriticism depends upon a diversity of viewpoints and perspectives. A fully ecological analysis of any text can only happen within a community of readings (my emphases).

Quoting Don Elgin from The Comedy of the Fantastic (1985) in support of his view, Tag continues:

It means investigating the manner in which politics, economics, science, religion, language, medicine, and countless other matters go into the making of a piece of literature. It means trying to see the whole, and the whole is so enormous and complex that the temptation is to retreat to the comfort of specialized knowledge, information that is reassuring precisely because it has simplified the world to the point at which it can be understood.

Tag’s third way as above is interwoven with his fourth, which is Thoreau’s—“The universe is
larger than our views of it.” Looking to mediate between ecocriticism and other kinds of criticisms, David W. Teague finds convergence saying, “We’d do well to impart to ecocriticism some of the energy and sophistication that other critical movements—Marxism, feminism, civil rights movement—have in the past few decades brought to bear on literature.” Citing the example of the March 1994 volume of American Quarterly that is devoted to the discussion of American suburbs and that addresses, using sociological methodology, “the questions of land-use, gender, race, class, and, significantly, reading,” Teague asks, “Can we apply similar paradigms in our endeavor to make the study of literature and environment more relevant to our students’ experiences?”

Since there is hardly any creative writing that is conceiveable without some kind of setting in the enlivening and actually life-sustaining external nature that shields and shelters the human element in its bosom, almost all literary works, in all genres, including folk-and-fairy tales, deeply and meaningfully lend themselves to diverse ecocritical interpretations. They do not yield to the same extent to other critical modes. No other theories—Marxist, Structuralist, Deconstructionist, New Historicist, New Critical, Feminist—would apply as aptly and suitably as ecocriticism does to a large body of literary texts. As just stated, since the majority of literature, as an artistic and/or realistic representation of life (be it a novel, a play, a poem, or even a war poem or an epic narrative of adventure) invariably and indispensably lies in the lap of nature, nothing seems to fall outside the scope of biological and environmental discourse about both the human and nonhuman presences in a text.

As such, ecocritics exploring the relationship between the two worlds, human and natural, find that Adam and Eve walking through the Garden of Eden and committing their act of disobedience by eating the forbidden fruit that led to their fall from God’s grace and then covering their shame by fig leaves available are environmentally situated in their natural surroundings, regardless of how divinely Edenic their situation was. Critics also find Odysseus’s homeward voyage, xxiv (for that matter, Coleridge’s Ancient Mariner’s and Melville’s Captain Ahab’s voyages across the oceans), Oedipus’s dry and barren (“cursed”) land in ancient Thebes, and Lear’s (“commodified”) up-for-grab land in ancient Britain and the stormy heath he is exposed to in the process of his realizing the hard reality of truth xxv are all within the framework of ecological heritage. So are Hardy’s Egdon Heath,xxvi Willa Cather’s Prairies, J C Van Dyke’s Colorado Deserts, Abbey’s Glen and Grand Canyons, and James Fenimore Cooper’s American frontier. All these are conceived with a profound ecocritical consciousness out of the natural world and its literary representation. All such landscapes are “as crucial to and as formative of” the characters in the literary works concerned as “the cityscapes of Don Passos, James, or Baldwin.”

The Garden of Eden is an original and archetypal lovely spot (locus amoenus) of which kind there are many (loci amoeni) in literature to provide a way for peace, pleasure or solace for pain—physical or spiritual. For example, there is the forest and the river by which the fallen Hester Prynne walks at night along with her daughter, the forest walk playing a significant role in her life of reflection and determination in Hawthorne’s The Scarlet Letter. The sufferings of the love triangle—Dorigen, Arveragus and Aurelius—in Chaucer’s The Franklin’s Tale are balanced by a description of the obstructing black rocks on the coast of Brittany, reminding the readers of the storms, moors, and seashores in Twelfth Night, The Tempest, and King Lear. There is the Forest of Arden in As You Like It, Athenian woods in A Midsummer Night’s Dream, “mighty oaks” in The Merry Wives of Windsor, Birnam Wood of oaks in Macbeth, ancient Druid oak groves, the wood with a large oak in Coleridge’s Christabel, and Frost’s woods, “lovely, dark and deep” on a snowy evening, yet deflecting him forward toward keeping his promises miles away. In his Notes on the State of Virginia (1785), Thomas Jefferson would describe the natural environment as “The Natural bridge, the most sublime of Nature’s works.”

Sometimes a woody place would provide for a strategic location for a military general to launch an attack from as the Iraqi/Kurdish Saladin did during the Third Crusade (1189-1192) when he started a full-scale assault against Richard I’s (Richard the Lionheart’s) forces from a wooded spot in the Battle of Arsuf. Likewise, in Shakespeare’s Macbeth, Macbeth is told by the supernatural agents that he will only be defeated when the Great Birnam Wood comes to his Dunsinane hill. Later, his enemy Macduff’s soldiers come through the Birnam Wood and each soldier cuts a large branch to shield himself, so that when the enemy forces move, it looks as if the Birnam wood moves only to have Macbeth defeated and killed. As stated by Ralph W. Black, any book having trees in it bears suggestions of woods and forests and other forms of wilderness carries profound ecological implications, and, therefore, should be on the environmental literature reading list. “If ecocriticism’s territory,” he says, “is the interplay of the human and the nonhuman in literary texts,” almost all texts fall under the category of environmental literature.
In May 2012, when I was teaching in Oman, I attended a conference in Canada to present a paper on Coleridge's *Kubla Khan*. During the conference I discovered that it was a paperless conference even without the brochure printed on paper. The reason was that the conference organizers would like, as a matter of commitment to their ecological ideal or principle, to save a tree by being as paperless as possible. The participants would have to check the schedule either online or at best from a few “paper” notices pasted on the wall at the venue. An American participant was direct in pointing out that “Environment is their god,” meaning the Canadians, whose Environment and Climate Change Canada is a huge Government Department “responsible for coordinating environmental policies and programs.” Much larger than its American counterpart EPA (Environmental Protection Agency), Environment Canada makes its imposing ubiquitous appearance all across the country.

Both the conference and the Environment Canada, along with Julia Roberts’ Mother Nature Conservation campaign, Harrison Ford’s campaign that “Nature doesn’t need people - people need nature; nature would survive the extinction of the human being and go on just fine, but human culture, human beings, cannot survive without nature,” and the Belgium-based (originally of Madagascar) singer Lala Njava’s “We need nature, but nature doesn’t need us,” were an eye-opener for me as far as the modern vast ecological study of literature is concerned. They were simply voicing the contemporary concerns about the increasing deforestation and desertification, environmental deterioration, greenhouse gas emissions, nuclear race and the possibilities of further nuclear destruction (after WWII), residential degradation in the neighborhood, loss of an ecosystem caused by oil spill along the coastlines and the ecological imbalance created thereby, gradual decrease of biodiversity, and the alarming extinction or great dying of species. They were lending their support to the ongoing green peace movement, arguments for nuclear power as an environmental solution as against nuclear power as an environmental problem, demands for stricter pollution control laws and the prevention of noise/sound pollution, search for alternative sources of energy in ethanol, wind turbines, and solar and hydro power, bioethics, biotechnology, ergonomics, importance of clean water and pure and pristine natural surroundings everywhere.

Although I was coming across the ecology-related beautiful terms (mentioned above)—all very dear to me, I did not have a chance to deal with them as much as I would like. To my study of literature I applied in varying degrees other theories and -isms such as New Historicism, New Criticism, Reader-

Response, the meaning of a text in the context of its first appearance in a volume that may sometimes be different from its later meaning in isolation or anthologized contexture, and the theory of misreading, originality, and anxiety of influence. However, although I was not up-to-date in my knowledge of ecocriticism, I briefly made use of it in my discussions of William Jones’s ancient Arabian poetry, Wordsworth’s “Arab Dream,” Shelley’s *Ozymandias* (all three in the context of the Arabian desert), and Byron’s *Manfred*.xxviii Since then I have developed a special liking for the ecological criticism and have been watching how it was becoming a fast expanding field of academic study. Literary ecology has become astonishingly wide and broad to embrace all examinations and investigations of literature and culture from the perspective of the coexistence and coordination of diverse species—living and nonliving, birds and animals, fish and fowl, plants and trees, fruits and flowers, oceans and mountains, and rivers and deserts. Rueckert who was the first to coin the term “ecocriticism” argues for precisely the same -- a way “to find the grounds upon which the two communities—the human, the natural—can coexist, cooperate, and flourish in the biosphere.”xxix

In 1950s, Northrop Frye used the seasons in his archetypal patterns of criticism in which “each season is aligned with a literary genre: comedy with spring, romance with summer, tragedy with autumn, and satire with winter.”xxx In a way strikingly similar, Meeker, a pioneering ecocritic to first use the term “literary ecology,” present comedy and tragedy as ecological concepts reflecting “forces greater than that of humans.”xxxi The two forms that have to do with survival, renewal, regeneration, death and destruction are analyzed as reflecting “forces greater than that of humans” and connecting “literary and environmental studies as a cohesive field of study.”

If this is all valid, which it indeed is, one can easily argue that an enthusiasm for an ecocentric green way of living and learning is innate, primitive and primordial. Associated with human life and existence from the beginning, a green impulse made its way into the creative imagination of the writers developing in them an environmental consciousness and a sense of environmental protection and conservation throughout history. In other words, there has been a cultivation of literary and pastoral ecology in their creative expression since the time of Hesiod’s *Works & Days*, *Aesop’s Fables*, *Theocritus’s Idylls*, *Roman Statesman Cato* the Elder’s (234 BC to 149 BC) practical guide to farm management and husbandry *De Agricultura* (On Agriculture), and *Virgil’s Georgics* (that exalts the life and work of the farmer). Ibn Basslan, who was the head of the royal botanical
gardens in Toledo and Seville, collected plants while returning to Spain from the Islamic Hajj pilgrimage in Mecca and wrote his Diwan al-Filaha (Book on Agriculture) in the late 11th century. The English geographer Richard Hakluyt wrote on the value of plant introductions in the 1580s.

In this respect, Robert Sallares’ *The Ecology of the Ancient Greek World* (1991) is “a pioneering study in historical population biology [offering] the first comprehensive ecological history of the ancient Greek world [and proposing] a new model for treating the relationship between the population and the land, centering on the distribution and abundance of living organisms.” It was in the same year that Max Oelschlaeger published his *The Idea of Wilderness: From Prehistory to the Age of Ecology* (1991) that examines the development of the concept of “wild nature” from the ancient times through Wordsworth and Coleridge.

In the majority of literary works, ancient or modern, there is a carefully chosen predominance of nature and the natural world as shown by a lively description of landscape either as a beatific background or a forensic foreground against the human drama taking place therein. Humans need nature and its tactile bosom to sustain their life and living just as they need the mother to be born. This leads us to ecofeminism, which, as a branch of ecocriticism, as pointed out by Marshall, is now “bigger than the rest of the tree.” It “has critiqued,” Culler says, “masculinist propensities to dominate nature rather than coexist with it.” Seeking to dismantle the androcentric viewpoint of the environment and the male stranglehold on it, ecofeminists examine the patriarchal, hierarchical and gendered relationship between men and land. They argue that the land is controlled and dominated by men the way they control and dominate women. Men use and occupy the land as their property the way they do with regards to women, who are close to nature both biologically and emotionally. Nature can be represented as empowered or oppressed as women; parallels can be drawn between the treatment of the land in all its forms (residential, industrial, recreational, lakes, hills, mountains, valleys, water, birds and animals) and the sufferings of women, minorities, and immigrants. In “Refuge: An Unnatural History,” Terry Tempest Williams records a conversation she had with her friend about men behaving domineeringly both towards women and environment as they were driving together:

We spoke of rage. Of women and landscape. How our bodies and the body of the earth have been mined. ‘It has everything to do with intimacy,’ I said. ‘Men define intimacy through their bodies. It is physical. They define intimacy with the land in the same way.’

‘Many men have forgotten what they are connected to,’ my friend added. ‘Subjugation of women and nature may be a loss of intimacy within themselves.’

The ultra- or radical feminists do not seem to be comfortable with the idea of ecocriticism treating nature as all-patient, motherly, fertile, feminine, resourceful, giving birth, going through cycles, varying moods, swells and subsides, and bends and straightens. They might like to see nature,--though they are as wily, strong, powerful, forceful, occasionally capricious, and always independent-minded as nature is--as a barren, yet seductive, voluptuous and reckless femme fatale only with a powerful sway of its own! All ecofeminists would, however, probably love to see what happens in the Irish dramatist J M Synge’s one-act play, *The Shadow of the Glen*. There is a homeless tramp, who hopes to rest for a night and mend his clothes at the home of Nora and her old farmer husband Dan Burke. The tramp tempts the young Nora away with an invitation to a life of simple pastoral attractions, saying (in lines 397-405, at the end of the play):

Come along with me now, lady of the house, and it's not my blather [babble, ramble, talking without sense] you'll be hearing only, but you'll be hearing the herons [long-legged freshwater and coastal birds] crying out over the black lakes, and you'll be hearing the grouse [a kind of bird] and the owls with them, and the larks [high-flying singing birds] and the big thrushes [also small singing birds] when the days are warm, and it's not from the like of them you'll be hearing a talk of getting old like Peggy Cavanagh [an old woman, emblem of Nora’s future fate] and losing the hair off you, and the light of your eyes, but it's fine songs you'll be hearing when the sun goes up, and there'll be no old fellow wheezing [Nora’s old husband suffering from asthmatic coughing], the like of a sick sheep, close to your ear (my emphases and my insertions in parentheses).

Finding freedom from bondage at her dull white-haired husband’s isolated cottage at the head of a glen, Nora goes away to live with the tramp in close contact with nature. Nora saves her life from boredom by being in the midst of open nature. It is both a comic and ironic environmental commentary that may be
compared with what the tragic King Lear, along with his comic but wise Fool, learns and experiences in the stormy heath under the open sky.

Let me conclude with the words of Ryden, who further elaborates his understanding of the main subject as follows:

Ecocriticism, and the texts upon which ecocritical scholars focus, provide perhaps the most clear and compelling means we have of literally grounding the study of literature in the vital stuff of life—the earth that surrounds and sustains us. The ecocritical stance reconnects literary study to both the processes and the problems inherent in living on this heavily burdened planet, focusing our attention anew on the ground beneath our feet, on our complex relationship to that ground, and on the implications of our behavior toward that ground; it removes literary scholarship from the realm of rarified word games, from the endlessly self-reflecting hall of mirrors that comprises so much of contemporary criticism and makes it matter in human affairs (my emphases).

Citing Wendell Berry and William Stafford, Ryden argues that the context of literature is not the “literary world” as such but that its “real habitat is the household and the community—that it can and does affect, even in practical ways, the life of a place—” and that “all events and experiences are local.” Insisting on the place and its locality, Ryden claims that ecocriticism “demands that we listen to the stories that people tell about the land, that we examine how they shape and have shaped the land […] it demands that we be folklorists, geographers, historians, landscape readers, students of material culture […]. Writings about nature and the landscape, and the interdisciplinary study of those writings, explore in its most basic form the intersection of art with the rhythms and textures of life on earth and, throughout that exploration, achieve a deeper resonance, raising fundamental ethical questions, demanding that we think carefully about how to live well and wisely. Criticism has no more important work than this (my emphases).

Due to global ecological crisis, there may indeed be a state of “interregnum” (a term that Fiona Macleod uses to suggest not a break, “no interregnum,” but a continuity in the life of nature even in deep winter around the Scottish shores) on the way. Nature has increasingly become “a silenced other,” necessitating that it be foregrounded in the human representations of it and that a portrayal of the harmonious relationship between the human and the natural be consistently made. A large part of literature has of course been devoted to doing precisely that kind of depiction for ages and centuries. The biocentric vision of poets and writers, as rightly pointed out by ecocritics, one after another (Jonathan Bate, Karl Kroeber, Lawrence Buell, David McCraken, Onno Oerlemans, Scot Russel Sanders, Edward Sapir, Greg Gerrard, Gary Snyder, Kate Soper, Wilhelm Trampe, Dominic Head, William Howarth, Richard Kerridge, Joanna Cullen Brown, James McKusick, Keith Thomas, and Timothy Morton, among others) has made them focus on the interplay of the human and the nonhuman, seeing themselves “as fellow citizens with non-humans in the sylvan surroundings.” As a solution to the problems of technological mechanization, industrialization, and urbanization at the cost of nature, environmentally conscious literary texts suggest that since there cannot be a quick fix, politically or policy-wise, there should at least be a change in the human consciousness in terms of locating the place of humans in nature that would challenge the marginalization of ecological concerns and foreground the impact of ecosystems on life and language.

For Further Readings and References:

8. DeLoughrey, Elizabeth, and George B. Handley. Postcolonial Ecologies: Literatures of


(Cormac McCarthy’s post-apocalyptic novel *The Road* and Richard McGuire’s graphic novel *Here*).


**ABOUT THE AUTHOR**

Prof. Jalal Uddin Khan is an author of numerous books and articles, the writer, educated in the USA, taught English in Malaysia, Qatar, and Oman before recently starting teaching General English at Yorkville University, Canada.

---


iii https://en.wikipedia.org/wiki/Environmental_studies

iv https://medium.com/@Nick_DeMott/a-brief-history-of-ecocriticism-a120614d30fc

v https://medium.com/@Nick_DeMott/a-brief-history-of-ecocriticism-a120614d30fc


viii https://en.wikipedia.org/wiki/Land_ethic

ix Published by Houghton Mifflin Harcourt in 1962, Carson’s *Silent Spring* documents, according to Wikipedia, “the adverse environmental effects caused by the indiscriminate use of pesticides. Carson accused the chemical industry of spreading disinformation, and public officials of accepting the industry's marketing claims unquestioningly.” White's landmark essay, "The Historical Roots of Our Ecological Crisis" (1962).


xi Abbey wrote many works of fiction and nonfiction of which *Desert Solitaire: A Season in the Wilderness* (1968) and *The Monkey Wrench Gang* (1975) are more well-known than others. Earth First! is a radical environmental advocacy group that emerged in the United States in 1979. To stop the compromising measures, its strategy involves ecocriticism.

xii https://medium.com/@Nick_DeMott/a-brief-history-of-ecocriticism-a120614d30fc

xiii https://shodhganga.inflibnet.ac.in/bitstream/10603/153116/5/05.%20introduction.pdf

xiv https://shodhganga.inflibnet.ac.in/bitstream/10603/153116/5/05.%20introduction.pdf

History (and/or Historicity) of Ecocriticism and Ecocritical History: An Introductory Overview

Romance and summer are paired together because spring symbolizes the defeat of winter and darkness. The birth of the hero, resurrection. Also, satire is metonymized with winter on the grounds that satire is a "dark" genre; satire is a disillusioned and mocking form of the three other genres. It is noted for its darkness, dissolution, the return of chaos, and the defeat of the heroic figure. Summer – Romance. The birth of the hero. Autumn – Tragedy. Movement towards the death or defeat of the hero. Winter – Irony/Satire. The hero is absent. Spring – Comedy. The rebirth of the hero. The context of a genre determines how a symbol or image is to be interpreted. Frye outlines five different spheres in his schema: human, animal, vegetation, mineral, and water. The comedic human world is representative of wish-fulfillment and being community centered. In contrast, the tragic human world is of isolation, tyranny, and the fallen hero. Animals in the comedic genres are docile and pastoral (e.g. sheep), while animals are predatory and hunters in the tragic (e.g. wolves). For the realm of vegetation, the comedic is, again, pastoral but also represented by gardens, parks, roses and lotuses. As for the tragic, vegetation is of a wild forest, or as being barren. Cities, a temple, or precious stones represent the comedic mineral realm. The tragic mineral realm is noted for being a desert, ruins, or "of sinister geometrical images" (Frye 1456). Lastly, the water realm is represented by rivers in the comedic. With the tragic, the seas, and especially floods, signify the water sphere.”

https://en.wikipedia.org/wiki/Archetypal_literary_criticism


http://www.cornellpress.cornell.edu/book/?GCOI=80140100673990

https://medium.com/@Nick_DeMott/a-brief-history-of-ecocriticism-a120614d30fc

Green Romanic Tradition and Ecocriticism
Prof. Jalal Uddin Khan
Professor of Literature, Yorkville University, Toronto Campus, Canada
Corresponding Author: Prof. Jalal Uddin Khan, E-mail: jukhan@gmail.com

ARTICLE INFO
Received: May 12, 2019
Accepted: June 15, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.11

ABSTRACT
Since the 1990s, Romantic nature poetry in all its forms and genres—lyric, narrative, sonnet, ode, loco-descriptive, conversational, and contemplative--has been hailed as a good example of the Romantic poets’ ecological awareness against the backdrop of the 18th century industrial revolution and environmental pollution. Famous for its spontaneous love and expression of the beauty of nature in all its aspects—peaceful or turbulent, “lakish” or oceanic—Romantic nature poetry not only imparts deep meaning to human life but also makes one read deeply into the biological and environmental life of land and nature on earth.

KEYWORDS
Romanic; Ecocriticism; poetry; ecological

A. Wordsworth

Since the 1990s, Romantic nature poetry in all its forms and genres—lyric, narrative, sonnet, ode, loco-descriptive, conversational, and contemplative--has been hailed as a good example of the Romantic poets’ ecological awareness against the backdrop of the 18th century industrial revolution and environmental pollution. Famous for its spontaneous love and expression of the beauty of nature in all its aspects—peaceful or turbulent, “lakish” or oceanic—that not only imparts deep meaning to human life but also makes one read deeply into the biological life of nature and its ecologically balanced, various, and harmonious growth and function on earth, Romantic poetry is known for its sympathetic feeling for the ordinary attached to the soil and their unaffected rustic simplicity. It draws its earthy vitality from the manifold expressions of nature as much as its farmers and shepherds do theirs by living close to their farms and fields and pastures described in it. All these have been seen as part of the larger social and political themes of liberty and humanity that Romantic poetry directly engages with, rather than as part of the conventional Romantic aesthetic or escapist tendencies.

Rooted in a particular scenic locale—English Lake District or otherwise--, foundational Romantic texts are suffused with an intense realization of it through its landmark or somehow noticeable natural particulars such as lakes, rivers, valleys, woodlands, plains, hills, mountains, caves and trees (oak, elm, ash, larch, poplar, and yew, for example). If a historic cave romantically suggests mystery, prophecy, and creativity, it is also a feature of geographical and geological layout of the earth. Similarly, in nature’s floor plan, an old oak is romantically taken to imply knowledge, wisdom, age, tradition, continuity, maturity and stability, but Wordsworth treats it from an environmentally political perspective too (see below). The significance of a geographic location as suggested by Romantic natural imagery constitutes a crucial part of the meaning of a Romantic poem that is usually marked by a pictorial depiction of the flora and fauna.
of that particular place. Scholars have taken into account the theory and history of Romantic environmentalism in their diverse yet complimentary ecocritical approaches to the treatment of nature in all forms of its wilderness—level or high, vacant or abundant, barren or full of foliage.

The idea of literary ecology or ecological study of literature first occurred to me when I saw at the NYU Bobst library, in 1994 (the year I completed my PhD on Wordsworth’s later poetry), Jonathan Bate’s *Romantic Ecology: Wordsworth and the Environmental Tradition* (Routledge, 1991). As said in the online preview of the book, Bate “reassesses the poetry of William Wordsworth in the context of the abiding pastoral tradition in English Literature […] and argues that contrary to critics who suggest that Wordsworth was a reactionary who failed to represent the harsh economic reality of his native Lake District, the poet’s politics were fundamentally ‘green’. As our first truly ecological poet, Wordsworth articulated a powerful and enduring vision of human integration with nature which exercised a formative influence on later conservation movements and is of immediate relevance to great environmental issues today. Challenging the orthodoxies of new historicist criticism, Bate sets a new agenda for the study of Romanticism in the 1990s.”

Almost all of Wordsworth’s poetry is both a Romanticized as well as a politically informed environmental celebration and memorialization of his English Lake District. No matter how purely pastoral and spiritual they outwardly seem to be, many of his poems such as the famous *Tintern Abbey* (1798), *Michael* (1800), and *The Prelude*, according to the New Historicist critics, Jerome McGann and Alan Liu, are a conscious attempt to displace or erase contemporary social, political and historical events in favor of what he (McGann) calls *Romantic Ideology.* But on many occasions, the tide of the time is made clear. As a critic has pointed out, Book Eight of *The Excursion* gives a picture of the manufacturing industry expanding over the country that makes Bate comment that “Wordsworth’s impassioned vision, the child’s vitality is destroyed and his unity with nature is lost when he is put to work in a cotton mill.” The *River Duddon* volume of 1820, Wordsworth’s most popular volume of the time, is also one of his most politically and environmentally conscious volumes suggesting the continuity of tradition, heritage and stability (symbolized by the eternal flow of the Duddon and the human and natural life along its banks) in the manner of Edmund Burke, who was an epitome of conservative politics at the time.

One of Wordsworth’s best tributes in prose to his dear Lakeland is *Topographical Description of the Country of the Lakes in the North of England.* Guide to the Lakes, as it was later called, is a campaign, in tune with his contemporary conservatives such as Edmund Burke and Jane Austen, for the necessity to preserve "native immeasurable forests" and "ancient natural woods" pervaded by "sympathy and organization" in the fine connection of parts. In the *Guide* Wordsworth asserts the crucial importance of the "perception of the fine gradations by which in nature one thing passes away into another, and the boundaries that constitute individuality disappear in one instance only to be revived elsewhere under a more alluring form." He intends to establish that "sublimity will never be wanting where the sense of innumerable multitude is lost in and alternates with that intense unity." In an attempt to attend “environmental ethics and justice,” Wordsworth is as much opposed to the import of the
French democratizing mob violence and revolutionary principles as he is to the foreign genus of spiky larch, which is planted for ornament or profit at the expense of indigenously grown trees. He is equally opposed to the ruthless changes in the original landscape for picturesque gardening by injudiciously felling local grown trees and levelling natural gradations in the ground. Unless justified by utmost consideration, any change being contemplated by contemporary reformers in landscape gardening to “improve” and turn the grounds for “the better” amounts to contrived picturesqueness, which Wordsworth considers to be an act of destruction of the innocence and freedom of unspoilt nature, a gross violation of its fullness and variety. In a striking resemblance to Burke, he relates the idea of improvement as held by landscape artists to that of political reforms sought by radical groups.

The Guide suggests Wordsworth’s opposition to formal regularity and harsh contrast contrived by artificial planters as a means of gratification for the eye of those whose “unpractised minds” find pleasure in “distinct objects divided from each other by strong lines of demarcation.” He strongly resents “harsh additions and removals” in artificial plantation, which only result in “deformity,” “interruption” and “gross transgressions” on the “liberty that encourages and the law that limits this joint work of nature and time.” In addition to the Guide, Wordsworth gives expression to his concept of the whole and unutilized nature in a number of poems. He was exasperated to hear that the trees of Neidpath Castle overlooking the Tweed were being felled at the wish of the Duke of Queensberry and wrote the sonnet “Composed at Neidpath Castle” (1803) to express his outrage. In the note to “Epistle to Sir George Beaumont” (1812), he says, “Since this Epistle was written, Loughrigg Tarn has lost much of its beauty by the felling of many natural clumps of wood, relics of the old forest, particularly upon the farm called ‘The Oaks,’ from the abundance of that tree which grew there.” He fought against the Railway expansion into the Lake District because it would not only mar the natural beauty of the Lakes that was an object of the "paning travellers' rapturous glance" but also take away the small inheritances of ordinary people who were deeply attached to them as their warmly cherished possession. The late sonnet "On the Projected Kendal and Windermere Railway" bears testimony to his such opposition. He attacks the project as a "blight," a "rash assault," a "ruthless change" and a "false utilitarian lure" against the romance of nature.

In my acquaintance with ecocriticism, after Bate’s book, I came across, in 2004 in Malaysia (where I was then teaching), Karl Kroeber’s Ecological Literary Criticism: Romantic Imagining and the Biology of Mind (1994) in which he examines the ecological ideas of the Romantic poets, claiming that Romantic poetry was “the first literature to anticipate contemporary biological conceptions” and that the Romantic poets were “proto-ecological” in their intellectual orientation. Later I came to know of his 1974 article “Home at Grasmere” as the first, as pointed out by Peter Barry, to use the term ecological. Kroeber’s volume was followed by Lawrence Buell’s The Environmental Imagination: Thoreau, Nature Writing, and the Formation of American Culture (1995) that laid down the theoretical basis that for a text to be approached ecologically and considered an “environmental text,” the nonhuman element present is not merely “a framing device” but also “a presence that begins to suggest that human history is implicated in natural history.” Years went by without me teaching in the Middle East venturing into the new and great field of literary studies--ecocriticism.
As one with a Romanticist background, familiar with different kinds of treatment of nature—descriptive, narrative, lyrical, pastoral, symbolic, allegorical, and poetically reflective and imaginative—, all in reaction to modern materialism, industrialism and commercialism, I have long cherished an intention to do a green reading of the Romantics, all of whom were great lovers of nature in its manifold manifestations—large and small, particular and general, quiet and stormy—for their own sake and their interest in collective and community health and happiness, common people and their simplicity, reform and revolution, and society and civilization. Pre-Romantics (like Robert Bloomfield, Robert Burns, John Clare, William Cowper, William Collins, George Crabbe, Oliver Goldsmith, Thomas Gray, and James Thomson) and the Romantics such as Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats in their local and regional contexts have been popular subjects of modern ecological criticism. Their poetry is full of the imagery of landscape dominated either by the greenery of the desert expanse dotted with the objects of its own biogeography, or the inland/mainland of the whole organic complex attended by the indispensable solar and lunar atmosphere above and around. There is as much a presence of rural agricultural life, cyclical seasons/seasonal cycles, and the vagaries of life as there is the presence of light and air and rain and cloud without which no life would have been possible on earth. By way of human ecology and ecological interrelationship with the objects of biological nature, Romantic poetry suggests not only its interdependence on them but also the peace and freedom, health and happiness, renewal and survival, harmony and equilibrium, and satisfaction and consolation in the midst of human suffering, poverty, and other man-made crises such as war, political tyranny, and industrial disaster.

B. Keats, Shelley, Coleridge, and Browning

The youngest of the major Romantics, Keats, for example, offers an excellent green reading of his poems and has been receiving a great attention that he deserves in this respect. Despite the worries and anxieties related to his health and financial situation he felt like regaining health and spirit through his sensuous, social, and spiritual enjoyment of nature as it lives in its total and common ecosystem. Free from what he himself called the Wordsworthian “egotistical sublime,” Keats’s poetry offers a new way of seeing and responding to the natural world and its seasonal turns that as a whole make the human existence possible on earth, all in their inevitable rhythm playing their own role to instill and sustain life in all living things. His Grecian Urn is personified not only as “an unravished bride of quietness” and “a foster-child of silence” but also a “sylvan historian” of the life of the peaceful rural countryside. Compact and well-crafted, the Urn connects art with the human and the natural in the ecologically most perfect and sustainable way its artist could imagine. The ancient artifact not only combines the qualities of both Donne’s “well-wrought urn” and Grays’s “storied urn,” both of them culturally belonging to the urban upper class, polished and privileged, but also expresses the “flowery tale” and “leaf-fringed legend” of the countryside with the ever young pastoral lovers piping under the trees “unheard melodies” (sweeter than the heard) and “ditties of no tone” to the spiritual, as opposed to “the sensual ear.”
There are Ben Jonson’s “earthen jars” and “frail pitcher” (“An Epistle...The Tribe of Ben”) and Byron’s “earth and earth-born jars/ And human frailties” (Childe Harold 3.14), both cases suggesting the fragility of poetic fame and success. Jars for storage or other purposes found in archeological excavations/explorations always represent human society and civilization from the ancient Greek times. Keats’s Grecian Urn is not, however, a vessel or vehicle to express the brittleness of human fate. It has the priests permanently approaching the “green altar” for sacrifice of cows; folks permanently leaving their “little town by river or sea shore” in the morning; and the “marble men and maidens overwrought/ With forest branches and the trodden weed.” All these images are true to ancient Greek life full of hunting and harvesting scenes depicted in arts—pottery, woodworks, or metal works. The image of the animal sacrifice is in common with a marble statue dating back to about 560 BC showing a man carrying a calf to a shrine for sacrifice to a deity on a certain occasion when the meat was cooked and eaten as a special food item.

The grounding of Ode on a Grecian Urn lies in the fact that Keats saw the object itself (the Urn), as he did the (Grecian) Elgin Marbles, during one of his visits to the British Museum’s Department of Greek and Roman Antiquities in 1817-1819. Those were from the Northern (European) side of the Mediterranean. On the other side across the Mediterranean was the Pharaonic Egypt and its Greco-and-Roman antiquities (including the broken statue of Shelley’s Ozymandias), some of which, as described by Nancy Jenkins, were strikingly similar to the ideal pastoral pictures engraved on Keats’s Grecian Urn:

Among the most interesting finds from museum excavations in Egypt have been those from burials at Heliopolis, Asyut and Gebelein - not rich pharaonic tombs, but the graves of simple landowners and rather minor government officials. The panoply of grave goods is both touching in its simplicity - the sandals, the light linen shift for summer wear, the wig of Merit, as finely braided as though it had just come from the hairdresser, humble salt and bunches of garlic for meals in the hereafter - and stunning in its richness: the rich gold leaf and lapis and turquoise of coffins, coffin covers and sarcophagi, the unguents from Ethiopia and Lebanon, jewels and alabaster vases and intricately-worked toiletry boxes. One room is covered with wall paintings from the tomb of Iti, a headman and leader of commercial and mining expeditions during the confused years between the Old and Middle Kingdoms, around 2100 B.C.

The paintings are crude and provincial, perhaps even old-fashioned, but nonetheless charming in their depiction of Iti’s life: Iti with Nubian prisoners, with his hunting dog, with his servants, and marvelous renderings of agricultural scenes: milking the cow; herdsmen separating two fighting bulls; bringing in the harvest to the granary while the scribe notes it all down; slaughtering a bull, perhaps as a sacrifice since one man holds a bowl to collect the bull’s blood while another realistically braces himself, one leg against the bull’s flank, while he tugs the rope that holds the bull still. Paintings such as these are almost unique in their antiquity and their state of preservation, and they
supply us with far more information about how Egyptians actually lived than all the gold and gems of Tutankhamen (my emphasis).\textsuperscript{xii}

An ecological consideration of Keats’s treatment of nature is to attempt a green reading of him investigating his thematically rich poetry from the perspective of Romantic environmental conception. It is yet another meaningful way to look at him as one close to and nourished by earth, not one limited to the traditional confines of his form-consciousness aestheticism, amoral sensuousness, and the pictorial quality of his word pictures. His poetry is deep and dense, spiritual as well as sensual, every rift of which is loaded with ore, to borrow the idea from his own advice to Shelley. Personified as a “Close bosom-friend of the maturing sun” and a gleaner sitting carelessly on the granary floor with her “hair soft-lifted by the winnowing wind” and her “laden head across a brook,” Keats’s figure of Autumn is a “Season of mists and mellow fruitfulness” that competes with the sun in the ripening process of the crops and fruits on the pasture.\textsuperscript{xii} The earth-grown details of the poem like Autumn as a farmer patiently watching “the last oozings hours by hours” from a cyder-press make Keats also a keen watcher of nature’s seasonal activities like loading the farmlands, cottage trees and stubble plains with ripe produce and the flight of songbirds (hedge-crickets, swallows, redbreasts) over. Watching the jumping and chirping sounds of small seasonal birds and insects, he declares, “The poetry of earth is never dead” (or “The poetry of earth is ceasing never” in the same poem), foreshadowing Tennyson describing the units of his elegy \textit{In Memoriam}, written over a period of seventeen years, as “short swallow flights of song.”

Keats wrote \textit{To Autumn} on 19 September 1819, at the height of his skill. He had just returned from a stroll near the town of Winchester in Hampshire, England. As he put it in a letter to his friend J.H. Reynolds, his close to perfect style cannot overshadow, as in \textit{Ode to a Nightingale}, the materiality of the spot/place he was so happy with:

How beautiful the season is now – How fine the air. A temperate sharpness about it. Really, without joking, chaste weather – Dian skies – I never lik’d stubble fields so much as now – Aye better than the chilly green of spring. Somehow a stubble plain looks warm – in the same way that some pictures look warm – this struck me so much in my Sunday’s walk that I composed upon it.\textsuperscript{xiii}

What the naturalists and nature writers are in their prose, Keats and Wordsworth are in their poetry. Even in selections, their poetry would suffice to rate them high as green conscious poets. It is as if they love the works of nature not just for the health of their own and inner being, their mind, and their spirit but for their own sake. It is as if they feel great and glorious by being close to the organic growth in nature and staying bonded with it in a living manner. As Wordsworth says, he would like to see his days “to be bound each to each by natural piety.” Both Keats and Wordsworth would like to stay as functional and interactive (not just contemplative only) as the movement of the seasonal cycle itself. With Spring and Summer also referred to in addressing the Autumn, each season being described as having its own “music” in the processes of nature, Keats feels blessed and benefited in return. What he implies is the obvious: that not just the common humanity but the human community as a whole
cannot do without being fostered, nourished, nurtured or mothered by a natural environment where the more speaking and pulsating nature is, the better for health and human services nearby and all around.

Keats’s *To Autumn* (composed 19 September 1819) is historicized to have erased or occluded the month-old Peterloo Massacre of 16 August. The Massacre took place at St Peter’s Field, Manchester, England, where the cavalry charged into a crowd of 60,000–80,000 who had gathered to demand parliamentary reforms and to protest the Corn Laws affecting the ordinary farmers and families. About 15 people were killed. Shelley in Italy heard about it on 5 September and immediately wrote *The Masque of Anarchy* in protest containing what was “perhaps the first modern statement of the principle of nonviolent resistance.” Suppression of contemporary political events, if any, in favor of quietly meditative/contemplative or ecological/environmental treatment of Autumn by Keats is an example partly similar to Coleridge’s “Destruction of the Bastille” (composed 1789, p. 1834), one of his early poems in radical support and sympathy for the French Revolution. Full of conventional liberal abstractions such as Freedom, Disdain, Tyranny, Hope, Anguish, Oppression, Frenzy, and Liberty, the poem (with its 2nd and 3rd stanzas missing) is an exciting outburst on the destruction of the famous prison fortress by the revolutionaries in France on 14 July 1789. Although the poem does not contain any details of the circumstances that led to the overthrow of the ruling oppressors, the political subject and substance of the poem, including its title, are clear, far from being an erasure or exclusion. Similarly, the resemblance of what we have, in the fifth stanza of the poem — a happy peasant watching with joy his crops grow—to Keats’s personified figure of Autumn also watching its seasonal agricultural abundance is unmistakable:

I see, I see! glad Liberty succeed

With every patriot virtue in her train!

And mark yon peasant’s raptur’d eyes;

Secure he views his harvests rise;

Keats was perhaps influenced by this short scene of rapture to further develop it into a fuller picture of overflowing contentment in his poem. Both poems, including Keats’s Nightingale Ode of about the same time with reference to the sad mythical Ruth getting lost in “alien corn,” have directly to do with the production and protection of grain at home (as opposed to the import of foreign grain) and thereby indirectly with the controversial Corn Laws, instead of bypassing them altogether.

Keats’s earth-bound tendencies are not different from those as expressed by Pope’s “Ode on Solitude” (also known as “Happy the Man”), Cowper’s “God made the country, and man made the town” (*The Task*), and Wordsworth’s “I wandered lonely as a cloud” that describes the double pleasure of the “wealthy show of nature” (that is, the objects of nature, in this case, the daffodils, clouds and stars along the shores of the Ullswater lake)—as the poet first sees them and then as he later remembers them. This remembrance provides him with a brief relief from his personal loneliness and possibly economical and existential worries and anxieties as suggested by “vacant or pensive moods.”

It is the invaluable wealth of nature that brings him a life-giving joy as in the rhapsodic “My heart leaps up when I behold a rainbow in the sky”) and that brings Housman the lesson of how best to live this short life as in his “Loveliest of trees the cherry now,” both poems
containing the poets’ curious plan about how to spend the remainder of their lives in a healthy spirit by experiencing the beauty of nature afforded to them in a certain way. With exceptions (at least parts of Blake, Byron, and Shelley), there is generally a Wordsworthian presence to be noticed in the Romantic tradition in terms of (the appearance of) a quiet, ordered, happy and harmonious existence grounded in the natural.

As mentioned early on, Shelley’s highly political Ozymandias (a competition sonnet along with his friend Horace Smith’s sonnet on the same topic and published in early 1818) about the fall of the mighty in history, including the fall of Napoleon who fell in 1815, can also be read in the context of modern ecology. Shelley’s treatment of the waste of long-gone Pharaonic (and by implication contemporary Napoleonic) empires predicts the end of modern tyranny and was indebted to Volney’s Travels in Syria and The Ruins: A Meditation on the Revolutions of Empires (1791), both of which, especially the famous latter, were a reflection on the rise and fall of civilizations. The Meditation, also known as A Survey of the Revolutions of Empires moves from dystopian to utopian with an indication of “a golden future […] according to the laws of nature.” In any case, “Most often read as an ironic commentary on the vanity of political ambition and the inevitable downfall of the tyranny,” Shelley’s Ozymandias, according to James McKusick, may also be regarded,

[...] from an ecocritical point of view, as an object lesson in unsustainable environmental practices. Well-versed in history, Shelley was certainly aware that the ancient Mediterranean world was formerly a place of great agricultural fertility and abundance. Over many centuries, the dense forests described by Homer were felled; the cedars of Lebanon were destroyed; the irrigation of arid areas resulted in the toxic accumulation of salt in the soil; and eventually these paradisal landscapes were converted into barren deserts. The statue of Ozymandias lies shattered in the midst of a desert, and the surrounding landscape offers a grim commentary on the relatively brief duration of the civilization that he commanded.\textsuperscript{35}

A correlation between Shelley’s Ozymandias and the ancient North African deforestation can be easily established by referring to the lost African kingdoms and civilizations of Nubia and the Nile Valley, which were often overshadowed by those in ancient Egypt. According to archeologists Graham Chandler and Mary McDonald, new archeological finds of the ruins of settled life in the Western Desert of Egypt bear conclusive evidence that there was a connection between the desert and the pharaohs, whose Dynastic civilization actually began in the western Egyptian desert, and not, as was long thought, in the migration of people from the thousand-year earlier Mesopotamian civilization that had grown on the north east. Though extremely barren and hostile in modern times, the westerly desert was home to ancient Egypt’s Neolithic community. Environmentally speaking, it was the global climate change that was behind the emergence and collapse of that community just as it was responsible for the rise and fall of many other old organized urban systems such as the Mayan in Peru/Andes Mountains and the Garamantes in the Fezzan region of southwestern Libya. Western Sahara (whose eastern end is the Western Nile Valley in Egypt and Sudan referred to above), which is dry
and desolate today due to the weakening of the global monsoon system resulting in droughts, was once green with forests and wildlife, about ten thousand years ago. Chandler and McDonald discuss the issues of human responses to the impact of drastic changes in climate thousands of years ago in their jointly authored articles.xvi

In other words, climatic and environmental change played a significant role, as it always does, in the flourishing of both wild nature and human civilization as it was also associated with their decline. If it made human survival possible in one place, it made human adaptation impossible in another due to dying natural resources. More or less 2300 years ago, Peter Harrigan and Dick Doughty describe, there were short-lived Nabataean settlements on red sandstone cliffs in what was their capital city Petra, now in modern Jordan. Their second largest city was Hegra (“Rocky Tract”), today called Mada’in Salih (“the cities of Salih,” in reference to the pre-Islamic Prophet Salih), close to Petra, but now located in modern Saudi Arabia’s most famous archeological site in Saudi north. While still a mystery, these Roman-conquered natural-rock necropolises, long-abandoned, provide further examples of desert civilizations lying under the desert sands. Still to be fully explored and excavated, they were once visited by English traveler Charles Doughty in 1876 and later by Frenchmen Charles Huber, Ernest Rernan, Antonin Jaussen, and Raphael Savignac.xvii

Shelley’s desert ecology in Ozymandias anticipates Yeats’s in The Second Coming (1919), also a political poem about the nightmarish prospect of the wars in Europe. The poem, shrouded in Christian religious imagery, describes the image of the “rough beast” slouching towards Jesus’s birthplace Bethlehem in the Arab land,

[… ] somewhere in sands of the desert
A shape with lion body and the head of a man,
A gaze blank and pitiless as the sun,
Is moving its slow thighs, while all about it
Reel shadows of the indignant desert birds.

Literary ecology could therefore very well be extended to religions too; for example, the Prophet of Islam, Mohammad, in the early 7th century, declared the cutting of trees and killing of animals forbidden, especially during the war, as much as he declared the killing of old men and women, children, and surrendering soldiers forbidden. He recommended that a tree or seed be sown until or even before the doomsday. It would not be a non sequitur if a reading of Chris Wood’s essay “Dry Spring: The Coming Water Crisis of North America” that begins with the importance of water as stressed in Islam, Christianity, Judaism, and Hinduism, is made more interesting by a reference to “Water, water, everywhere,/And all the boards did shrink;/Water, water, everywhere,/Nor any drop to drink,” from Coleridge’s The Rime of the Ancient Mariner that illustrates a moral and religious lesson at the end of a story of crime and punishment:

He prayeth well, who loveth well
Both man and bird and beast.
He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us,

He made and loveth all.

That is the lesson the Ancient Mariner learns from his willful and careless crime of killing the lone and harmless albatross giving him and his suffering crew a welcome company on the lonely sea.

Far from taking an ecritical approach, my paper on *Kubla Khan* (first presented at a conference mentioned above and later published) was, however, a New Historicist study of the personal, political, scientific, and eastern other in the poem. The poem is a demonstration of the human/royal interest in power visually symbolized by palaces and their political/imperial decline, as impermanent as the poet’s curious dream itself. Now I know that the poem set in the middle of magically creative natural phenomena -- woody, riverine, and geological -- as captured in the poet’s precarious dream--would also yield a fertile ground for an earthbound dehistoricizing ecocriticism. It is as if the timelessness of the underground geological aspect of the poem is an ironic commentary on Kubla’s historical/worldly ambition and his dream of pomp and splendor enshrined in the eternally operating natural surroundings.

Contemporary geological findings deeply impacted both Coleridge and Shelley and, later, Tennyson too, who was beset with doubts about the creation of life in light of his own study of geology and other sciences. His contemporary Browning is set to put all such doubts to rest when he has his Pippa sing in a way of constructed, rather than natural nature:

The year's at the spring
And day's at the morn;

Morning's at seven;
The hillside's dew-pearl'd;
The lark's on the wing;
The snail's on the thorn:
God's in His heaven—
All's right with the world!

In another poem (a dramatic monologue), however, in which Browning would satirically dismiss the Victorian controversies caused by the evolutionary theory of Darwin, a geo-biologist, about the existence of God and man’s origins on earth, his conception of nature is more natural. In the poem, Browning suggests that contemporary theologians were perhaps as incomplete in their concept of God as his (actually Shakespeare’s) humanoid savage beast Caliban is in his natural and hierarchical theology limited to his animal surroundings on the island—the ‘quiet’ over Setebos over Prospero over Caliban over lesser creatures. Half-man half-monster Caliban’s reflections about his deity Setebos, as brutal and barbaric as Caliban, are equally partial as himself. Alone in his cave, Caliban’s free thoughts about Setebos who he thinks is his creator derive from his empirical observations of himself and other animals, as many as 63 of them, that are referred to in the poem. He thinks Setebos, spiteful, must have been unhappy without a mate and so created the Earth, out of frustration, "a bauble-world" that to him operates strangely without sense and in the misery of natural disasters and hierarchical controls one over the other.

As I mentioned elsewhere, Coleridge, in collaboration with Southey, wished to write a long poem on Prophet Mohammad in 1799 as a radical reformer and liberator (as Thomas Carlyle would write a long essay on him as one of his heroes in the early 1840s). All of them (including Thomas Jefferson, for sure) probably had a copy of the English translation of the meanings of the Quran,
Islam’s holy book, made by George Sale in 1734 from his own knowledge of Arabic: “Translated into English immediately from the original Arabic,” as mentioned on the cover page. In any case, Coleridge’s fragmentary “Mahomet” was intended as a short contribution to his and Southey’s collaborative effort, to be called, The Flight and Return of Mohammad that, like their “Pantisocracy” plans, never materialized. However, their knowledge of the life of the Prophet and the meanings of the Quran left its mark on their other poetical works, Kubla Khan (1799) and Thalaba the Destroyer (1801). It is very likely that Kubla Khan with its stately structures, sacred rivers and mysterious fountains forcefully flowing from under the ground, fruitful gardens around, and the Biblical milk and honey bears a great affinity and therefore may have been influenced by the oft-repeated descriptions of paradise throughout the Quran. The Book of Islamic scripture says, for example:

39.20 But it is for those who fear their Lord. 
Those lofty mansions, one above another, have been built: beneath them flow rivers (of delight) …;

47.12 Verily God will admit those who believe and do righteous deeds, to Gardens beneath which rivers flow;

47.15 (Here is) a Parable of the Garden which the righteous are promised: in it are rivers of water incorruptible; rivers of milk of which the taste never changes; rivers of wine, a joy to those who drink; and rivers of honey pure and clear. In it there are for them all kinds of fruits; and Grace from their Lord.

88.12-16 Therein will be a bubbling spring:/ Therein will be Thrones (of dignity), raised on high:/ Goblets placed (ready)./ And cushions set in rows, And rich carpets (all) spread out.

The grandness of God’s House on earth, the Kaaba, as Muslims believe it to be, lies, somewhat oxymoronically, in its cubical simplicity, with its immediate vicinity and the surrounding valley famous for the living memories of Abraham, Ishmael, and Hajar. One of those immortal memories is the sudden surfacing of the holy miraculous spring, Zam-Zam, ceaselessly gushing forth, for thousands of years now, out of the still unknown underground sources right below the cubical Kaaba. These aspects of the holy sanctuary in Mecca have their resonating and resounding echoes in Kubla Khan.

The Quran, believed to be divinely revealed, frequently describes the heavenly beauty of the paradise in terms of the natural beauty on earth. There is a profusion of references to the celestial bodies—the sky, the sun, the moon, and the stars all subjected to a fixed orbiting law, each running its course for a term appointed or exactly computed with the night as a veil over the day, both day and night merging into each other. But the holy Book is also complete with numerous allusions to nature and natural phenomena on the earth itself, from the common to the calamitous, creative to destructive. It gives examples and analogies of all kinds—birds, animals, insects (cow, elephant, bee, spider, ant, martin swallow), trees, crops, rivers, springs, oceans, mountains, wind and rain, time and tide, flood, storm, plagues, earthquake, mornings, evenings, and afternoons. Mention is made of all these earthly and heavenly things not only as the sign of the existence of a supreme lord and creator, a master builder or an
The ultimate artist but also as sources or causes that make life, human as well as nonhuman, possible on earth in an ecologically balanced and organically vital way. This is insisted upon many times throughout the Book. To paraphrase only some of the Quranic verses in this regard:

God spread out the earth as a wide expanse, like a carpet, for the use and convenience of its creatures—humans, the cattle, and the beasts—all created in pairs. There are lofty mountains standing firm and, like a peg, causing the earth to remain steady, preventing it from shaking. In the mountains there are diverse tracts, white and red, of various shades of color, mainly black. There are roads and highways between the mountains for movement and guidance of all. There are flowing rivers and there is a separating bar between the two bodies of water in the seas. There are ships sailing through the oceans, tossing in the waves and reaching the land safely. At times there are droughts and shortness of crops. God produced on earth all kinds of things in due balance, every kind of beautiful growth. There are fruits of every kind, herbs, tall stately trees, gardens of vines, fields sown with corn, and trees growing out of single roots, watered with the same water, yet some being more excellent than others. And God sends down rain from the skies, and gives therewith life to the earth after its death. It is the rain that causes trees and orchards to grow; and gardens and grains for harvest. There are leaves, shoots and stalks for fodder as there are sweet-smelling plants and sweet and wholesome water to drink. There are milk from cattle and honey from bee, healing and wholesome drinks; produce of various colors to eat; blessings of nourishment and sustenance in due proportion from the moisture and pasture. The last of the many similar verses seems to be worth-quoting for its comprehensiveness and inclusiveness:

80.24-32 Then let man look at his food, (and how We provide it): For that We pour forth water in abundance, And We split the earth in fragments, And produce therein corn, And Grapes and nutritious plants, And Olives and Dates, And enclosed Gardens, dense with lofty trees, And fruits and fodder, - For use and convenience to you and your cattle.

All the above, no matter how religiously and spiritually oriented toward an understanding of God, are earth-centered and environmental in design and conception. They are all as balanced and vigorous as the garden landscape in Kubla Khan:

In Xanadu did Kubla Khan
A stately pleasure-dome decree:
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea.

So twice five miles of fertile ground
With walls and towers were girdled round;
And there were gardens bright with sinuous rills,
Where blossomed many an incense-bearing tree;
And here were forests ancient as the hills,
Enfolding sunny spots of greenery.

The crucial difference is that while God’s holy description of the earthly surface is livingly and realistically natural, Coleridge’s “A savage place! as holy and enchanted,” “miracle of rare device,” “deep romantic chasm,” “sacred river,” “mighty fountain,” “sunless sea,” “lifeless ocean,” “caverns measureless to man” and “ceaseless turmoil seething” seem to be as constructed as dreamy and visionary. His
construction of nature in *Kubla Khan* is of course rare (though similar to his predecessors, Milton and Beckford, see below) and totally unlike his other great compositions in nature poems. His *Frost at Midnight*, like Wordsworth’s *Tintern Abbey*, is a seminal English Romantic poem, both being, first and foremost, about the “environmentality” (a term used by Buell) of ecologically extended natural surroundings around homes and abbeys in the form of interior monologue, contemplative yet conversational. However, both are arguably occluding and erasing the social and political elements of the time in a new historicist manner, one (Coleridge’s) suppressing the poet’s patriotism amid his solitary fears of the French invasion of England and the other (Wordsworth’s) the economic suffering of the poor down the river Wye.

The ecologically and environmentally green theme runs deep through the body of English/Western pastoral literature, from Hesiod’s *Works and Days*, Theocritus’s *Idylls*, Virgil’s *Eclogues* and *Georgics*, Spenser’s *The Shepherd’s Calendar*, Marlowe’s “The Passionate Shepherd to His Love,” Raleigh’s anti-pastoral “The Nymph’s Reply to the Shepherd” and Sidney’s “The Twenty-Third Psalm” and “The Nightingale,” Milton’s *Lycidas*, Pope’s *Windsor Forest* and *Pastorals*, Thomas Gray’s “Elegy on a Country Churchyard,” Thomson’s *The Seasons*, and John Clare’s *The Shepherd’s Calendar* to the entire spectrum of the Romantic and pre-Romantic poetry, including the pastoral elegies such as Shelley’s *Adonais*, and Arnold’s *Thyrsis*. While the pastoral tradition referring to a line of creative works that praise or idealize rural carefree leisure, outdoor solitude, peaceful environment of sheep and shepherds, countryside landscapes, and the cultivation of land by farmers and their experiences of farm life is not to be confused or identified with the ecocritical view of literature, it is, however, not to be excluded either from the broad understanding and interpretation of literature as afforded by ecocriticism. Both are mutually inclusive, rather than exclusive. There is a sense of realistic ecological and environmental flourish and fecundity, and, at the same time, balance and harmony about literary pastoralism that presupposes an intrinsic beauty and significance of the earth and nature and is essentially embedded and empowered in the interaction and coordination between the human and the nonhuman. It is to be pointed out here that literary pastoralism was established, ironically, by cultured urban poets whose nice portrayals of rural lifestyle and its simple joys may have led to an impression of some “fantasies and misconceptions” about it.

To take note of a few more publications in this regard, it is only fitting that Worster elaborates on the idea of “the economy of nature” in his *Nature’s Economy* (1977), which is a study of the historical foundations of the Romantic understanding of the natural world, tracing the origins of the modern scientific concept of ecology to the 18th century from the perspective of the world as a harmonious, self-regulating system. Arguing that poets are decisively influenced by particular places, David McCracken’s *Wordsworth and the Lake District* (1985) looks at the habitat of Wordsworth’s literary production and thereby explores the rootedness of his poems in the topography of particular places. Informed by specific images of mountains, lakes and rivers, the concrete geographical context of his poetry, McCracken asserts, is complete with maps and walking guides.

Romantic poetry in the hard physical reality and seeks to place Wordsworth and Shelley within the intellectual contexts of their period, while bringing to the fore the core element of poetic production—the underlying nourishing biological substance consisting of the rocks and stones and trees that form the very basics of poetry. Such an existential approach bears affinity with McCracken’s geographical point of view. However, unlike the latter’s endeavor to use poems as a tour guide, Oerlemans examines the way in which the natural phenomena are transformed by poetic consciousness into linguistic artefacts. Synthesizing the current eco-critical views, he explores, according to the editorial review, “not only the ideas of poets and artists, but also those of philosophers, scientists, and explorers and draws liberally on such fields as literary criticism, the philosophy of science, travel literature, environmentalist policy, art history, biology, geology, and genetics, creating a fertile mix of historical analysis, cultural commentary, and close reading. Through this, we discover that the Romantics understood how they perceived the physical world, and how they distorted and abused it.”

C. Keats, Wordsworth, Coleridge, and the Romantic Birds and Crocs

To return back to Keats, his Beautiful “The grasshopper and cricket” is one of the sonnets composed on occasional quarter-of-an-hour extemporaneous competitions between Keats and Hunt. The others include “On Receiving a Laurel Crown From Leigh Hunt” and “On Seeing a Lock of Milton’s Hair.” A similar competition that made Keats produce “To the Nile” involved Shelley also (see more about the sonnet below). In each case it was Hunt who had proposed the subject and to whom Keats dedicated his first volume. Composed on 30 December 1816, this sonnet about the two little charming creatures explores “two landscapes and two poetic worlds,” emphasizing the contrast between summer noon and winter evening as represented by the jumping and cheerful grasshopper and the half-contemplative cricket respectively. One in its delight “takes the lead/In Summer luxury” and the other helps to dispel the winter cold with its shrill song. Both the grasshopper and the cricket are described as being happy and cheerful in their own seasons in the hills and hedges, trees and grasses. A critic suggests that the sonnet is Keats’s equivalent of Milton’s L’Allegro and Il Penseroso: “first the convivial spirit who joins in and celebrates the life going on around him, and then the solitary spirit who creates an alternative world in the imagination.” While the glad grasshopper and its festive noisiness are described in a language of comedy, “the cricket’s more refined creativity magically emerges out of the darkness [...] The grasshopper’s simple happiness [...] is countered by the cricket’s meditative ability to transform experience and change winter to summer. In doing so he represents the power of the fancy.”

It is to be pointed out that the literary treatment of the grasshopper goes back to Aesop’s Fables where it runs and sings all summer, in contrast with the wise ant that keeps busy in saving for the winter. While the grasshopper lives in carefree idleness, the industrious ant lays up stores for the winter. It is a fable referred to by Spenser in the tenth (October) eclogue of The Shepherd’s Calendar where the shepherd poet Cuddie uses up all his poetical powers in the pastoral singing contest. The ant is represented by Piers (Spenser himself) who lays up supplies for winter, and the grasshopper who does not lies subdued.
In the Greek Anacreontic poems, the grasshopper is praised for its song and its love of drinking the wine of dew. Abraham Cowley would creatively translate the original Anacreontic poem on the fiddling (as opposed to piping) grasshopper describing the “happy insect” as “voluptuous […] Epicurean animal” for its love of enjoyment: “Sated with thy summer feast, /Thou retirest to endless rest.” Cowley’s contemporary Richard Lovelace in his Anacreontic ode “The Grasshopper” takes his summer creature to represent the royalist carefree Cavalier mode of life during the Puritan “winter” under Oliver Cromwell that followed the beheading of Charles I in 1649. His grasshopper symbolizes the loss of the king and represents the Cavalier ideals of women, wine, and royalism at their most attractive. Keats’s treatment of the grasshopper compares well with how it has been taken traditionally but the summer pleasures of the grasshopper and the winter song of the cricket in the frost-wrought silence are rendered fresh and charming in his sonnet that begins with an imaginative glorification of “the poetry of earth.”

There are hundreds of bird poems in literature. “Although they are as commonplace as our backyards, birds remain wild, unpossessed by humans, living ‘beside us, but alone’, as Matthew Arnold observes and as Leonard Lutwack explores in this study of the depiction of birds in literature.” Like the cuckoo, cricket, grasshopper, skylark, thrush, swan, swallow, peacock, crow, sparrow, robin, redbreast, hawk, raven, wild duck, albatross, seagull, spotted owl and red wolf, nightingale is another bird popular in nature poetry—as popular as eagle, though the two being completely different in characteristics serve different purposes. The earliest introduction of both Western and non-Western/international school children to the Western nightingale (the same as Persian/Indian bulbul) perhaps occurs through Wordsworth’s, one of the greenest nightingales ever (along with his cuckoo too) in “The Solitary Reaper”:

No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.

In Reader’s Digest British nature writer Richard Mabey introduces the nightingale as a small brown bird, which has been popular for its song since the Roman Empire. He mentions that it has had a number of roles in Western culture—from a wood spirit to a symbol and messenger of love to a harbinger of spring. At one time listening to the nightingale became “a euphemism for sexual frolicking” and then it was used in “love potions and in nostrums for improving the voice.” Mabey reports that in 1924 there was a live outside broadcast of “a duet between a nightingale and Beatrice Harrison, Britain’s leading cellist at the time, which the BBC transmitted from her woodland garden.” When the American nature writing scholar Scott Slovic, along with two other Japanese professors, visited in 1993 an eighty-four year-old Japanese farmer/philosopher Masanobu Fukuoka, the author of The One-Straw Revolution, in the remote mountains and asked him if the university they belonged to could contribute anything to their understanding of nature through lectures, theories, texts, and laboratories, Fukuoka replied that they should listen to birds’ song, pointing to the nightingale (“uguisu” in Japanese) singing outside his
hut. Slovic relates the story to highlight the significance of direct contact with nature and the physical world out there.\textsuperscript{xxix}

The concept of the happy nightingale, unknown in old poetry, came perhaps from Coleridge’s conversation poem \textit{The Nightingale}. Of seminal importance in launching the Romantic Movement, the poem contains the simple but haunting line, “In Nature there is nothing melancholy.” Coleridge made the statement probably in response to Milton’s melancholy nightingale in \textit{Il Penseroso}, in which Philomel (that is, nightingale) is described as a melancholic person’s favorite bird—a sad bird—as opposed to the sweet lark. Keats’s Nightingale, no matter how anthropomorphized it may seem to be, is also an entirely earthly bird of “country green” and “verdurous glooms and winding mossy ways,” as the young Ruth in the poem, however mythical she may be, is “sad at heart” and “sick for home amid the alien corn.” The Nightingale is a “light-winged Dryad of the trees,” singing from the “melodious plot/Of beechen green and shadows numberless.” It not only makes the poet “too happy in [her] happiness” but also leads him to understand that happiness is eternal for the Nightingale as a species of birds and as a representative of the natural world, more lasting in their real world. As soon as he realizes that he cannot stay too long with the eternally happy Nightingale, feeling reduced to a mere sod to its “high requiem,” he undercuts the role of the imagination as “a deceiving elf.” Keats’s treatment of the Nightingale is exactly in line with his earlier treatment of it, environmentally cool and with lessons for the humankind:

\begin{quote}
It is a flaw
In happiness to see beyond our bourne--
It forces us in summer skies to mourn;
It spoils the singing of the nightingale.
\end{quote}

\textit{To J. H. Reynolds} (1818), ll.282-85.

For I have ever thought that it might bless
The world with benefits unknowingly;
As does the nightingale, up perched high,
And cloister’d among cool and bunched leaves--
She sings but to her love, nor e’er conceives
How tiptoe Night holds back her dark-grey hood.

\textit{Endymion} (1818), Bk.I, ll. 826-31.

Sometimes referred to as Philomel (from the mythical Philomela), the Nightingale received countless poetic treatments in Western literature, from religious/Christian, secular, erotic, feminine, metaphorical, supernatural, and sad or happy points of view.\textsuperscript{xxx} In her \textit{Interpreting Nightingales: Gender, Class, Histories}, Jeni Williams analyzes the changing poetical, cultural and political roles accorded to the

\begin{quote}
Thou wast not born for death, immortal Bird!

No hungry generations tread thee down;
The voice I hear this passing night was heard
In ancient days by emperor and clown ...,
The Bird also makes Keats understand that happiness is only momentary for humans for whom pain is
bird as a subject from the Greeks to the Victorians. Duncan Wu has an anthology of poems, *Immortal Bird: The Nightingale in Romantic Poetry*, in which he illustrates the achievement of Keats’s “Ode to a Nightingale” compared with the other poems of the Romantic period about the bird.xxxi

As mentioned above, Keats’s “To the Nile” (1816) was one of his competition sonnets. The Egyptian/Mediterranean Nile was made famous by the British Admiral Horatio Nelson’s Battle of the Nile when he defeated the French forces in August 1798. A tragic incident of the catastrophic French defeat that happened on July 28 was captured by Mrs Felicia Hemans in her immortal “Casabianca” (published in 1826), about a preteen boy caught in flames on the French ship L’Orient. In any case, it is a “fruitful” Nile that, as Keats describes in the sonnet, fills the “green rushes” with moisture. In keeping with his interest in the luxuriantly natural setting, he wrote a number of poems in imitation of Spenser early in his life. His Spenserians are reflective of Spenser’s theory, in *The Faerie Queene*, that life is spontaneously generated by the sun’s influence on the moist earth, a theory drawn from Ovid and Lucretius who in the biology of their mind thought that countless creatures were formed in the mud as it was acted upon by the sunshine after the Nile’s inundation.

In the form of crocodiles (croc), nature seems to have a bloody crush on human history and literature, with the world’s oldest African crocodile turning 114 in 2014.xxxii Apart from Hippocrates, Aristotle, and Theophrastus, who were among the earliest to record their observations about natural history (James Hutton, Jean-Baptiste Lamarck, and Charles Darwin among the early moderns), “early conceptions of ecology, such as a balance and regulation in nature, can be traced to Herodotus (d. 425 BC), who provided one of the earliest accounts of mutualism in his view of ‘natural dentistry’. Basking Nile crocodiles, he noted, would open their mouths to give sandpipers (a large family of waders or shorebirds) safe access to pluck leeches out, giving nutrition to the sandpiper and oral hygiene for the crocodile.” (From the Wikipedia entry on ecology). The Nile is said to be a home to the world’s largest species of crocodiles. Its banks abound these huge crocodiles that are also associated with the legends of ancient Egyptian god Osiris. In Plutarch, the crocodile stands for Typhon, not for Osiris. Typhon is the irrational part of the soul but poets transform the myths for their own purposes. Fifteenth century Cairo scholar al-Maqrizi mentions an antidote to noisy croaking frogs: a mixture of crocodile fat with clarified butter. In Oscar Wilde’s *The Happy Prince*: "It is cold winter here," says the swallow [to the prince]. "In Egypt the sun is warm on the green palm-trees, and the crocodiles lazily lie in the mud.” While Dickens’s David Copperfield reads bedtime stories about crocs to the old nurse and housekeeper Piggotty, in J M Barrie’s *Peter Pan* a saltwater crocodile pursues Peter’s archenemy Captain Hook whose right hand is severed by Peter in a duel and eaten up by the croc. There is a folk story from Bangladesh called The Fox and the Crocodile. In his sonnet, Keats describes the Nile as “Chief of the Pyramid and Crocodile!”

Crocodiles are believed to weep hypocritically so as to attract their prey. Hence the byword “crocodile tears” to mean hypocrisy. In *The Mask of Anarchy* (St. 6), written in response to the Peterloo massacre in Manchester on 16 August 1819, Shelley personifies “hypocrisy” riding on a crocodile. In *The Faerie Queene* (Book I Canto V), the wicked Duessa is compared to a crafty male crocodile as she shows false outward grief over Redcross Knight’s...
wounds. In Book V Canto VII the chaste lady knight Britomart stops at the Temple of Isis on her way to rescue the Knight of Justice Artegall. She sleeps at the foot of Isis’ statue and dreams a strange dream that a crocodile attacks her, makes love to her, and she conceives a lion with him. The next morning an acolyte of the temple interprets the dream to mean that Britomart and Artegall will marry and raise a great king.

A few historical examples pertaining to Nile crocodiles will further add to the meaning of the role the crocs play in literature. Following the death of Alexander the Great in Babylon in 323 BC on his way back from India, there was a power struggle between his two Macedonian generals, Ptolemy and Perdiccas. In a historical turn of events in 320 BC, the struggle was decisively concluded in favor of the former. About two thousand of the latter’s troops perished, along with their horses and elephants, as they were wading through the strong current of the Egyptian Nile from its Eastern side in an attempt to invade Ptolemy’s forces on the West. Unfortunately they were never to walk out of the river. They got trapped in the sudden rise of the Nile, half of them drowned and half to be devoured live by the hungry crocodiles, dreaded carnivores with their reptilian maws. “Perdiccas’s luckless soldiers became a crocodilian repast.” Similar historical event would play out during the Third Crusade (1189-1192) when the Holy Roman Emperor Frederick Barbarossa’s horse slipped causing him to drown in the swiftly flowing tide of the river in the mountains of Turkey and his 20-thousand cavalry soldiers to disperse in disarray.

The ferocity of the Nile crocodiles continued to resurface in political and cultural history. One such moment was during the early Roman times when the triumvirate member Octavian Caesar had defeated the last (Ptolemitic) monarch of Egypt Queen Cleopatra and adopted the title of Augustus as the new emperor of Rome. The cruel attraction for the kind of bloody gore that the Nile crocodiles were notorious for was part of the Roman public entertainment at the huge racecourse and gladiatorial combat field, the Circus Maximus. It was there that wild games and sports, including beast hunts, used to be arranged in order to satisfy the sadistic yet popular demand for the violent big game hunting. People used to watch the slaughter of men, lions, bears, elephants, hippopotamus and crocodiles. In one instance, the Circus was turned “into a swampy replica of an Egyptian landscape in which men hunted the uncaged beasts […] and a toothy croc made lunch of a careless Roman.”

Leo Africanus (1494-1555?), a widely traveled Muslim intellectual of Moorish origin, whose original name was Al-Hassan ibn Mohammad al-Wazzan al-Fassi and who was probably Shakespeare’s model for Othello, survived North African Atlas mountain blizzards and Nile crocodile attacks, among other dangerous situations. In one of the parallels between Leo and Othello in terms of deadly accidents and narrow escapes they faced, Leo’s English publisher and translator John Pory wrote in 1600, “How often was [Leo] in hazard to have been captured, or have had his throat cut by the prowling Arabs and wild Moors? And how hardly many times escaped he the lion’s greedy mouth, and the devouring jaws of the crocodile?” But it was not until Napoleon Bonaparte's brief political and scientific occupation of the Nile Valley (1798-1801) that the Ottoman Egypt came into prominence in Europe and became a popular tourist destination for the Europeans. A trip up the Nile was a must-do thing
for wealthy travelers, who brought along with them a piece of sculpture or a sphinx as memorabilia. "A mummy in one hand and a crocodile in the other," was the way one French monk described returning travelers from Egypt from Napoleon’s invasion.

Be it a killing crush of nature or its convivial and winkling creative spirit, there is a vitally green Romantic tradition that is deeply ecocritical and ecosophical at its core. As in Keats, the charm and appeal of nature are never “dead” and “ceasing.” Like Keats’s grasshopper that is “never done/With his delights,” green Romantic tradition never runs out of its ecopoetical content. Its organic complex is as endless as the grasshopper’s voice that would either run “From hedge to hedge about the new-mown mead” when all other birds are “faint with the hot sun,/And hide in cooling trees.” Or, “when tired out with fun/He rests at ease beneath some pleasant weed.” Again, like the grasshopper that “takes the lead/In summer luxury,” ecocriticism has taken the lead in the field of the critical study of literature that may be applied to the works of literature from the beginning (epics, lyrics, and elegies) to all that followed through the Renaissance and the Romantics. The modern British and American writers such as Hardy, Hopkins, Hughes, Larkin, Dylan Thomas, Emerson, Thoreau, Mary Hunter Austin, William Bartram, Wendell Berry, John Muir (also known as "John of the Mountains" and “Father of the National Parks"), conservationist and writer former US President Theodore Roosevelt, forester and conservationist former Pennsylvania governor Gifford Pinchot, and also the Cherokee and the Apache are known for their nature writings with strong ecological impulse and sensitivity. German naturalist writer Alexander von Humboldt also may be mentioned here.

D. Birney and Macleod

One day my topic of discussion in a writing class in Canada was the narrative-descriptive style. Among the other examples were Orwell’s vivid description of shooting an elephant in colonial Burma/Myanmar; Mark Twain’s living description of his boyhood farmland with its host of big and small natural objects, both living and non-living; Margaret Atwood’s “lovely and windless evening” passage from her Alias Grace; and an excellent student paragraph about a green field, all containing analogies, metaphors and oxymorons and suggesting the writers’ power of observation. One of my “older” students was so happy and inspired by these literary pieces that she forwarded me the same evening a most beautiful poem (pretty long though), called “David” by Earle Birney.

“David” (https://rpo.library.utoronto.ca/poems/david) is a poem of tragic death amid the countless minute and magnificent natural particulars—trees, plants, birds, animals, shrubs, vegetation, earth, air, sky, mists, mountain peaks, clouds, weather, valleys, lakes, fishes, the sun, the moon, mornings, afternoons, twilight, and evenings. It is set in the Canadian Rockies with the vast prospect of the prairies around. Just as an epic hero is described with a descriptive epithet each time he is mentioned in the long epic narrative, each aspect or object of nature in “David” is mentioned not only with wonderfully coined and sensuously appealing, but also ecologically suffused phrases and verbs. I was delighted to read what I found to be an awesomely green poem, a discovery that was as great for me as Keats’s discovery of the Homeric “wide expanse” was through Chapman’s translation. “David,” as just mentioned, is about the
Green Romanic Tradition and Ecocriticism

The closely observing Macleod says that after the spring and summer birds (cuckoos, swallows, landrails, and swans) are gone by November by the effect of “the wet winds of the west and the freezing blasts of the north,” “ten thousand wings” as the migrants from overseas descend at last on our English and Scottish shores, starting from the autumn. A “myriad host,” swept away, is replaced by “an incalculable host” due to “those east winds...
from Norway and the Baltic, from Jutland and Friesland, […] those south winds leaping upward from the marshes of Picardy and the Breton heathlands and from all of the swarm-delivering South behind, […] those southwest gales warm with the soft air of the isles of the west, and wet with the foam over lost Ys and sunken Lyonesse.” Macleod describes the nonstop life of nature by using “a homely way of saying that the old year has not lapsed before the New Year has already stirred with the divine throes of rebirth. ‘The King is dead: Long live the King!’ is the human analogue. There is no interregnum.”

E. Romantic Flowers: Shakespeare, Milton, Beckford, and Keats

So far in this essay there has run a thread of Romantic birds and animals, plants and trees, and lands and locales, but the Romantic flowers are equally important to suggest a keen consciousness about the ecological patterns marking the seasonal movement, each season having its own flowers. Apart from the naturalists, who know all the details about the flowers--color, shape, size, smell, and the geographical areas where they grow-->, the environmental link between the poets and writers and their flowers is always fresh and fascinating. One cannot but love their flowers as one does their songs, both in their infinite qualities and quantities. Be it in the context of upper class social mobility or closeness to nature, one finds an opportunity to reaffirm one’s ties to earth through flowers as in Spenser’s columbine in his April eclogue, Blake’s sunflower and sick rose (though both are unconventionally treated), Robert Burns’ “My love is like a red, red rose,” Jane Austen’s geraniums in Mansfield Park, John Ruskin’s botanical studies of leaves and gentians, and Bernard Shaw’s flower girl Liza selling flowers on a rainy day in Pygmalion. They (poets and writers) know their flowers not only to express their love, care, friendship, sympathy and goodwill but also to stay connected with “the great creating nature,” to borrow the phrase from Shakespeare, in a deeply conducive manner. “I know a bank where the wild Thyme blows,/Where Oxlips and the nodding Violet grows (Oberon says in A Midsummer Night’s Dream, 2.1, 249-250); or “Oxlips in their cradles growing” (Two Noble Kinsmen, Introductory song).

But Shakespeare’s best flower scene occurs between Perdita and her would-be father-in-law King Polixenes in The Winter’s Tale (4.4) where the two characters’ dialogue, there being a dearth of winter flowers, centers on crossbreeding or the mending art of nature. They discuss rosemary and rue that retain their scent and appearance all through the winter but not actually winter flowers; flowers of the middle summer—“Hot lavender, mints, savory, marjoram;/The marigold, that goes to bed with the sun/And with him rises weeping;” flowers of autumn—“carnations and streak’d gillyvors,/Which some call nature’s bastards: of that kind/Our rustic garden’s barren;” and the flowers of early spring—daffodils, violets, primroses, oxlips, lilies, and crown imperials. The third movement (lines 133–185) of Milton’s pastoral elegy Lycidas begins with the “valleys low” being asked to throw their flowers on their “green turf” soaked in showers:

Return, Alpheus: […], return, Sicilian Muse,
And call the vales and bid them hither cast Their bells and flow’rets of a thousand hues […]
And purple all the ground with vernal flowers.
Bring the rash primrose that forsaken dies,
The tufted crow-toe, and pale jasmine.
The white pink, and the pansy freak'd with jet,
The glowing violet,
The musk-rose, and the well-attired woodbine,
With cowslips wan that hang the pensive head,
And every flower that sad embroidery wears;
Bid amaranth all his beauty shed,
And daffodils fill their cups with tears,
To strew the laureate hearse where Lycid lies.

Milton’s most beautiful floral moment is followed by the poem’s emotional turn from grief to joy at the thought that the dead shepherd-poet is in heaven and that the mourner, in the brief epilogue (lines 186–193), can now look forward to a new day of hope. In its elegiac context, Milton’s floral trope, as constructed as it seems to be, reminds one of Whitman’s truly natural floral tribute When lilacs last in the dooryard bloom’d on the death (assassination) of President Abraham Lincoln in 1865.

Less than one third through Beckford’s Caliph Vathek, the famous gothic novel about Vathek’s damning excesses and transgressions, contains an unforgettable passage in the description of the heavenly spot that can only be conceived in terms of the earthly pastoral endowed with its own fruits and flowers and birds and rivers:

At the distance of a few miles from Samarah stood a high mountain, whose sides were swarded with wild thyme and basil, and its summit overspread with so delightful a plain, that it might be taken for the paradise destined for the faithful. Upon it grew a hundred thickets of eglantine and other fragrant shrubs, a hundred arbors of roses, jasmine, and honeysuckle, as many clumps of orange trees, cedar, and citron, whose branches, interwoven with the palm, the pomegranate, and the vine, presented every luxury that could regale the eye or the taste. The ground was strewed with violets, hare-bells, and pansies, in the midst of which sprang forth tufts of jonquils, hyacinths, and carnations, with every other perfume that impregnates the air. Four fountains, not less clear than deep, and so abundant as to slake the thirst of ten armies, seemed profusely placed here to make the scene more resemble the garden of Eden, which was watered by the four sacred rivers. Here the nightingale sang the birth of the rose, her well-beloved, and at the same time lamented its short-lived beauty; whilst the turtle deplored the loss of more substantial pleasures, and the wakeful lark hailed the rising light that re-animates the whole creation. Here more than anywhere the mingled melodies of birds expressed the various passions they inspired, as if the exquisite fruits which they pecked at pleasure had given them a double energy (my emphasis).

Beckford’s earth-bound, yet constructed “locus amoenus” of heavenly landscape may be compared with other tropes of constructed nature: Edgar Allan Poe’s telling of the afterlife in a place called Al
Aaraaf in the poem of the same name. The catalogue of flowers near the beginning of the poem that is based on the Quran (Chapter Seven) was inspired by Thomas Moore’s Lalla-Rookh. One of his early poems (composed in 1829 when he was only 15 as he claimed), Al Aaraaf is, at 422 lines, Poe's longest and also his most complex and obscure poem.

Of the major Romantics, it was the eldest and the youngest, Wordsworth and Keats, who were most fond of flowers in their down-to-earth treatment of them in all their beauty and variety. In the sonnet, “To a friend who sent me some roses,” Keats says that while he was rambling in the “happy fields,” he “saw the sweetest flower wild nature yields” and that was “a fresh-blown musk-rose” that, in its fragrance and gracefulness, “far excell’d” the garden-rose:

But when, O Wells! thy roses came to me
My sense with their deliciousness was spell’d:
Soft voices had they, that with tender plea
Whisper’d of peace, and truth, and friendliness unquell’d.

The most beautiful—incredibly beautiful—flower verses in the whole English literature belongs to Keats in his Ode to a Nightingale, which in turn is perhaps the most well-known bird poem ever written. Like Ode on a Grecian Urn and Ode to Autumn, the materiality of the local spot/place in the Nightingale Ode cannot be missed or ignored. He wrote the poem in 1819, while visiting his friend Charles Brown, who later wrote about the morning of its composition:

In the spring of 1819, a nightingale had built her nest near my house. Keats felt a tranquil and continual joy in her song; and one morning he took his chair from the breakfast table to the grass-plot under a plum-tree, where he sat for two or three hours. When he came into the house, I perceived he had some scraps of paper in his hand, and these he was quietly thrusting behind the books. On inquiry, I found those scraps, four or five in number, contained his poetic feeling on the song of our nightingale.xi

It is the memorable fifth stanza that in the emotional height of the poet’s identification with the Nightingale in the wood keeps him gravitated toward the surrounding nature:

Already with thee! tender is the night,
And haply the Queen-Moon is on her throne,
Cluster’d around by all her starry Fays;
But here there is no light,
Save what from heaven is with the breezes blown
Through verdurous glooms and winding mossy ways.

I cannot see what flowers are at my feet,
Nor what soft incense hangs upon the boughs.
But, in embalmed darkness, guess each sweet
Wherewith the seasonable month endows
The grass, the thicket, and the fruit-tree wild;
White hawthorn, and the pastoral eglantine;
Fast fading violets cover’d up in leaves;
And mid-May’s eldest child,
The coming musk-rose, full of dewy wine,
The murmurous haunt of flies on summer eves.

Even in a state of spiritually upward flight, Keats remains oriented to the unspoilt and uncontaminated in nature through his visual, tactile, olfactory and auditory senses. It is a condition that would not have been possible without the cultivation of a poetic chord with the living physical environment. Keats establishes an Emersonian "original relation" with nature just as he creates his own stanza-form out of his indebtedness to the literary tradition of two sonnet forms. The originality of his touch with nature emanates from his being immersed and intimately close to the landscape of the poem: meadows, dim forest, streams, hillsides, valley glades, “melodious plot/Of beechen green and shadows numberless,” “deep-delved earth, /Tasting of Flora and the country green, / Dance, and Provençal song, and sunburnt mirth!” However, it also exudes, by contrast, from the poet’s knowledge of history and human society (Keats being the most social of the Romantic poets as shown throughout his poetry, including this poem’s “The weariness, the fever, and the fret” and “No hungry generations tread thee down” stanzas). As Emerson says, "Nature will not be Buddhist; she resents generalizing, and insults the philosopher in every moment with a million of fresh particulars." Keats experiences those "fresh particulars" of sights and sounds in contact with nature that he captures with a remarkable capacity for the immediate as well as the pure, pristine, and primordial in a form and style that even an avowed ecologist or a naturalist would find highly satisfying.
their urns.” The chorus in Shelley’s *Hellas*: “drain not to its dregs the urn/of bitter prophecy.” There is a “fluttering urn” in Tennyson’s *In Memoriam* (95), meaning an urn to boil water for tea or coffee, heated by a fluttering flame.

A few other literary jars are: Sindbad, “The jar that drops a second time is sure to break”; Wallace Stevens’ “Anecdote of a jar” and Jon Stallworthy’s “Sindhi Woman: she glides with a stone jar.”


https://www.shmoop.com/to-autumn/

Ecocriticism and Wordsworth’s “I Wandered Lonely as a Cloud”: www.youtube.com/watch?v=QyYyPu98xB0, as opposed to a Marxist interpretation of the poem, www.youtube.com/watch?v=ZnVAphHvWek.


Sebastian Prange, “Thomas Jefferson’s Al-Koran,” *Saudi Aramco World*, July/August 2011 (available online). When he was a Law student, Jefferson purchased the 2nd ed. of Sale’s translation done in 1764. Both Sale and Jefferson were lawyers and seem to have been influenced by Quranic jurisprudence. Though not free from some of the prejudices of the past, Sale’s translation is considered to be better than the two earlier English translations, one by Alexander Ross (that was based on Du Ryer’s 1647 French translation) and the other by William Bedwell (d. 1632).

This influence is discussed in the article “Coleridge’s Orientalist View of Mahomet”: http://puslit2.petra.ac.id/ejournal/index.php/ing/article/viewFile/18208/18084


His *The Wealth of Nature: Environmental History and the Ecological Imagination* (1994) is among his other notable publications.

Hunt’s titles for his sonnets on the corresponding subjects are “To the Grasshopper and the Cricket,”
It is to be noted that the owl and the snake and the olive tree were closely identified with Athena, Greek goddess of wisdom, while doves and sparrows accompanied Aphrodite, goddess of love. The cow, cuckoo, and peacock were sacred to Hera, who, as the wife of the chief god Zeus, was queen of heaven and goddess of marriage and the life of women. Golden snakes entwined the winged wand of Hermes, son of Zeus and messenger of the gods. The laurel was sacred to Apollo, who as the god of the son, was the most majestic of the gods, with interests in archery, music, medicine and prophecy.


Examples include: (1) Twelfth century “The Owl and the Nightingale” (anonymous); (2) Thirteenth century “The Thrush and the Nightingale” (anonymous) and the two Philomena poems, one by John Pecham and the other by John of Howden; (3) Late fourteenth century “The Cuckoo and the Nightingale” by John Clanvowe; (4) Early fifteenth century “The Flower and the Leaf” (anonymous); (5) Two fifteenth century nightingale poems attributed to John Lydgate; (6) Philip Sidney’s “The Nightingale” (1581); (7) Richard Crashaw’s “Music’s Duel” (involving a lute-player and a nightingale); (8) Charlotte Smith’s three elegiac sonnets—“To a Nightingale,” “On the Departure of the Nightingale” (1784), and “The Return of the Nightingale” (1791); (9) Wordsworth’s “The Nightingale” and “O Nightingale! thou sure art?”; (10) Coleridge’s “To the Nightingale” (1796) and “The Nightingale: A Conversation Poem” (1798); (11) John Keats’s “Ode to a Nightingale”; (12) Matthew Arnold’s “Philomela” (in which she sings a sad song of eternal pain and passion); (13) Swinburne’s “Hylas” (1864), being about how the nightingale defends its long-lasting misery and unhappiness against the happy song of the swallow; and (14) Robert Bridges’ “Nightingale.”
Letters delivered to man from the Cambrian waves,”
“a robin gyrating/In grass, wing-broken. I caught it to
tame but David/Took and killed it, and said, ‘Could
you teach it to fly?’” “By the forks of the Spray we
captured five trout and fried them/Over a balsam fire,”
“The woods were alive/ With the vaulting of mule-
deer and drenched with clouds all the morning,
cold/Breath of the glacier, surging bloom/Of
incredible dawn in the Rockies,” “curling lake,”
bottle-green lake,” “the hurrying slant of the
sunset,” “air that was steeped/In the wail of
mosquitoes,” “splayed white ribs/Of a mountain
goat,” “silken feathers of kites,” and “Picking sunhot
raspberries.”

xxxix

https://archive.org/details/whereforestmuru00maclr
ich/page/56-65;
https://archive.org/stream/attunofyearessa00shar/attu
mofyearessa00shar_djvu.txt, pp. 22-31.
xli

http://academic.brooklyn.cuny.edu/english/melani/cs
6/nighting.html; www.shmoop.com/ode-nightingale/
xlii Gittings thinks that it is a Shakespearean quatrain
followed by a Miltonic sestet. See Robert Gittings,
a detailed picture of Keats’s adaptation of the form
thinks that it is a variation of the Shakespearean and
the Petrarchan patterns combined. See J.R. Watson,
English Poetry of the Romantic Period 1789-1830
xliii Ralph Waldo Emerson, “Nominalist and Realist,”
Essays and Journals, ed. Lewis Mumford (Nelson
Translation of the Book titled “Authentication of Hadith: Redefining the Criteria” from English into Swahili: An Analysis of Translation Procedures

Japhari Salum  
Assistant Lecturer, Muslim University of Morogoro, Department of Languages and Linguistics, Tanzania  
Corresponding Author: Japhari Salum, E-mail: japhar@mum.ac.tz

<table>
<thead>
<tr>
<th>ARTICLE INFO</th>
<th>ABSTRACT</th>
</tr>
</thead>
</table>
| Received: May 12, 2019  
Accepted: June 18, 2019  
Published: July 31, 2019  
Volume: 2  
Issue: 4  
DOI: 10.32996/ijllt.2019.2.4.12 | This article aimed at identifying dominant translation procedures applied in the translation of the book titled “Authentication of Hadith: Redefining the criteria” from English into Swahili. Using descriptive qualitative method and content analysis, the data of the study was analyzed to achieve the stated aim. The research primarily attempted to seek answer to research question, what was the dominant translation procedure applied in the translation of “Authentication of Hadith: Redefining the criteria” from English into Swahili? The data included 158 phrases. Vinay and Darbelnet’s translation procedure was used for identifying the procedure applied. The results of the study showed that the translator used six translation procedures, 48 included borrowing translation procedure, 5 calque, 7 literal translation, 36 equivalence, 1 adaptation and 61 transposition. Though the study focused on the Islamic text but the findings of this research will be helpful to Swahili translators and can be applied to other texts. |

| KEYWORDS | Translation procedures, Islamic text, Tanzania, borrowing, transposition |

1. INTRODUCTION
Nowadays, translation plays an important role especially for Swahili people. This is owing to the fact that little information is available in Swahili language. In many places in Tanzania, one can find many text books, journals and articles addressed in English, French and Arabic while few in Swahili language.

The proposed study focused on the analysis of translation procedures used in the process of translation of “Authentication of Hadith: Redefining the Criteria” from English into Swahili language. Since the original book addresses the sensitive topic in Islam, it is believed that the translated version will influence millions of Muslim Swahili speakers.

2. LITERATURE REVIEW
2.1 Translation procedures
Translation scholars have widely discussed translation procedures. However, the term translation procedures and translation techniques have always been considered equal as Newmark (1998, p.88) stated that translation procedures or translation techniques are used for sentences and smaller units of language while translation method is related to the whole text. In this research paper, the term ‘translation procedures’ will be used instead of translation techniques. Jean Delisle (1999) defined the term translation procedures as methods applied by translators when they formulate equivalence for the purpose of transferring elements of meaning from the Source Text (ST) to the Target Text (TT). In other words, it describes how we proceed at translating something in practice.

Jean Paul Vinay and Jean Darbelnet in the 1950s came up with seven procedures of translation and as many ways to attain equivalence. These are borrowing, transposition, modulation, equivalence, calque, literal translation and adaptation. Each of which can be used at the linguistics level of lexis, grammar and text.

2.1.1 Borrowing
It is usually used in terms of new technical or unknown concepts to overcome a metalinguistic one. In other words, borrowing is a procedure of translation where the source language form is taken into the target language usually because of the gap in the lexical target language. Borrowing is the simplest of all translation procedures. Borrowing is mostly applied to introduce the flavor of the source language but at the same time perhaps it may be used to convey a sound effect and to ensure that a cultural element is not translated entirely out of existence. For example, the verb ‘mailer’ which is used in Canadian-French utterance. The French suffix “er” is added to the English verb ‘mail’ to conform to the French rules of verb-formation (Harding & Riley,
1986). Also, Swahili language absorbs loan words from the globalized languages, for instance the terms droni, kombora la kibalisti, mzinga wa roketi, etc. from English terms drone, ballistic missile, rocket launcher etc. and the terms zaka, rahimu, shukran, hadith, etc from Arabic terms رحيم (God the merciful), شكرا (thank you), التithe (tithe), الاشعور (traditions) etc.

In brief, borrowing refers to the case where a word or an expression is taken from the source language and used in the target language but in a naturalized form.

2.1.2 Transposition
It is a procedure which involves replacing one word class with another class without changing the message. It deals with grammatical changes in translation (Vinay & Darbelnet, 2000, as cited in Fawcett, 1997). There are two types of transposition, namely obligatory and optional transposition. Obligatory transposition is when the target language has no other choices because of the language system required the translator to do some grammatical changes in order to be readable and grammatically accepted by the target readers. But optional transposition is the translator’s choice and they can use it when it is necessary for the better style of translation (Vinay & Darbelnet, 2000, as cited in Munday 2001).

In short, transposition is the process where parts of speech change their sequence when they are translated. This procedure is very common among translators, for it offers them a variety of possibilities that help avoiding problems of untranslatability as stated by Marouane Zakhir, (2008).

2.1.3 Calque
The term ‘calque’ or Through-Translation as Newmark (1988) called it, refers to the case where the translator imitates in his translation the structure or manner of expression of the ST. Calque may introduce a structure that is stranger from the TL. According to Josephine (2012:47), Swahili people are accustomed to use the expressions ‘hatua ya mtoano’, ‘kombe la dunia’, ‘kupanga matokeo’, ‘kutetea ubingwa’ and ‘mabingwa wa ulaya’ which is an imitation of English expressions ‘knockout stage’, ‘world cup’, ‘to fix a match’, ‘to defend championship’ and ‘European champions’.

In a nutshell, calque is a particular type of borrowing in which the translator borrows an expression from the source text by translating literally every part of the original elements. It can be in lexical or in structural the system of the target text. Sometimes calques work, sometimes they do not.

2.1.4 Literal translation
Literal translation is a direct transfer of the source text into grammatical and idiomatically appropriate target text which Vinay and Darbelnet (as cited in Munday, 2001) describe as being the most common translation procedure used between two languages from the same family and culture. Using this procedure, the translator focuses predominantly on adhering to the linguistic rules of the target language.

2.1.5 Modulation
According to Vinay & Darbelnet (1958/1995: 249-255) as well as Newmark (1988:88), modulation can be regarded as “a change in the point of view or a change of perspective when rendering the message from the ST into the TT”. According to Vinay & Darbelnet (ibid: 37), modulation can be obligatory or fixed or optional or free. They consider that fixed modulations are employed taking into account ‘the frequency of use, the overall acceptance and the confirmation provided by a dictionary or grammar of the preferred expression’. Free modulations are ‘single instances, not yet fixed and sanctioned by usage’, offering a unique solution which is necessary rather than optional. They specify that a free modulation can become fixed when it is used often enough, when it offers the only solution, when it is mentioned in dictionaries and grammars and when it is regularly taught.

In sum, modulation is the varying of the language obtained by the change in the point of view, this change can be justified, although literal even transposed. It is mostly used to stress the meaning, to affect coherence or to find out natural form in the TL.

2.1.6 Equivalence
Vinay and Darbelnet (1995:342) view translation as a procedure which replicates the same situation as in the original, whilst using completely different wording. They also suggest that if this procedure is applied during the translation process, it can maintain the stylistic impact of the SL text in the TL text. According to them, equivalence is therefore the ideal method when the translator has to deal with proverbs, idioms, clichés, nominal or adjectival phrases and the onomatopoeia of animal sounds.

In short, equivalence is often desirable for the translator to use an entirely different structure with different meaning from that of the source language text so long as it is considered appropriate in the communicative situation equivalent to that of the source language text.
Translation of the Book titled “Authentication of Hadith: Redefining the Criteria” from English into Swahili: An Analysis of Translation Procedures

2.1.7 Adaptation
Adaptation refers to the changing of the cultural reference when a situation in the source culture does not exist in the target culture. Vinay and Darbelnet (1958/2000: 91) discuss an example of a situation where a father kisses his daughter on the mouth as a greeting of a loving father after a long journey. However, translating “He kissed his daughter on the mouth” in French would probably sound awkward to French audience, since in that culture it may have a different connotation. Consequently, a translation into French requires a special kind of over-rendering.

Considering the above procedures, Mashhady, Pourgalavi & Fatollahi (2015:59) stated that the first four procedures mostly deal with linguistic aspects of translation and the structural differences between two languages while the last three procedures mainly focus on transferring the cultural aspects of language.

2.2 Previous Studies
There are several researches exploring translation procedures. One of them is Satriadi (2014) whose work entitled Analysis of Translating Procedures on Sony Ericsson Live with Walkman Series Startup Guide. He aimed at analyzing the translation procedures as well as determining the translation quality of Sony Ericsson Live with Walkman Series Startup Guide. The result revealed that there were six translation procedures used in the text: Borrowing or Transference (54 items or 27%), Calque or Through Translation (12 items or 6%), Literal or Word for word translation (31 items or 15.5%), Transposition (42 items or 21%), Adaptation or Naturalization (43 items or 21.5%) and Reduction (18 items or 9%). Also the result showed that the quality of translation was good based on the percentage of acceptable translation (94%) and unacceptable translation (6%).

Heshmatifar and Biria (2015) conducted a comparative study on the translation strategies utilized for the rendition of economic terms from English into Persian on the basis of Vinay and Darbelnet (1995) model. Their study sought to explore the strategies underlying the appropriate translation of economic terms from English into Persian. They used a corpus of 299 English economic terms that were randomly extracted from Macmillan Dictionary of Modern Economics and was compared with their Persian equivalences suggested by three Iranian translators and used in three English to Persian dictionaries. The results of their study revealed that those translators had the same preferences in choosing the strategies required for the rendition of terms. Equally they found that most frequently used translation strategy was literal translation.

Chishiba and Mvula (2017) conducted a study entitled An Analysis of the Translation Strategies Used to Translate, from English into Nyanja, Zambia’s “A Simple Guide to the Anti Gender Based Violence (GBV) Act”. In their research, they explored the translation strategies used to translate the mentioned document. They applied skopos theory by the German translator Vermeer (1978) and Darbelnet’s (1973) taxonomy. Their study revealed that literal translation was the most frequently used strategy. Other translation strategies found were Schjoldager’s (2008) direct transfer and baker’s (1992) use of less expressive words and omission.

Sultarno, Sinar, Lubis and Ibrahim-Bell (2017) did a research on translation procedures used in translating Maitreya Budhist text "紫根与深耕" from Mandarin to Indonesian. This research aimed at identifying the dominant translation procedures applied in the translation of Maitreya Budhist text "紫根与深耕" from Mandarin to Indonesian. The result showed that 23 included translation procedures, 6 borrowing, 20 calque, 31 equivalence, 9 modulation and 52 transposition.

From these four previous researches, it can be summarized that various procedures of translation were employed by the translators and the dominant translation procedure can be different from one another.

3. METHODOLOGY
This research was designed using descriptive-qualitative method and content analysis on the other hand was employed to analyze the data.

3.1 Data Source and the Data
The data for analysis in this study was taken from the book entitled “Authentication of Hadith: Redefining the Criteria” written in English by Dr. Israr Ahmad Khan. The book was published in 2008 by the International Institute of Islamic Thought (IIIT). It was translated in Swahili language in January 2019 with the title “Usahihi wa Hadith: Mzamano Mpya wa Vigezo”. The texts as data were selected by using the translation procedures proposed by Vinay and Darbelnet (2000: 84-93) which are borrowing, calque, literal translation, transposition, modulation, equivalence and adaptation. Total data included 158 phrases.
3.2 Data Collection Method
The method of collecting data in this study was document review. This method was applied by reviewing thoroughly the SL religious terms and their translation in TL. The document review method was implemented by note-taking technique to collect the relevant data. After collecting the relevant data, the analysis was conducted by using qualitative method. Qualitative method was applied in this study since the data and the analysis were explained descriptively. By applying qualitative method, this study described systematically the analysis of translation procedures in translating religious terms.

3.3 Data Analysis
According to Sudaryanto (1988: 145), there are two methods of presenting the analyzed data, namely formal and informal methods. The former refers to the method of presenting the analyzed data by means of symbols, diagrams, figures and tables while the latter refers to the way of presenting data by using words or describing findings. The formal method was applied to present the analyzed data in this study by using tables. The data were categorized based on the seven translation procedures.

4. RESULTS AND DISCUSSION
4.1 Results
The direct or literal translation (borrowing, calque and literal translation) and oblique translation procedure (equivalence, transposition, modulation and adaptation) were chosen and put into table to be investigated to determine the extent to which of these seven procedures were applied by the translator.

1. Borrowing
In table 1, the data were borrowed directly from English to Swahili language without any changes or with slight changes. Total phrases found in the data using this procedure were 48.

2. Calque
The data in table 2 were translated by using calque procedure. They were translated by using structural calque whereby the translator introduced a new construction into the target language. They were 5 instances in the data review using this procedure.

3. Literal translation
The data in table 3 were translated directly from English into Swahili without any changes other than the requirement in Swahili grammar. They were translated by using literal translation or word for word procedure. There were 7 instances in the data using this procedure.

4. Equivalence
The data in table 4 were translated by using equivalence procedure. The translator used totally different styles and structure in rendering these data. In the data “in the name of the Prophet” cannot be rendered part by part in the data but needed a totally different style and structure. There were 36 instances in the data using this translation procedure.

5. Adaptation
The expression ‘leech’ was translated as ‘tone la damu’ as shown in table 5. If the expression is translated literally, it would be ‘kuganda au ruba’ which is not familiar in the target language, while ‘tone la damu’ is more familiar in the target language culture. Therefore, the translator used adaptation in translating some words and expressions as mentioned. From the text, only one example using this procedure was identified.

6. Transposition
The expressions breast-feeding and self-indictment in table 6 were used as nouns in the source text while in the target text were translated as kunmyonyesha and kujishaki and used as verbs. The translation procedure applied in table 6 was the transposition where there was changing of word class from source language to target language. There were 61 examples in the data done using this translation procedure.

4.2 Discussion
The aim of this research was to identify the most dominant translation procedures applied in the translation of the book titled “Authentication of Hadith: Redefining the Criteria” from English into Swahili based on the Vinay and Darbelnet model. The result showed that out of the 158 data phrases, transposition procedure was the most applied one in the translation. It included 61 examples in the data. Transposition is a translation procedure which involves replacing one class with another class without changing the message. This shows that the translator tried very hard to produce a readable translation to Swahili speakers. The findings of the study are in line with the findings of Sutarno, Sinar,T.,Lubis, S.& Ibrahim-Bell, Z.(2017) whose result showed that the most employed translation procedure was transposition. They found that the translator focused more to produce a readable and understandable translation text. The second most applied translation procedure was borrowing (48 examples), the third was equivalence (36 examples), the fourth was literal translation (7 examples), the fifth was calque (5 examples) and the least applied was adaptation (1 example). There was no modulation procedure found in the translation of the
text. The percentagewise information of the procedures used is shown in table 7.

On the other hand, the findings of the study are in contrast with other researches. For instance, the findings by Nasution, D., Sinar, T., Lubis, S., Nurlela (2017). Their result showed that the dominant translation procedure applied was literal translation procedure. In their research, the translator tend to be loyal to the source text rather than to the target text readers. Therefore, it can be said that different translation procedures were used with specific objectives in the translation of “Authentication of Hadith: Redefining the Criteria” from English into Swahili.

5. CONCLUSION
Based on the findings, conclusion can be drawn that the translator used six translation procedures, namely borrowing, calque, literal translation, equivalence, adaptation and transposition but the most used translation procedure was transposition. This indicates that the translator targeted to produce a readable and understandable text to Swahili speakers.

ACKNOWLEDGEMENT
I would like to express my sincere gratitude to my colleagues at the Muslim University of Morogoro for their encouragement.

ABOUT THE AUTHOR(S)
Japhari Salum holds an M.A in Translation and works as Assistant Lecturer at the Muslim University of Morogoro (MUM), department of Languages and Linguistics. He has been teaching translation courses to undergraduate students. He is also a translation coordinator at the Muslim University of Morogoro. His major areas of teaching and research interests include the translator training and education, history of translation, language programme evaluation and curriculum design, audio visual translation and interpreting theory and practice.

REFERENCES


LIST OF TABLES

Table 1

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allah</td>
<td>Allah</td>
</tr>
<tr>
<td>Hadith</td>
<td>Hadith</td>
</tr>
<tr>
<td>Shariah</td>
<td>Sharia</td>
</tr>
<tr>
<td>Qadar</td>
<td>Qadar</td>
</tr>
<tr>
<td>Zakah</td>
<td>Zaka</td>
</tr>
<tr>
<td>Ummah</td>
<td>Umma</td>
</tr>
<tr>
<td>Professor</td>
<td>Profesa</td>
</tr>
<tr>
<td>Theology</td>
<td>Teolojia</td>
</tr>
<tr>
<td>Salah</td>
<td>Sala</td>
</tr>
</tbody>
</table>

Table 2

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>International Institute of Islamic Thought</td>
<td>Taasisi ya Kimataifa ya Fikra za Kiislamu</td>
</tr>
<tr>
<td>International Islamic University of Malaysia</td>
<td>Chuo Kikuu cha Kimataifa cha Kiislamu cha Malaysia</td>
</tr>
<tr>
<td>London Office</td>
<td>Ofisi ya jijini London</td>
</tr>
<tr>
<td>People of previous divine scriptures</td>
<td>Watu wa maandiko ya Mungu ya awali</td>
</tr>
</tbody>
</table>

Table 3

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chain of narrators</td>
<td>Msururu wa wasimulizi</td>
</tr>
<tr>
<td>Chain of report</td>
<td>Msururu wa ripoti</td>
</tr>
<tr>
<td>Chain of reporters</td>
<td>Msururu wa wasimulizi</td>
</tr>
<tr>
<td>Authentication of Hadith</td>
<td>Usahih wa Hadith</td>
</tr>
</tbody>
</table>
Table 4

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fabricating traditions in the name of the Prophet</td>
<td>Kuzusha hadith na kuzinasibisha kwa Mtume</td>
</tr>
<tr>
<td>An earnest appeal</td>
<td>Mtizamo wa dhati</td>
</tr>
<tr>
<td>Redefining the criteria</td>
<td>Mtazamo mpya wa vigezo</td>
</tr>
<tr>
<td>Justly balanced nation</td>
<td>Watu wa kati na kati</td>
</tr>
</tbody>
</table>

Table 5

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>And thereafter in the form of <strong>leech</strong> for the same period</td>
<td>baadaye <strong>tone la damu</strong> kwa muda kama huo</td>
</tr>
</tbody>
</table>

Table 6

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Breast-feeding</strong> of an adult male</td>
<td><strong>Kumnonyesha</strong> mwanamume aliyebaleghe</td>
</tr>
<tr>
<td>The <strong>self-indictment</strong> of four prophets on the day of judgement.</td>
<td><strong>Kujishtaki</strong> kwa Mitume wanne siku ya hukumu.</td>
</tr>
</tbody>
</table>

Table 7

<table>
<thead>
<tr>
<th>Translation Procedures</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transposition</td>
<td>38.6%</td>
</tr>
<tr>
<td>Borrowing</td>
<td>30.4%</td>
</tr>
<tr>
<td>Equivalence</td>
<td>22.8%</td>
</tr>
<tr>
<td>Literal translation</td>
<td>4.4%</td>
</tr>
<tr>
<td>Calque</td>
<td>3.2%</td>
</tr>
<tr>
<td>Adaptation</td>
<td>0.6%</td>
</tr>
</tbody>
</table>
Socio-Onomastic Traits in Basotho Racehorse Names
Dr. Palesa Khotso
National University of Lesotho, Lesotho
Corresponding Author: Dr. Palesa Khotso, E-mail: p.khotso@nul.ls

ARTICLE INFO ABSTRACT
Received: May 28, 2019 Racehorse names are popularly known for being poetic and creative with
Accepted: June 27, 2019 loaded meaning. In a similar pattern like other names in their diverging
categories, they communicate society’s experiences in which namers’ live.
Published: July 31, 2019 Generally, one way of offering the public attributes of the namers and the
Volume: 2 bearer is through naming. In this study the horse owner is the name giver
Issue: 4 while the horse is the name bearer. Positive and negative experiences of a
DOI: 10.32996/ijllt.2019.2.4.13 society cannot be taken lightly: they worth documentation. One of the simple

KEYWORDS but practical ways of documenting social experiences is through naming.
Socio-onomastics, naming, Naming is a social activity. This fact is evidenced by naming of entities which
creativity, origin, history is done by the society. As names are the products of linguistic aspects, and
they are capable of conveying a message, this study’s interest is to find out the
meaning, history, culture and function behind each racehorse name. The
researcher acted as a research instrument therefore collected data as a primary
tool and used tape recording and video as secondary tools to back up the
primary method. Through the Socio-Onomastic approach this study
discovered that: first, some names discussed in this paper indicate the
experiences and philosophy of horse namers. Secondly, they are
communicative devices to the society as they are a platform used to avoid
confrontation. Thirdly, racehorse’s names are used as techniques to advertise
racehorse business. Bettor’s also belief good names have power to influence
the racehorse’s positive behaviour. Therefore, this study recommends that
racehorse names should be preserved.

1. INTRODUCTION
Horse naming is a common phenomenon across societies. Like many other societies, among the
Basotho animals such as cattle, dogs, donkeys and horses are given names. Horse names are expressive
of the horse namers attitude. According to Suzman (1994) names can be defined within a social
framework that marks namers’ significant history. Many of the names given to horses are suggestive of
what the namers experienced, believe and suggest what should be the behavior of the horse in the race
that it is hoped to run. According to the collected data, names of racehorses are picked from different
viewpoints such as already existing people’s names, words in Sesotho language and other languages,
sentences constructed in Sesotho language, names emanating from the Bible and Basotho proverbs. For
Molefe (1999) nicknames as part of names are statements. It is in this instance that sentence names
contain facts mandatory to understand the namers as well as the bearer. It is through the names that public
understands both the namer and the horse bearing the name.

Among the Basotho like in other many nations there are animal sports. Racehorse sport is the most popular
and loved sport. The Basotho in all ten districts of Lesotho engage in horse race. The racehorse as a sport
is also used to mark important days such as those marked for the royal family members. In the races, His
Majesty Letsie III, Queen ’Masenate Bereng Mohato Seeiso and the prince and princesses attend. The
Basotho also in general attend these events: women dressed in their Seshoeshoe and doeks (cultural dress),
men in their variety of colourful blankets. They make their bets.

The Basotho have also formed registered associations to formalize this sport. In this sport before the game
starts, races horse owners come to the grounds already shouting the praises for their horses. Horse praises
extracted from Matlosa (1965:21) will serve as an example:
Mabina-bina oa lipere, Tobaka  The heartedly wanted of the horses, Tobaka  
Phakoe ea selomong ha Ramarou. Hawk of the cliff of Ramarou,  
Le e bone ha e ubella maeba? You have witnessed it when it seized  
Quickly on the doves 
A phasa-phasa, a tlala maralla, They fled, and were scattered on the hills 
Ea ba mehoula tlas’a lifate They were fleeing in rows under the trees 
Beng ba lipitsi ha ba nonopele, Horse owners do not recover from disease 
Ba khitloa ke thabe, lesokolla. They hiccough [suffer from] heart-burn 
Tobaka ke sehlabi har’a lipere, Tobaka is a pain instiller among the stallions 
Baehopoli ba fothoha matsoalo. Those who recall it become strangled by fear 
Mepukunyane ea sala ka nokeng, The misfit [horses] were left behind down the river 
E setse ka nokeng ka Tukulo…. They were left behind in the Tukulo river… 

[Adopted from Matlosa 1965]

In the cited horse praises above, the horse name is mentioned, Tobaka. The general message in the above praises is that the extolled horse has skills beyond those of other horses. These qualities make it to supersede the other horses. Those qualities that it has are muscular physique, strength, thick neck, agility and speed. This proves the fact that racehorse owners are forced to create praises for their horses. In their horse praises, the names of their horses are prominent. The name given has to appeal to the racehorse competition lovers and also be familiar to the horse itself. Before the sport begins, horse owners register their horses by the horse’s names. This makes it more interesting that the horses to compete are announced by their names to go to the starting barrier. According to Rantletse (2019), the announcer is also carefully chosen. It should be a person who has a high dignified voice: a person whose voice makes the names sound vibrant as he pronounces them and has ability to recite general praises to entertain the audiences. The racehorse names start tapping on the hearts of the bettors and the spectators when they are announced. Therefore, racehorse names become very important before, during and after the game hence the need for a study to unpack them.

2. LITERATURE REVIEW
This part of the study reviews related literature: first, to shoulder on, second to identify the gaps. It is crucial for a research work to avoid duplication. This study found scholars who dealt with animal naming in general. However, it could not find studies specifically on horse naming among the Basotho. This endeavor shows that racehorse naming as a concept goes unnoticed among the Basotho. Scholars such as Matee (2006), Borkfelt (2011) and Babane and Chauke (2017) have explored issues of naming. Matee (2006) explores issues of naming among the Basotho with special focus on different groups of people. She finds out that naming among the Basotho is done by knowledgeable elders in every clan though there are special cases where parents of a child can be allowed to bestow the name of their choice. She also indicates that naming is a socio-cultural process among this society. Matee (ibid) study is important in that it informs the present study on who has liberty to naming among the Basotho. However, Matee’s study focuses on people naming while the current study is basically on animal naming.

Borkfelt (2011) works on specific and generic names to people’s relationships with the non-human attempts to find out the importance of both. Through a blend of history, philosophy and representational theory, he explores naming of animals in Genesis to the names given and used by scientists, keepers, media etc. He finds out that naming of animals has consequences such as reflecting the worldview of the one who names
rather than the view of what is named. Borkfelt (ibid) study is crucial in that it informs the present study on origin of names as far back as from Genesis and covers diverging areas of names. However, it touches on different areas of names in passing. The present study focuses attention on racehorse names among the Basotho. Borkfelt employs history, philosophy and representational theory to analyze data, the present study employs Socio-onomastics approach.

Babane and Chauke (2017) scrutinize dog’s names among the Xitsonga society. Their argument is that Xitsonga dog names do not only serve as identity but they are extended to their ability to display meaning. They also observe that some dog names are like those of human beings. Apart from that they observe that dog names are also used to communicating social problems in this society. They suggest that dog naming should continue as it is a platform through which social unacceptable behaviour can be reprimanded. The present study finds Babane and Chauke (ibid) study significant in that it focusses on animals though on a different society which is Xitsonga while this study focuses on Basotho. Their study is only interested in the name bearer not in the name giver. The present study is interested in both the name giver and the name bearer. The present study is also extended to find out if the racehorse names entail commercialization in the racehorse business.

3. THEORETICAL FRAMEWORK
The theoretical basis for the present study is that of socio-onomastics. According to Hough (2006:613-620), the description of names comprises a logical perspective in a social context. Without a social context such a study shows a significant miscalculation of such a concept. Subsequently, the relevant field of socio-onomastics informed the researcher’s exploration of the subject under discussion with an objective of achieving a better comprehension of the concept in question thereof. Among the Basotho, animal naming is a social practice. For Borkfelt (2011:117) naming is the first and most basic act of language. The researchers focus is mainly on socio-onomastic function of a name, its history, culture and the racehorse name linguistic aspects. The application of this theory in this study pertaining to racehorse names helped the researcher to apprehend:

- creativity behind different names given to racehorses
- the origin of each name
- the history behind each name
- cultural insights of each name
- linguistic characteristics revealed in a name
- how the community utilizes names
- how the community changes some of the names
- underlying processes at work

4. METHODOLOGY
Methodology for this study is informed by Socio-Onomastics approach as a theoretical framework for the present study. Socio-Onomastics as a framework for this study was used to discussing the creativity, origin, history and the cultural insights of each name, linguistic characteristics revealed in each name as already specified in the theoretical framework. The use of this theory was extended to the understanding of how the Basotho as a community use the racehorse names.

The analysis in this study was from the content point of view. According to Kerlinger (1973) content approach is a method of observation in the sense that instead of asking people to respond to questions, it “… takes the communications that people have produced [and] ask questions of communications.” This study considers racehorse names as communications on their own right. By endeavoring to ask the namer’s on the names they have given to their horses, content analysis becomes relevant. Besides, content analysis provides an opportunity for a researcher to make inferences. Las Das and Bhaskaran (2008) indicate that the content analysis user has an opportunity to:

- develop categories in the process of analyzing data
- sample relevant content for analysis only

Guided by the above two principles of content analysis, this study developed categories of collected data and sampled relevant content for analysis to make the work easy to handle. There were too many horse names collected over a period of seven years. Therefore, the researcher did not use all data collected and as such employed sampling technique. As a result, content analysis is appropriate for this study.

For data collection, the researcher attended the Pitsi mphepe ke o fepe racehorse competitions from 2012 up to present where she was able to collect data. Seale et al (2007) states that in a qualitative research a researcher is a research tool. In this research, the researcher followed this procedure: first, she declared her intention to the Pitsi mphepe ke o fepe committee where she was permitted to collect data. She made a tape recorder and took a video to complement data that she collected. She also listened to the names being announced through a loud speaker then made a record through writing. The reason for employing multiple data collection method was to supplement each mode of collection. The recorded data was transcribed later. The researcher also made informal interviews with
Socio-Onomastic Traits in Basotho Racehorse Names

140

race horses owners to find out their intentions about the names that they have bestowed to their racehorses. The names collected were later classified. Classification of names is very crucial as it gives thematic associations of names. It is through distinguishing names with similar themes that the study gains focus. Therefore, classification of data is very crucial in any study.

5. ANALYSIS

This part of the study analyses racehorse names. To give the analysis focus, there are nine thematic categories for discussion: racehorse names that induce fear and sense of defeat in the competitor, names that imply victory, reflect sour relations, reflect prestige, stem from wild animal, Christianity, names of people, names that reflect linguistic competence and miscellaneous.

**Racehorse names that induce fear and sense of defeat in the competitor**

The names in this category are sentence names. Among the Basotho sentence names are common in the naming of anything including names of animals. These names are creative and poetic and capable of persuading the competitor to be filled with fear of defeat. Molefe (1999) states that nicknames are statements and as such contain all facts required to label the bearer. The same view is observable in racehorse name sentences. The names in the category below exemplify:

<table>
<thead>
<tr>
<th>Names</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Koalang mamati</td>
<td>Shut the doors</td>
</tr>
<tr>
<td>2. Koalang hohle</td>
<td>Shut every door</td>
</tr>
<tr>
<td>3. A nyoloha maru</td>
<td>Clouds are coming up</td>
</tr>
<tr>
<td>4. Le khethehile lehloa</td>
<td>It has snowed</td>
</tr>
<tr>
<td>5. Ha u oa lebona</td>
<td>You have not seen it</td>
</tr>
<tr>
<td>6. Taba li thata</td>
<td>Difficult issues</td>
</tr>
</tbody>
</table>

What is the creativity behind these names? This question calls for onomastic approach response. The origin, history and cultural insights of each name when uncovered are capable of displaying the creativity in each name. According to Ricocur (2000) creativity is a social and cultural act. For instance, Name 1. *koalang mamati* (Shut the doors), name 2 *koalang hohle* (shut every door) are creative in that the names originate from a verb /koalal/ (shut) which ends with suffix /ng/. The use of the suffix /ng/ extends this verb meaning into addressing many people forcefully and giving them the order to act by closing the door. In this case it is used to directly address opponents to take immediate action of closing doors to safe guard themselves against looming danger. If those who are given the order, whom in this case are the competitors, shut the doors, it means the one who has given the order has gained a point. Historically, among the Basotho, when danger is looming men would go out to face it while women and children would be left hiding behind closed doors. Kunene (1971:3) states: “[men] engage hand in hand with spear or bow and arrow, which bring a man physically close to adversity and as such reduce his margin of safety to the barest minimum.” Men who would shut doors and hide away from facing danger would simply be regarded as “women” which culturally means weak men or cowards. Therefore, this study defers that if the competitors would obey the directive and close the doors as ordered, then they would show a substantial sign of fear hence fail to join the competition. The vibrant sounds of the words /koalal/ (shut) move the listeners to trust that the racehorse bearing this name is fit for the race and capable of winning. To the bettors, it is capable of moving them to bet for such a horse when it is announced. Name 3 *A nyoloha maru* (clouds are coming up) connotes that the clouds that the name alludes to is not the ordinary clouds. They are clouds which the people who see them can already postulate that those clouds will be followed by storm hence danger. The words that are used to construct these racehorse names induce fear on the opponent. *A nyoloha maru* (Clouds are coming up) is a sentence name that is carefully chosen in Sesotho. It has the verb *nyoloha* which means coming up. Clouds in Sesotho are associated with rain. However, clouds coming from the west are usually dark and followed by storm. Then when they are said to be coming up, they signal danger to the people and induce fear of destruction in people’s property and nature. So the name serves the purpose of frightening the opponents while they communicate hope for bettors to win. Name 4 *Le khethehile lehloa* (It has snowed) is also carefully chosen to communicate that there is harsh weather. This name originates from the observation that during snowy season in Lesotho, people and animals die as most poorly constructed houses, fall on people and animals die from hunger as they depend heavily on
grazing. When it has snowed grass is covered by snow for days therefore there is no how animals can survive. Most farmers do not neither store grass nor supplementary food for animals. So, the name le khetihile lehloa is carefully chosen to implant fear upon competitors.

Name 5 Ha u oa le bona meaning one is facing extreme danger is a short form of the Basotho idiom ha u oa le bona u le tjametse denoting that one is not aware that s/he is facing death. This name will be understood by employing the onomastics aspect of scrutinizing linguistic characteristics revealed in a name. Linguistically, the /le/ between the Sesotho subjectival concords /oa/ and the pronoun /bona/ is a subjectival concord to the noun /lefu/ (death). The same happens with the second /le/ preceding /u/ and the verb /tjametse/. The /le/’s in this Sesotho idiom refer to /lefu/ (death). This idiom in full, without the use of the /le/’s, it could be /Ha u oa bona /lefu/ u tjametse /lefu/ that means one was not able to recognize extreme danger much as one was very close to it. The choice of this name is relevant in that it serves the purpose of infusing fear in the competitor before engaging in the competition. The competitor might as well withdraw from the competition in the fear of the defeat he might be facing by trying to compete in a situation whereby he could already sense his defeat.

Name 6 Taba li thata (difficult issues) is a racehorse name that alludes to problems that the competitor is soon going to face. Such problems could be losing his money that he paid for the horse to be legally registered to participate in the race. Therefore, this part of the study concludes that all the names in this category originate from the naming which is intended to inculeate fear on to the competitor hence feel a sense of defeat even before the game starts. Then the question is; how does the community employ this kind of names? The study postulates that these names are used for obvious reasons: inducing fear on the opponent and to advertise the race business.

Racehorse names that suggest victory

The name in this category is carefully created to reflect victory even before the competition starts. The analysis below clarifies:

<table>
<thead>
<tr>
<th>Names</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>7. La luma letšoele</td>
<td>cheers are heard from spectators</td>
</tr>
</tbody>
</table>

The name in this category calls for scrutiny through socio-onomastic perspective with focus on the cultural insight of this name. Culturally, among the Basotho competitions call for many spectators. As there are generally no closed grounds where spectators are forced to go through the gates to pay for their entrance, many people find it easy to watch the racehorse competition among the Basotho in Lesotho. People come freely to the poor open areas and watch the games from wherever they wish to stand. For the race conducted in the Thaba-Tseka district in Lesotho at Mohlanapeng, the race ground is beneath the mountains where spectators just sit on the rocks as they watch the game. So, when the spectators get excited wherever they sit or stand they shout utterances positive or negative of the competing horses. Culturally, men, women and children are free to watch this game. When men roar with applaud and women ululate, it is supposedly that there is a winning horse coming up. Therefore, this name 7 la luma letšoele is carefully chosen to allude to the winning atmosphere even before the game starts. Like names in the first category this name serves to induce fear on the competitors.

Racehorse names which reflect sour relations

The Basotho, like other societies name their animals based on circumstances around them. Babane and Chauke (2017) have the same observation. They state that Vatsonga name their dogs basing themselves on circumstances and those names provide magnitudes of meaning on the namer. Morgan (1979) concords with Babane and Chauke (ibid) when he asserts that a fundamental distinction in all naming systems is between methods of formation where a name is generated by some feature of language. Among the methods he includes history, appearance, family relations and local culture. Basotho are not different in racehorse naming. The category below exemplifies:

<table>
<thead>
<tr>
<th>Names</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>8. Ke sehlabi ho batho</td>
<td>I am extreme pain to people</td>
</tr>
<tr>
<td>9. Tloheloa ho bia ka batho</td>
<td>Stop gossiping about people</td>
</tr>
<tr>
<td>10. Tssoanyane</td>
<td>Foolish one</td>
</tr>
<tr>
<td>11. Ea nkokotelang</td>
<td>The one who knocks on my door</td>
</tr>
<tr>
<td>12. Ba e nka</td>
<td>They took it</td>
</tr>
</tbody>
</table>
The above category calls for onomastic perspective in as far as the origin of a name is concerned in order to establish rapport for the analysis. Among the Basotho direct talk to the neighbours is always avoided when relationships are sour. However, the communication of one’s feelings is revealed in platforms like in animal names. The Basotho find it appropriate and use it to communicate to the neighbours whatever negative situation one is experiencing and has discovered that the neighbour is the root cause of his problems. Dog names like ba mo hlole (they hate him) and ba phela ka thata (they survive in difficult) are meant to address the circumstances that the neighbours live at especially when the relationships are sour. The same thing happens with the naming of racehorses. Some of their names originate from the sour relationships between the neighbours as well as the community members. They serve as “scorpion bites” to reprimand neighbours. According to Molefe (1999) names curb the unwanted behaviour of community members. The racehorse name 8 Ke sehlabi ho batho originates from sour relations of the namer and the community he lives at. By naming his racehorse this name he communicates that he is aware that he is bringing pain to people perhaps by rearing agile and strong stallion. So their jealous make them suffer. As the horse owner he is not able to make a straight talk to the community to clarify their stand point towards him as well as towards his horse, he uses his horse naming to communicate his observation.

The analysis of this name can also be extended to find out what its linguistic characteristics reveal. Ke sehlabi ho batho is a sentence name which is constructed by employing first person subjectival concord /ke/+the verb /hlaba/ (pierce) + adverbial phrase /ho batho/ (to people). The prefix /se/ + verb /hlaba/ have come up with the noun /sehlabi/ meaning the one who is capable of instilling pain on others. The name 9 thlohela ho bua ka batho (stop gossiping about people) serves the same purpose as the first name discussed in this category; to address people who are fond of gossiping so that they can stop when they hear the name of this horse. The racehorse name 10 tsooanyane communicates that the one whom it is meant to address has a body which reflects unhealthy condition. Name 11 Ea nkokoteleng communicates that someone who is always at the namers door is troubling the namer; hence, he should stop. The name 12 ba e nka according to the namer communicates that the horse was once stolen by one of his neighbours but it was found later. So, this name like the other ones in this category is meant to communicate to the community that it was once stolen by someone amongst them. For the horse namers this name will stop other people from stealing the horse. The name 13 sehole se masene ntoeng communicates that even if the community does not believe the horse is fit to be taken to a competition, they are not aware that in the competition it is capable of displaying the skills that it is not observed to have outside the competition. In Sesotho, situations like these are pampered by proverbs such as u se halale bafali liholoholo, hobane ha u tsebe matla a liphale tsa bona (do not look down upon people by their unappealing appearance as it might be that they have super skills) which can be equated to the English proverb “do not judge a book by its cover.” The name “don’t laugh” is given in English tongue though it is meant to express the same theme. It is meant to address people who laugh at the horse owner when the horse failed to win. So the horse namer uses this name as a platform to communicate to everyone who mocked him. He is aware that it will not be possible to address all of them but this name will reach where he is not able to reach.

**Racehorse names which replicate prestige**

The Basotho are bilingual: Sesotho and English are languages which are generally used. The English language gains its popularity from the fact that it is taught as a subject as well as a medium of instruction in all Lesotho schools from primary to tertiary level. Much as some Basotho have not gone to school, they are able to pick some words from the Basotho who have gone to school as most Basotho mix both Sesotho and English as their codes. It is not surprising therefore to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or maki to hear the uneducated Mosotho refer to an English word such as boy, girl, baboon or.maki. It is through this given background that this study surmises that even the unlearned racehorse namers among the Basotho could give their horses English names. Besides, English is a language of prestige among the Basotho. By naming whatever they have using English names, they find it prestigious. Khotso (2014:84) when scrutinizing the Basotho on their village naming says: “When the inhabitants… wish to associate their way of life and the quality of their buildings with the kind of well-built houses that are encountered of these continents, they tend to believe that their life-style should be reflected in the name of their villages:...” Though Khotso’s (ibid) argument is on the naming of villages, her argument can be translated in the racehorse naming among the Basotho. Their use of

<table>
<thead>
<tr>
<th>13. Sehole se masene</th>
<th>A fool is clever</th>
</tr>
</thead>
<tbody>
<tr>
<td>14. Don’t laugh</td>
<td>Do not laugh</td>
</tr>
</tbody>
</table>
English and other languages serves to reflect their prestigious attitude on their horses. Naming that is derived from other languages is not peculiar to the Basotho. Molefe (1999) has the same observation with the Zulu society in South Africa. He observes that Zulu nicknaming is derived from other languages such as English and Afrikaans. He illustrates his observation with both English and Afrikaans examples: in Zulu a principal is nicknamed Rubber and in Afrikaans a Zulu man nicknames his son “uBoer” which is equivalent to Boer in Afrikaans. The use of different languages to name racehorse is evident among the Basotho. The category below exemplifies:

<table>
<thead>
<tr>
<th>Name</th>
<th>Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>15. Silly girl</td>
<td>English</td>
</tr>
<tr>
<td>16. Moon lover</td>
<td>English</td>
</tr>
<tr>
<td>17. Syllabus</td>
<td>English</td>
</tr>
<tr>
<td>18. Rise-up</td>
<td>English</td>
</tr>
<tr>
<td>19. Long tom</td>
<td>English</td>
</tr>
<tr>
<td>20. Holywood</td>
<td>English</td>
</tr>
<tr>
<td>21. Passport</td>
<td>English</td>
</tr>
<tr>
<td>22. Power flower</td>
<td>English</td>
</tr>
<tr>
<td>23. Fanakaloko</td>
<td>Fanagalo</td>
</tr>
<tr>
<td>24. Kh’ololafa</td>
<td>Fanagalo</td>
</tr>
<tr>
<td>25. Kh’olomane</td>
<td>Fanagalo</td>
</tr>
<tr>
<td>26. Semantjemantje</td>
<td>Fanagalo</td>
</tr>
<tr>
<td>27. Semantjemantje</td>
<td>Fanagalo</td>
</tr>
<tr>
<td>28. Baterekane</td>
<td>Afrikaans</td>
</tr>
<tr>
<td>29. Baterepase</td>
<td>Afrikaans</td>
</tr>
</tbody>
</table>

This category calls for onomastics approach which provides a researcher with the opportunity to unpack the origin of a name. For Molefe (1999) origin is a term which refers to manner and reason from which a nickname stems. Nicknames are a branch of names. The origin of nicknames is the same as the origin of names. As it is already indicated in this category, the names in this category originate from other languages that the Basotho associate with prestige and have the opportunity to mix with. For Molefe (ibid) names are a reflection of a social interaction of different people speaking different languages. Much as these names are in other languages, they still reflect the situations in which the namers live at. Name 15 Silly girl refers to the happy experience the namer had. According to Mphutlane (2019) this horse’s agile and strength took time outcompeting other horses. This horse won many racehorse competitions throughout the country. For this horse namer, his horse ability to have won many races reflects “silliness” in a figurative sense. It has skills that other horses lack and therefore it is “silly”. What an irony? One would think that for this horse ability to win races it deserves a good name. According to Ashley (1989), society uses nicknames to have functions like being ironic. Irony is a poetic device. According to http://literarydevices.net irony is the expression of one’s meaning by employing language that denotes the opposite, usually for entertaining and ardent effect. The racehorse name Silly girl is ironic. It does not mean what one can think of at the face value. Among the Basotho, many words have shifting meanings. There are words with original positive meanings but with time they acquire negative meanings and the same thing happens with the words that have negative meaning with time they acquire positive meanings. Sometimes such words retain both meanings (positive and negative). For example, the word /dog/ in use has both positive and negative meaning in Sesotho. When someone refers to the other as a dog, it could mean that it is because the person referred to as a dog has bad qualities like those of a dog: eating too much, nasty smell and more. For Casalis (1997) Basotho confirm that dogs are observed as thieves and most filthy animals. Among others, they feed on human waste. However, they pride in the agility and courage of dogs. Casalis second observation can be seen to interpret the metaphorical use of this animal by friends. If friends are referring to the other as a dog it bears a positive connotation that the other is brilliant, responsive, courageous and capable of performing beyond what is positively expected by the other. Therefore, the name 15 “Silly girl” as picked by the racehorse namer is employed in a positive sense. For this name ability to display more than one meaning qualifies into poetic language.
The name 16 Moon lover also displays the fact that the horse namer is in “love” with nature hence the picking of this name. To some people different shapes of a moon are not only beautiful but they are meaningful. For example, when the moon is full it gives light. It could also be deferred that the horse namer liked his horse to shine in action just like a full moon not shaded by clouds. Name 17 Syllabus refers to the educational document that is used by teachers at school to extract topics to be taught in class. Among the Basotho it is popular to hear a teacher talking about the inability to finish syllabus when pupils are about to sit for national examinations. To the racehorse namer this was an interesting name bearing the opposite meaning to what he wishes his horse to accomplish. In literary terms words capable of providing opposite meaning are paradoxical. Therefore, the name syllabus qualifies to be poetically used. For the horse namer, his horse would win the race by finishing “syllabus” first. In this case syllabus refers to the finished race on time as opposed to teachers who complain of their inability to finish the syllabus. The namer is misleading competitors so that they can think the horse bearing this name would fail to finish the race. Name 18 Rise-up refers to the action of moving fast and exceeding the speed that it would be expected to show. Name 19 Long tom refers to a tin which was used to sell beer in the 1980’s. When compared to other cans used to sell beer and drink, this one was bigger in height and contained more. The horse bearing this name has a long body and high strides. The horse namer is attracted to these attributes of the long tom ‘can’ so he names his racehorse after it. He gives this name and wishes other people, like him, to see the beauty he sees in his horse, Borkfelt (2011:117) remarks “…naming of animals is not only on how the namer wants to represent that animal; but also how others are to perceive it.”

Name 20 Hollywood guest is a racehorse name which emanates from a town in the United Kingdom. According to http://www.tripadvisor.com, Hollywood has top attractions such as museum, Country Park, library Maypole and span at Culloden. Generally, among the Basotho, United Kingdom is known for wealth and luxury. This is evidenced in their currency which has a higher “weight” as against their currency Maloti. For instance, $1= M16.00 currently. For them, any name emanating from the United Kingdom says it all. The horse will be respected for its prestigious name. So, the name serves the intentions of the namer. Name 21 Passport communicates about a lawful document that is used to transit from one country to the other countries. Among the Basotho they commonly use it to transit from Lesotho to South Africa, Swaziland, Botswana and many other countries. As the name of the association communicates Pitsi mphepe ke u fepe (feed me I will feed you in turn), this name converses that if the horse wins the race the horse owner will be able to feed from the money he wins through the horse and also be able to buy grass for the horse to feed it. This means that the horse owner will use the money he won through this horse to transit from poverty to wealth hence the name passport. Name 22 Power flower communicates the positive attitude of the horse namer. The horse bearing this name is seen very beautiful by the owner. He loves it and expects it to exude power in the race. Racehorses are animals which are mostly loved by the Basotho men. Racehorses are a sign of wealth and status among the Basotho men as well as the community they live in.

Most Basotho men have worked in South Africa as migrant labourers hence learned the fanagalo language. Much as many have suffered the retrenchment phase in South Africa mines, they are still conversant with the fanagalo language and delight in using it to show that they once lived in the Gauteng in South Africa. They are usually envied by those who have no taste of being migrant labourers. They use this language sometimes to recall their experiences in South Africa. Examples can be in the horse naming through this language. Names 24 Kh’ololafa, 25 Kh’olomane and 26 Semantjemantje serve as an example.

**Names which stem from wild animals**

Names in this category reflect the knowledge that racehorse names have with the horses and the fauna and flora. The attributes that they so wish the horse to acquire are reflected in the name that the racehorse is given. Examples below are racehorse names analyzed to illustrate this mentality:

<table>
<thead>
<tr>
<th>Name</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>30. Mopheme</td>
<td>species of small jackal</td>
</tr>
<tr>
<td>31. Lengau</td>
<td>leopard</td>
</tr>
<tr>
<td>32. Tase</td>
<td>lark</td>
</tr>
<tr>
<td>33. Kholumolumo</td>
<td>fabulous monster (in folktales)</td>
</tr>
<tr>
<td>34. Setsokotsane</td>
<td>whirlwind</td>
</tr>
</tbody>
</table>

144
According to Khotso (2010) the characteristics of the fauna and flora attract the Basotho and so wish that their animals mostly racehorses to acquire them so that it becomes easy for them to win in competition. Name 30 Mopheme (small jackal) is famously known for its trickery. It escapes easily among its predators. Like Mopheme, a horse in a race is expected to outcompete its competitors easily hence the naming behind Mopheme. Name 31 Lengau (Leopard) is also famous for jumping and fighting its predators to death. Name 32 Tšase (Lark) is a bird known for fleeing from its predators. Name 33 Kholumolomo is known for swallowing all the community members in the Basotho folktales. This folktale unfolds the story of a boy who redeems all the people. This name is carefully chosen to communicate that all the horses competing with it will be “swallowed” just like the people in the folktale. Name 34 Setsokotsane (Whirlwind) is also chosen to communicate the speed of the horse that bears this name. Setsokotsane is famously known for high speed and destruction. Therefore, this name is appropriately chosen.

Names that mirror linguistic competence

The names in this category are coined from Basotho proverbs. Molefe (1999) asserts that proverbs are part of a language therefore they form part of space of creating nicknames by language speakers. He provides the following Zulu language proverbs and nicknames derived from those proverbs to clarify his view: ‘uThokolathemba’ stemming from the Zulu proverb “Thokolathemba amathunzi eyewukela” equivalent in meaning to “hold onto your hopes, what you are experiencing is about to happen.” Another Zulu example provided by Molefe (ibid) is ‘umkhumlansika’ stemming from the proverb “Umendo ngumkhumlansika” meaning ‘marriage tends to pacify even the most vicious ladies.’ ‘uKhotheyikhothayo’ stemming from “Ikhotha eyikhothayoengayokothi iyayikhahlela” meaning help will usually come from the person you have always helped. The same observation in Sesotho nicknames is observable. There are idioms and proverbs used to nickname people. For example, ‘ntja e tharisa lekoko’ meaning food is scarce and as a result people survive on theft. This is a Sesotho idiom and to some people it is used as a nickname. The question may be why horses or entities are given idioms and proverbs as names? One simple fact is that proverbs act as catalysts of knowledge, wisdom, philosophy, ethics and moral, Mokitimi (1997). Proverbs call for deeper thinking which is necessary in the racehorse competition. The language of proverbs has a rich vocabulary of words, phrases, combination of words, symbols, pictures, allusions, associations and comparisons, Mokitimi (1997).

<table>
<thead>
<tr>
<th>name</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>35.Koli ea malla</td>
<td>untranslatable</td>
</tr>
<tr>
<td>36.Liabela lia hloeba</td>
<td>They boil and cuddle (Mokitimi1997)</td>
</tr>
<tr>
<td>37.Morumuoa ha a na lonya</td>
<td>The messenger has no malice, malice is with the initiator (Mokitimi 1997)</td>
</tr>
<tr>
<td>38.Pelo ja serati</td>
<td>Beauty lies in the eyes of the beholder</td>
</tr>
</tbody>
</table>

This category calls for onomatopoeic perspective on the cultural insights of racehorse names. Name 35 Koli ea malla is a Basotho proverb used to address people upon a tragic death of someone. In the same society, if a man is late, her wife is made to sing a song called Koli ea malla (death lamentation). It is in this song that the women employ words which shows that the late husband is irreplaceable hence a need for open lamentation. The racehorse namer has carefully chosen this proverb to name his horse to communicate to the competitors that they are facing their tragedy. His horse is unchallengeable therefore they are going to lose. Proverb name 36 Liabela lia hloeba (They boil and cuddle) according to Mikitimi (ibid) this proverb means that kingdoms wax and wane. In Sesotho, days are never the same: during other days one is happy while others one is sad. The same idea can also be expressed in antonyms: success and failure, big or small. In other cultures, it expressed in the different sizes of a moon in every month. Other days the moon shape is small, on others the size has increased. When this proverb is used to name a racehorse, it is capable of reflecting that on other race competitions, this horse will win while on others the horse will lose. The horse owner communicates that
when the horse has won bettors will merry but when it loses, they must accept. The proverb name 37 morumua ha a na lonya (The messenger has no malice, malice is with the initiator) means that blames should fall on those in authority and not on the subject, Mokitimi (1997). This name is carefully chosen to communicate that the horse has no fault if it does not win a race perhaps the fault can be addressed to the owner (authority). The proverb name 38 pelo e ja serati which can be equated to the English proverb beauty lies in the eyes of the beholder, communicates that the horse owner sees his horse good irrespective of people who many have a different view on it. This explanation can be extended to the horse ability to perform to the expectation or its failure to do so, however, the horse owner communicates that he will continue to like it.

<table>
<thead>
<tr>
<th>Name</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>39. Mosali oa lota</td>
<td>Lot’s wife</td>
</tr>
<tr>
<td>40. Tempele</td>
<td>Temple</td>
</tr>
<tr>
<td>41. Saul</td>
<td>Saul</td>
</tr>
<tr>
<td>42. Sotoma</td>
<td>Sodom</td>
</tr>
<tr>
<td>43. Herota</td>
<td>Herod</td>
</tr>
</tbody>
</table>

The names in this category originate from the Bible. Name 39 Mosali oa Lota (Lot’s wife) is one popular story which comes from the Bible that she disobeyed the rule that she should never look back as they left the village called Sodom. Name 40 Temple is synonymous to alter in church. This is considered a holy place. Name 41 Saul is another prominent figure in the Bible whose popularity he gained from destroying God’s people. However, he was converted and renamed Paul as he also changed his evil deeds and became a good man. Name 43 Sodom is a village that appears in the Bible whose inhabitants died in fire except Lot’s family though his wife turned into salt due to disobedience. Herod is one of the kings in the Bible who ordered that all male children born by then should be killed. The order he made was out of his fears that Jesus was going to take his ruling power so he thought Jesus would be killed as boy children were all to be killed. The horse owner bearing the name 44 Herod indicates that he chose this name to represent his bitter experiences with his former employer. He indicates that as he was working in the farm in South Africa, his employer was extremely cruel and there was never a day he did not receive cruel orders so much that he equated his former employer’s actions into those of Herod. Then he nicknamed him Herod behind his back. When he is back into Lesotho, he decided to name his racehorse Herod so that through this name he can remember these sour experiences. All the names in this category are popular and significant in the Bible. Racehorse name’s have given their horses these names with a wish for the horses to acquire the popularity and fearful attributes such as those of Herod from these names so that they can also sound competitive in the racehorse competition.

Names which stem from names of people

Among the Basotho naming of horses can be after people’s names. Unlike in other societies where naming of an animal after a person’s name is done after following a procedure: filling consent and receiving approval of the concerned person, among the Basotho names of people are named after animals without any authorization. Tšeane (2014) indicates that if a horse is bought from someone, it is normal to name it after the original owner among the Basotho. This kind of naming does not require the consent of the name owner as it is a usual practice. It is done to keep a record of where it comes from. Therefore, animal naming through people’s names is a common practice among this society. For example, among the Basotho one will hear dog names like Charles, Peter and so on. The category below exemplifies:

<table>
<thead>
<tr>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>44. ’Mamosheshha</td>
</tr>
<tr>
<td>45. Rama subihlele</td>
</tr>
</tbody>
</table>
Name 44 'Mamoshesha is a name of a popularly known old women whose home is in the north part of Lesotho. She is famously known by a scandal of visiting male initiates at the initiation lodge which is regarded as witchcraft among the Basotho. The initiation authorities made her stay in the initiation lodge up until graduation where she came from the secluded area with the newly initiated boys. When the initiated boys were given new blankets to wear so that they can join the ceremony prepared for them, she was not and she was left with her underwear’s only. This story featured on media: both radios and newspapers. On newspapers, this old woman appeared naked, pictured with wriggled body and extremely emaciated down thread-shaped breasts. This study surmises that the horse naming behind this name takes it from the popularity of the name owner. The horse owner wishes his horse to be as fearful and as popular as 'Mamoshesha for doing what is not expected and for featuring in media: newspapers, radios and in music. Some of the Basotho artists composed songs on 'Mamoshesha. Names 45 Ramasubihlele, 46 Sampo and 47 Lisanto are names of people at the nickname level. Ramasubihlele denotes the foolish character of a person nicknamed this way. Sampo and Lisanto are nicknames of boy-children among the Basotho. For Molefe (1999) nicknames are as serious as any item for they can make an individual a significant figure in the community. Though Sampo and Lisanto are names not taken seriously among the Basotho, when they are given to racehorses, they are meaningful as they are meant to mislead the competitors. The competitors may think these names signal to the foolish or weak character of the horse and only be surprised to observe the strength in that horse when it outcompetes horses which are given good names.

Miscellaneous

Racehorse names under this category are names given with varying views of the racehorse namers.

<table>
<thead>
<tr>
<th>Name</th>
<th>Literal translation</th>
</tr>
</thead>
<tbody>
<tr>
<td>48. Habalasha</td>
<td>Untranslatable</td>
</tr>
<tr>
<td>49. Lesolo la nkomanya</td>
<td>The Zulu is angry at me</td>
</tr>
<tr>
<td>50. Khabang ka bocha</td>
<td>Be happy with your youthfulness</td>
</tr>
<tr>
<td>51. Seepa mokoti</td>
<td>Hole digger</td>
</tr>
<tr>
<td>52. Arola</td>
<td>Arola (title of Nqheku’s Sesotho novel)</td>
</tr>
</tbody>
</table>

The name 48 habalasha originates from the Tsotsi tongue word habalasha which refers to that one who intrudes. It is given to a horse to denote that which enters with force, without being expected. It connotes the ability of the horse to intrude and win the race. Name 49 Lesolo la nkomanya (The Zulu is angry at me) denotes the anger displayed by a foreigner: the Zulu in particular. Among the Basotho Zulus are famously known by their deep knowledge of the medicinal concoctions, Mofolo (2000). Medicinal concoctions can neither be used positively or negatively, Possa and Khotso (2015). So, the Basotho fear and respect some Zulus for their popular negative use of the medicinal concoctions. The racehorse namers has chosen this name carefully to induce fear to the opponents so that his horse can win the race. Name 50 Khabang ka bocha (Be proud with your youthfulness) also serve the purpose of expressing beauty. It is in the name that the sense of beauty is rooted. Name 51 Seepa mokoti (whole digger) signals to the ability of the horse to make traps for the competitors as they run the race. Name 52 Arola is a title name of Nqheku’s Sesotho novel relating a story of a Mosotho young man who worked in the Boer farm in South Africa during apartheid regime. Like the Basotho the Zulu society’s nicknames are derived from literature books. Molefe (1999) states that nicknaming among the Zulu stems from literature books. He indicates that the Zulu nickname “utweeling” is from Malieselen die tweeling by W.A. Hickey. In a similar manner, the racehorse name Arola stems from Nqheku’s novel as already stated above. According to Nqheku this was a time of unfair discrimination against all black people in South Africa. They were inhumanly treated. The horse namer bearing the name Arola indicates that he choose this name as he considers himself having more or less similar experiences with the character Arola (main character in Nqheku’s Sesotho novel) who suffered so much in his journey bypassing the Boer farms by then in South Africa. The namer also indicates that he worked in the farm in South Africa where he had bitter experiences. To keep his history unforgettable, using a horse name was most appropriate. However, in a similar manner the name is carefully chosen to instill fear in the competitors.

6. CONCLUSION

This study concludes that racehorse names are products of namers creativity, culture, history and
linguistic aspects of the Sesotho language. First, racehorse namers give names that are bouncing to the audience as pronounced by the announcer before, during and after the competition. Secondly, they give names which enhance their bravado, instilling courage when they enter into a competition as racehorse owners. Through this kind of naming, horse owners galvanize and excite themselves while they induce fear and a sense of defeat in the competitor. Thirdly, they give names resulting from popular books, events and popular scandalous figures so that the popularity of those events and people can be translated into the behaviour of their racehorses. Lastly, they give the names emanating from the Basotho proverbs to exercise their linguistic competence as they communicate to their opponents their courage and bravery. Finally, these names are wisely chosen to advertise the race business.

Given the results of this study, a number of recommendations for further research are suggested. It is recommended that:

- Animal naming including racehorse naming should be standardized so that when animals are given names of people, people concerned can authorize such exercise;
- Giving people’s names to animals should be done in good purpose;
- Names of racehorse should be carefully chosen as besides the history and culture they contain, they can also be used to advertise the racehorse business;
- The government of Lesotho should standardized racehorse grounds so that it can attract the external body for competition and otherwise;
- Racehorse namers should also target the use of outstanding popular figures in their horse naming because as it stands now, they popularize negative figures and their scandals;
- Racehorse namers should revive the dying history and culture of the Basotho through their naming.

ABOUT THE AUTHOR
Dr. Palesa Khotso is a Language, Linguistics and Literature specialist. She is an aggressive researcher. She is a fecund scholar of 21st century. She is an objective and outcome oriented professional with 20 years extensive experience in teaching Southern Sotho and English Language and Literature. She has contributed significantly in the training of versatile language teachers for a decade at Lesotho College of Education. Dr. Palesa Khotso joined National University of Lesotho in 2018 energetic and passionate in teaching and researching. She has and continues to present research papers both nationally and internationally. Her many publications within relatively a short period prove her potential in research. Her research trajectory is inclined to Masculinity, Onomastics, Folklore, Literature (traditional and modern) and Socio-linguistics.

REFERENCES


**Interviews:**

Rantletse (2014)
Rantletse (2015)
Rantletse (2016)
Rantletse (2017)
Rantletse (2019)
Tšeane (2014)
Mphutlane (2019)

**Internet:**


http://literarydevices.net Accessed on the 2 July 2019
2019 Indonesia Presidential-Vice Presidential Debate in Corpus Linguistics Perspective
Susi Yuliawati*, Eva Tuckyta Sari Sujatna¹, Dadang Suganda¹
¹Department of Linguistics, Faculty of Cultural Sciences, Universitas Padjadjaran, Indonesia
Corresponding Author: Susi Yuliawati, E-mail: susi.yuliawati@unpad.ac.id

ARTICLE INFO
Received: May 29, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.14

ABSTRACT
The present paper carries out a corpus linguistic analysis of the first debate of 2019 Indonesia presidential election. The study compared the speech of presidential candidate pair number 1, JW and MA, and number 2, PS and SSU, in the debate in terms of lexical diversity and linguistic features. The research employs a mixed-method research design by using two corpus technical analyses, i.e. type/token ratio and keywords. Results show that PS spoke the most, while MA spoke with the most varied vocabulary. The study also found that foreign words from Arabic in the keywords of JW, PS, and SSU are generally used to show their belief as well as to embrace the Indonesian Muslim communities. However, the Arabic words used by MA tend to show his identity as a Muslim cleric, reflecting his in-depth understanding of Islam. Unlike the Arabic word usage, foreign words from English are used more for a practical reason and to emphasize arguments, particularly by JW and PS. Additionally, the study reveals that from the lexical word-class distribution, JW tends to give more focused information and entities, while PS tends to offer more explanations to present information. All things considered, the present writers argue that corpus linguistics is an essential method to investigate actual patterns of language used by politicians to interpret further. All in all, the present research is supposed to give a methodological contribution to the study discussing the relation between language and politics.

KEYWORDS
Corpus linguistics, keyword, lexical diversity, lexical word class, linguistic features, presidential debate, Indonesia

1. INTRODUCTION
The people of Indonesia enthusiastically witnessed one of the historic political events on 17 January 2019, i.e. the first debate of 2019 Indonesia presidential election, which was broadcast by a large number of media. In this political debate, we can perceive that language plays a significant role in politics. Aside from that, words in general also seem to be pivotal in Indonesia’s political climate during the presidential election campaign. Such situation is not surprising given the notion that language shapes thought. The language that people speak even influences the most fundamental aspects of human experience and thus it is believed to be a determinant of reality (Borodistsky, 2011). In today’s digital era, information can be easily and rapidly accessed. As a result, not only valid information but also the misleading one can easily spread. Therefore, language is regarded as an instrument for power (Knappert, 2009) in political rivalries, particularly to persuade people to vote for them.

Hillary Clinton once reminded her opponent, Donald Trump, in the 2016 US presidential debate, saying “Words matter if you run for president”. In this case, Clinton assertively criticized Trump’s off-the-cuff remarks and tweets, which had often been misleading, false, hateful, derogatory, inflammatory and juvenile. Trump, however, denied it by saying that he always delivered “the best words” (Gordon, 2017). However, to have confidence in their statements, it certainly needs to put them into an investigation, predominantly from the linguistic perspective. This speech event is evidence of how language has a substantial role in politics. By the language they use, politicians express their ideas and thought in knowledgeable and appropriate manners with the primary aim to induce people and get their vote. For this reason, we can find that some candidates of presidential debates or local leader election debates demonstrate oratory styles that may seem eloquent, elegant, calm or even sometimes forceful.

The rapid development of information technology has made language get more people’s attention. In presidential debates, for instance, the competence and judiciousness of presidential candidates to project national interests are now possible to describe by the
language they speak. By using certain software to analyse their utterances, this can be expounded both qualitatively and quantitatively. From a transcript of a presidential debate, it can be identified, for instance, who has more turns, to what extent their responses are relevant and informative towards questions given by a moderator, and what words are frequently used and become the keywords of a candidate. A previous research on presidential debates is done by MS (2015) who studied some American presidential debates using corpus linguistics and functional grammar approach. He found that corpus linguistics provide crucial tools to identify the implications of selecting the lexico-grammatical tools, which are in turn crucial in enabling speakers to perform a number of functions such as constructing social relations, exercising power, and maintaining solidarity. The other research is from Chen, Yan, and Hu (2019) who investigated Clinton’s and Trump’s campaign speech during the general election by using corpus linguistics and discourse analysis approach. They found three major differences between Clinton’s and Trump’s linguistic styles as parts of their campaign strategy. Based on that, the present paper discusses the actual patterns of candidates’ language use in the first debate of 2019 Indonesia presidential election by using a method of corpus linguistics. From the analysis of word frequency, in specific type/token ratio, and keywords, the study discusses the candidates’ lexical diversity and linguistic features. This is expected to provide insight into how language is used to win the presidency-vice presidency from the opponents as well as to influence people to vote for them.

2. LITERATURE REVIEW

Corpus linguistics is considered rather different from the other branches of linguistics such as phonology, morphology, syntax, semantics, sociolinguistics, and pragmatics (McEnery & Hardie, 2012). In principle, research in language employing a corpus linguistics approach is associated with four major characteristics. First, the research is empirical with the aim to describe the actual patterns of language in use. Second, the research investigates a big and principled collection of natural text, known as corpus. The corpus designed and constructed represents a target domain of language use. Third, the research involves a far-reaching use of computer analysis employing either automatic or interactive techniques. Fourth, the research commonly integrates quantitative and qualitative analyses (Bibber & Reppen, 2015). In effect, corpus linguistics can be applied to study language from many different perspectives such as phonology, morphology syntax, semantics, pragmatics, and sociolinguistics.

Corpus linguistics has several distinctive analytical techniques, such as word frequency, keywords, collocation, semantic preference, and semantic prosody. The approach regards that meaning of words are often created by the associations that the words participate in, alongside other words with which they frequently co-occurs, rather than by the words in isolation (Sinclair, 1991 & Stubbs, 2002). In this case, words tend to appear with certain words accompanying them in particular contexts, indicating the patterns of co-selected words that speakers and/or writers conform to (Sinclair, 1991). Thus, the approach considers meaning as a social construction (Yuliawati, 2018a). A corpus analysis to identify meaning based on this principle is known as the analysis of collocation. The term refers to a lexical relation between two or more words co-occurring within a few words of each other in running text. For example, the word PROVIDE frequently co-occurs with words referring to precious things that people need, such as help and assistance, money, food and shelter, and information (Cheng, 2012). In this case, the word PROVIDE is known as the node word, the word being investigated, while the words help, assistance, money, food, shelter, and information are called as the collocates, the co-occurring words in the corpus. Based on such collocational analysis, the word meaning can be examined.

Corpus linguistics is closely associated not only with qualitative analytical techniques but also quantitative analytical techniques to analyze real patterns of use in natural texts (Biber & Reppen, 2015). Therefore, corpus linguists often use statistical tests to obtain their quantitative findings. The most basic statistical test is word frequency analysis to identify words in a corpus, also known as tokens, from the most to the least frequent word. According to Cheng (2012), most corpus tools provide a program to generate word frequency lists easily and quickly and the lists are always interesting for further investigation. The lists include information about the total number of tokens in the corpus and also types, which are the number of unique or distinct words in a corpus. Besides, information about a type/token ratio (TTR), which can be used to measure lexical diversity, is often presented. According to Cheng (2012), a corpus with a high TTR indicates that it contains a diverse vocabulary or has few repetitions of words. In other words, the higher the TTR score, the greater the variety of types in the corpus.

The other typical corpus analysis is known as keyword analysis. In this case, keyword refers to lexical words that occur more frequently in a corpus under study (specialized corpus) than in a larger corpus (reference corpus) in which the difference in frequency is statistically significant (McEnery & Hardie, 2012). Therefore, keywords may signal the “aboutness” of
texts and are indicative not only of a discourse community but also of the writer/speaker’s identity and position (Scott, 1997 and Bondi & Scott, 2010). Keywords also play an essential role in knowledge management, particularly to help researchers to pinpoint what items are worthy for further investigation in structured databases. With the help of corpus tools, keyword analysis is used to compare two lists of word frequency calculated using statistical metrics to accentuate interesting items which frequency differs significantly between one corpus that is being studied (specialized) and a much larger corpus (reference corpus). In general, the corpus tools generate keywords that are sorted by the keyness metric (usually using statistical significant test of chi-square or log-likelihood). This research used keywords analysis to identify some linguistic features that characterize the speech of the presidential and vice-presidential candidates in the debate. In this research, utterances of presidential candidates and their running mates in the first debate of 2019 Indonesia presidential election are examined by making use of the analysis of type/token ratio and keywords.

3. METHODOLOGY
The present study employs a mixed-method research design. By combining quantitative and qualitative analyses, the research is expected to gain a deeper understanding of 2019 Indonesia presidential-vice presidential debate. Mixed-method designs contribute to shed light on a better understanding of an object under investigation (Litosseliti, 2010). The quantitative approach is primarily used to collect comprehensive data and the qualitative approach is generally to interpret results of analysis (Yuliawati, 2018a).

For this research, a corpus of 2019 Indonesia presidential-vice presidential debate is constructed from the transcript of Indonesia presidential candidate debate of 2019 provided by an automatic transcriber machine, viz. NOTULA created by Bahasa Kita. The résumé of the transcript can be accessed from the website www.bahasakita.co.id. Bahasa Kita is an information technology company engaged in voice technologies with the specialization in the Indonesian language such as automatic speech recognition, voice biometries, speech synthesis, speech identification, and natural language processing (NLP). The company has served various institutions including the Ministry of Defense of the Republic of Indonesia, the Corruption Eradication Commission, the Indonesian National Armed Forces, and Indonesia Deposit Insurance Corporation (IDIC).

Like the other corpus-based research, the present research utilizes a corpus tool for analysis, viz. Sketch Engine (Kilgarriff et al., 2014). The corpus tool provides several features to analyze language data such as wordlist, keyword, and collocation. This study makes use of these three features. Firstly, the feature of wordlist is operated to identify word frequency. Since the discussion includes the comparison of candidates’ speech in terms of lexical diversity, the other corpus software, viz. WordSmith Tools (Scott, 2013), was used to generate type/token ratios. Secondly, the keyword feature is used to generate unique words, which are calculated based on keyness scores. The Sketch Engine provides the statistic formulation to generate the keyness score automatically, by comparing a specialized corpus, a benchmark corpus which size is at least three times from the specialized corpus. For this research, the present writers built a corpus of Indonesia presidential-vice presidential debate consisting of 5,735 words. The corpus did not include moderators’ utterances and thus the corpus was constructed from the utterances of four contestants in 2019 Indonesia presidential-vice presidential debate, i.e. Joko Widodo (JW), Ma’ruf Amin (MA), Prabowo Subianto (PS), and Sadiaga S. Uno (SSU). The corpus consists of 5,732 tokens. The reference corpus, which is used as the standard of comparison for the corpus of 2019 Indonesia presidential-vice presidential debate to generate keywords, is Indonesian web corpus (IndonesianWaC), a corpus of Indonesian language provided by the corpus tool Sketch Engine that consists of 90,120,046 words.

4. RESULTS AND DISCUSSION
The study that compares presidential and vice-presidential candidates’ speech in the first debate of Indonesia presidential election 2019 using a corpus-based approach discusses two main topics. First, the analysis focuses on the lexical diversity of the presidential and vice-presidential candidates through the description of the frequency of token, type, and the ratio of type/token. Second, the study discusses the linguistic features in the corpus of 2019 Indonesia presidential-vice presidential debate by describing foreign word usages, lexical word-class distribution, and semantic categories of the candidates’ keywords.

4.1 Lexical Diversity in 2019 Indonesia Presidential-Vice Presidential Candidates
As mentioned in the methodological section, the corpus of 2019 Indonesia presidential-vice presidential debate was built from the transcript provided by Bahasakita. Each of the candidates delivered utterances in the following numbers of tokens: 2,251 for JW corpus; 296 for MA corpus;
2,317 for PS corpus; and 871 for SSU corpus. Since the numbers of words are unequal, percentages and type/token ratios are needed to display a more accurate metric for the discussion on lexical profile comparison. The new percentages and type/token ratios, which were generated from the corpus software WordSmith Tools, are presented in the table below.

Table 1. Lexical profile of the candidates in 2019 Indonesia presidential-vice presidential debate

<table>
<thead>
<tr>
<th>Corpus</th>
<th>Token</th>
<th>Type</th>
<th>Percentage of token</th>
<th>Type/token ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>JW</td>
<td>2,251</td>
<td>723</td>
<td>39%</td>
<td>32.12</td>
</tr>
<tr>
<td>MA</td>
<td>296</td>
<td>177</td>
<td>5%</td>
<td>59.80</td>
</tr>
<tr>
<td>PS</td>
<td>2,317</td>
<td>770</td>
<td>41%</td>
<td>33.23</td>
</tr>
<tr>
<td>SSU</td>
<td>871</td>
<td>376</td>
<td>15%</td>
<td>43.17</td>
</tr>
</tbody>
</table>

As shown in Table 1, PS corpus has the highest percentage of token (41%). It suggests that among other candidates, PS is the one who delivered speech with the highest number of words in 2019 Indonesia presidential-vice presidential debate. Meanwhile, the type/token ratio is found to be the highest in MA corpus (59.80). According to Cheng (2012) the higher the TTR score, the greater the variety of types in the corpus. This indicates that MA’s speech in the debate contains the most diverse vocabulary, in spite of the fact that the size of MA corpus is the smallest among the other candidates’ corpus. In contrast, JW speech, which TTR score is 32.12, comprises the least diverse vocabulary, which means JW speech contains many repetitions of words although he spoke with the second-highest number of words in the debate.

According to Chen, Yu, & Han (2019, p. 19), it is generally believed that “politicians who speak in an accessible manner tend to be received by publics”. JW corpus that is found to be the least in terms of lexical diversity apparently confirms this notion if it is related to the context of JW’s victory in the April 17 presidential election, which was officially declared by Indonesia’s General Elections Commission. In other words, JW spoke in a less complex language in terms of lexical diversity compared to PS’ speech may have contributed to his victory. Meanwhile, corpus analysis showing that MA corpus size is the smallest is not surprising, since a lot of mass media and social media in Indonesia reported that MA spoke the least in the debate (Tehusijarana, 2019). However, as shown above, corpus linguistics approach can reveal not only the number of words spoken by the candidates in the debate but also their lexical diversity. Thus, we argue that the approach provides a methodological contribution to studies discussing the role of language in politics.

4.2 Linguistic Features in the corpus of 2019 Indonesia Presidential-Vice Presidential Debate

Linguistic features in this present article are identified through keyword analysis and interpreted in order to reveal linguistic styles that each of the presidential-vice presidential candidates presented in the debate, which may distinguish them. In principle, the analysis of keywords is used to determine which words characterize the text under investigation may be indicative of either what the text is about or what words are regarded essential (Yuliawati, 2018b). The extraction of keywords was processed utilizing the keyword module in the corpus software Sketch Engine. As stated in the methodological section, the procedure to generate the keywords is by comparing the word frequency list of the specialized corpus, which in this case is each of the presidential and vice-presidential candidates presented in the debate, revealing linguistic differences in their use of language. Meanwhile, the software generates the keywords ordered by the keyness scores. The following table presents the top 15 keywords in each of the candidates’ corpora, ranked in descending order of keyness score.

Table 2. Top 15 keywords in the corpus of 2019 Indonesia presidential-vice presidential debate

<table>
<thead>
<tr>
<th>No</th>
<th>Corpus</th>
<th>JW</th>
<th>MA</th>
<th>PS</th>
<th>SSU</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td></td>
<td>disabilitas</td>
<td>disabilitas</td>
<td>Jokowi</td>
<td>Sandy</td>
</tr>
<tr>
<td>2</td>
<td></td>
<td>ASN</td>
<td>Jokowi</td>
<td>deradikalisasi</td>
<td>Prabowo</td>
</tr>
<tr>
<td>3</td>
<td></td>
<td>calonkan</td>
<td>deradikalisasi</td>
<td>perkuat</td>
<td>partisipasi</td>
</tr>
<tr>
<td>4</td>
<td></td>
<td>submission</td>
<td>ilal</td>
<td>permasalahan</td>
<td>dipersepkas</td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>recruitment</td>
<td>intoleran</td>
<td>perbaiki</td>
<td>subhana</td>
</tr>
<tr>
<td>6</td>
<td></td>
<td>Prabowo</td>
<td>radikalisasi</td>
<td>swatiastu</td>
<td>sinkronkan</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td>penindakan</td>
<td>mensinergikan</td>
<td>paslon</td>
<td>Cilamaya</td>
</tr>
<tr>
<td>8</td>
<td></td>
<td>wathanyah</td>
<td>perlakuan pernikah</td>
<td>incorruptable</td>
<td>ASN</td>
</tr>
<tr>
<td>9</td>
<td></td>
<td>paragame</td>
<td>terpapar</td>
<td>Bawas</td>
<td>Sandiaga</td>
</tr>
<tr>
<td>10</td>
<td></td>
<td>jarkamya</td>
<td>fasiq</td>
<td>tersakiti</td>
<td>dfiabel</td>
</tr>
<tr>
<td>11</td>
<td></td>
<td>warohmatullah</td>
<td>keagamaannya</td>
<td>Bismillahirrahmaanirrahim</td>
<td>dikriminalisasi</td>
</tr>
<tr>
<td>12</td>
<td></td>
<td>LHK</td>
<td>pendenekatannya</td>
<td>masalahkan</td>
<td>ketidakber-hasilan</td>
</tr>
<tr>
<td>13</td>
<td></td>
<td>melihat</td>
<td>khilaf</td>
<td>brightest</td>
<td>psikologinya</td>
</tr>
</tbody>
</table>
One of the noticeable linguistic features in the top 15 keywords of the corpus of 2019 Indonesia presidential-vice presidential debate is foreign word usage. Although all candidates’ keywords contain foreign words, the composition is slightly different. As seen in Table 2, JW’s and PS’ unique words comprise foreign words from English and Arabic. JW mentioned three English words, i.e. submission, recruitment, and paragame, and two Arabic words, i.e. wathaniyyah¹ and warahmatullah², while PS mentioned two English words, i.e. incorruptible and brightest, and one Arabic word, i.e. Bismillahirrahmanirrahim ‘in the name of Allah, The Merciful, The Compassionate’. However, PS keywords include not only foreign words from English and Arabic words but also Sanskrit, i.e. svastiastru ‘customary Hindu greeting among Balinese people’. Unlike the presidential candidates, all vice-presidential candidates’ unique words involve foreign words only from Arabic, i.e. MA used ilal (the word is from ilal haq meaning toward the truth) and fasiq (someone who violates Islamic law) and SSU mentioned subhana (the word is used for God in Islam from subhanahu wataulaa, meaning ‘the most glorified, the most high’).

According to Grosjean (in Kim, 2006), code switching, a language phenomenon when speakers switch or mix two languages, is often used as a communicative strategy to convey linguistic and social information. They use code switching, for instance, when they cannot find proper words or appropriate translation for the language being used. Additionally, Greene and Walker (2004) argue that code switching serves a function as a strategy at negotiation power to the speaker and it also reflects culture and identity, as well as promotes solidarity. It suggests that from the 15 top keywords, most of the candidates, particularly JW, PS, and SSU, used code mixing by inserting foreign words from Arabic, which are largely popular Islamic terms such as expression to greet, to begin something, and to say God, most likely not only to show their belief but also to embrace the people of Indonesia from Muslim community. In other words, code mixing is used here to maintain solidarity and also reflect identity. On the other hand, MA who used the Arabic word ilal and fasiq does not only expose his belief but also his identity as a Muslim cleric. The usage of Islamic term ilal and fasiq when discussing programs to prevent Islamic radicalism indicates that he has an in-depth understanding of Islam. Unlike the Arabic word usage, Sanskrit word was only used by PS to maintain solidarity with the Hindu community of Indonesia because PS himself is a Muslim. In the meantime, the insertion of the English words in the candidates’ speech is generally used when they could not find the proper words in Indonesian, or to emphasize their ideas.

The other interesting linguistic feature in the top 15 keywords of the corpus of 2019 Indonesia presidential-vice presidential debate to discuss is the lexical word-class distribution in each of the candidates’ unique words. In the keywords of JW, MA, and SSU, the most dominant word-class is noun. In the keywords of JW, MA, and SSU, the most dominant word-class is noun. According to Biber et al. (1999), nouns embody a high density of information. In line with that, Radford (2009) argued that nouns principally have semantic properties of denoting entities. The notions suggest that the high frequency of noun in the keywords of JW, MA, and SSU represents dense information and signifies a large number of entities, which were discussed in the debate. If we examine each of the candidates’ keywords, it is also found that the highest percentage of nouns is in SSU’s keywords (86.7%), followed by JW’s keywords (80%) and MA’s keywords (66.7%). In contrast to JW, MA, and SSU, PS used more verbs than nouns. The percentage of verbs in PS’ keywords is 40% while the percentage of nouns is 33.3%. According to Radford (2009), verbs comprise the semantic property of signifying events and actions. As a result, the high percentage of verbs in PS’s keyword may indicate that PS speech in the debate tends to contain more explanations about events and actions.

Furthermore, PS’ keywords are also found to be the highest in the percentage of adjective, i.e. 13.3%. In the second position is found in MA’s keywords, i.e. 6.67%, while JW and SSU do not have any adjective word-class in their top 15 keywords. However, the frequency of adjectives in the keyword is lower than nouns and verbs. Overall, the most dominant word-class in the 15 top keywords of the debate corpus is nouns and verbs are the second most dominant word-class in the Top 15 keywords in the corpus of the 2019 Indonesia presidential-vice presidential debate. If the two presidential candidates’ keywords, JW and PS, are

¹ The word is from Islamic term ukhuwah wathaniya meaning maintaining mutual harmony among religious communities.
² The word is a part of the Islamic greeting Assalamualaikum warahmatullahi woharakatuh, which means May the peace, mercy, and blessings of Allah be upon you.
examined further, it can be seen that their dominant word-lexical is different. JW’s keywords contain more nouns than verbs. On the contrary, PS’s keywords comprise more verbs than nouns. Based on the statement of Biber et al. (1999) as explain above, it may indicate that JW tends to present more focused information and entities, while PS tends to use more explanations to present information.

5. CONCLUSION
The present research has revealed that the candidates of 2019 Indonesia president-vice president presented similarities and differences in the way they delivered views and arguments in the first debate. All in all, PS corpus contains the highest number of tokens, indicating that he spoke the most in the debate. Then, based on the analysis of type/token ratio, MA has the highest score of TTR, while JW has the lowest score. It suggests that MA, the running mate of JW, used the most diverse vocabulary. On the contrary, JW spoke with the least varied vocabulary and this result apparently supports the general recognition that politicians who speak in accessible manner tend to be received by publics since JW has been declared officially to be the winner of the 2019 Indonesia presidential election.

Furthermore, the present study also reveals that foreign words are found in the top 15 keywords of all candidates who run for 2019 Indonesia presidential election. The foreign words used by them are from Arabic, English, and Sanskrit. However, each of the candidates used them for a slightly different purpose. Foreign words from Arabic found in the keywords of JW, PS, and SSU are apparently used to show their belief as well as to embrace the people of Indonesia from the Muslim community. Different from them, the Arabic words found in MA’s keywords tend to reflect his identity as a Muslim cleric, showing his in-depth understanding of Islam. Unlike Arabic word usage, foreign words from English, found only in the top 15 keywords of JW and PS, are generally used to emphasize their ideas and for a practical reason.

From the lexical word-class distribution, it is also found that in the keywords of JW, MA, and SSU, the most dominant word-class is noun. Verb as the most frequent word is only discovered in PS’ keywords. The result suggests that JW tends to give more focused information and entities, while PS tends to offer more explanations to present information.

5. ABOUT THE AUTHOR(S)
Susi Yullawati is an assistant professor in Department of Linguistics Faculty of Cultural Sciences Universitas Padjadjaran, Indonesia. Her research interests are corpus linguistics, semantics, semiotics, language and gender.

Eva Tuckyta Sari Sujatna is an associate professor in Department of Linguistics Faculty of Cultural Sciences Universitas Padjadjaran, Indonesia. Her research interests are syntax, systemic functional linguistics, semantics, language and culture.

Dadang Suganda is a professor in Department of Linguistics Faculty of Cultural Sciences Universitas Padjadjaran, Indonesia. His research interests are pragmatics, language and culture.

REFERENCES
Translation of Traditional Chinese Culture and Its Modern Cross-cultural Communication

Yong Liang
School of Foreign Languages, Southwest Jiaotong University, Chengdu, Sichuan, P.R. China
Corresponding Author: Yong Liang, E-mail: lukeliang@my.swjtu.edu.cn

ARTICLE INFO

ABSTRACT

Received: June 02, 2019
Accepted: June 30, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.1

Traditional culture is the root for modern China. The translation of Chinese cultural terms makes it possible to communicate widely with other communities. The study describes a self-collected Chinese-English parallel corpus of Chinese classical and cultural terms in Xi Jinping: The Governance of China (I) & (II), with the theory of translation cognition and descriptive and comparative methods. It discusses the translators’ subjectivity and analyzes translation strategies during translation. The results show that acceptability and expressiveness are main concerns for the English translations of Chinese traditional culture in the two volumes; the study also puts forward some suitable and effective ways in cross-cultural communication.

KEYWORDS

Chinese culture, the Governance of China, translation, strategy, cognition

1. INTRODUCTION

China communicates more often with other countries in the 21st Century and high-quality translation of Chinese culture plays a big part in having effective dialogues. The first and second volumes, both Chinese and English versions, of Xi Jinping: The Governance of China 习近平谈治国理政 were published in 2014 and 2017 respectively (Xi, 2014; Xi, 2017). The main contents are President of China Xi Jinping’s speeches, talks and articles, etc.

The importance of its English translation should not be overlooked, as it serves an important way for Chinese culture to interact with others for better communication. The translation process and strategies of those culture-loaded terms are worthwhile to be studied closely, so as to find out how and why the translators render Chinese into English in certain ways in this new era.

The translation of allusions in Chinese classics and historical books is not just about conversion of linguistic symbols, but also is related to cultural differences, image scheme and translation cognition. From the perspective of cognitive translation studies, the paper analyzes and explains translators’ choice with the self-collected corpus data, and explores the process of translation. In addition, according to Lasswell’s theory (1948) of communication, the study makes a deep description of the factors influencing the translation and cross-cultural communication of Xi Jinping: The Governance of China.

2. STUDIES OF COGNITIVE PROCESS IN TRANSLATION

The process of translation is a “black box”. Recently, many scholars have discussed translation cognitive activities through certain technical means, such as eye-tracking system, which have become one of the academic frontiers of translation studies. The study of translator’s subjectivity had its own academic records.

German linguistic philosopher Walter Benjamin's (1892-1940) The Task of the Translator (1932/2000) subverted the traditional view of translation from the philosophical level, adopting the concept of “pure language” to interpret the essence of translation, translatability, the relationship between the original and the translation, and emphasizes “something that cannot be communicated” and the importance of “rewriting” for the translator. (Benjamin, Trans. Zohn, & Ed. Venuti, 2000)

In the book Discourse and the Translator, co-authored by scholars Hatim Basil & Mason Ian, the authors explore the intertextuality in translation and point out that the translator is an important communicator for the source text and readers (Hatim & Ian, 2001).

Professor Chen (2014) from China pointed out that with the development of contemporary cognitive linguistics and the rise of corpus linguistics, the study of translators has gradually shifted from qualitative research to quantitative research.
Translation of Traditional Chinese Culture and Its Modern Cross-cultural Communication

Professor Wang (2017) discussed the factors involved in the process of translation on the basis of cognitive linguistics (CL). He believed that translation is a cognitive activity, which can make up for the defect of the traditional view from which translation is only regarded as language conversion.

Professor Wen (2018) pointed out that with the development of cognitive science, especially cognitive linguistics, the combination of cognitive linguistics and translation studies has become a major trend and formed a new paradigm.

Cognitive interpretation and translation research have been carried out in full swing. However, the author finds that the number of cognitive studies in translation combined with corpus is relatively small, especially those involving texts with abundant traditional Chinese cultures. As those cultural-loaded terms have the literary characteristics, which require a lot of translators’ subjective decisions, so as to meet readers’ various needs and also be faithful to the source text. A corpus-based study of English translation of Xi Jinping: The Governance of China may shed much light on the decisions and strategies on the translation of traditional Chinese cultures from the view of cognitive translation.

3. TRANSLATORS’ COGNITION AND STRATEGIES BY QUANTITATIVE ANALYSIS

The author has compiled nearly 200,000 characters of English-Chinese corpus of volumes I and II of Xi Jinping: The Governance of China, as table 1 shows below. The author pays special attention to the choice of English translation of culture-loaded words in the book.

This paper divides the parallel Chinese-English corpus into three categories: (1) peoples’ names and names of places, (2) ancient poems and proverbs, and (3) literary allusions. The micro-level analysis, especially with specific terms full of traditional Chinese culture, reveals the translators’ cognition and translation tendency.

Table 1. Classification of Parallel Corpus of Traditional Chinese Culture in Xi Jinping: The Governance of China

<table>
<thead>
<tr>
<th>Classification</th>
<th>Number of Tokens in Volume I</th>
<th>Number of Tokens in Volume II</th>
<th>Number of Tokens in Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Names and Places</td>
<td>Chinese: 2,802</td>
<td>English: 9,506</td>
<td>Chinese: 2,418</td>
</tr>
<tr>
<td></td>
<td>English: 9,281</td>
<td></td>
<td>English: 9,281</td>
</tr>
<tr>
<td></td>
<td>English: 18,370</td>
<td></td>
<td>English: 18,370</td>
</tr>
<tr>
<td></td>
<td>Chinese: 47,000</td>
<td>English: 180,000</td>
<td></td>
</tr>
<tr>
<td>(3) Literary Allusions</td>
<td>Chinese: 20,448</td>
<td>English: 76,578</td>
<td>Chinese: 15,521</td>
</tr>
<tr>
<td></td>
<td>English: 60,335</td>
<td></td>
<td>English: 60,335</td>
</tr>
</tbody>
</table>

3.1 Analysis of Translation of Personal Names and Place Names

Statistics show that in the English version of Xi Jinping: The Governance of China, Chinese names are usually transliterated by modern Pinyin, such as Deng Xiaoping (邓小平) and Wang Anshi (王安石), and sometimes by Wade-Giles spelling for some widely-accepted names, like Confucius (孔子) and Sun Yat-sen (孙中山).

Some extra information is sometimes added for certain ancient names, for example, Cen Shen (岑参) is followed by his dates of birth and death -- ca. 715-770; Xuan Zang (玄奘), “an eminent monk of the Tang Dynasty”; Zhang Qian (张骞) “a Chinese envoy”; and
Xi Zhongxun (习仲勋), “a Communist revolutionary and former vice premier”.

In the above transliterations and additions, though “an eminent monk” explains Xuanzang’s important historical significance as a famous Buddhist, his role of being a great translator from Sanskrit to Chinese is not mentioned. In other words, the translation doesn’t adopt the methods of “thick translation” in many cases.

“Chinese envoy” indicates Zhang Qian’s achievements, but it doesn’t introduce his basic information, such as the Han Dynasty (BC 202-220 AD) he lived in and his story of being an envoy dispatched to the western part of ancient China by the Emperor Liu Che. The target readers may not get much cultural information about these famous Chinese names and important historical figures.

While “Communist revolutionary and former Vice Premier” is an explanation to one of the former leaders Xi Zhongxun’s belief and work, but some information is missed, for example he is the father of President Xi Jinping.

The author holds that readers’ recognition of the above names and the images formed in their minds can only be richer or even of picturesqueness by more supplementary information by the way of adding endnote at each section. Through effective interpretation, readers can eventually form a more comprehensive perception of ancient and modern Chinese characters. Accurate name translation and supplements of appropriate background information may help to form a better cognitive understanding.

### 3.2 Analysis of Translation of Chinese Classical Poetry

<table>
<thead>
<tr>
<th>Source Language (Chinese Version)</th>
<th>Target Language (English Translation)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) “少小离家老大归，乡音无改鬓毛衰”</td>
<td>“Work hard when young, and you will have a future; time flies, and you should not slacken your efforts”</td>
</tr>
<tr>
<td>(2) “苟利国家生死以，岂因祸福避趋之”</td>
<td>“Doing everything possible to save the country in its peril without regard to personal fortune or misfortune”</td>
</tr>
<tr>
<td>(3) “屈原的“长太息以掩涕兮，哀民生之多艰””</td>
<td>“Examples are ‘I sigh and cry, how hard life is for my countrymen’ by Qu Yuan”</td>
</tr>
</tbody>
</table>

Through the English translation of the poems listed in Table 2 above and cited in Volumes I and II, the content actually expresses the original authors’ concern for the country and the people. By quoting these poetic sentences, the text is bound up with more literary traits and the translation of these terms may pose a challenge for translators or the translation team.

The above poetic texts, taking into account of sound, form and meaning, are translated into English counterparts with extreme care. In the English translation, “sign” and “cry” are melodically catchy. As for the figure of speech, English grammatical structure matches Chinese sentences. The translation keeps the original format. For example, in the first sentence above, the translation is divided into two parts, i.e. “work hard…” and “time flies…”. As for the
translation of meaning, such as the second and third sentences, the acceptability of the translation are considered firstly, so as to avoid under-translations.

In poetry translation, image processing is equally important. The original Chinese expression of the “life and death” of the official in sentence 2 is translated into “fortune or misfortune” in English through image transformation. It changes the metaphorical objects for better understanding in modern western community.

Similarly, more techniques of conversion in translation can be easily found, such as “Being the first to worry about the affairs of the state and the last to enjoy oneself.” (Vol. I, Chapter 18, p453), and “For pretty county officials like us, every concern of the people weighs in our heart” (Vol. II, Chapter 9, p346). In these translations, the translation strategy of domestication is adopted, it applies the idiomatic expression in English languages to convey the meaning of the source text. It may arouse more consensus for the understanding of the original information.

3.3 Analysis of English Translation of Literary Allusions

Many Chinese traditional masterpieces are translated by literal translation with annotations. For instance, one poem Qi Yue 七月 (The Seventh Month) in Shi Jing 诗经 (the Book of Songs) is translated literally, reflecting the farmer’s hard work. Another poem Chile Ge 敕勒歌 (the Song of the Chile), depicting nomadic lives in ancient northern China, is noted by “a folk song of the Northern Dynasties (386-581)” . (Vol. II, p350) With these notes, readers, if they are interested in Chinese literature, may have more access to the way of Chinese ancient narration and literary tradition.

Translating metaphors by transforming cultural images is also applied in the translation process for better cognition of the original culture. Metaphors are commonly seen in the translation of both vol. I and II. As one of the classic works of metaphor studies in cognitive linguistics, Metaphors We Live By Lakoff and Johnson (2003), highlighted the close relationship between metaphor, human thinking and cognitive process, by analyzing different types of metaphors and the core content of conceptual metaphor.

For example, the translation of “Shili Yangchang” (十里洋场) in Shanghai is “the concession”. The expression Yangchang 洋场 can be understood as the concession of the old Shanghai Bund with many foreigners, or the modern prosperous market. In English, concession usually concerns with rights, and concession territory refers to place occupied and managed by powerful countries in weak countries. Therefore, cultural imagery is different. In the translation, from the context of the development of national industry after the Opium War in China, the meaning of concession accurately reflects the epochal meaning.

Another example is Qili Ma 千里马 (horses able to run a thousand li a day), which is rendered into “capable people” and related closely with the words “talents” and “gifted people” in the contexts, where the translation strategy of domestication is applied.

4. AN OVERALL ANALYSIS OF TRANSLATION STYLE

Through corpus statistical software Antconc and Excel, the corpus types, tokens, ratio of type and token, average word length and word frequency table are sorted out and analyzed. The translation style of terms with traditional cultures in Xi Jinping: The Governance of China I & II is listed in table 3 with the comparison of other two translations of Chinese classic Daxue 大学 (Great Learning).
Table 3. Comparison of English Translations of Vol. I & II and Great Learning

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Types</td>
<td>3,200</td>
<td>2,700</td>
<td>799</td>
<td>746</td>
</tr>
<tr>
<td>Tokens</td>
<td>19,188</td>
<td>17,705</td>
<td>3,534</td>
<td>3,509</td>
</tr>
<tr>
<td>Type/Token (TTR %)</td>
<td>16.7%</td>
<td>15.2%</td>
<td>22.61%</td>
<td>21.26%</td>
</tr>
<tr>
<td>Average Word Length</td>
<td>4.465</td>
<td>4.629</td>
<td>4.468</td>
<td>4.254</td>
</tr>
</tbody>
</table>

Table 3 gives a statistical analysis of the English translation of words and sentences related to Chinese traditional culture. Therefore, the paper analyzes the overall translation characteristics and styles. In Xi Jinping: The Governance of China, Type/Token (TTR) of Vol. I and II are respectively as low as 16.7% (Vol. I) and 15.2% (Vol. II) comparing with those of two English versions of Daxue or Great Learning or Higher Education, one of the four classical Confucian books. It shows that the lexical complexity is lower than that in the translation of Daxue, which is also full of a lot of traditional Chinese cultural terms. Moreover, through the analysis of word frequency list and key words, it can be concluded that Volume I and Volume II are more inclined to consider the readability of the translation.

Among them, function words are used more frequently, and the choice of vocabulary is characterized by the unification of terms. Especially through the analysis of word frequency table, for example, the top-five word frequencies are prepositions or articles, such as in the first volume, the word frequency order is as follows: “the” (1142), “and” (861), “of” (635), “to” (491), and “a” (431).

Among the English-translated vocabulary of Volume I and Volume II, with the help of the above statistics, the most frequently used notional words are “people”. For example, the word “people” appeared 129 times in the first volume, while the second volume 173 times. Corpus-based approach and translation cognitive approach share common ground in research, just as Hu Kaibao puts forward these two approaches can be merged and the research mainly covers translation and metaphor, cognitive process of translation, translator’s aesthetic psychology and the influence of cultural psychology on translators. (Hu, 2016)

The English versions of Volumes I and II are characterized by expressiveness in translation as the criteria for expression, but not by the pursuit of the full transmission of flowery words and images of the original text. The goal is to have accurate and complete translation of the original text and better readability.

5. DISCUSSION
The translated versions of Xi Jinping: The Governance of China I & II have been spread widely overseas, with over 20 languages and more than 6 million copies in circulation.

The factors influencing the effect of cross-cultural communication can be analyzed according to the “5W” communication theory to provide some enlightenment. Harold D. Lasswell (1902-1978), American political scientist, put forward the theories of communication, such as three functions of communication, effective communication and so on.
In his work *The Structure and Function of Communication in Society*, “5W” model was put forward, i.e. “who”, “says what”, “in which channel”, “to whom”, and “with what effect”. (Lasswell, 1948) It is still applicable in the study of cross-country communication for oriental and occidental civilization.

In terms of subjects and channels, *Xi Jinping: The Governance of China* has been introduced to foreign cultures by various ways, such as through online reports, offline publishing conferences and international book exhibitions. For example, the book launching ceremony sometimes was witnessed by Chinese government officials and foreign government leaders, usually held in foreign capital cities, together with the promotion of mainstream media networks at home and abroad. Besides, Facebook platform of Xinhua Press, radio channels including Himalayan FM and other forms are widely used. These flexible ways are indeed important, but it should be noted that the content of the original book and the translation are also the very keys for better acceptance and recognition.

In addition, some paratext factors are also significant for better communication, for example, the printing and packaging, the unified cover, a number of working photos of President Xi Jinping at various stages in the book. These undoubtedly will enable readers to establish a more comprehensive image of China and the way President Xi manages the country.

As for the target audience, it covers more than 160 countries in the world. Its audience may include leaders of other countries, government officials and readers in many fields, such as economy, education, science and technology. Readers take what they need.

In terms of content, some readers are problem-oriented. They hope to find useful information in the book to solve real problems, especially the key issues such as economy, poverty alleviation, anti-corruption and Road and Belt Initiative. Then, the translation of some key cultural terms is vital for the readers to apprehend the intended meaning. The cognition of the readers, to a very large extent, derives directly from the translation of culture-loaded expression.

Moreover, the English translation team of the book has a large number of experts, and the whole process includes translation, proofreading, revision and finalization, which were conducted and completed by the team. It is important to point out that the unification of some key terms in translation is very important, especially for those in the second volume that have close relationship with those in the first volume, and they need to be translated in the same way in most cases.

In terms of the effect of translation and transmission, it needs time to be testified. But it is a window for foreigners to know China and Chinese management system in a different way. Just as Mark Zuckerberg (2017), founder & CEO of Facebook, said “I’ve bought copies of this book for my colleagues as well. I want them to understand socialism with Chinese characteristics”. Also, by analyzing the translation of the text in the two volumes, it helps not only foreigner understand China, but also is beneficial for translators in China and abroad to discuss some effective models or strategies in modern times for the effective translation of Chinese traditional culture.

6. CONCLUSION

Admittedly, the contradictions between political and economic development in the international community are commonly seen in the 21st century. But scholars should never cease to make progress for a better cross-cultural communication and bright future of all human beings.

According to the above analysis, it can be seen that great importance is attached to readability of the translation, and the distinctive linguistic features also, in turn, confirm this reader-oriented strategy. It needs to be noted that neutral words are necessary in cross-cultural communication without boasting, especially for cultures with diverse differences, so as to achieve better communication effect.

More and more countries are cooperating with China. The translations of cultural terms, such as idioms, poems, old sayings, in *Xi Jinping: The Governance of China I & II* are necessary to be studied carefully, because they represent the voice of China and also it may shed light to the translation of other classic texts.

ACKNOWLEDGEMENTS

The research is under the support of the grants: (1) Center for American Studies, Southwest Jiaotong University, Sichuan, China, Project No. ARC2018026; (2) Sichuan Social Science and Philosophy Research Project, No. SC17B096.
ABOUT THE AUTHOR
Yong Liang obtained his B.A. in English Language and Literature, and M.A. in Foreign Linguistics and Applied Linguistics. Now he is a doctoral candidate in Chinese Language and Literature, interested in Translation Studies and Comparative Literature, at School of Foreign Languages, Southwest Jiaotong University, Chengdu, China.

NOTES:

REFERENCES
Incorporating Ethics-Awareness Competence in China Translator-Training Programme

Jie Wang1* Yuanyuan Li 2
1Teaching Assistant, Queens University Belfast, Northern Ireland
2Lecturer, Huaiyin Normal University, China
Corresponding Author: Jie Wang, E-mail: jwang13@qub.ac.uk

This paper addresses the imperative of embedding ethics-awareness competence in translator-training programmes in China, and illustrates the components and methodology that such training involves. Although ethical issues have been approached from a variety of perspectives in the wider discipline of Translation Studies in China, discussion about the role of ethics-awareness in professional translation practice has tended to centre on the perceived qualities of loyalty or fidelity to the source text rather than exploring ethics as a value-based professional system. Moreover, there has been little discussion as to how ethics-awareness might be presented in the translator-training curriculum. This paper adopts a more reflective and critical stance towards ethical issues, and in particular as to how ethics might be taught through the application of “identity-state-explain” model under social constructivism. There are different interpretations between ethics and experience, while this paper will evaluate the perspectives of deontologists and consequentialists, discussing ethics in order both to present a practice-based discussion that draws upon ethics as an abstract system that is concerned to shape and control behaviours. Everything discussed here has a real-world value, calling as it does for a different approach to translator-training than has hitherto been adopted. The paper will also seek to make a series of pedagogic recommendations that bring together real-world concerns with the enhanced professionalization of the role of the translator in today’s technological landscape. This competence is undeniably about text and how text is used, but professional translators also have to think for themselves what ethics might mean in different situations, to assess whether an activist stance may or may not be appropriate, and how the subject of translation itself is being publicly represented.

1.INTRODUCTION
In the last number of decades, translation industry in China has gone through tremendous development in response to the conditions underpinning China’s continued emergence onto the international stage, economically, politically, and culturally (Ren, 2003). However, professional practice in China has continued to develop in a chaotically random and unregulated way. Translation providers vary greatly in scale, management and cost, one of the central problems being that there are no stringent entry requirements into the profession in place; quality appraisal and monitoring systems are not yet established, and poor translations - in terms of accuracy, fitness for purpose, and cultural and intercultural awareness - flood the market. Therefore, the time is proper and ripe for translators to begin to be trained to meet the demands of this complex new marketplace in which translation must be flexible, effective and of high ethically professional quality. However, discussion of ethics has been overtaken by other issues in translation training field although ethical issues have been approached from a variety of angles in translation studies. Only recent years have witnessed some rapid and far-reaching changes in addressing questions of ethics in the academic literature on translation and interpreting (Berman 2000, Koskinen 2000, Chesterman 2001, Goodwin 2010, Baker and Maier 2011, Inghilleri 2012, Pym 2016, amongst others). Although, with very few exceptions, this interest has not been reflected in the curricula for training translators in any sustainable way, the situation is now likely to change rapidly for a number of reasons, the most important of which concern the following: increased accountability; increased engagement by professional translators
with issues of ethics and a growing willingness among them to exercise moral judgement (Banks, 2013). It is a discussion concerned to bring translators’ roles and ethics back into the socio-professional sphere, strengthening translators’ in terms of what they profess as practitioners, rather than simply accounting for their behaviour. Much needs to be done to raise translator status and to establish the industry as maturely professional. Moreover, another critical ethical dimension emerges in this rapidly developing technological era, when the range of activities in which translators engage is continually developing and expanding, translators’ ethics may need to be repositioned within a wider set.

The simple conclusion here is that the most effective solution is to develop translators’ ethics-awareness competence within a programme aimed at comprehensive professionalisation, so that in the final analysis translators may be accepted as fully-fledged professional practitioners. Very few, if any, training programmes incorporate explicit teaching on ethics in Chinese translation curricula in spite of consensus elsewhere that translator professionalism and ethical training go hand in hand. The corresponding paucity of research has led to the fact that the inculcation of a sophisticated translators’ ethics-awareness, linked to a good working sense of contractual rights and obligations as well as responsibilities, is only now beginning to emerge in inclusive translator-training programmes in China – although not to the exclusion that this paper will also explore.

2. LITERATURE REVIEW

Although the “ethical turn” has emerged and undergone significant development in contemporary Western Translation Studies (Chesterman 1997; Pym 2001; Kenny 2011), less attention has been paid to it by translation researchers and trainers in China (Li 2013: 22; Zhong 2016: 203-220). Trainers need to introduce theories on translation ethics initially. Here, possible theories might include those of Chesterman, who has attempted to develop a code of translator ethics (Chesterman 1997: 150), as well introducing trainees to deontological codes and consequentialist evaluations. Other theories such as Pym’s acknowledgment of positive intervention (2012) can be progressively introduced so that trainees become aware of their own interventionist rights and possibilities. Once again, trainee choice – and therefore ethical position – is seen as diverse in terms of possible solutions, and always contingent upon the nature of the specific translation event.

The reason the researcher propose ‘ethics-awareness competence’ is in response to the situation of current translator training and of practical professional translation experience. In simple terms, ethics-awareness is a sense of responsibility towards the impact, purpose, rights and methods of the work that translators bring to their relationships with authors, clients and publishers (Kruger and Crots 2014: 152-153). On a practical level, on the one hand, a large number of translations in China have recently been exposed as fraudulent and spurious (Mu and Yang 2012). Due to low rates of pay, unscrupulous translators tend to translate at an astonishing speed. This means that although crudely-rendered translations save translators’ time, they do the general practice of translation a disservice in the eyes of the public by leaving readers with the impression that readability and comprehension lie outside the capabilities of translation. On a business level, on the other hand, the translation market in China is still unregulated (Sun 2017: 121-124). Pricing varies greatly as a result of fierce competition, whereby regional difference in pricing is particularly remarkable. It is believed that at least one million people are providing translation services in China, but only a small portion of them hold professional qualifications (China Language Service Industry Report: 2018); therefore, the quality of translation varies significantly. My personal experiences demonstrate this phenomenon – in the form of two projects I was recently offered: one was a 630-page medical translation monograph scheduled to be published after translation, while I was only allowed 40 days to work on it at a flat-rate of 15,000 RMB (roughly £1704) and the other case was the translation of a 6,930,000 character online novel at a pro-rata rate of 40 RMB (£5) per 1000 words. I informed these commissioners that my professionalism, experience and doctoral studies in translation merited a higher rate, with the result that both of these projects were then offered to other translators, prepared to work cheaper (and impossibly fast) without requiring any royalty statements. The fact of the marketplace is that...
poor remuneration makes less-professional translators both blind to the weaknesses of the contract they have signed and oblivious to the guarantee of translator copyright. Translators will only be careful and judicious once they have been able to assert their own professionalism and receive professional rates of pay. In terms of enhancing trainee translators’ copyright awareness within this cut-throat marketplace, current Chinese copyright law reserves for the author the exclusive right to copy and circulate work; this strictly limits the translator’s control of the translated text, resulting not merely in an economic disadvantage to the translator but in the continuing cultural marginality of translation (as Venuti noted also of translation in the West: 1995: 24), which is the hallmark of today’s Chinese translation market (Yinquan 2008). The impoverishment of translators’ self-awareness of their rights and responsibilities impacts hugely on trainee translators’ ethical decisions.

Not only has ethics a key role to play in the context of specific translation projects, but in the West ethics has for some time now been considered as essential to the wider professionalisation of translation (see Chesterman 2000; Pym 2001) - although, as we have noted, few scholars have taken it as a component of translator competence. Chesterman (2000: 15-27), as a scholar notably committed to such an enterprise, proposed a regulation of the ethical elements or norms of translation by characterising four models of ethics: truth (representation), loyalty (service), understanding (communication), and trust (norm-based). Even though this classification has much to recommend it and has been widely accepted, it has disadvantages in that these ethical models are drawn from different ethical dimensions and reflect a range of responsibilities. As a result, the four levels do not share mutual constraints; this means that the pursuit of one aspect of supposed ethics or values may be unavoidable at the cost of another value, or the failure to realise other ones. The different scopes and limitations of application mean that translators still have to exercise choice. Effectively, the sort of contingency that pervades the terrain of translation has been ignored, or at least overridden. One example of this is when translators attempt to reduce possible misunderstandings among the parties who are involved in what we might term the translation event, with the result that they almost unconsciously adapt or rewrite the source texts in order to guarantee the maximum comprehension of intended meaning. In this circumstance, communication has been achieved and the ‘understanding norm’ of traditional translator practice has been obeyed, but it has been achieved only at the sacrifice of a loyalty to difference, complexity and genuine interpretation.

In contrast to this norm-based ethics, Pym interpreted ethics from a content-based perspective (Pym 2012: 165). In translator ethics, he argues, any principles should ideally derive from the activity itself – in other words, it is consequential on translation choices and responses to the specificity of the task. A content-based ethics might try to decide, for instance, what one should not translate. For example, translating Lois Burdett’s Shakespeare for Kids, trainee translators need to be clear what to keep in and what to leave out in terms of content. This ethical issue can be challenging as some descriptions of treachery, murder, and conflict need to be adequately conveyed, but at the same time, the retellings have to be carefully gauged to suit the very different moral and language universes of the target Chinese child audience – in other words, what might be deemed unethical adaptation or simplification is, in fact, a necessary and valuable part of the translation process. None of this is to gainsay the ethical commitment of translation to representing the other fairly and equitably – condensed in Berman’s point that “the ethical act consists in recognising and receiving the Other as an Other” (Berman 2004: 132) – nor does it counteract the key awareness of the ethics of representation, of bearing witness, of speaking of the Other to the self, which we have already described as a key aspect of the translator’s core ethical position. However, even within the constraints of ensuring fitness for purpose, the trainee translator can be taught to understand that this does not necessarily entail a reduction of the impact of the foreign but rather of ensuring that readers have access to the foreign in ways that are not unnecessarily alienating. The translation of Burdett’s retelling of Shakespeare for English-speaking children, accordingly, is characterised by a tendency to continue toning down the sexual elements while the mechanics of violence are omitted altogether (see Tales from Shakespeare: Children’s Classics [Chinese Edition]: 2011). What the translation acknowledges is the fact that Chinese society is much more sexually conservative in terms of children’s education, while violence is routinely erased from the teaching of history and literature.

In contradistinction to what we might term consequentialist ethics, Chesterman discusses ethics in terms of value and virtue (Chesterman 2001: 139-154). Deontological ethics, as we might think of this, provides a standpoint for evaluating actions themselves, requiring the trainee translator in question to reflect on their own moral identity according to their codes of conduct for instance, while singly-conceived consequentialism might well degenerate into mere moral relativism, without taking into account a huge range of extra-textual information and considerations - for example, the right to freedom of expression in
certain difficult cross-cultural situations. There is an interesting tension here that our trainees really should consider – the fact that there very often arises a marked inconsistency between philosophical ethics ideally considered and the demands of professional practice. Such consideration, of course, gives rise to the sort of debate favoured by educational constructivism (Kiraly 2014, as the cornerstone philosophy of any responsive curriculum). The implication for future training is to familiarise trainees with the idea that morally engaged translators are always aware of the context in which they are working, fully conscious of their own positionality in the process. Therefore, ethics-awareness competence - including responsibility-awareness competence and decision-making competence - will from the outset be woven into practice-based learning and theoretical discussion and should always be incorporated as a teaching and learning activity throughout all aspects of the training process.

Of course, from the translator’s point of view, being responsible is a double-edged sword: on the one hand, it lays down a moral requisite and in some way limits the freedom of the translator; on the other hand, it benefits the translator in the long run since it is important for the professional image and reputation of the translator, and for the translation profession as a whole. In the training process, the trainee translator should be responsible and accountable for the decisions s/he makes in translation and willing to accept the consequences of those decisions, irrespective of whether they are positive or negative in terms of perceived manipulation or activism, as we have noted above. In some sense, they should also acknowledge their betrayal to the original text, but the truth is, such betrayal takes place at word-level rather than meaning-level and such ‘betrayals’ at lexical level have their own merit at times. In Taiwan, for example, translators traditionally mediate words that they fear might cause offence among their readership. ‘The poor’ in mainland China is usually translated as “穷人” (pronounced as qiong ren), simply meaning people who have little money and not many possessions. In most Taiwanese translations, “the poor” has been endowed with a more easily acceptable name, that is “待富者” (pronounced as dai fu zhe), meaning wealthy-to-be, which supposes that everyone lives with opportunity and hope. This ethical choice, which some might see as the result of a capitalist conception of poverty and wealth, signifies that the translator has taken the self-respect of the translated subject fully into consideration, but it also shows that s/he is responsible for the receiving readership as s/he is concerned by the possible consequences or impact of lexical choices. In other words, there is no single ethical stance on the part of translators that may be deduced from any one circumstance in which choice is demanded. Pym reinforces the acknowledgment of positive intervention (2001: 129-138) in decision-making process. That is, translator trainees need to know how to analyse various contexts, situations as well as alternative possibilities contingent on different cultural settings in the target text and intervene appropriately in the target text in order to make it more creative and to improve its accessibility. This intervening act, in Pym’s view (ibid), derives from the translator’s conscious refusal of inappropriateness concerning all the parties involved within the uses of a specific text rather than reflecting his or her individual tastes or preferences.

However, as we have already noted, the core ethical responsibility of trainees resides in their sense of loyalty to difference, so that the most critical point during the decision-making process for trainees depends on their ability to accept and transmit difference. Deliberate elimination of difference for the purpose of maximised equivalence not only neglects the relationship between translator and author, source text and target text, but also does a crucial disservice to translation which is considered an intercultural activity. In the final analysis, whether s/he chooses the restitutive justice of expressing the condition and qualities of Otherness in the new text is an ethical decision that needs to be made, but in order to make this decision with any sense of meaningfulness, the translator must be aware of the parameters of that decision. Returning to the training process itself, trainee translators need to know that the precondition of translation is the recognition of discrepancy between different cultures and different languages during decision-making process, between which unconditional equivalence is impossible. As an ethical regime, translation traffics as much in difference as in conceptions of sameness.

In today’s technological landscape, translator may encounter remuneration loss with CAT tools, terminology memory for example. As Biau Gil and Pym (2006) highlight, whenever translators are provided with a terminology database, clients expect automatic compliance with the terminology and phraseology of the segment pairs included in that database, so that translation costs are kept to a minimum. To put it simply, companies encourage translators to seek as many ‘translation matches’ or ‘translated segments’ as possible (Murphy 2000). A key problem arising from this increasingly common workplace phenomenon is that translators are paid only for what clients consider to be translation work per se, that is for segments that have not yet been
translated, or for chunks or segments for which matches cannot be located - even though there is no standard method of working out the percentage match for any single translation. This is the result of the instrumental view that implies that all matches will keep the same meaning they had in previous texts and, for that, revision and adaptation of these words or segments are not worth being remunerated for. However, not all matches are exactly consistent with the original texts and some 'fuzzy' matches may require significant editing (Sharon 2007). In fact, even full matches may suggest inappropriate translation solutions if the overall context has changed, as of course it frequently does. This consideration relating to discounted payment for full and fuzzy matches is now significantly impacting on the Chinese translation market. Assuming that previously translated text segments should not be double charged, many end clients have demanded percentage reductions for leveraged texts – which may make sense providing that translators enjoy sufficiently improved productivity to compensate for this lost income. In terms of the training classroom, there is a clear argument for embedding discussions as to whether or not it is appropriate to abate clients’ payments for reappeared texts stored in a previous database, and accordingly how to negotiate translation rates. Another ethical problem, concerning another grey area, so to speak, is that of authorisation of copyright in CAT. In any CAT terminology database, those ready-to-use translated chunks are always translations of translations, or adaptations of translations without any clear beginning or defined end. The challenge here is to determine who should authorise ownership when translators change previously existing phraseology in their own translation texts with the assistance of translation memory; the legal position here is hugely complex. The reason is that some chunks of information are constantly updated and re-labelled in accordance with different text purposes, which means that there is no final text, but a constant flow of provisional texts undergoing updates, rearrangement, re-sizing and user-adaptation based on a large database of content in constant change. These are ethical questions that escape the parameters of traditional copyright agreements, and the relevant legal frameworks vary from country to country. Regrettably, the translation profession in China, is not taking this into account adequately, and therefore lags behind the ever-accelerating pace of technological development. It becomes correspondingly crucial that Chinese translators, about to enter the profession, should both understand this situation and, more importantly, develop a sector-wide response to it.

3. METHODOLOGY

The methodology underpinning this competence training is to consider the classroom as an open space for reflection on ethical issues and refraining from prescribing or even recommending particular ethical paths; in turn this clearly makes the issue of assessment more problematic. A practical method is the “identity-state-explain” model (NAATI 2016): it involves practice texts of 100 to 150 words in length, where trainees are required to examine translation ethics in the following dimensions: translator identity, translators’ personal motivations, ethical principles, and preferred translation strategies. The source text is also discussed and analysed to ascertain difficulties and effects of the text, the translatable or untranslatable qualities of the text, and the social contexts within which all the above operate (see especially Pym 2007; Zaubergera 2000). These cases, rich in ethical complexity, will contribute to developing trainees’ ethics-awareness competence in terms of decision making, and help to equip translator trainees with the skills to reason about such matters. In this way the complex interaction between apparent deontological positions and consequentialist strategies is highlighted, informing students not only of the needs, wishes and rights of the client, but also of the potential impact of their decisions on a wide range of constituencies and participants (see Bassnett, 2013 on accountability in this sense); importantly, the central notions of appropriateness and fitness for purpose of translated texts are brought into constant play. Moreover, this model is under social constructivists’ classroom environment, in which trainees are responsible for their own learning and translation decisions, through constant reflection and interaction while employing first-hand situated experiences, authentic materials as well as ethical-involved translation projects. According to this collaborative classroom, the role of the trainer is to encourage the exchange of perspectives between students, colleagues and working professionals; it is thus not a one-way transmission but a process of sharing perspectives. For example, in discussion of deontological and consequentialists’ view, discussions in class must be encouraged, exploring questions such as, for instance, should trainees consider their ethical roles as situated and enacted or as responding to pre-established norms? Is such a deontological code possible? What would the implications of a wholly consequentialist code be? Do the contingent and ever changing circumstances of translation practice make any deontology impossible? Sharing ideas between trainees may help trainees bring real world translation dilemmas into their translation practice.
4. RESULTS AND DISCUSSION

The following discussion provides some examples - where ethics plays a central role – in order to illustrate the “identity-state-explain” model. Let us consider the Chinese translation of Hoffmann’s *Struwwelpeter*, with its emphasis on the gruesome. This book is geared to a young (and therefore one has to assume, impressionable) audience, with the consequence that translators must be alert to its depiction of bullying, and descriptions of violence in their translating process. In this particular instance, trainers can address the ethics of cutting references or descriptions in order to make this book more acceptable to a target Chinese readership (of between eight and ten years of age). Trainees can provide their justifications for, for example, their decisions to add explanatory footnotes or provide extra-textual dimensions or trimming in order to mitigate the impact of some of Hoffman’s horror. What is important here is the discussion surrounding strategies of intervention in the interests of ensuring that a particularly difficult text (in cultural terms) meets the reading and learning requirements of a young Chinese audience for whom violence is traditionally presented in a much less psychologically real way. Following from this, trainers might encourage trainees to comment on their readings of sensitive texts (from the Chinese perspective); for example, LGBT-friendly books such as *And Tango Makes Three* by Justin Richardson and Peter Parnell (2007), which tells the story of two penguin dads and their daughter Tango. Trainees need to consider the socially controversial issue in China, that is, the general public’s limited tolerance of LGBT, as well as their possible role in insinuating the need for change. How to translate the penguin dads (Roy and Silo) in terms of the universe of experience of the Chinese target audience (nine to eleven-year-olds) is centrally concerned not only with assessing what the target readership knows but also how it might make use of some sensitive words offered in the source text. After stating their translation decisions, trainees need to explain how they balance deontologist and consequentialist positions.

It is worthwhile to mention that, ethics-awareness competence is not taught in a separate module; instead, it is embedded throughout. This paper rejects the idea of offering ethics training as an additional optional module since this teaching approach is at danger of allowing trainees to consider ethics as divorced from good professional judgment. After embedding this awareness throughout the translation curriculum, trainers should expect to achieve the following objectives: firstly, training should aim to provide trainees with the conceptual tools that allow them to reason critically about the implications of any translation decision. This means engaging with some of the theoretical literature on ethics that can provide a means of reflecting on the pros and cons of particular ways of justifying behaviour or translation solutions (Baker 2011). Secondly, trainers should enable trainees to identify a range of potential strategies that may be deployed to deal with ethically difficult or compromising situations, such as the switch from the first to the third person pronoun in interpreting, or translation issues arising from sensitive, political or religious texts. And thirdly, trainers develop a set of pedagogical tools that can be used to create an environment in which trainees can make situated ethical decisions, rehearse the implications of such decisions, and learn from this experience. Activities within and outside the classroom can be designed to provide all three opportunities.

5. CONCLUSION

The learning outcome of ethics-awareness competence training is that trainees engage more systematically with ethical issues in the context of their translation practice, particularly in view of recent technological, social, political and professional developments that are yet to be explored in the literature in terms of ethical implications. Therefore, as in other areas of the programme, they move gradually towards the world of work through practical, real-life translation tasks. But most crucially, the translator is not encouraged to see ethics as an independent reality but rather as emerging from and informing a set of decisions and choices that engineers a relationship between here and there, now and then. Any ethical-awareness competence, in pedagogical terms, is centrally concerned to suggest a framework of expectations for the profession and industry in terms of ethical principles, values, and standards of conduct to specifically guide Chinese translation practitioners. I have argued that trainees should be ethically engaged and aware not solely in terms of how recipients gain access to the text, but also in how that text represents the world of the Other to the located Self. However, professional ethics need to be introduced progressively, through the introduction and discussion of dilemmas that arise in concrete situations to ethics reinforcement in practical sessions, and finally the application of ethics in every stage of translation evaluation and research methods.

ACKNOWLEDGEMENT

I owe great gratitude to my supervisor Professor David Johnston, for guiding me throughout the paper with his endless knowledge, patience and intelligence.
5. ABOUT THE AUTHOR(S)
Jie Wang*, Doctor in Translator Training and Translator Competence, member of Translation and Interpreting Institute, research interests are intercultural competence, translator training, ethics, hermeneutics, localisation, etc.

Yuanyuan Li, lecturer in Huaiyin Normal University, her interests are in Pragmatics, ESL, Contrastive Linguistics and its application to translation.

REFERENCES
The Woman Portrayal in the Works of Iranian Novelists
Dr. Mojgan Eyvazi
Assistant professor, English Department, Payam-e-Noor University, Tehran, Iran
Corresponding Author: Dr. Mojgan Eyvazi, E-mail: mehkade@gmail.com

1. INTRODUCTION
From the very beginning of formation of family as a social institution, women were always considered as an inferior gender. In fact, the families were the first agents that oppressed women because of different ideologies of the time as Walter claims that "For centuries, and all over Europe, there were families who disposed of 'unnecessary' or unmarried daughters by shutting them away in convents" (Walters, 2005). Not only has been this idea dominant among uneducated people, but also literary people suffer from this ideology as Selden et al. remind that "Aristotle declared that 'the female is female by virtue of a certain lack of qualities', and St Thomas Aquinas believed that woman is an 'imperfect man' " (Selden et al., 2005). Moreover, women did not have any rights in politics and they were regarded inferior as Arneil suggests that "examining the dualistic nature of western political thought provide us with the tool to uncover the profound, but often silent, role of gender in politics" (Arneil, 1999a).

Actually, it can be said that these oppressions to some extent, made them to think their gender and redefine their roles since "it allowed some women to develop a talent for organization, and some were able to read and think, and discover their own distinctive voices" (Arneil, 1999b). In fact, feminism has challenged all the ideologies regarding the stereotypes about women. Wilfred et al. mentions that "feminism is an overtly political approach and can attack other approaches for their false assumptions about women" (Wilfred et al., 1996a).

In fact, feminism has challenged all the ideologies regarding the stereotypes about women. Wilfred et al. mentions that "feminism is an overtly political approach and can attack other approaches for their false assumptions about women" (Wilfred et al., 1996b). The feministic thought started to affect different fields particularly literature and literary criticism based on feminism was formed in which political, social, economic and psychological oppression of women were analyzed. Tyson (2006) claims that "Broadly defined, feminist criticism examines the ways in which literature (and other cultural productions) reinforces or undermines the economic, political, social, and psychological oppression of women". Therefore, it can be said that literature has been another tool for women to get their rights beside other medias as Bressler reminds that "feminist literary criticism advocates equal rights for all women (indeed, all people) in all areas of life..." (Bressler, 2006).

A woman’s life is bound from all sides and parental and personal relationships are linked together. Women writers have had to come out of subordinate structures and the male style of thought. They have had to put away their submissively, and fight back the male rules.
Throughout their own writing, Women started to know and discover themselves. Women’s writing has given power to them as Sniitow (1990) said, "woman is my slave name . . . feminism will give me freedom to seek some other identity altogether". Women’s writing has been affective through self-expression and self-questioning and it has made a new definition of women. Their writing has attempted to break with patriarchy and move towards female meanings. The women of present generation started to show their own voice and feeling as independent members of society. It was during the feminist movement that the binary categorization of gender and sex came to importance. In the emergence of feminist criticism, gender has been recognized as "a crucial determinant in the production, circulation and consumption of literary discourse." (Ruthven,1984). According to Elaine Showalter (1985):

It was through the women’s liberation movement that we began to draw connections between our own work and our own lives, to note the disparities between the identifications and ambitions that had attracted us, along with thousands of other women, to the study and teaching of literature, and the limited and secondary roles granted to fictional heroines, women writers or female scholars. Feminism spoke to our lives and our literary experience with the fierce urgency of a revelation or a great awakening.

The feminist writer attempts to analyze and realize the material conditions through which gender has been shaped within special languages. Gender has always been a significant term in feminist criticism. It referred to women and women’s writing. All women’s writings have been studied from feminist point of view which has been called Gynocriticism in which gender is a significant element. Ostriker (1986a) writes: "writers necessarily articulate gendered experience, just as they necessarily articulate the spirit of nationality, an age, a language". The effects of gender and female sexuality can be seen throughout their works as Sandra Gilbert poses this question "how can her sexual identity be split off from her literary energy?" (1986b)

It is known that feminism is divided into three different waves with each emphasizing different aspects. One of the most significant books of Feminism is "Elaine Showalter’s A Literature of their Own (1977), which provides a literary history of women writers" (Carter, 2006a). This book shows the model of female writing which is called gynocriticism, Carter believes that "she coined the term ‘gynocriticism’ for her mode of analyzing the works of women writers. She also argues for a profound difference between the writing of women and that of men and delineates a whole tradition of women’s writing neglected by male critics" (Carter, 2006b).

Elaine Showalter is an influential American literary critic, feminist, and writer on cultural and social issues. She developed the concept and practice of gynocritics. Gynocriticism concerned with the specificity of women’s experience and women’s writing.

Showalter presents three important stages of women’s writing. First, the imitation of the mainstream literary tradition: second, the protest against the standards of this dominant tradition and third, self-discovery which aims at a search for identity. Showalter identifies these stages as Feminine, Feminist and Female.

Roya Pirzad was born in 1951 in Abadan and she studied there. She got married in Tehran and lived there. She has authored three collections of short stories that were welcomed by people. Her first novel titled I Turn Off the Lights was published in 2001. Pirzad’s style in this novel is very simple and pleasant which is accompanied by mild comedy. Her description is very objective which makes it difficult to determine it from reality.

The novel portrays lives of four families in Abadan. Claris is the main character who is 38 and has two daughters. There is another family; Emil and his daughter. Emil’s wife is dead. Then there shapes a friendly relationship between these two families. During this friendship, Claris realizes her own loneliness. The novel ends with Emil’s moving out from Abadan.

Roya Pirzad was born in 1951 in Abadan and she studied there. She got married in Tehran and lived there. She has authored three collections of short stories that were welcomed by people. Her first novel titled I Turn Off the Lights was published in 2001. Pirzad’s style in this novel is very simple
and pleasant which is accompanied by mild comedy. Her description is very objective which makes it difficult to determine it from reality.

The novel portrays lives of four families in Abadan. Emil is the main character who is 38 and has two daughters. There is another family; Emil and his daughter. Emil’s wife is dead. Then there shapes a friendly relationship between these two families. During this friendship, Claris realizes her own loneliness. The novel ends with Emil’s moving out from Abadan.

2. LITERATURE REVIEW

Since the works under the study have been among the best sellers in Iran, so many researches have been done on them based on different perspectives from which the feminist and psychoanalytical analyses are more widespread. Fooladi, et al. (2013) investigated the writing style of The Nomad Next to the Fire and discussed that it is a feminine one. The same novel was studied by Gorji, et al. (2012) who focused on its discourse analysis. The novel point of view is analyzed in another research by Pirooz and Moqaddasi (2011). Karampoor, et al. (2008) studied the novel from a psychoanalytical view point focusing on major characters. A feminist comparative study of this novel was done by Asadollahi and Salahi Moqaddam (2015) who were interested in the feminist concepts reflected in the novel.

Pirzad's novel I turn off The Lights also, has raised so much critical acclaim and so many articles were published based on it consequently. The interesting point here is that most of these articles regarded the feminist potential of this novel and discussed it in one way or another for example the works by Kamran, et al. (2018), Ali, et al. (2016), Baay (2018), and Najafi Arab (2014) are classified in this category. The novel narrative elements are analyzed by Aqlavandi and Hajipoor (2013) in a research. The main characters' identity attracted the attention of Farhangi and Sadiqi (2015) which is studied in their common work.

About Paradise Hall the researcher just found one article by Ranjbar, et al. (2013) in which the novel elements are analyzed generally.

Though some feminist studies are done on the mentioned novels, the present paper is unique in the field since no other research work has paid attention to Showalter's gynocriticism in an attempt to study the characters' attitude and no other work regards this analysis in three different novels all together.

3. METHODOLOGY

The present study analyzes some works of Iranian female writers based on Elaine Showalter's gynocriticism, which studies literature written by female writers inclusive of the interrogation of female authorship, images, the feminine experience and ideology, and the history and development of the female literary tradition. To do these three Iranian novels by Iranian writers are going to be focused on descriptively and analytically to see whether they follow Showalter’s model of women writing namely feminine, feminist, and female writings. They are: Paradise Hall by Nazi Safavi who was born in 1967. Her novels mostly concern women fighting tradition and modernity in Iranian society. Her novel, Paradise Hall (1999), is a best-seller in Iran. Although her books are not political, Safavi has reflected the concerns of an eastern woman from a purely feminine perspective.

The main character of the novel is Mahnaz who is the only daughter of a traditional aristocratic family is engaged to her childhood friend Mohammad at the age of 16. At the beginning, they love each other; however, after the engagement, their conflicts started to show which later turn into serious sources of tension. The couple separate and soon after, Mahnaz goes to university. The different atmosphere and her new friendships transform Mahnaz’s personality. She starts to rediscover herself and gains a sense of self-confidence she’s never had before. Mahnaz also discovers that she is still in love with Mohammad. While blaming herself for the years of separation, she accidently comes face to face with her former lover.

The Nomad Next to Fire by Moniroo Ravāni-pour. Ravāni-pour was born in 1954 in Bushehr. She studied psychology at Shiraz University and got married twice. Due to use of magic realism, her style became significant. Her works concern with female issues, expression of love by women, breaking with patriarchal traditions, and male domination. The Nomad Next to the Fire (1999) can be considered as a political novel since it reflects poverty, confusion, failure of women in life, and the low level of cultural understanding.
Moreover, the novel shows political situation of Iran in which Left movements started to rise.

The novel portrays the story of a woman named Ayeneh. Ayeneh is from a traditional tribe and she meets a man named Mans and starts her affairs with him. Her actions are against the dogmatic rules of the tribe; therefore, the men want to punish her. The men whip her to say the man’s name but she does not give up. Therefore, she is banished from the tribe and looks for the man but he is gone. She is wandering in the street in Shiraz and lives with hoboes. Ayeneh meets some people of whom the burnt woman is the most significant one. Like Ayeneh, the burnt woman disobeyed the tradition of her own tribe. The burnt woman kills herself. Then Ayeneh meets Maryam who is a political activist and teaches Ayeneh to read and write. Ayeneh looks for Mans and lives in a Hotel. At the end of the novel, Ayeneh has become a popular painter and eventually she goes back to her tribe and finds her father dying. His father welcomes her daughter.

And Finally, Zoya Pirzad’s *I Turn Off the Lights*. Zoya Pirzad was born in 1951 in Abadan and she studied there. She got married in Tehran and lived there. She has authored three collections of short stories that were welcomed by people. Her first novel titled *I Turn Off the Lights* was published in 2001. Pirzad’s style in this novel is very simple and pleasant which is accompanied by mild comedy. Her description is very objective which makes it difficult to determine it from reality.

The novel portrays lives of four families in Abadan. Claris is the main character who is 38 and has two daughters. There is another family; Emil and his daughter. Emil’s wife is dead. Then there shapes a friendly relationship between these two families. During this friendship, Claris realizes her own loneliness. The novel ends with Emil’s moving out from Abadan.

4. RESULTS AND DISCUSSION
4.1. Feminine Writing in *Paradise Hall*

One of the ways that has been associated with reflection of a traditional woman is showing them at home. In patriarchal society, women always have to stay at home and their world is confined to home. On such condition, women are associated with immobility and being at the same place. This condition holds true for the female character of the novel. Mahnaz experiences most of her life and events at home. Mahnaz, as the narrator recalls the day when she was at home and one of their neighbors come to their home to propose her. However, she cannot do anything; even she does not know how she feels: “The doorbell interrupted them… I have come for good reasons… I did not know whether I was happy or shy; maybe both” (Safavi, 1999b). This is one of the flashback by the author which accords to what Showalter (1972) has mentioned “as the subject drew closer to home in time and space. Fictitious memoirs opened up a much more extensive area for the novelists to work in than if they had felt obliged to compose formal histories of recent times. Furthermore, the first-person document permitted free range to the emotions” Accordingly, the author is expressing her own emotions.

Moreover, she knows that marrying this guy – Mohammad – is not a reasonable action since "thinking about him and his serious face makes me frightened" (Safavi, 1999b). Mahnaz knows that Mohammad has a serious personality and his definition of a woman is based on patriarchal image; according to Mohammad, a woman must be immobile and stay at home: "Mohammad hates when a person says bullshit or laughs a lot; he says a girl must behave herself and be decent; she must not be naughty…”(Safavi, 1999c). This is an example of traditional image of a woman that Mohammad expects.

Mahnaz knows that she cannot ask a question about the man that she is going to marry; she has to "be shy and ignore(s) it”(Safavi, 1999d). Marriage and motherhood become a way to portray women based on traditional expectations. Women should carry the memory and transfer what they have learnt to the next generation. De Beauvoir (2010) tells us that as a young girl she found babies abhorrent because they were “red-faced, wrinkled, milky-eyed” and that childbearing seemed to her "no more than a purposeless and the biological oppression of woman with her status as the Other”. This happens for Mahnaz and the author shows that Mahnaz will carry the patriarchal ideology to the next generation. When Mahnaz sees her own reflection over the water, she says: "by the way, I look like my mother very much” (Safavi, 1999e). This shows that Mahnaz’s mother has acted based on patriarchal image and expectation; she has passed the male ideologies to the next generation.
that is her own daughter, Mahnaz. Mahnaz will do the same and this endless cycle of discrimination and inequality keeps turning and it never ceases.

In patriarchal societies, women are doomed to do the housework and by this keep their own roles as submissive members of society who has no power. Mahnaz’s father attempts to hold his position as boss of the family. He practices his power by commanding her wife to do the housework: "Tell your mother to provide the dinner; I am starving" (Safavi, 1999f). To follow his rules, mother is forced to the housework. Home becomes the symbol and place of happiness for Mahnaz as she recalls it:

Summer nights, we used to eat dinner on two big wooden table located between the garden and. The smell of Jasmine and daddy’s loved vases along with the dampness smell of soil...was the loveliest smell of the world. When it was warm, sitting together was very enjoyable in the yard...how lovely it was as if the whole world were peaceful and happy...what a happy family we had. I wish time stopped in those years. When someone is little and young, he wants to run towards the future...However, it can be realized that he or she is left with nothing, past and childhood was the best! (Safavi, 1999g)

For Mahnaz, home and the past are the most enjoyable time. Like a traditional woman, Mahnaz is trapped in the past which does not allow her to move; she has to remain immobile and cherishes her own home, family, and the rules that were practiced at their home by her father. Moreover, Mahnaz remembers a time when there was tension at Mohammad’s house because his brother wanted to marry a girl whom he loves. However, it was against the tradition since “it was not our tradition in which a boy meets a girl and also a girl’s relationship with a boy was unacceptable for us...and it was always up to his father to make decision” (Safavi, 1999h). The narrator gives a traditional style of life in which father is the boss of the family and the others have to follow what he says. This is the law of the father that Lacan (1975) has mentioned since father symbolically possesses the power which is phallic:

The process of symbolization itself as 'phallic'. It is through the Name-of-the-Father that the phallus is installed as the central organizing signifier of the unconscious. The phallus is the ‘original’ lost object, but only insofar as no one possessed it in the first place. The phallus, therefore, is not like any other signifier, it is the signifier of absence and does not ‘exist’ in its own right as a thing, an object or a bodily organ.

All of Mahnaz’s memories signify the patriarchal rules that dictate women what to do. Women' submissivity, inactivity, and immobility are shown by Safavi in which a girl does not have freedom to act willingly. The effect of male speech cannot be ignored and it shapes the personality of women. Mahnaz mentions how obedient she was towards what Mohammad says: "How sweet and peaceful his tone was. I wanted him to talk for hours and I just wanted to listen to him...I just listened to his tone not to what he said. Like a baby who just listens to the lullaby not its content" (Safavi, 1999i). According to Showalter (1988a), a man "achieves the power and the dignity over a woman". This is what Mahnaz admits. She remembers her weakness towards Mohammad for the first time when she was "like a child in his masculine and powerful hand...he was taking me like a child" (Safavi, 1999j).

In patriarchal societies, outside and going out have been related to men; since men have been considered powerful, they can go out and women have to stay at home as Xaviere Gauthier quotes in Showlter (1988b): "As long as women remain silent, they will be outside". The narrator remembers a time when men decided to go out and Mr. Reza’s speech. He says "I will take you a place...which is proper for men...Paradise Hall is proper for the men who have been through hell" (Safavi, 1999k) by marriage. This speech shows that men "would stay outside...conquer them" (Showalter, 1988c) and women must remain silent and passive. Going outside if the house becomes the first source of tension between Mohammad and Mahnaz. When Mahnaz goes out
for shopping and comes back home, his husband starts to criticize her and he says: "Sit down… I did not remember telling you that you wanted to go out" (Safavi, 1999d). Having read the novel, it can be concluded that the author has attempted to give a traditional image of a woman who has to be silent, obedient, passive, immobile, and submissive.

4.2. Feminist Writing in The Nomad Next to Fire

In the feminine phase, women have been associated with home and being inside; in this situation women cannot show any activity and mobility. However, in the feminist phase, street is in contrast with home. Street is full of activities and movements, and a source of danger and insecurity. In Nomad Next to The Fire, Ayene is wandering around roads and streets in most of the story. She experiences big changes in her life and her main experience is formed in passing streets and roads. Ayeneh’s experience is in sharp contrast with a traditional image of a woman. She resists the patriarchal rules by being "outside of the specular phallogocentric structure, to establish a discourse the status of which would no longer be defined by the phallacy of masculine meaning” (Jacobus, 2012). Ayeneh, unlike a traditional woman, cannot be kept at home because she wants to be "outside the dominant boundary and therefore" (Showalter, 1988d) Ayene who travels from around Bushehr to Tehran during story, acquires the main part of her experience on the road. The outside is traditionally supposed to be masculine; however, Ayeneh breaks with the tradition: "Ayene doesn’t move. The driver switches on the car, winks and drives, foot on acceleration pedal in Shiraz to Bandar Abbas (Ravāni-pour, 1999a). Ayene, as the female character who resists the male rules is associated with streets and outside. She is not an immobile woman who stays at home and remains passive; rather, she is a women whose activity is associated with streets:"Always at the end of the day window shades, stores window shades suddenly come down with a busy sound, the street becomes less crowded gradually and you with what you have bought, a book, a poster, a pair of sock from a peddler, a plaster statue from a person you don't know, go to hotel" (Ravāni-pour, 1999b).

Street is a masculine space in which women’s presence is unexpected. The image of a woman in street makes feminine concept acceptable in situations and concept that traditionally it was considered opposite to them. The novel of Nomad Next to The Fire that describes woman of home is full of objective events and accidents. Long and repeated mental monologues as they are used in other novels are seen less in it since Ayeneh has resisted the male rules. This novel portrays a woman who is passing roads and streets without being at a place for a long time. Like Ayeneh, the burnt woman is shown to experience the break with male rules as she disobeys one of the religious and traditional custom in her hometown: "They banished me five years ago. For what? I disobeyed them. They thought there was an evil… because I did not let them cut my hair…to make a rope…to save the savior” (Ravāni-pour, 1999c).

In feminine phase, it has been argued that women were associated with consumption and using. This means that women have no power for production and creation. However, in the feminist phase, the image of woman is shown to resist the patriarchal image. This is what Moniroo does; the picture that the author provides for Ayeneh is not a woman who consumes; rather, it is a woman who produces and creates. Moreover, it can be said that the author shows the transition from consumption to production. In Nomad Next to The Fire, at the beginning of story Ayene is a nomad girl who is illiterate and narrates oral stories for a stranger writer - who comes to local legend to write a story; at the end of the story she becomes a famous painter whose picture can be found on different magazines. The woman is not an audience and consumer but a creator who produces works: the author gives a picture:

She puts the hand scripts on the table, moves her head, laughs and breathes like a seagull which passed the storm. She sits on the rotating chair, with body movement, the chair turns over its stand. She stays still in front of all body mirror on the wall, looks, a women make a pile of fire; She gets up, opens the old box … that purple long dress! She wears the dress, bonds her anklets, leaves her long hair on her shoulder and wear old on her hair. (Ravāni-pour, 1999d)
Unlike dependent picture of women who needs men, in the novel of *Nomad Next to The Fire*, the most different image of woman is presented. Ayene is a nomad girl who is rejected due to ignoring norms about male-dominated culture of men and women relations; therefore, she had to continue her life with no support from no man during the story. She is depicted in different parts of the story doing some paying jobs outside home: "She puts four boxes by the evening. Her hands look blood color. Workers put their boxes in order. Old woman with a half full box was standing next to Ayene and the guard put two tumans in her hand without looking at her box" (Ravāni-pour, 1999e). The author gives a picture of a woman who is associated with job and independence. Ayene can live on independently by having her own job. She could overcome a lot of problems on her ways.

Ayeneh in this novel is a hardworking and independent woman who builds her independence by working with low salary in society. Moreover, Ayeneh is not imprisoned by the past and future; rather, the heroin of this novel lives in her own imagination who can picture the future and run from the past and memories.

4.3. Female Writing in *I Turn Off the Lights*

According to Showalter, through this phase, different aspects of being a woman can show itself. It is through this stage that women have reached a self-discovery and realization of their own gender. It is in this phase that women have realized their differences from men and they know that such differences should not prevent them from developing. In fact, women’s physical differences enable them to experience, feel and think differently: "In order to live a fully human life, we require not only control of our bodies … we must touch the unity and resonance of our physicality … so there is a kind of celebration of woman’s body as a source of imagery in writers” (Showalter, 1986a). Therefore, “women define and categorize areas of difference and similarity which in turn allow us to comprehend the world around us through language” (Showalter, 1986b).

It is known that at the beginning of the novel, Claris has been shown to be a housewife who has lack of activity and mobility. The author shows her as an objective camera that records everything. However, her description is different from definition of a traditional wife. It can be felt that she is waiting for an event to think over about her role:

> The school bus broke sounded. After yard metal door noise and sound of running on narrow pass on the grass, I didn’t need to look at kitchen’s clock –that was four a quarter P.M. when the door was opened I touched my apron and shouted uncovering washing hand and face we don’t throw the bag in the corridor. I slide the issue on the center of table and turned to fridge to get the milk that I saw four people standing at the door of kitchen. (Pirzad, 2001a)

Pirzad in her novel has attempted to show the differences in her main character, Claris. In fact, this novel is the journey of self-discovery in which Claris can think about herself and acquires awareness. In Showalter’s words, her body becomes the source of her power. The first signs of differences between Claris and other women can be seen by Emil’s mother: Why don’t you wear your ring on the right hand like other women? (Pirzad, 2001b) and Claris’s sister highlights this difference: "So how can people realize that Claris is not like other women?” This ironic sentence shows that Claris is neither a traditional woman nor a resisting one; she is just different.

She started to rethink her role as a housewife; she knows that she is something more than a housewife. She remembers a day when she told Alice’s mother "I hate women that always wear apron; it means those women who are into housework. First, someone has to be well-dressed and organized for herself”(Pirzad, 2001c). However, she does not know herself yet; "I asked myself, where do I take? …I don’t know” (Pirzad, 2001d). Claris started to doubt everything about herself which is shown symbolically by the author: "I looked into the mirror to see myself, I doubted; isn’t my clothes too revealing? Isn’t my skirt too tight?” (Pirzad, 2001e). Claris attempts to redefine her own life as she says: "I like to smoke when I am alone at home…I try not to think about daily issues” (Pirzad, 2001f). It is through Claris’s loneliness that she finds the opportunity to rethink about her own nature in a context which is free from male domination.
In the female stage, a woman is able to reach the productive level and expresses what she feels as Showalter (1986c) believes female production is a place for "feelings of alienation from male predecessors...their culturally conditioned timidity about self-dramatization, their dread of the patriarchal authority of art, their anxiety about the impropriety of female invention. All these features of women's writing differentiate their efforts at self-creation from those of their male counterpart. Claris attempts to hold her position as a productive woman. She narrates:

"I don't know what happened that I started but I started. I talk about Sardu and which of his books I like, and which one I don't like and why I don't like and what's Mr. Davtian's idea about Sardu and Mr. Davtian is the owner of Arax book store and Araxbook store is in Tehran in Qavam-Al-Saltane juncture and I like this bookstore very much and when I go to Tehran this is the first place that I go and stay for hours and I agreed with Mr. Davtian to send me books from Tehran and he does, however I haven't read all Sardu's books; I said and I said and I said. (Pirzad, 2001g)

This is another step for approaching to self-realization. Reaching a place for artistic production can be a significant event for reaching female stage. The contradictory feeling of Claris shows her mental tension; she did not marry with love and implicitly she admits it: "It was not important which one the man of the story chooses; love or commitment. I hated the man of the story who was so silly. I hated the woman of the story who could realize how silly the man was. I went to the kitchen and I said to myself you are the silliest one" (Pirzad, 2001h). By coming Emil into her life, the self-discovery process becomes a significant event as she doubts her feeling: "After dinner, Emil said Claris, do you need help? Which one did I like the most; his offer for her help or his calling me by first name?" (Pirzad, 2001i)

At the end of the novel and after series of events for Claris that made her thinks about her own personality, she reaches the self-awareness as a woman who joins the Women’s Right Movement. When they are in the restaurant, her daughter asks "what is woman’s right" and Claris answers "You will realize once you are grown up" (Pirzad, 2001j). What she believes is that the process of realizing women’s right is long and it must be understood individually by each woman.

5. CONCLUSION
Having studied the three novels, the following conclusion was drawn. The first novel, Paradise Hall by Safavi was based on feminine writing since Safavi provided the reader with the image of Mahnaz as a traditional woman. She was presented as a woman who must be at home, follow the traditions in marriage and obeys his own husband. All of the features of a traditional woman were associated with her.

The second novel, Nomad Next to the Fire by Ravanipour was written based on feminist model. The main character, Ayeneh, was a woman who broke the tradition of her tribe and was banished from her own society. Unlike Mahnaz, Ayeneh was associated with independent features including working outside, producing, and living in imagination.

The third novel, I Turn off the Lights, was written based on female writing in which Claris as a woman was different from Mahnaz and Ayeneh. The author shows the transition of Claris to a woman who reaches her own awareness. Her doubts and contradictory feelings towards marriage, her husband, Emil, and everything show that Claris is gaining her awareness and at the end she wants her own daughter to reach the awareness regarding women’s right.

ABOUT THE AUTHOR
Mojgan Eyvazi, Ph.D., is an Assistant Professor in the English Department at Payame Noor University, Tehran, I. R. of Iran. She received her Ph.D. degree from Pune University, India. The title of her dissertation was “Human Predicament in Selected Works of Tennessee Williams,” which was revised into a book in 2008, Human predicament: Study of Tennessee Williams' Selected Plays.

She has translated Drama A to z into Persian in 2010. Her other books are English Coherent Words in 2009, and Hamletism in 2016. Her areas of specialization are drama, gender studies, and literary criticism. She has several published essays in international journals focusing on different literary topics.
REFERENCES


The Conceptual Metaphors of Building and Construction in Newspaper and Research Article

Farahman Farrokhi¹, Ali Akbar Ansarin², Somaye Ashrafi³*
¹ Professor of ELT at University of Tabriz, Tabriz, Iran
² Professor of ELT at University of Tabriz, Tabriz, Iran
³ PhD Candidate of ELT at University of Tabriz, Tabriz, Iran

Corresponding Author: Somaye Ashrafi, E-mail: so.ashrafi@tabrizu.ac.ir

ARTICLE INFO

Received: May 24, 2019
Accepted: June 22, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.18

ABSTRACT

Cognitive linguists do not view metaphor as a decorative and marginal device but as a tool to reflect different ways of phenomena understanding and situation embodiment. This paper seeks to comparatively analyze the source domain of building and construction in three areas of economics, politics, and health studies in English newspapers and research articles within the framework of cognitive linguistics, to determine which register has the more pervasiveness of metaphors and also to find out the similarities and differences of conceptual metaphors (CMs) in two registers and their respective areas. To this end, MIP (Metaphor Identification Procedure) was used to properly locate and identify metaphors in the corpus of a 1,529,106 words, which was extracted from online newspaper and research article journals between a three years period from the beginning of 2015 to the end of 2018. A chi-square analysis was conducted to see whether the frequency distribution of CMs in the corpus was meaningful or not. The results indicate that research articles tended to employ more metaphorical expressions of building and construction than the newspaper because of the different physical environment. Furthermore, the CMs in politics outnumber the other fields of study. The results aim at enhancing learners and teachers’ perspective toward CMs in different registers and genres.

KEYWORDS

Conceptual Metaphor; Register; Source Domain; Target Domain

1. INTRODUCTION

Traditional metaphor theory viewed metaphor as a literary matter, a rhetorical device, and a decoration of language, until the conceptual metaphor theory, put forward by Lakoff and Johnson (1980) has turned it to a heated topic of cognitive linguistic study. Speakers use metaphor as a cognitive tool to facilitate the understanding of the relatively unknown and abstract concepts through the more known and concrete ones. Metaphors help us to realize what kind of world we live in and shape our communicational, cultural, and psychological understanding.

The CMs have been analyzed by employing the methods of quantitative-qualitative research. McEnery and Wilson (2001) prefer the combinational use of both methods by suggesting that “Qualitative analysis can provide greater richness and precision, whereas quantitative analysis can provide greater statistically reliable and generalized results” (p. 77). Qualitative analysis provided a possibility to identify those linguistic expressions which are the embodiment of CMs and also their functions and usage in the corpus of newspaper and research article registers. Qualitative analysis enabled us to present the statistical analysis of the result. This empirical investigation enabled us to identify the frequency of CMs in the corpus.

Nowadays, economics, politics, and health issues are getting closely related to our daily life and according to Lakoff and Johnson (1980) metaphors are frequently used in thought and everyday language, so we should expect that these three areas shows the abundance of metaphors. Newspaper and research article as two main registers attempt to use kind of material that is informative and can be efficiently received and perceived by readers. There is a shortage of studies on the comparative use of CMs in different registers and areas of studies. This paper tries to apply the conceptual metaphor theory in the terms of source domain of construction and building to give a detailed explanation of how this source domain is used in the registers of newspaper and research articles in three areas of economics, politics, and health studies. This study attempts to promote the explanatory power of similarities and differences existing between them.
The justification for selection of three areas can be found in this main reason that there is a close connection between these areas and people’s daily life.

2. LITERATURE REVIEW

2.1 Definition and Classification of Conceptual Metaphor

The term “metaphor” derives from the Greek word “metaphora” in which the constituent parts of “meta” and “phor” means “to cross” and “to carry”, respectively, so the whole word means to transfer from one thing to another. Ancient scholars regarded metaphors as a figure of speech that functions as an ornamental and artistic device.

Other scholars such as Knowles and Moon (2006), Malmkjæer (2002), and Kövecses (2002) presented definitions of metaphor that are similar to those of traditional scholars, highlighting the implicit comparison between two objects. Mirowski (1994) argues against this simplistic definitions asserting that thinking and metaphor are inseparable and “it is not so much that metaphors are cognitive; rather cognition is metaphorical.” (p. 26). In line with Mirowski (1994), Borders (2011) claims that metaphor is an indispensable part of human cognition and “help us navigate the real world with a degree of efficiency that literal language can't offer” (p. 1). Therefore, cognitive linguists believed that metaphors are not limited to language rather they reveal the way people think, so they are conceptual rather than linguistic.

Until the publication of “Metaphor We Lived By” by Lakoff and Johnson (1980), metaphor, in traditional linguistics, is considered merely as a linguistic device. These scholars in the domain of cognitive linguistics see metaphor as a conceptual phenomenon that basically relates to what happens in the mind, which structures and comprehends most of the abstract domains of our daily life. The cognitivist believes that the construction of metaphorical expressions is essentially derived from human thinking and behavior that makes it a vital figure of thought and inseparable from human cognition.

Lakoff (1993) has set his focus on a cross-domain mapping in the conceptual system to understand or think of one thing in terms of something else (p. 203). Kövecses (2002) elaborates on the concept of cross-domain mapping in which the conceptual metaphor means that conceptual domain (A) is conceptual domain (B) (p. 4). Target domain refers to the conceptual domain that we try to understand it via source domain (Kövecses 2002, p. 12). Gibbs (2006) argues that source domains including physical, sensorial, and motor experiences necessarily happen before the target domains including complex and abstract experiences. Therefore, target consists of abstract ideas, while source presents concepts that are more concrete.

Murphy (1996) claims that people cannot conceptualize abstract domains like love and time without thinking about concrete domains like journeys and movements. These kinds of cross-domain mappings as an essence of conceptual metaphors derived from the experiential bases, which boosts our understanding of the abstract concepts. For example, the conceptual metaphor ARGUMENT IS WAR is revealed by metaphorical expression such as he attacked every weak point in my argument and His criticisms were right on target (Lakoff & Johnson, 2003; p. 9).

Lakoff and Johnson classified conventional metaphors into three types: structural metaphors (one concept is structured in terms of another), orientational metaphors (two systems of concepts are structured in relation to each other), and ontological metaphors (abstract phenomena are treated as physical objects). Lakoff and Johnson (2003), in their recent work, removed the division between metaphors and maintained that all metaphors are structural and ontological and many orientational (p. 264).

2.2 The Use of CMs in Journalistic Texts and Research Articles

Biber and Conrad (2009) consider register on the same level as genre because it can be considered as discourse variety that investigates the pervasive linguistic features while in genre analysis the unique linguistic features are studied. This article aims to explore the presence of CMs in academic discourse and in the newspaper texts. We need this kind of metaphor investigation to highlight the differences and similarities across different registers and fields. The trend in most studies of metaphorical language in academic text is to present the great wealth of studies on metaphorical language use in various academic disciplines (e.g., Maassen & Weingart, 1995). The finding of these studies indicates that metaphor is ubiquitous and is the indispensable part of academic discourse. Most of the studies have rarely focused on cross-register differences and/or quantitative approaches.

The distinction between academic writing and newspaper writing can be related to the audience. The writers in academic context mainly face with a scholarly audience involved in research or intellectual inquiry. The journalist addresses common people about the subjects that are not so complicated to understand.
Newspapers generally have three main purposes that can be expressed in terms of enhancing awareness, decoration, and cohesiveness. The main function of news articles is to be informative so that a large audience could be aware of the mainstream events and facts. This function is more apparent because news articles are limited in the space allocated to them and the efficient use of information is more needed. The role of metaphor is more highlighted when it comes to the communication of complicated concepts especially in the newspapers, where efficient use of metaphors is needed to facilitate understanding of abstract matters to a large group of lay people. Therefore, metaphors act as a space-saving approach, where readers understand the concepts efficiently while the complexity of linguistic expression is at the minimum level.

Another function of metaphor is to attract the attention of the reader and try to keep this interest through the use of more eye-catching metaphorical expressions especially in the headlines. The use of metaphors helps writers to avoid being neutral or objective in the description of the situations and put the matter in their desired way. In line with this view, Anderson and Nicholson (2005) maintain that “(...) although journalists typically present a news account as an ‘objective’, ‘impartial’ translation of reality, it may instead be understood to be providing an ideological construction of contending truth claims about reality” (p. 158).

Finally, metaphors are used to improve the cohesion in a text by feeding into the common theme, using the high frequencies of different CMs in a particular semantic field. This can be observed in the dominant use of one or two CMs throughout an article.

With regard to research articles, Hyland (2006) asserts that discourse communities have their own particular discourse that is manifested in the variety of lexical and conceptual expressions. It is the established conventions among communities that determine a special kind of language or discourse. Discourse communities are the result of the interaction between the experts, topics, setting, communicative purposes, and their intended audience, which determines rhetorical choices that the writers make.

2.3 Research Questions
1. Is there any significant difference between registers of newspaper and research articles in the use of CMs of building and construction in three fields of study namely, politics, economics, and health studies?
2. What conceptual metaphors are predominant within both registers of newspaper and research articles?

3. METHODOLOGY
3.1 Searching for Metaphors in the Corpus
In this study, two stages of analysis including metaphor identification and its interpretation are utilized. The Pragglejaz Group (2007) offers Metaphor Identification Procedure (MIP) to recognize metaphors. Semino (2008) points out that MIP is a helpful tool that provides researchers with consistent, precise, and credible method to obtain validated research findings and enable researchers not to rely on intuition in the problematic and complicated matters. Therefore, this procedure determines the metaphoricity of word in the actual context and with its occurrence in authentic ground. For Pragglejaz group (2007) the guiding principle that determines the metaphoricity of lexical items is the dissimilarity between the basic and contextual meaning.

MIP has four steps as follows:
1. Read the entire text–discourse to establish a general understanding of the meaning.
2. Determine the lexical units in the text–discourse.
3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.
   (b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be:
   — More concrete [what they evoke is easier to imagine, see, hear, feel, smell, and taste];
   — Related to bodily action;
   — More precise (as opposed to vague);
   — Historically older;
   Basic meanings are not necessarily the most frequent meanings of the lexical unit.
3. (c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning and can be understood in comparison with it.
4. If yes, mark the lexical unit as metaphorical. (p. 3)

The first is to determine the metaphoricity of a lexical item in the material under study. Charteris-Black (2011) in the stage of metaphor identification for finding out the connection between the lexical item and its basic sense compares the actual meaning of the word with the textual meaning. Therefore, the metaphoricity of lexical items is determined in accordance with the context in which they appear. Dictionaries provide researchers with concrete information that are not purely relying on their own intuitions as Steen (2007) asserts dictionaries are more advantageous where researchers have different
knowledge background and enable them to adopt ‘an independent reflection of what counts as the meanings of words for a particular group of users of English [or a given language]’ (p. 97). In this study both the Macmillan English Dictionary for Advanced Learners and the Oxford English Dictionary are used to check the basic meaning of a word, since the former is a corpus-based dictionary and its corpus is a relatively new one, which would be useful to the present study’s analysis of recently-used content, and the latter consists of a detailed analysis of the basic meaning of a determined lexical item with the origin of the term.

For the second stage or interpretation stage, Lakoff and Johnson’s (1980) conceptual metaphor theory is utilized. This theory assumed that, according to Charteris-Black (2011), the abstract and non-physical concepts can be illuminated with concrete and physically-based human experiences. Furthermore, the study adopted Kittay and Lehrer’s (1981) semantic field theory of metaphor to establish the CMs identified in the context. A semantic field bears a certain relationship between a set of lexeme. For example, the conceptual domain of ‘color’ is associated with terms such as red, blue, green, etc. According to Kittay and Lehrer (1981), the realization of unrelated semantic fields brought together is facilitated when we refer to the previously-established semantic relationship between the lexemes to find out the new connections between fields as is the case in metaphorical language, that is, “… a significant portion of a lexical field is transferred from one domain to another and imposes a structure on the recipient domain” (p. 34).

Identified linguistic expressions can be interrelated to their CMs based on this systematic and definitive framework. The justification for the use of this method as discussed by Semino et al. (2004), Forceville (2006), and Gibbs (2009) is that the traditional methods are unable to present precise and authentic criteria for determining the metaphoricity of words and mainly depend on inadequate intuitive approaches and analyze the linguistic and CM in an unreal context. Therefore, because of the above-mentioned shortcoming, this research intends to adopt the MIP and the semantic field theory of metaphor as the methodological tool for the identification of metaphorical expressions and their CM. Steen (2007) maintains that although semantic fields are not quite the same as conceptual domains, they would be helpful in the creating domains of conceptual mapping as “Lexical fields can provide an initial point of entry into (…) conceptual domains” (p. 190).

3.2 The Source-Domain-Oriented Approach
Stefanowitsch (2006) presents the framework of source-domain-oriented method and its application to corpus text, which was initially implemented by Deignan (1999). In this study the research of metaphor is conducted deductively, that is, we have available source domain lexis and then we search for them through entire text to establish their existence. The source domain of building and construction can conceptually structured by the notions of ‘floor’, ‘ceiling’, ‘foundations’ and so on. The approach would proceed by collecting the related source domain lexis and creating the list of potential metaphors that are then qualitatively investigated to assure that they are actually used metaphorically. Steen (2007) maintains that deductive approach can be described as “particularly suited for corpus approaches as source domain lexis from postulated CMs can easily be searched for over large stretches of discourse.”(p. 307). Therefore, individual words related to the intended source domain are chosen and then these are searched in the corpora and finally metaphorical expressions are classified under their CMs.

Based on Kövecses’ (2002) inventory of commonly-used source domains for English metaphors that includes thirteen source domains, buildings and construction is one of those significant metaphors in everyday English language. In this study, the source domain of building and construction is investigated to take account of differences and similarities between two registers and three fields of study.

The source domain of building is rooted in daily human experiences which people make use of them to understand a wide range of abstract target concepts. Therefore, the aim of this study is to investigate the conceptual mapping from the source domain of building onto the different target domains. The first step is to identify building terms that refer to the lexical items such as build, construct, floor, ceiling…The method of listing and retrieving metaphor is that we started from reading a small corpus thoroughly, searching it manually, and determining all the existing metaphors in it. We applied the findings to a larger corpus to mark the metaphors in their verbal surroundings and obtain more generalized linguistic results. Within preselected building terms that listed according to previous studies and through the reading of the beginning 3000 words in each register, 26 building terms in English newspaper, 17 terms in English research articles were found.

3.3 Materials
The material used for the current study consists of 1,529,106 words from English newspaper and journal
articles including three areas of economics, politics, and health studies (759512 words from English newspaper and 769594 from English journal). These texts are gathered from online newspaper and journals. English newspaper articles are chosen from such online newspapers as Telegraph, Daily Express, Guardian, and Daily Mail. The English economic articles are chosen from Journal of Urban Economics (JUE), Research in Economics (RE), International Review of Economics (IRE), and International Advances in Economic Research (IARR). The English politics articles are chosen from Policy Sciences (PS), Political Behavior (PB), and the British Journal of Politics and International Relations (BJPIR). The English health studies are from International Journal of Environmental Research and Public Health (IJERPH), BMC Public Health (BMCPH), Journal of Urban Health (JUH). The corpus is selected in the period of 2015-2018. The extracted text was compiled in a word file, totaling around 1,529,106 words. The texts were searched based on predetermined source domains.

Besides the absolute frequency, we also calculated normalized frequencies (metaphor density) that are based on the relative numbers of metaphors, i.e. metaphor per 1000 words. This measure enables the researcher to gather the text of different length and this makes the straightforward comparison across texts. Cameron (2003) employs this normalized frequency in her study by dividing the total number of metaphors by the number of words in 1000.

3.4 Reliability
It is needed to avoid subjectivity and inter-rater agreement is conducted to examine the extent of agreement between annotators that determines the accuracy classification of CMs with regard to their related source domains. 300 CMs within their linguistic context are presented to two annotators to analyze metaphoricity of the sample after being trained to do the task. They are native speaker of Persian and held a graduate degree in TEFL. One annotator scored 97.3 % agreement with my choices and the other scored the 95.3 %. The high agreement percentages indicate that there is high value of the researcher’s judgments in the classification of these 300 CMs with regard to their source domains.

4. RESULTS AND DISCUSSION
This section presents the analysis of the CMs found in the English newspaper and articles. This stage of metaphor interpretation presents the collection of linguistics realization of source domain of building and construction. A quantitative analysis of the number of lexical metaphors in the corpus is conducted. In this section, the metaphors of the analyzed text from English newspaper and English articles are presented in terms of a comparative study.

From the investigated material of four newspapers, a total number of 543 metaphors of building and construction were found in three disciplines of economics, politics, and health studies. 966 metaphors were encountered in the corpus of English research articles in the related disciplines. The conceptual domain of building and construction includes 26 subtypes of source domain in English newspaper, 17 subtypes in English article.

In order to find out the differences among economics, politics, and health study in research articles and newspaper regarding the distribution of building CMs, first, we calculated the distribution of building CMs in two registers of research articles and newspaper and in the three disciplines of economics, politics, and health study. Furthermore, the frequency of building CM was calculated per 1000 words. Table 1 presents the total number of words, the frequency of building CMs in the related registers and field of studies.

Table 1. The Frequency of CMs of Building & Construction in English Newspaper and Research Articles

<table>
<thead>
<tr>
<th>Source Domains</th>
<th>English Article=17</th>
<th>Economics(255544)</th>
<th>Medicine(255213)</th>
<th>Politics(258836)</th>
<th>Total 769594</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buildin g &amp; Constr uction</td>
<td>400</td>
<td>155</td>
<td>411</td>
<td>966</td>
<td></td>
</tr>
<tr>
<td>Per 1000</td>
<td>1.57</td>
<td>0.61</td>
<td>1.59</td>
<td>1.26</td>
<td></td>
</tr>
<tr>
<td>Metaph or Source Domain s</td>
<td>English Newspaper=26</td>
<td>Economics(252540)</td>
<td>Medicine(251490)</td>
<td>Politics(255477)</td>
<td>Total 759512</td>
</tr>
<tr>
<td>Buildin g &amp; Constr uction</td>
<td>243</td>
<td>136</td>
<td>164</td>
<td>543</td>
<td></td>
</tr>
<tr>
<td>Per 1000</td>
<td>0.96</td>
<td>0.54</td>
<td>0.64</td>
<td>.71</td>
<td></td>
</tr>
</tbody>
</table>

According to the table of critical values of $\chi^2$ (Brown, 1988, p. 192), critical value of $\chi^2$ for 2 degrees of freedom at the 0.05 level is 5.99. The observed value of $\chi^2$ calculated here is 29.41 which is more than the critical value of $\chi^2$:

Observed $\chi^2 = 29.41 > \text{Critical } \chi^2 = 5.99$
Table 2. Computation of $\chi^2$ of CMs in newspaper and research articles in economics, politics, and health study

<table>
<thead>
<tr>
<th>Chi-Square Tests</th>
<th>Value</th>
<th>df</th>
<th>Asymptotic Significance (2-sided)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pearson Chi-Square</td>
<td>29.414a</td>
<td>2</td>
<td>.000</td>
</tr>
<tr>
<td>Likelihood Ratio</td>
<td>29.421</td>
<td>2</td>
<td>.000</td>
</tr>
<tr>
<td>Linear-by-Linear Association</td>
<td>1.969</td>
<td>1</td>
<td>.161</td>
</tr>
<tr>
<td>N of Valid Cases</td>
<td>1509</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

a. 0 cells (0.0%) have expected count less than 5.
The minimum expected count is 104.71.

Figure 1. Distribution of CMs in English Newspaper and Research Articles

The result of the test indicates that differences among economics, politics, and health studies in two registers of newspaper and research articles in the use of building CMs are statistically significant. Therefore, the null hypothesis regarding to first research question is rejected.

The findings regarding the overall distribution of building CMs revealed that the frequency of metaphors per 1,000 words in research articles (1.26) was higher than those of newspaper (0.71). The highest frequency belong to political research articles with 1.59 per 1000 words and economic research articles and economic newspaper contain the 1.57 and .96 per 1000 words, respectively. The lowest value belongs to health study newspaper with .54 per 1000 words. As evident from Figure 1, within three disciplines in newspaper register, economics include more CMs than politics and health studies. While in research article, it is politics that includes more CMs. These findings indicate that writers of research articles tend to use more building CMs in their text to convey their ideas or establish their viewpoints.

In newspaper and in the field of economy, the conceptual metaphor DIFFERENT SECTIONS OF ECONOMIC ORGANIZATION IS BUILDING contains the highest frequency and in research articles, the conceptual metaphor CREATING THE COMPONENT OF STUDY IS BUILDING constitutes the largest number of CMs. In newspaper and in the field of politics, the conceptual metaphor (STRENGTHENING) POLITICAL POSITION IS BUILDING contains the highest frequency and in political research articles, the conceptual metaphor POLITICAL POSITION IS BUILDING constitutes the largest number of CMs. In newspaper and in the field of health studies, the conceptual metaphor PROVING HEALTH STUDY FINDING IS BUILDING contains the highest frequency and in health study research articles the conceptual metaphor STATISTICAL SIGNIFICANCE IS BUILDING constitutes the largest number of CMs.

These differences can be explained by resorting to object and nature of the registers. The register of research article is related to the discourse communities and their activities, as they are the result of the interaction between the experts, topics, setting, communicative purposes, and their intended audience, which determines rhetorical choices that the writers make. The writers in academic context mainly face with a scholarly audience involved in research or intellectual inquiry. The topic in academic context is more abstract and complicated and writers attempt to establish their position in the related discourse communities and make their text more concrete and simple by adopting CMs. The journalists specifically address common people about the subjects that are not so complicated to understand.

A building source domain is rather familiar to people on the basis of subjective common properties and it is also essential for people to provide shelter. According to Kovecses (2003), “Human beings build houses and other structures for shelter, work, storage, and so on”, and “(b)oth the static object of a house and its parts and the act of building it serve as common metaphorical source domains” (p. 17). Many metaphorical expressions make use of the building, structure, and construction because the abstract concepts become easy to understand for audience. Regarding the discipline or fields of study, it seems that the field of health studies that deals with human body does not contain the more abstract issues, and this fact that metaphor is more helpful in the abstract fields such as economics and politics to take account of the complexity existing in them. In summary, using the CMs and associated metaphorical expressions according to McCloskey (1995) assist writers to make abstract concepts tangible and concrete. The building
metaphors help readers to concretize the processes and issues as the building of a structure and this leads to the creating well-organized systems in the readers’ mind. The building and construction metaphors assist writers to be in control of the discussion, that is, it is human beings who decide what is going to happen because in reality we are in charge of the maintenance of the buildings.

Although English newspaper includes more types of building metaphor that amount to 23, 22, 16 in economics, politics and health studies respectively, there are higher frequencies of metaphors in English articles that contain 13, 14, 11 types of building metaphors in economics, politics and health studies. The different types of source domain of building in newspaper are as follows: brick, bridge, build, ceiling, cement, collapse, construct, corner, crack, door, establish, foundation, gate, house, pillar, prop, roof, stable, structure, tower, wall, and window. The different types of building source domains in research articles are as follows: architecture, bridge, build, ceiling, collapse, construct, corner, establish, foundation, pillar, ruin, stable, structure, and window.

CMs in Economic Newspaper
SUPPORT IS BUILDING
The following example illustrates that for maintaining and continuing economic activities writers make use of maintenance building metaphor to emphasize that smaller businesses rely on bigger ones to survive in economic competition. Emerging markets have been propped up by the solid performance of the technology sector. (DAILY MAIL, 2017, 9, 9)

THE FAILURE OF ECONOMIC ORGANIZATION IS BUILDING
The lexical metaphor of collapse is used to describe the organization that is unable to continue its activity because of its weak and damaged system. Its sudden failure can be envisioned in building’s falling down. The OBR’s yardstick for this was productivity growth, the amount of output per hour worked, which historically has risen by slightly more than 2% a year but which collapsed during the financial crisis. (Guardian 2018,3,15)

CURRENCY CHANGE IS BUILDING
As we know from our experiences about building and construction, the well-structured building is firm and strong. Accordingly, in economics we use these metaphors to refer to the well-established economy with low changes in currency. This facilitates the prediction in economy and enhances the investment opportunity.

As global growth continues to recover, a stable US dollar and commodity backdrop ... (Daily mail, 2017, 9, 9)

CMs in Economic Research Article
CREATING THE COMPONENT OF RESEARCH STUDY IS BUILDING
The building metaphors in research articles play an important role in organizing the framework of study and its components. The researchers make use of metaphors to create clear-cut distinctions between different parts of articles to provide readers with cues for better understanding. Another CM that is closely related to this function is BESEECHERS ARE BUILDERS.

The present paper constructs a theoretical model of product quality using a different line of attack. (RE, 2017, 71(1), 159-170).

LIMIT IS BUILDING
Ceiling is metaphorically related to upper limit that is allowed by law. It implies that authorities impose a rule that should not be violated. They also estimate an alternative policy of increasing in county level price ceilings but find that this increase would accrue to landlords and result in little change in voucher recipient relocation. (JUE, 2017, 99, 48-61).

THE IMPORTANT PART OF THE STUDY IS BUILDING
Writers attempts to emphasize the importance of the topics by inferencing from the foundation of a building, so these sub-metaphors that reflect the stability of a building is mapped into the aspect of importance of the abstract concepts that one can not argue against them. The theoretical and philosophical foundations of the approach are summarized, and its empirical translation is briefly described. (IRE, 2017, 64(2), 159-178.)

CMs in Political Newspaper
(STRENGTHENING) POLITICAL POSITION IS BUILDING
The cementing as a building process is used to refer to the strengthening of an action, as cementing in political text is used to strengthen the political positions.

The displacement deal will bring the campaign in eastern Ghouta, which was condemned as a “monstrous annihilation” by the UN high commissioner for human rights, closer to conclusion, and it will cement the regime’s hold on central and western Syria. (Guardian, 2018, 3, 23)

(DIS)AGREEMENT IS BUILDING
The lexical metaphor Crack implies that there are minor inconsistencies in the political systems and if
they went unnoticed, they would turn into wider gaps or severe political problems. 

The budget shortfall caused by Brexit is set to deepen cracks in the EU, particularly between the position of the European Commission and some central and eastern European countries. (Express mail, 2018, 8, 16)

END OF POLITICAL PARTY IS BUILDING

The sudden disappearance of political groups that usually continue for a short time is described by lexical metaphor collapse.

While the past few months saw the collapse of ISIS’s so-called ‘caliphate’ state across the border of Syria and Iraq, there are several other groups – terrorist and non-terrorist – looking to carve out a place of their own across the country. (Guardian, 2018, 3, 14)

SUPPORTING IS BUILDING

Supporting in political text usually accompanied with the lexical metaphor build that refer to systematic formation of political support. Constructive support in the following example refers to this fact that it is helpful and producing good results.

While the United States’ participation in international forums - including the Paris accord and the Arctic Council - has been reported, its continued, broad and constructive support for climate change efforts in these gatherings has not. (Daily Mail, 2018, 3, 15)

CMs in Health Study Newspaper

POLITICAL SYSTEM IS BUILDING

The metaphors of building and its parts can be used to facilitate the understanding the abstract concepts such as politics. Furthermore, it can emphasize the subjects or the importance of political organization by using lexical metaphor pillar. The use of structure for political systems make them more manageable and under control.

If this were to occur, then even the NATO pillar of the Atlantic order could be undermined. (BJPIR, 2017, 19(3), 558-572).

PROVING RESEARCH IS BUILDING

Researchers resort to building metaphors to strengthen their discussion and this would lead them to have a well-structured research paper.

To establish the plausibility of that model, a worked example will be helpful. Of course, it will only be an example—a ‘proof of concept,’ no more. (PS, 2017, 50(3), 351-366).

POLITICAL POLICY IS BUILDING

Throughout the political text, political policies play an important role in political agreement; therefore, the researchers consider it as a structure to deal with different aspects of policy.

We used this multi-method, integrative approach to collect data on ordinary scientific and management issues …, social and decision-making processes …, and the structure of the constitutive policy process pertaining to elk management … (PS, 2017, 50(2), 295-316).

CMs in Health Study Newspaper

HEALTH THREAT IS BUILDING

This CM is related to those health problems that increase over time and functions as sort of warning to prevent the incoming problems. The gradual increasing of harmful health problems such as fat, calories, and plague is usually illustrated by the lexical metaphors of buildup.

Dr Harris said their actions in the body are not just linked with one pathological process, such as a buildup of plaque in the arteries. (Daily Mail, 2018, 3, 16)

SOLUTION IS BUILDING

Gap used in studies unusually refer to a missing part or difference between two things, which prevents it from being a complete thing. Bridging a gap is kind of finding solutions and its frequent use in research studies connects previous and present studies by presenting answers.

I want to bridge a gap for people who have come out of treatment, or who are waiting for long periods of time for an appointment … (Telegraph, 2018, 4, 1)

BODY MALFUNCTION IS BUILDING

As it was discussed before, the building metaphor is used to describe the function of body and its organs. When the body organs are weak and are on the verge of nonfunctioning, the lexical metaphor collapse is used to help readers envision body organs as structures His cardiovascular system will collapse, organs will fail and he will quickly die. (Daily Mail, 2017, 9, 18)

PHYSICAL HEALTH CONDITION IS BUILDING

Stable in health studies is utilized to describe health conditions that are not easily exposed to health problems or threat.

Keeping this temperature stable is one of the secrets of our body’s ability to survive in different climates all around the world. (Daily Mail, 2017, 9, 18)

CMs in Health Study Research Article

VARIABLE OF THE STUDY IS BUILDING

It is customary in research studies to use the building metaphor construct to bolster the attitude that the research articles are building and researchers are builders. Constructs are ideas and thoughts created by combining several pieces of information.

Crowding is a complex construct to quantify in cross-cultural contexts [50] and is measured disparately in existing Aboriginal health studies [25, 36, 47]. (BMCPH, 2018, 18(1), 70).

RESEARCH STUDY IS BUILDING

The use of building CMs enables researchers to manipulate the variables and constructs like building blocks to reach their intended meaning.
To assess secondhand smoke exposure, the categories of often and sometimes were collapsed and compared to never. (JUH, 2017, 94:534–541) ACCEPTANCE OF CHANGES IS BUILDING

Introducing changes and flexibilities in research activities can be described by opening the door. The use of these CMs implies that discourse communities have welcomed new changes and innovations. These codes might become even more potent avenues for homelessness-related disaster surveillance, in addition to opening doors to new research and service provision opportunities to better understand and serve the significant number of ED patients who are homeless. (JUH, 2016, 93(2), 331-344).

5. CONCLUSION

The CMs derived from the source domain of building & constructions convey both the positive and negative evaluation throughout the research articles and newspaper. On the one hand, they can refer to the firm foundation of an activity or the stable framework of processes that can result from the good planning and performance. On the other hand, they could refer to the weakness in the systems as a result of malfunction or lack of proper management and they have to suffer the consequence. This metaphor enables the writers to see themselves as architect or builders who have a well-structured plan to build up new ideas to convince readers and convey their intended attitudes towards issues and draw the reader’s attention to the points they want.

The more frequent use of CMs in politics and in economics put emphasis on this point that they are discursive devices for building various views and ideas and thereby ‘crea[ing] social reality and guid[ing] social action’ (Lakoff and Johnson, 1980, p. 156). Modern world is changing quickly and in order to keep up with the pace especially in the abstract fields of studies such as politics and economics, we need to use CMs to facilitate the understanding of the material and formation of attitudes and viewpoints. Research articles make the most use of lexical metaphors of building and construction to enhance the structural and conceptual organization of knowledge that is incrementally progresses through sharing ideas in the discourse communities. Building metaphors help researchers to illustrate the foundation of their work, its systematically conducted procedures and its success or failure. Allbritton (1995) maintains that science can benefit from metaphorical “scaffolds” in familiar source domains to offer a coherent schema for understanding abstract concepts. Because of disciplinary differences that result from their degree of abstractedness, health study in both registers has the least frequent of CMs as it is more concrete than economics and politics.

ABOUT THE AUTHOR(S)

Dr. Farrokhí received his PhD from University of Leeds, UK. He works at University of Tabriz as a professor of ELT and Head of English Department and has several years of work experience in the areas of teaching, research, and administrative duties. His research interests are classroom discourse analysis, task-based teaching, and syllabus design.

Dr. Ansarin is a professor of ELT at University of Tabriz. He received his PhD in ELT from Panjab University. Since 2001, he has been with English department with years of teaching and research and administrative duties. His research interests include second language acquisition, psycholinguistic and discourse analysis

Somaye Ashrafi is a PhD candidate at University of Tabriz. She received a bachelor’s degree in English Language and Literature from Azarbaijan Shahid Madani University and a master’s degree in ELT from University of Tabriz, Iran. She is interested in discourse analysis, cultural studies, and syllabus design.

REFERENCES


Null Subjects in Palenquero: Do they really exist?
Johan De La Rosa Yacomelo

Department of Spanish, Italian, and Portuguese, The Pennsylvania State University, The United States of America

Corresponding Author: Johan De La Rosa Yacomelo, E-mail: jmd6493@psu.edu

ARTICLE INFO

ABSTRACT

Received: June 25, 2019
Accepted: July 26, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.19

KEYWORDS
Null and overt subjects, language contact, creole language, language revitalization, second language acquisition

This study aims to investigate whether null subjects are allowed in Palenquero, and whether its use is restricted to younger speakers. Due to its process of revitalization, and the daily contact with its lexifier (Spanish, a pro-drop language), variation and innovation are present across the board. Two groups corresponding to young and adult Spanish-Palenquero bilinguals were included in the study. A repetition task demonstrates that both groups use overt subjects and avoid null subjects at equal rates, except when they hear a simple sentence with a null subject. A translation task confirms that both groups employ null subjects; however, younger speakers are more susceptible to the priming by null subjects from Spanish than adults. Together, the results suggest that null subjects are rarely used by Palenquero speakers. They are likely to occur in contexts where the imperative form is confused with the infinitive form and in coreferential subordinate clauses.

1. INTRODUCTION

Palenquero is a Spanish-based creole language spoken in San Basilio de Palenque, a small village in Colombia. The existence of this language has been threatened for several decades due to its strong contact with Spanish1, the emigration of many of its speakers to urban areas due to their economic situation (Pérez Tejedor, 2008), racist comments toward Palenqueros and their language beginning in the 20th century when many of them began to work and live outside the community, and the reluctance of several members of the community to transmit the language to their children in the past to avoid scrutiny from outsiders (Lipski, 2014a: 194). As a result, no traditional speaker is considered truly Palenquero dominant nowadays; however, traditional speakers and the Palenquero language teachers are considered balanced bilinguals, and the new generations belong to a successive group of heritage speakers (Lipski, 2014c: 3).

Recent efforts to revitalize this language have contributed to its strengthening and a better appreciation of this inside the same community. However, this process of revitalization is creating a scenario where the production of younger speakers does not match the production of adults, since the first group is learning it as a second language while having Spanish as a first language (Lipski, 2014a). Consequently, some of the characteristics typical of creole languages are being directly affected (e.g. gender agreement)2.

This study aims to investigate whether null subjects are permitted in Palenquero (an unusual phenomenon for creole languages), and whether young and adult speakers differentiate each other in the use of them. Following this introduction, the second section presents information about subject expression in creole languages, the current sociolinguistic situation of Palenquero, and background information regarding the acquisition of null subjects in a second language. Section 3 introduces the methodology applied in this study. Section 4 presents the results of the two tasks implemented, along with the results, and other details.

---

1 In fact, several decades ago, Bickerton and Escalante (1970: 263) warned the academic community about the strong influence of Spanish on Palenquero as a cause of a possible disappearance of the language.

2 Creole languages are generally characterized by the absence of gender agreement. However, one of the recent deviations by young speakers of Palenquero documented by Lipski (2014a:199) is gender agreement with feminine words that are cognates in Spanish (e.g. Kusa tó buena! ‘Everything is good!’).
of the present study. Subsequently, section 5 develops a discussion for the results of both tasks and their implications in light of linguistic theory. Finally, the last section ends with the conclusions.

2. LITERATURE REVIEW

2.1 Null subjects and Palenquero

The study of null subject languages in comparison to non-pro-drop languages (i.e. languages that require the presence of overt subjects) has been a matter of intense study for several decades. The common assumption that languages with rich morphological paradigms allow the use of null subjects has been promoted by various authors (Rohrbacher, 1999; Rizzi, 1982, 2005). Jaeggi and Safir (1989:38) suggest that the paradigms that permit null subjects are those that are considered as uniform. According to them, uniformity means that all the members of the paradigm are complex or none of them are. Their account deals with cases like Chinese, in which verbs do not inflect for person or number, thus the verbal paradigm is uniform.

Similar to Chinese, creole languages could qualify under the principle of uniformity due to their invariant verb systems. However, creoles languages are generally characterized by the presence of overt subjects, and often by a relatively fixed word-order (most commonly SVO; Velupillai, 2015; Winford, 2008 for Atlantic Creoles). An exception has been documented by Lipski (1994) concerning the Zamboangueño creole spoken in the Philippines. In this particular language (with normally VSO word order), null subjects often occur in response to questions.

The Zamboangueño creole language shares many characteristics with Palenquero because both languages have been lexified by Spanish. However, due to the influence of their substrates, both languages also maintain differences regarding their vocabulary, grammar, and phonology. To date, it is not clear whether in Palenquero null subjects are equally used as in the Zamboangueño creole.

Due to the revitalization process that Palenquero is undergoing at present, the language presents variation and innovations. For instance, the plural marker ma is currently being used by young L2 learners of Palenquero to refer to singular referents (Lipski, 2014a), and the extension of the preposition andi originally used to mean “in the house of” is now covering an ample series of places as a ‘portmanteau preposition’ (Lipski, 2014b). It remains uncertain whether due to the strong influence of Spanish young speakers use null subjects in their communication as a transfer strategy.

Subject pronouns in Palenquero are genderless (Schwegler and Green, 2007). The verbal endings are the same for each grammatical person (an exception is the occasional incursion of the -mo ending for the second plural person from Spanish as documented by Lipski, 2013: 16). As a result, the omission of subjects in production may affect comprehension due to the ambiguity of the information provided when the referent is not available. The present study aims to investigate whether null subjects are permitted in Palenquero, and whether null subject patterns can differentiate younger from older speakers. The fact that the language is not being acquired by younger speakers as a native language, but rather as a second language raises a question regarding the effect of Spanish as a null subject language over Palenquero, an overt subject language.

2.2 Second Language acquisition of null subjects

It is clear from the literature of the acquisition of null subjects that this is a complex process. Evidence demonstrates that learners of Spanish as an L2 reach mastery in the syntactic environments that allow null subjects; however, they do not reach native-like attainment of the same type of subjects due to persistent difficulties to integrate the pragmatic knowledge that licenses their use (Hyams et al., 2015: 363). These difficulties have been identified even for advanced learners of a null subject language like Spanish who keep on having difficulties with the use of null subjects (Pladevall Ballester et al., 2013; Clemments and Domínguez, 2017).

It has also been suggested that even at almost near-native levels, learners of a null subject language are affected by the computations of the first language on subject marking (Al-Kasey and Pérez-Leroux, 1998;
In general, evidence suggests that mastering the requirement of overt subjects of a language such as English by speakers of a null-subject language (such as Spanish or French) does not seem to pose the same degree of difficulties in comparison to mastering the null subjects of a language such as Spanish by native speakers of a non-null-subject language (such as English). Although the advanced learners of English in Kuru Gönen’s study (2010) continued to show difficulties⁵, the author claims that the setting of the parameter continues to take place during the learning of English. In comparison to this, following the opposite direction seems to be more difficult (from a non-null-subject language to a null-subject language), especially when the allowance of a null subject draws on the syntactic-pragmatic interface (see Serratrice et al, 2004 for a discussion on the interfaces and their effect on the acquisition of a second language).

In the case of Palenquero, the situation may be more complicated due to the fact that it shares most of its vocabulary with Spanish, a null subject language. In addition, most of its new learners learn it as a second language later in school, in which they receive instruction in the language for only a few hours per week (less than 3 hours per week), but they do not receive explicit instruction in the grammar of the creole language. In line with this situation, the following questions guide this research project:

1. Are referential null subjects permitted in Palenquero (apart from expletive constructions and weather predicates)? If they are, in which contexts are they allowed?

2. Do null subject usage rates differentiate younger from traditional speakers of Palenquero?

3. Are there any specific causes that could account for the use of null subjects in this creole language?

Given the variation found in current Palenquero, it is expected that at least some referential null subjects are used by its speakers. It is also expected that their appearance is more common in coreferential clauses because the referent could be easily recoverable from the matrix clause. In comparison to adults, it is

---

⁴ Computations refer to the mental operations that speakers of a language implement when dealing with syntactic, morphological, semantic, or pragmatic information (etc.) related to the use of specific grammatical elements (e.g. null or overt subjects in some null subject languages, as in Spanish, are restricted to the combination of syntactic and pragmatic information).

⁵ To my knowledge, the same difficulties have not been reported for native speakers of Spanish learning English as a second language.
expected that younger speakers use more null subjects. The rationale has to do with the lack of experience with the language. Finally, given the contrastive role of overt subjects, it is expected that their appearance in subordinate clauses would be more frequent in non-coreferential contexts.

3. METHODOLOGY
This section contains information about two tasks implemented to investigate whether null subjects are permitted in Palenquero, and whether usage patterns can differentiate between young and adult speakers. Each subsection describes the participants, stimuli, procedure, and analysis related to each task.

3.1 Experiment 1: Translation Task
3.1.1 Participants
A total of 40 speakers of Palenquero participated in this experiment. Participants were classified in two groups according to their age. The group of adult speakers was composed of 25 participants; whereas the group of young speakers was made of 15 participants. The cut-line for age was set at 22 years since this coincides with the responsibilities they have in the community, and the relation they have with the local school as students or recent ex-students. Participants of ages between 18-22 have recently finished the school and in terms of use of the language, they pattern more with those who are still attending the school. In terms of social networks, they tend to be closer to those still in school.

3.1.2 Stimuli
The stimuli included 6 conditions which are shown in table 1. The first two conditions focus on simple sentences in Spanish. The first one has a null subject; whereas the second one has an overt subject. Conditions 3-6 focus especially on complex sentences with subordinate clauses. Thus, conditions 3 and 4 have coreferential subjects; however, they differ because the third one includes an overt subject in the matrix and a null subject in the subordinate clause; whereas in the fourth one both subjects are null. Conditions 5 and 6 contain non-referential subjects. Condition 5 has an overt subject in the matrix clause and a null subject in the subordinate clause; whereas condition 6 has null subjects in both, the matrix and subordinate clauses. Each condition contains 10 sentences which vary according to the subject pronoun. 9 fillers were added. The sentences were randomized.

Table 1. Translation conditions

<table>
<thead>
<tr>
<th>Condition</th>
<th>Type of stimuli</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simple sentence with null subject</td>
</tr>
<tr>
<td>2</td>
<td>Simple sentence with overt subject</td>
</tr>
<tr>
<td>3</td>
<td>Complex sentence with coreferential subject pronouns -- Overt subject in the main clause and null subject in the subordinate clause</td>
</tr>
<tr>
<td>4</td>
<td>Complex sentence with coreferential null subjects -- Null subjects in the main and subordinate clauses</td>
</tr>
<tr>
<td>5</td>
<td>Complex sentence with non-coreferential subject pronouns -- Overt subjects in the main and subordinate clauses</td>
</tr>
<tr>
<td>6</td>
<td>Complex sentence with non-coreferential null subjects -- Null subjects in the main and subordinate clauses</td>
</tr>
</tbody>
</table>

3.1.3 Procedure
Participants sat in front of a computer and listened to stimuli over headphones. They heard a recorded sentence in Spanish and translated it into Palenquero.
Answers were recorded using a Marantz Recorder (Model PMD660 44,000Hz) for a subsequent transcription. The session lasted about 25 minutes.

3.1.4 Analysis
For the analysis, incomplete and wrong answers were excluded (e.g. if the participant changed the meaning or the structure of the sentence). Responses were transcribed and coded as null or overt subjects. A series of mixed-effects models based on the responses with group and conditions as predictors, and participant and trial as random intercepts were compared in order to select the models that best accounted for the interaction of factors. Section 4.1 gives detailed information about the results.

3.2 Experiment 2: Repetition Task

3.2.1 Participants
Experiment two included 30 participants. All of them had already participated in experiment 1 before. Following the same criterion of classification as in experiment one, 20 participants were grouped as adult speakers, and 10 as young speakers.

3.2.2 Stimuli
The stimuli included 5 conditions which are shown in table 2. As in experiment 1, the first two conditions focus on simple sentences. In condition 1 sentences have null subjects and in condition 2 they have over subjects. Conditions 3-5 focus especially on complex sentences. Similar to experiment 1, conditions vary regarding the presence of an overt or a null subject. However, this time, no complex sentences with null subjects in the matrix clause were included. Instead, two types of coreferential complex sentences were included. In one of them the subject of the subordinate clause was null; whereas in the other, the subject of the subordinate clause was overt. This subtle difference was added with the intention of capturing personal variation in the subordinate clauses. Each condition contained 5 sentences which varied according to the subject pronoun. 9 fillers were added. The sentences were randomized. Subsequently, the stimuli were presented by using the program Psychopy (Pierce, 2007).

Table 2. Repetition conditions

<table>
<thead>
<tr>
<th>Condition</th>
<th>type of stimuli</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Simple sentence with a null subject</td>
</tr>
<tr>
<td>2</td>
<td>Simple sentence with overt subject</td>
</tr>
<tr>
<td>3</td>
<td>Complex sentence with coreferential subject pronouns -- Overt subject in the main clause and null subject in the subordinate clause</td>
</tr>
<tr>
<td>4</td>
<td>Complex sentence with coreferential subject pronouns -- Overt subjects in the main and subordinate clauses</td>
</tr>
<tr>
<td>5</td>
<td>Complex sentence with non-coreferential subject pronouns -- Overt subjects in the main and subordinate clauses</td>
</tr>
</tbody>
</table>

3.2.3 Procedure
Participants sat in front of a computer and listened over headphones. They heard a recorded sentence in Palenquero and had to remember it. Subsequently they watched a brief video clip with animated characters (e.g. Spiderman, Loony Toons, and Tom and Jerry). After the video, participants were given 10 seconds to describe it in their own words. Subsequently, they were asked to repeat the stimulus sentence exactly as they had heard it. Participants
manually advanced to the next stimulus by clicking on the space bar.

3.2.3 Analysis
Similar to experiment 1, incomplete and wrong answers were excluded from the analysis (e.g. if the participant changed the meaning or the structure of the sentence). Besides that, one of the participants pertaining to the group of traditional speakers was excluded due to not following the instructions. Responses were transcribed and coded as null or overt subjects. Again, a series of mixed-effects models drawing on the responses, and taking speaker’s group and conditions as predictors, and participants and trials as random intercepts were compared in order to select the models that best accounted for the interaction of factors in the experiment. Results are presented in section 4.2.

4. RESULTS AND DISCUSSION
4.1 Results of experiment 1 - Translation task
A mixed-effects model was fitted in R (R Development Core Team, 2008). P-values were estimated using the Car package (Douglas et al., 2015). The model contained null vs. overt subjects as the response variable, and speaker’s group and condition as predictors (also participant and item as random intercepts). A likelihood comparison with the null model (no fixed effects) showed that the full model accounted for a significantly greater amount of variance ($\chi^2= 30.2; \ p= <0.001$). The comparison, showed in table 3, revealed differences between both groups of speakers, and between conditions.

Table 3. Translation task- Conditions 1 and 2

<table>
<thead>
<tr>
<th></th>
<th>R2</th>
<th>Est.</th>
<th>SE</th>
<th>z-value</th>
<th>B 95% CIs</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercept</td>
<td></td>
<td>2.60</td>
<td>0.47</td>
<td>5.47</td>
<td>1.72 3.65</td>
<td>&lt; 0.001</td>
</tr>
<tr>
<td>Younger Speakers</td>
<td>-1.50</td>
<td>0.59</td>
<td>-2.51</td>
<td>-2.76 -0.30</td>
<td>0.011</td>
<td></td>
</tr>
<tr>
<td>Condition2</td>
<td></td>
<td>2.94</td>
<td>0.50</td>
<td>5.82</td>
<td>1.99 4.06</td>
<td>&lt; 0.001</td>
</tr>
</tbody>
</table>

Figure 1 shows how after hearing a simple sentence with a null subject in condition 1, both groups of speakers sometimes translate the same sentence including a null subject. In the same figure a difference between both groups of speakers is noticeable. Specifically, the group of younger speakers shows a bigger use of null subjects. A posterior T-test revealed that, in fact, this difference is significant ($p < .001$). On the other hand, the graph shows that in the results for the second condition there is a residual use of null subjects when participants heard a simple sentence with an overt subject. However, the difference is not significant between them ($p = 0.40$).
Another mixed-effects model, following the same steps as the previous one, and including all the complex sentences from conditions 3-6 was fitted to analyze the results. Again, they drew on null vs. overt subjects as the response variable and speaker’s group and condition as predictors (also participant and item as random variables). A likelihood comparison with the null model (no fixed effects) showed that the full model accounted for a significantly greater amount of the variance ($\chi^2=44.9$; $p < .001$). Crucially, table 4 presents the interactions of the factors in this model.

<table>
<thead>
<tr>
<th></th>
<th>R2</th>
<th>Est.</th>
<th>SE</th>
<th>z-value</th>
<th>B</th>
<th>95% CI</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercept</td>
<td>1.08</td>
<td>0.34</td>
<td>3.12</td>
<td>0.39</td>
<td>1.80</td>
<td>0.001</td>
<td></td>
</tr>
<tr>
<td>Younger Speake rs</td>
<td>-0.34</td>
<td>0.50</td>
<td>-0.68</td>
<td>-1.38</td>
<td>0.67</td>
<td>0.49</td>
<td></td>
</tr>
<tr>
<td>Condition 4</td>
<td>-0.02</td>
<td>0.23</td>
<td>-0.12</td>
<td>-0.51</td>
<td>0.45</td>
<td>0.90</td>
<td></td>
</tr>
<tr>
<td>Condition 5</td>
<td>2.03</td>
<td>0.28</td>
<td>7.24</td>
<td>1.48</td>
<td>2.63</td>
<td>&lt; 0.001</td>
<td></td>
</tr>
<tr>
<td>Condition 6</td>
<td>0.48</td>
<td>0.24</td>
<td>1.96</td>
<td>-0.01</td>
<td>0.99</td>
<td>0.04</td>
<td></td>
</tr>
</tbody>
</table>

The table reveals that condition 5 showed the strongest effect among all the conditions ($p = 0.001$). Figure 2 shows that among the conditions, in number 5 (non-coreferential with overt in the main and the subordinate clause) participants used fewer null subjects. Nonetheless, a T-test revealed that the difference between groups was marginal ($p= 0.05$). No other difference between groups of conditions was significant.
In summary, the translation tasks revealed that in all the conditions, including simple sentences and complex sentences, young and adult speakers of Palenquero used at least some null subjects. The strongest results were observed when both groups of speakers had to translate a simple sentence with a null subject. For the same type of sentence, younger speakers were more prone to use null subjects than their adult counterpart. Another difference was found for complex non-coreferential sentences when the subject was overt in the main and subordinate clauses (condition 5). The lesser use of null subjects in this condition may be seen as a strategy to avoid providing vague information when two different subjects are implied.

4.2 Results of experiment 2-Repetition Task
In order to analyze the results from the repetition task, a mixed-effects model, following the same steps as the previous ones, and including the sentences from conditions 1 and 2, was fitted to analyzed the results. It took null vs. overt subjects as the response variable and speaker’s group and condition as predictors (also participant and item as random intercepts). A likelihood comparison with the null model demonstrated that the full model accounted for a significantly greater amount of the variance ($\chi^2 = 17.1; p= <000.1$). Table 5 presents the interaction of the aforementioned factors.

Table 5. Repetition- Conditions 1 and 2

<table>
<thead>
<tr>
<th></th>
<th>R2</th>
<th>Est.</th>
<th>SE</th>
<th>z-value</th>
<th>B</th>
<th>95% CIs</th>
<th>p</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intercept</td>
<td>-0.27</td>
<td>0.60</td>
<td>-0.45</td>
<td>-1.70</td>
<td>1.11</td>
<td>0.6</td>
<td></td>
</tr>
<tr>
<td>Younger Speakers</td>
<td>-0.27</td>
<td>0.50</td>
<td>-0.54</td>
<td>-1.35</td>
<td>0.77</td>
<td>0.5</td>
<td></td>
</tr>
<tr>
<td>Condition2</td>
<td>5.9</td>
<td>1.39</td>
<td>4.26</td>
<td>3.62</td>
<td>9.63</td>
<td>&lt; 0.001</td>
<td></td>
</tr>
</tbody>
</table>

0.58
In the table, it can be seen that only the interaction between conditions was significant. Specifically, Figure 3 shows that when participants are presented with a simple sentence containing a null subject both groups reproduced some of the sentences with the same subjects. However, younger speakers tend to reproduce more null subjects in comparison to adults, although the difference is not significant (p = 0.13). In general, the use of null subjects is smaller than the use of overt subjects for both groups. No significant difference between groups was found (p = 0.16 for condition 2).

Figure 3. Repetition task-Comparison of simple sentences

Regarding conditions 3-5, a mixed-effects model, following the same steps as the previous ones demonstrated that the comparison between the full and the null models did not account for significantly more of the variance ($\chi^2 = 2.0; p = 0.5$). However, cases of use of null subjects were occasionally observed among adult speakers in main clauses for conditions 3 (coreferential over subject in main and null in subordinate clauses) and 5 (non-coreferential overt subjects in matrix and subordinate clauses) as seen in figure 4.

Figure 4. Repetition Task- Conditions 3-5

A closer look at participants’ responses in conditions 3 and 4, both with coreferential subjects including an overt one in the matrix clause but differentiating themselves in the inclusion of a null or overt subject in the subordinate clause revealed that, regardless of the group, the use of one type of subject or the other seems to be a personal choice.

In summary, experiment 2 revealed that both groups of speakers were susceptible to priming when they heard a simple sentence with a null subject, but not when hearing a sentence with an overt subject. By the
inclusion of complex coreferential sentences that differed only in the type of subject in the subordinate clause (overt or null in conditions 3 and 4), the design of the experiment allows us to appreciate that the choice of subject type seems to depend exclusively on personal-style preferences.

4.3 General Discussion

The present study aimed to investigate whether null subjects are permitted in Palenquero, and whether usage patterns can differentiate between young and adult speakers. Two tasks including young and adult bilingual speakers of Spanish-Palenquero were implemented to pursue that goal. The first task consisted of a translation from Spanish to Palenquero. The second task involved repeating sentences in Palenquero while participants’ working memory was loaded with a video. Altogether, both tasks provided insight regarding the questions that led the study.

The first question was about whether null subjects are permitted in Palenquero (apart from expletive constructions and weather predicates), and the contexts in which they are allowed. In response to that question, both experiments demonstrated that null subjects are susceptible to priming, whether given in Palenquero (as in the repetition task) or in Spanish (as in the translation task). The appearance of null subjects went further, and they were also present in simple sentences when an overt subject was primed in Spanish (in the translation task) or in Palenquero (in the repetition task). The fact that not only young speakers of Palenquero, but also adult speakers of the language made use of at least some referential null subjects indicates that they are minimally allowed in the language.

Another important finding was that in cases when participants were prompted with non-coreferential subjects, they diminished the use of null subjects, possibly as a strategy to minimize vagueness of information. This finding also suggest that the use of null subjects might have to do with the recovery of the referent; when competing subjects are in play, avoidance of null subjects is the best option. Thus, avoidance of null subjects when dealing with non-coreferential subjects may constitute a communicative strategy that bilingual speakers of Spanish-Palenquero implement to facilitate communication.

In addition, the results of the repetition task provided evidence that the selection of a null or overt subject in a subordinate coreferential clause is a personal stylistic choice that seems to have no correlation with the age of participants. The fact that the subject of the subordinate clause is the same as the subject of the main clause makes the former an optimal candidate to be omitted without affecting the comprehension of the whole sentence. The fact that the choice of an overt or null subject in the subordinate clause has no relation with age or sex (and in some cases not even with a particular speaker since some of them use both variants) suggests that neither of the variants has an overt prestige in the community.

Question 2 asked whether the use of null subjects differentiates young and traditional speakers of Palenquero. In regard to this question, the results demonstrated that in contexts where participants dealt with a simple sentence that had a null subject, younger speakers are more susceptible to priming than adult speakers. This finding corroborates the analysis of the mismatch between young and adult speakers due to the language revitalization scenario that the community is facing (Lipski, 2014b). It is precisely this changing situation which allows for more possible changes in the language. Only the future will reveal the direction in which null and overt subjects move in Palenquero.

In regard to question 3, about possible causes that could account for the use of null subjects in this creole language, some causes could be proposed as possible triggers for the appearance of null subjects. One of them has to do with the fact that the infinitive form for verbs in this language resembles the imperative form6. For instance, kumé (to eat) and Bo kumé (you eat) differentiate only in the presence of the overt subject. This explains why speakers reproduced a sentence with a null subject especially in condition one (simple sentence with null subject). A few instances of null subjects were produced by Palenquero speakers, especially in contexts where the imperative form may be confused with the infinitive form.

Another possible factor has to do with learning Palenquero as a second language. Research on the

6 However, the form Bo ten ke... (literally, you have to ...) seems to be the most frequent variant for imperatives.
acquisition of English as a non-null-subject language by speakers of Turkish, a language that allows null-subjects, has demonstrated that at initial stages learners of English employ and accept null subjects as in Turkish (Kuru Gönen, 2010). It is also possible that due to the strong influence that Spanish exerts on the Palenquero community (e.g. in daily life, on television, in music and by the interaction with visitors), the transfer of null subjects from Spanish to Palenquero persists at initial stages of the acquisition of the language.

Evidence also suggests that fully suppressing the elements responsible for gender agreement in Spanish (a morphologically rich language) when interacting with a language with invariant verbal forms such as Palenquero, is a difficult task (Lipski, 2014c), especially for new learners of the language. However, the influence of Spanish may not only be restricted to learners who are at initial stages in the acquisition of Palenquero. It is also possible that due to the persistent and strong exposure to Spanish, in comparison to their exposure to their second language, many bilingual members of the community who belong to the fluent traditional group of speakers may be more prone to transfer grammatical elements from Spanish to Palenquero.

It is unknown the extent to which the rich morphology of Spanish affects the computations of a language like Palenquero, and how possible it is that the computations derived from the morphology of Spanish directly or indirectly affect the status of null and overt subjects in Palenquero. Future research may shed light on that issue. Similarly, future research could also extend to other grammatical features related to the null subject parameter such as post-verbal subjects (as in Kuru Gönen, 2010).

One limitation of this study is that due to the nature of the tasks, it is not possible to make conclusions about contextual information that may favor the appearance of null subjects. This issue could be addressed by the implementation of a corpus study which may control for other factors related to previous reference, and other contextual information. Besides that, due to the nature of the task, it is not possible to know whether, similar to the Zamboangueno creole, speakers of Palenquero may also employ null subjects when answering direct questions. That comparison could be explored through other experimental tasks.

5. CONCLUSION
The results of the present research demonstrated that in Palenquero null subjects are minimally allowed, especially under conditions of priming from Spanish, a null-subject language. The confusion of imperative and “finite” verb forms as well as the acquisition of the creole language as a second language without formal grammatical instruction constitute other sources of null subjects in the language. The tasks implemented in the present study showed that the use of null subjects in Palenquero is not only restricted to young speakers, but also occurs to a lesser extent in adult speakers. The process of revitalization of this creole language, the characteristics of its contact with Spanish (including both: typological similarities and differences), and the way as it is taught in school without formal grammatical instruction contribute to the creation of an atypical setting to study in depth the strategies implemented by the bilingual subjects.

ACKNOWLEDGEMENT
I would like to thank Professors John Lipski, Marianne Dieck, and my colleague Trevor Bero for their insightful comments and support. I would also thank all the participants from the Palenquero community who joyfully participated in the study. All the remaining shortcomings are entirely mine. The collection of the data was possible due to the Grant: PIRE 2, OISE-1545900, Translating Cognitive and Brain Science Research to the Field and Educational Settings, awarded by the National Science Foundation and the School of Liberal Arts at the Pennsylvania State University.

REFERENCES


The objectives of this study are to find out: Firstly, the politeness strategies of request used by Libyan students and their lecturers in the classroom. Secondly, the politeness strategies of request mostly used by Libyan students and their lecturers. Thirdly, the factors that influence the use of the strategies by Libyan students and their lecturers. This study applied a descriptive qualitative approach. According to Creswell (1998:15), qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem. The findings of this research show: first, that the subjects utilized certain strategies which contained politeness values. Some of the nine strategies were found in their requests. The students exhibited their preference for the use of Query Preparatory that falls under conventionally indirect request to depict politeness and to avoid imposition of requests. Second, both the Libyan students and their lecturers mostly used query preparatory strategy. The strategy of query preparatory was used thirty nine times in the study more than other request strategies, followed by direct and non conventional indirect request strategies. Query preparatory is one of the request strategies identified by the Cross-Cultural Speech Act Research Project (CCSARP) (Blum-Kulka, House, & Kasper, 1989). Conventional indirectness which features query preparatory and suggestory formula strategies is by far the most frequently used for making a request. Third, the social power and social distance play a significant role in influencing the use of the strategies by both groups.

1. INTRODUCTION

Arabic is the official language in Libya and spoken in various dialects. Besides, it is important for Libyan students and their lecturers to understand both Arabic and English language to perform their request strategies with their lecturers in a polite way. This will help to understand how the culture of Libyan students and lecturers affect their use of request strategies, and how request is performed differently from one society to another, according to their cultures and norms.

Umar (2004) explained that Arab speakers of English form their request strategies based on their cultural background when formulating their requests strategies. They may lack that level of awareness of the existing differences between the two languages including such request strategies in terms of politeness and appropriateness. As Austin (1962) stated that we do things with words, For example, when we say sorry, we are not merely uttering. We are apologizing for doing something wrong to someone else. So, we have to learn how to use words appropriately in order to achieve our aim.

Requests among Arab students have shown several problems faced by such speakers in requesting others for information and other purposes (Al Ammar (2000); Al-Eryani 2007; Hiba et al. 2009; Awad 2012). Such researchers have illustrated at the Arab speakers’ degree of directness in using request strategies and their realization of the content of strategies which might differ from one culture to another.

Marazita (2010) indicated that it is difficult for the non-native speakers to perform politeness strategies in second language while requesting. For instance, in request, politeness strategies which will use to perform this request vary because the differences of the cultures and communication patterns. Thus, understanding other cultures is a very important factor to communicate successfully with other people around the world. Such misunderstandings may happen when the Arab students transfer their Arabic
request strategies to English language literally and consequently, the meaning of their requests will be misunderstood or unacceptable by others. For example, if one of the students requests something from his classmate, He may say “Give me your book”. It may appear that he is obligating his classmate to give him his book, and additionally it may be considered an impolite request. In Arabic, this kind of request is acceptable and expresses intimacy and closeness rather than rudeness or impoliteness, so misunderstanding could occur.

2. STATEMENT OF THE PROBLEM
There has been an increase in the number of publications dealing with request. One example conducted by Umar (2004) to explain the formulation of requests made by Arabic and native speakers of English. He found in his study that native speakers of English used more semantic and syntactic modifiers than their Arabic counterparts. Arab students of English, even at advanced levels, may fall back on their cultural background when formulating their request strategies. Such an analysis of the definition of politeness allows us to understand how it may be cross-culturally conceptualized and understood.

3. OBJECTIVE OF THE STUDY
This study will explore the request strategies used between Libyan students and their lecturers in the classroom and which request strategy they mostly use when they make requests. In addition, this study will also explore what factors influence the use of strategies.

4. RESEARCH QUESTIONS
1. What are the politeness strategies of request used between Libyan students of Omar Almukhtar University and their lecturers in the classroom?
2. Which politeness strategies of request are mostly used between Libyan students of Omar Almukhtar University and their lecturers in the classroom?
3. What factors influence the use of the strategies between Libyan students of Omar Almukhtar University and their lecturers in the classroom?

5. LITERATURE REVIEW
Previous researches on various politeness formula show that social norms vary from one culture to another. Therefore, what is seen as polite behavior in one culture may not be seen as such in another. The fact that politeness is culture-specific is also shown by Ogiermann (2009), who conducted a study on indirectness and polite requests in English, German, Polish and Russian. The four examined languages differ in terms of the construction patterns in making requests.

Libyans are similar to other Arabic societies in the usage of request strategies. They use the request strategy among themselves and with other communities around the world. Some studies have been carried out by Jordanian and Arabic researchers on speech act in requests and apologies such as the ones by El-Shazly (1993) was about the request strategies in American English, Egyptian Arabic, and English as spoken by Egyptian second language learners. Her study shows that the Arab societies express a high tendency towards using conventional indirectness which depends on the use of interrogatives.

An important investigation was carried out by Scarcella and Brunak (1981) who made a comparison between beginners, advanced Arabic learners of English and native speakers of English in request performance. The findings indicated that the advanced learners tend to use the imperative form with closer people, whereas beginners’ learners use imperatives with all addressees without taking into account the social variables.

6. CONCEPTS
Concept consists of some relevant theories to support the making of this study. There are two concepts having relevancy to the topic of this study, such as the concept of speech act, and the concept of illocutionary acts as a part of speech act.

7. SPEECH ACTS THEORY
Speech acts are theories that analyze the role of utterance in relation to the behavior of the speaker and the hearer in interpersonal communication. Austin (1962) who is well known as an Oxford philosopher, but then J.R. Searle took it further. Not only them, there were also some other linguists who took a part in explaining this study.

Austin (1962) conveys that “Speech act is the act of making an utterance in which the speaker is performing a certain kind of acts, such as; giving advice, asking questions, making promises, making offers, etc. Those kinds of acts are known as speech acts.” J.L. Austin formulated the speech act theory in his 1955 lectures at Harvard University which were published posthumously as How to do things with words (1975).

Austin proposed that communicating a speech act consists of three elements:

a. Locutionary Act
The speaker says something, the speaker signals an associated speech act, and the speech act causes an effort on listeners or the participants. Austin called
the first element locutionary act by which the act of saying something makes sense in a language (i.e. follows the rule of pronunciation and grammar).

b. **Illocutionary Act**
Illocutionary act could also be defined as what speaker S does in uttering U to hearer H in context C. The speaker might perform an act or making a statement or promise, issuing a command or request, asking a question, etc.

c. **Perlocutionary Act**
What speaker brings about or archives by saying something (performing an act by saying something, for example, getting someone to believe in something, moving someone to anger, consoling someone in his distress, etc. In other words, when speaker causes an effect on hearer by means of uttering U, it could be said that speaker has performed a perlocutionary act.

There was a series of analytical connection appeared in the notion of speech act itself, such as what the speaker means, what the sentences (or other linguistic element) uttered means, what the speaker intends, what the hearer understands, and what the rules governing the linguistic elements are. According to Searle’s theory speech act is a minimal functional unit in human communication.

According to Austin and Searle, when a speaker says something, he does something at the same time. Several scholars claim that we perform speech acts when we offer an apology, greeting, request, complaint, invitation, compliment, or refusal. A speech act might contain just one word or several words or sentences. Speech acts include real life interactions and are requiring not only knowledge of the language but also appropriate use of that language within a given culture. In other words, it means that the hearer was expected to recognize the speaker’s communicative intention and the circumstances surrounding the utterance, which help both the speaker and the hearer to understand each other.

8. **THEORETICAL FRAMEWORK**
Linguistic politeness explains the type of linguistic behavior that people use to express concern for, and interest in others. In social settings, most people usually use a variety of linguistic expressions to show politeness and deference to those they know well or even to colleagues they are familiar with. As people interact all the time in the society, they need to maintain relationship, to maintain face and to be able to communicate to people and to common world of interaction. Politeness is necessary for a society because it shows a relationship between individuals; it shows respects and cultural norms. Politeness is a pervasive phenomenon in all communities.

9. **METHODOLOGY**
This study applied a descriptive qualitative approach. According to Creswell (1998:15), qualitative research is an inquiry process of understanding based on distinct methodological traditions of inquiry that explore a social or human problem.

9.1 Population and Sample
Polit and Hungler (1999:37) refer population as an aggregate or totality of all the objects, subjects or members that conform to a set of specifications. Population in this research are (20) Libyan students and (20 university lecturers) in Omar Almukhtar University Tobruk who use English as a foreign language. The samples in this research are four Libyan students and four Lecturers in Omar Al-Mukhtar University Tobruk who use English as a foreign language. The profile of the samples is presented in the table below.

9.2 Data collection
Polit and Hungler (1999:267) define data as information obtained in a course of a study. In this research, data will be collected by using an mp3 recorder. The participants will make the act of requesting during the lecture. Thus, the request will be based on the “performance” of the students rather than their ‘competence’.

9.3 Data analysis
The responses from the subjects will be analyzed using the CCSARP categories (Blum-Kulka, House & Kasper, 1989), the 9-level scale for analysis of request strategies to get the types of request strategies used by the respondents. The researcher will describe politeness strategies of request used by the speakers during the lecture. Data will be audio-recorded and transcribed, and then analyzed using the request coding scheme developed by Blum-Kulka and Olshtain (1984) in the Cross-Cultural Speech Act Research Project (CCSARP). The CCSARP categorizes nine request strategies into three levels of directness: direct, conventionally indirect, and non-conventionally indirect.
9.4 Description of the Data
The recordings were obtained from twenty Libyan lecturers and twenty Libyan students who are currently undergraduate students of Omar Almukhtar University in Tobruk. These involved in real situations during the lectures in which their request utterances were audio-recorded and later transcribed. The situations involved request as a speech act in the daily life of the Libyan students and their Lecturers. Each of the forty situations used in this study varies according to power and social distance. A total of 128 request utterances were elicited from 40 participants and were presented in English for each situation in (Appendix) which had a length of recording time between 90 to 120 minutes. The same data were analyzed using Blum-Kulka’s (1982) request strategies and based on the politeness system: Hierarchical politeness system, deferential politeness system proposed by (Scollon and Scollon, 2001). The researcher adopts the request coding scheme developed by Blum-Kulka and Olshtain (1984) in the Cross-Cultural Speech Act Research Project (CCSARP) for its high level of practicality and validity.

10. FINDINGS
10.1 Politeness Strategies of Request Used by the lecturers and the students

In exploring this issue, the researcher focused his analysis on the three politeness systems. Excerpt from the students’ request productions as shown below:

10.1.1 Hierarchical politeness system
Based on the data, the lecturers and students applied the same strategies when making requests. The degree of power and social distance between the requester and the requestee plays a significant role in the request. Both groups made use of query preparatory request strategy. This means that conventionally indirect strategies were commonly applied where there seems to be a power and distance difference between the requester and requestee. They applied query preparatories such as (can, could and would) to present their requests. It is not the same situation when they present requests to a colleague, friend or a stranger met on the street. For a close friend and younger sibling, direct request strategy should apply and effort made to maintain politeness.

As explained in the previous chapter, the relationship between the requester and requestee expresses power and social distance. In the following requests, there are clear difference in power and distance and both the lecturers and the students used the conventionally indirect request type. A majority of the students used request utterances of Query Preparatory as seen in the following situations below:

**Situation 1: Requesting Hend to borrow a book from the library**

Mr. Aiman: Hend just you know I am quite busy for the exam and like you know I need you to go to the library so, Would you please to borrow a book for me and ask the guy there teacher Aiman that want to book so would you please go and there and borrow a book for me?

Hend: Yes sure I can. Can you give me the name of it, please?

Mr. Aiman: Yeah. General English Grammar which is very you know universal Grammar very General book that I am going to teach the first year about it.

Hend: Ok. I will.

**Situation 2: Requesting Hend to tell group B that Mr. Aiman will not come to class tomorrow.**

Mr. Aiman: Hend. I want to ask you another thing. Would you please tell group B that I am not coming tomorrow at 9 o’clock? (Lecturer)

Hend: you want me to tell them immediately right now or should I finish my work and then go and tell them. (Student)

Mr. Aiman: You have work right now! (Lecturer)

Hend: Yes, some homework that I am going to do. (Student)

Mr. Aiman: So you go through your homework and then tell them but make sure that you tell everybody in class. (Lecturer)

Hend: Ok you want me to tell them that you are not coming at 9 o’clock. Is that ok? (Student)

Mr. Aiman: Yeah definitely. (Lecturer)

Hend: Yeah Ok, I will. (Student)

Mr. Aiman: Thank you so much. (Lecturer)

**Situation 3 Requesting Amal to bring back his books he lent her**

Mr.: Ashraf: Amal, Would you please bring me back my books I lent you last week? (Lecturer)

Amal: Ok with pleasure but sorry not yet because there was not electricity in our area so, Can I bring them to you next week? (Student)

Mr. Ashraf: Ok, it would be fine, but if I was absent, Can you give it to Mr. Saad please? (Lecturer)

Amal: Yes, I can. (Student)

**Situation 5: Requesting Yousif to print out some pages from a book**

Miss Heba: Yousif. Could you open the book on page number twenty? I have had many questions there. Could you print them for me please? (Lecturer)
Mr. Yousif: Excuse me Miss Heba but can you tell how many copies do you want from it? (Student)
Miss Heba: I want five copies please (Lecturer)
Mr. Yousif: Ok got it. I will be as soon as possible doing that. (Student)

Situation 7: Requesting Omnia to bring Mr. Naser’s bag

Mr. Naser: Yes Omnia, please as you can see the back of the class so can you please bring my bag which is there over the table for me? (Lecturer)
Omnia: Excuse me Mr. Naser but can you wait for a second I am trying helping my friend? (Student)
Mr. Naser: Ok thank you. (Lecturer)

Situation 9: Requesting a pen from Haneen

Miss Fatima: Haneen, Could you lend your pen please? (Lecturer)
Haneen: Yes, I would like to Miss Fatima but sorry I still use it. It is my only one. (Student)
Miss Fatima: It is Ok. (Lecturer)

Situation 11: Requesting Lamis to open the door

Miss Salma: Lamis, Could you open the door? (Lecturer)
Lamis: Yeah, It would be my pleasure but first of all, let me finish what I am writing. I am writing something important. Can I do it up after a minute? (Student)
Miss Salma: it is ok for me. I will ask another one. (Lecturer)
Lamis: I am sorry. (Student)

Situation 14: Requesting Abdulsalam to help him carrying some boxes

Mr. Khalid: Abdulsalam, I want you to help me with these boxes? (Lecturer)
Abdulsalam: Yes, of course. Could you tell me the place? (Student)
Mr. Khalid: To my office please, but later on. (Lecturer)
Abdulsalam: Alright. (Student)

Situation 15: Requesting Ahmed to send a copy of his sister’s research by email

Miss Houida: Ahmed, Is it ok if you send me a copy of Laila’s research via email? (Lecturer)
Ahmed: Well, Miss Houida let me ask her first then I will inform you? (Student)
Miss Houida: Ok. I will wait your reply. (Lecturer)

Situation 16: Requesting Sharaf to return the book

Mr. Almahdi: Sharf, you have to return the book. (Lecturer)
Sharaf: Sorry Mr. Almahdi, not yet (Student)
Mr. Almahdi: Alright. Bring it back next Thursday because someone else needs it? (Lecturer)
Sharaf: Certainly Mr. Almahdi. I would like to. (Student)

Situation 18: Requesting Fauzia to ask Rose whether she signed the card or not

Miss Jamilla: Fauzia, ask Rose whether she has signed the card. (Lecturer)
Fauzia: Yes Miss Jamilla. I will tell her as soon as I meet her. (Student)
Miss Jamilla: Thanks Fauzia. (Lecturer)
Fauzia: My pleasure Miss Jamilla. (Student)

Situation 19: Requesting Mohamed to help Mr. Saad to prepare the audio system for tomorrow’s lecture

Mr. Saad: Mohamed, Do you think you could come tomorrow morning before the lecture in 30 minutes to the lab to check the audio system? (Lecturer)
Mohamed: Sorry. (Student)
Mr. Saad: May you come before the lecture tomorrow? (Lecturer)
Mohamed: Ah! Well. Mr. Saad. I will try to be in time. (Student)
Mr. Saad: Thanks Mohamed. (Lecturer)

Situation 20: Requesting someone to tell Mr. Salem that Dr. Faraj will join them after an hour

Dr. Faraj: I want someone to go to the meeting and tell Mr. Salem that I will join them after an hour. (Lecturer)
Mr Ali: Yes Mr. Faraj. Can I do it for you? (Student)
Dr. Faraj: Yes, Ali. I will be thankful. (Lecturer)

Situation 22: Requesting Abdullah to switch off the lights and lock the door of the lab

Mr. Zaied: Abdullah, I am in a hurry. Switch off the lights and lock the door of the lab when we leave? (Lecturer)
Abdullah: Yes, certainly. Can you give me the keys? Mr. Zaied: Yes, Here is it.

Situation 23: Requesting Ibrahim to move his chair

Dr. Mohsen: Ibrahim sorry to interrupt you but I want you to move your chair for a moment while I get past?
Ibrahim: Oh, sorry. Is it ok now?
Dr. Mohsen: Yes it is.

Situation 24: Requesting Majdi to check the plug

Dr. Ismael: Majdi. Check the plug? The data show does not work.
Mr. Majdi: Yes Dr. Ismael. Oh, it is unplugging. Wait till I plug it.
Dr. Ismael: Alright.
Situation 25: Requesting Sharifa’s Sheets for printing
Dr. Wisam: Sharifa. May I have a copy of your Grammar sheets if you still keep them since last year, please?
Sharifa: Sure, Dr. Wisam. Let me see if I still keep them?
Dr. Wisam: Yes, sure Sharifa. Thanks in advance.

Situation 26: Requesting help from Moataz
Dr. Sumaia: Moataz. May I ask your help?
Moataz: My pleasure Dr. Sumaia but could you tell me how I can help you?
Dr. Sumaia: Well. I want you to take these papers to be copied after the lecture.
Moataz: Alright Dr. Sumaia. I will see if I have time.

In the above situations, the lecturers and students prefer to use indirect request strategy type to show politeness. They mainly used query preparatory strategy in their requests as in those situations. Some requesters used a request utterance in these situations 2, 5, 14, 20, and 23 that a “mood derivative” “want statement” was used by lecturers, indicating direct request strategy. They insisted that there was no need to use the politeness marker (excuse me). None of the students, in this case used the direct strategy in any of the situations above because of the social power and social distance. Mostly, the students’ requests were characterized by a series of pre-request supportive moves followed by the request form, namely “Salutation -Preamble (facework) - Reasons for request – Request”.

10.1.2 Deferential Politeness System

In situations 4, 6, 8, 10, 12, 13, 21 and 27 belong to a deferential politeness system where both interlocutors are near equal but treat each other at a distance (Scollon and Scollon 1995: 44). This politeness system is determined by the low value of the variable P and the high value of D, so that it can be represented by the formula [−P, +D].

Situation 4: Requesting your lecturer to rearrange some references
Amal: Excuse me Mr. Ashraf, please. Could you help me in rearrange these references because actually I got confused? (Student)
Mr. Ashraf: Would you repeat please? (Lecturer)
Amal: I need your help because I got confused on rearrange these references so, Could you help me please? (Student)
Mr. Ashraf: Ok Amal, it is my pleasure but like you know we have exams these days. Would you postpone the next week or refere to the material that I have given you during this course? (Lecturer)
Amal: Ok, no problem (Student)
Shukri: Excuse me Mr Majdi; Can I have a copy of the last year course? (Student)
Mr. Majdi: Well Shukri, let me check first then if I found one, I’ll give it to you. (Lecturer)
Shukri: alright Mr. Majdi. We’ll meet next week. (Student)
Mr. Majdi: OK. (Lecturer)

**Situation 21: Requesting more information about the course**

Salem: Dr Talat. Would you provide me more information about the course which begin at 5 pm? (Student)
Dr. Talat: Yes Salem. Usually we begin at 5 pm until 6 and it is about Phonetics and how we use the weak forms and the variation, as well as the intonation (Student)
Salem. Oh I see. Can I join you the group? (Student)
Dr. Talat: Yes you can but you must come before 5pm. (Lecturer)
Salem: Yes I will.

**Situation 27: Requesting the cassette tapes from Dr. Ziad**

Rafa: Excuse me Dr Ziad. Do you still use the cassette tapes for Better English Pronunciation by J D O’Connor?
Dr Ziad: No I do not Rafa but excuse me because there is someone in group B using them.
Rafa: Well, Can I have them when he finishes?
Dr. Ziad: Alright Rafa. I will bring them as soon as he returns them.
Rafa: I hope so

In the above situations, the requesters were cautious in their request strategies because of the distance status of the requestee. There was a distance difference between the requester and requestee; however their requests showed politeness too. The students used query preparatory strategy in their requests indicating their attention to the (+ Distance) relationship. Politeness markers (Excuse me, sorry) was used by both interlocutors to express politeness.

Based on the analysis of the data, the findings showed that the subjects utilized certain strategies which contained politeness values. Some of the nine strategies are also found in their requests, but varied. Both utilized conventionally indirect strategies more often, followed by direct strategies, and non-conventionally indirect strategies. It can be observed that the quality of the relationship determines the politeness strategy. The higher the power and distance, the more indirect the requests become. To students, the requesters were very direct, more commanding, the distance was noted. Therefore, conventionally indirect strategies are more preferable than direct strategies as it minimized the imposition of requesting (Blum-Kulka and Olshtain, 1984).

**10.1.3 Politeness Strategies of Request that are mostly Used by Libyan students and their Lecturers**

Based on the data, both the lecturers and students mostly used query preparatory strategy. The strategy of query preparatory is used 39 times and divided into four sub-strategies, which are ability, permission, willingness, and possibility.

<table>
<thead>
<tr>
<th>Politeness Strategy</th>
<th>Lecturers</th>
<th>Students</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ability</td>
<td>31</td>
<td>-</td>
</tr>
<tr>
<td>Permission</td>
<td>9</td>
<td>2</td>
</tr>
<tr>
<td>Willingness</td>
<td>-</td>
<td>9</td>
</tr>
<tr>
<td>Possibility</td>
<td>-</td>
<td>10</td>
</tr>
</tbody>
</table>

The ‘mood derivative’ strategy was used 10 times in the study, while ‘Want statement’ was used nine times, suggestor formula which also belongs to the conventional indirect request was used once, obligatory statements twice. The results above suggest that the query preparatory strategy is the most frequently request strategy for showing politeness by both Libyan students and their lecturers. This means that both used more conventionally indirect strategies in the form of query preparatory. The second strategy mostly used by the lecturers was direct strategies in the form of mood derivable, want statement, and obligatory statements.

The results also showed that the students applied a number of request supportive moves which include address terms, politeness markers and attracters or attention getters in their requests. These request supportive moves are mainly used to express politeness. For example, the address term “Mr” for example, was used nine times by the students and two times by the lecturers. Names without titles were used thirty two by the lecturers, while students never made any. The following tables below show the use of use of address terms, politeness marker and attractor or attention getters.

**Table 1: Use of Address Terms**

<table>
<thead>
<tr>
<th>Address terms</th>
<th>Students</th>
<th>Lecturers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Name</td>
<td>1</td>
<td>31</td>
</tr>
<tr>
<td>Miss</td>
<td>9</td>
<td>-</td>
</tr>
<tr>
<td>Mr</td>
<td>9</td>
<td>2</td>
</tr>
</tbody>
</table>

**Table 2: Use of Politeness markers**

<table>
<thead>
<tr>
<th>Politeness</th>
<th>Lecturers</th>
<th>Students</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The requesters used various politeness markers. The student used politeness markers more than their lecturers. In the situations, the students used attracters/attention getters (excuse me, sorry, please and help) more often, most students applied apologizing expression. This indicates a significant difference between the students and their lecturers in terms of using of politeness markers. The use of such formulaic utterances as attention getters (excuse me), and apologizing (please) is aimed to soften a direct request and to make it more polite.

### 11. Factors that Influence the Use of the Strategies by Libyan Students and their Lecturers

The major factors that influence the use of the strategies by the students and the lecturers are power and distance which are also deep-rooted in the socio-cultural environment of the subjects. Generally speaking, Blum Kulka, House, and Kasper (1989) pointed out that request strategies are expected to be influenced by the relation between interlocutors, i.e., the requester and requestee and their relative dominance over each other. The social power and social distance play a significant role in influencing the use of the strategies by both groups.

Another factor is the socio-cultural variables. As observed, request making in various Muslim countries observe their respective cultural traditions. It is said that most Arabic societies use the indirect request strategy, because they prefer it as a polite strategy of communicating with others. In making requests, they tend to observe various Islamic injunctions. Though, some are more Islamic while others have adopted norms that are in the values of various cultures. A study was by Abdul Sattar (2009) clearly showed that the most frequently used request strategy by Iraqi postgraduate students is the preparatory strategy (can, could) which means that they prefer to be polite and indirect in their requests.

Umar (2004) also demonstrated that Arab students of English, even at advanced levels, may fall back on their cultural background when formulating their request strategies. The use of direct speech indicates a close relationship between the speakers. In Libyan culture, direct strategies or imperatives are common and permitted in the interaction between people with close relationship only such as family members and close friends. In some cases the students used direct strategy. The cultural implications of this study creates an awareness of the request strategies used by students who in many ways were influenced by their own mother tongues when making requests in English.

The two groups indicated a strong trend to opt for head acts that are query preparatory- conventionally indirect. The impact of power can be seen from different situations. In a situation, where the requestee held a higher rank, the students utilized a great number of conventionally indirect head acts with little regard for the extent of familiarity. It was found that the students who participated in the research finding. First of all, it has been found that the two groups chose similar strategies in performing requests. These similarities are noticeable when the subjects address their request to equals or higher rankers. Secondly, it is found that subjects in the two groups modify their request strategies according to the total ranking of the imposition, of the social power and the social distance found. The findings after the data analysis showed that most respondents (i.e. Eight participants) choose the same strategy (i.e. query preparatory) as an individual manner of self-expression, as well as a strategy perceived equally polite and indirect. Requestees in both groups are, therefore, intrigued to choose their requestive strategies very carefully so as to look more polite.

Indirect strategies are preferred by both groups with one major difference is that for the lecturers, indirect requests are characterized with marked elaborations and explanations. On the other hand, the students’ requests are found to be rather short. This phenomenon can be interpreted based on the cultural background, but also could be attributed to linguistic reasons because the requests were made in English. One would think that their mother tongues influenced how their requests were presented in English. For example, the lecturers were more eloquent, elaborating and explaining as they could have done if the requests were in English. The students were not that elaborate as they talk less without much
elaboration or explanation for requests. Thus, as speakers of English as a foreign language, it can be simply concluded their L1 (mother tongue) affected the way their requests were presented.

They tried to maintain the politeness as embedded in their various cultures. In addition, the indirectness in realizing requests done by the subjects may have nothing to do with the attempts to avoid face-threatening acts. The request itself is only the speaker’s intention. It has no function without the listener reacting to it, regardless of whether the reaction is positive, negative or puzzling as requesting is performed differently from one society to another, according to their cultures, norms, thinking and languages.

Performing requests in a language different from their mother tongue may not reflect the best way of requesting by the others. The students may have to struggle in this case. It is also believed that using one’s mother tongue and culture, there is little or no difficulty in employing words that are unconsciously learnt that follow the norms and conventions of a speech community. It is a fact that communication strategies and habits tells every community is different. This is consistent with the view Bonvillain (2003:63) that the symbol of the culture of a society is reflected from the language. Most of the students may have tried to modify the requests from their original language to English. The requests were shown by various politeness markers in English: (excuse me), (please), (can/may/could), (ask). Interestingly, this study showed that the students used more ‘excuse me’ than the lecturers.

On the other hand, the notions of directness/indirectness play a crucial role in the negotiation of face during the realization of speech acts such as the requests. As observed, higher levels of indirectness may result in higher levels of politeness. Direct request are face-threatening. According to Brown and Levinson (1987) and Leech (1983), direct requests appear to be inherently impolite and face-threatening because they intrude in to the addressee’s territory, and it can be argued that the preference for indirectness is polite behaviour.

Leech suggested that it is possible to increase the degree of politeness by using more indirect illocutions: “(a) because they increase the degree of optionality, and (b) because the more indirect and illocution is, the more diminished and tentative its force tends to be” (1983:131-32).

According to Blum-Kulka, House and Kasper (1989), indirectness is comprised of two types: conventional indirectness (CI) which centers on conventions of language including propositional content (literal meaning) and pragmalinguistic forms used to signal illocutionary force, and nonconventional indirectness (NCI) which relies heavily on the context and tends to be “open ended, both in terms of propositional content and linguistic form as well as pragmatic force” (1989:42).

The link between indirectness and politeness is further supported by Searle’s observation that “politeness is the most prominent motivation for preferring indirectness in requests, and certain forms tend to become the conventionally polite ways of making indirect requests” (1975:76). According to Lakoff (1975:33), “to be polite is saying the socially correct things” while Leech (1983) describes politeness in terms of costs and benefits for both speaker and hearer. According to him, an utterance that minimizes the hearer’s costs and maximizes his benefits and that maximizes the speaker’s costs and minimizes his benefit, is observed as a very polite utterance.

Ike (1993: 7) on the other hand, views politeness as behaviors “without friction”. therefore, an overall view of the request data made available by the two groups reveals that conventional indirectness is the strategy widely chosen by both groups in almost all situations. In fact, both groups employ conventional indirectness in more in all the situations. The subjects in each group use more direct request strategies with addressees in positions lower or equal to theirs, but subjects are found to choose more indirect request strategies when addressing their requests to their seniors. In directing requests to equals, both the lecturers and the students are found to maintain a reasonable level of politeness. In this sense, requests are face-threatening to both the requester and the recipient. Since requests have the potential to be intrusive and demanding, there is a need for the requester to minimize the imposition involved in the request. Thus, one way for the speaker to minimize the imposition is by employing indirect strategies rather than direct ones.

13. CONCLUSION
Both groups who were the subjects of this study utilized strategies which contained politeness values. The students exhibited their preference for the use of Query Preparatory that falls under conventionally indirect request to depict politeness and to avoid imposition of requests. There were some similarities and slight differences between the two groups in their selection of strategies to realize request.

The degree of power and social distance between the requester and the requestee played a significant role
in some of the nine request strategies were found in their request utterances but varied in application. Both utilized conventionally indirect strategies more often, followed by direct strategies, and non-conventionally indirect strategies. It was observed that the quality of the relationship determines the politeness strategy.

Both groups utilized query preparatory request strategy where there is a power and distance difference between the requester and requestee. It was observed that higher levels of indirectness may result in higher levels of politeness. The use of direct request strategies could indicate a close relationship between the two speakers rather than imposition of face and could be interpreted as politeness. The use of such formulaic utterances such as address terms, politeness markers, and attention getters is aimed to soften a direct request and to make it more polite. The social power and social distance play a significant role in influencing the use of the strategies by both groups.

REFERENCES


How Can the Translator Match the Differences in Grammar and Lexicon Between the Source and Target Languages?

Aesha Al-Hammar

Department of English, Faculty of Arts and Sciences, Omar Al-Mukhtar University, Derna City, Libya

Corresponding Author: Aesha Al-Hammar, E-mail: aesha_de2008@yahoo.com

ARTICLE INFO

Received: May 24, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 2
DOI: 10.32996/ijllt.2019.2.4.21

KEYWORDS

Lexicon, equivalents, culture-bound, strategies, SL and TL

ABSTRACT

The aim of this paper is to examine several problems with translation and how these can be addressed. This paper discusses a number of stylistic factors that contribute to translation problems. Some of them are due to cultural differences, while others relate to the different lexical and grammatical forms of the source language (SL) and the target language (TL). Finding the proper equivalents to some collocations and the use of loan words in the source text may pose problems during the translation process. It is not always easy nor possible to find a word with the same meaning in the TL, because some words possess cultural meanings. It is noteworthy to mention that existing idiomatic expressions in the SL may create more problems for translation. This paper highlights the challenges that a translator may face and how those challenges can be surmounted. The main objective of this study, however, is to examine the problems that arise when translating culture-bound idioms and expressions from Arabic into English and vice versa. The strategies that a translator can employ to overcome these obstacles are proposed and discussed. Moreover, the differences between the Arabic and English languages, in addition to their cultural differences, make the process of translating a veritable challenge.

“There are three grades of translation evils: 1. errors; 2. slips; 3. willful reshaping.”

Vladimir Nabokov

1. INTRODUCTION

Translation is a tool used to convey the meaning of a text from one language (source language; SL) into another (target language; TL), either orally or in writing. However, translation is a creative work, and one that plays a key role in exchanging sciences between nations. Our prophet Muhammad (Peace Be Upon Him) urged his followers to learn foreign languages. Indeed, it has been said that من تعلم لغة قوم من تعلم لغة قوم (Whoever learns the language of a people is deemed to be safe from their cunning).

Shivtiel (1994, p.3) further stated that, "the process of the transference of the data from language A to language B cannot be detailed". Indeed, a translation depends on a multitude of diverse factors, such as the type of text, the cultural background of the text, and the background and skills of the translator. Giving two or more people a text to translate from one language to another is one method to ascertain the complexity of the translation process, as the result would be different translations. Although the resulting translations might share the same words and grammatical structures, they would not be exactly alike.

Translators encounter many problems during the translation process due to the characteristic features of each language. Non-equivalence is merely the tip of the iceberg. For example, translators face the problem that there may not always be a match in the TL that conveys the same meaning in the SL. This problem usually occurs when the translator translates expressions or proverbs that require him/her to have a deep knowledge of the culture of the TL. For example, there is no equivalent of the Arabic term (elmiyyar marriage) in English. This paper discusses these translation problems, as well as problems that can lead to a mismatch in grammar and lexicon between the two languages, and how to overcome them. In this paper, examples of these problems are provided in both Arabic and English.
Differences in grammatical patterns, lexical structures, stylistic features, and cultural expressions, as well as the difficulty of finding equivalence, are all significant problems for translators. According to Biguinet and Schulte (1989, p. xi), translators aim to discover the relations between words, as well as the relations between a word and its contextual meaning, its cultural roots, and its etymology. Thus, understanding the different meanings of words, especially homonyms, polysems, and synonyms, is key to achieving a good translation. **Polyseme** refers to a word that has several meanings. In English, the word *(can)* has many different meanings: {a modal verb: to open something, such as a mental container; e.g. I can open the can}. In Arabic, the word *(حَارُ)* also has more than one meaning. For example, *(سلام حار؛ salamun har; a warm welcome)* or *(طعام حار؛ taamun har; spicy food)*. **Synonym** refers to a word that has the same meaning as another. Synonyms can sometimes create confusion in the translation process. For instance, in Arabic, the verbs *(تَوَفَّى تعْفِي المَأْمَة; tuwifia-mata; to die)* have the same meaning. We say *(مات الحمار；mata alrajul；the donkey died, the man died)*, but we cannot say *(تَوَفَّى الْحَمَارِ；tuwifia alhimmar)*. Similarly, in English, the two verbs *(take-grab)* have the same meaning. You can say *(take a book or grab a book, take your hands or grab your hands)*, but it is *(take a photo, not grab a photo)*.

2. DIFFERENCES IN CULTURE

“Translation is a process that involves looking for similarities between language and cultures” (Venuti 1995, as cited in Rubel, P. & Roseman, A, 2003). This means that cultural dissimilarities, especially figures of speech (e.g. simile, metaphor, personification, etc.) always create problems for translators; the best way to overcome these problems is the replacement of the cultural hints of the SL by target cultural material (Kussmaul, 1995, p.65-67).

A translator should take cultural differences between the SL and the TL into consideration to avoid cultural clashes or the cultural motive clashes. In other words, some words in a specific language may have a positive meaning, while in another language they have a negative meaning. Kussmaul (1995) also warns of differences that may arise in the connotative meaning of words between the SL and the TL.

In Arabic, the word *الرجل* is connected to traits such as stupidity or bad luck, whereas in English owls are symbolic of wisdom. For these reasons, it is clear that words may lose their real or expressive meaning when translated into another language. For example, in Arabic, the word *(مَجاهِد；mujahid; someone who fights for his/her country)* has a precious meaning. However, it is usually translated into English as *(terrorist)*, regardless of the fact that this word does not encompass the real exact meaning of the original Arabic.

Translators must also be careful when attempting the direct translation of an idiom, as idioms in any language are rooted in the cultural and social milieu of the community.

Indeed, idiomatic expressions require the translator to possess a deeper cultural knowledge for both the SL and the TL to ensure that the appropriate meaning is conveyed and that the same stylistic features are employed.

Good translators must also be careful when attempting a direct translation of any collocations. Collocations, which are language-specific words used together, play a vital role in language. Baker (1992, p.54) has noted that, if the patterns of collocations differ between the TL and the SL (known as collocational clashes), then the translation is considered to be poor. Larson (1984) has further distinguished between cultural clashes and collocational clashes, claiming that the latter should not affect the former. Many types of collocations have been identified by linguists depending on the nature of the collocations at hand. Ghazala (1995) classifies collocations depending on the grammatical groupings of word classes according to their occurrence together, and he has thus affirmed that the translator’s effort and competence can overcome such a problem. However, some SL collocations do not have identical TL equivalents. In such cases, the translator’s role is to find acceptable translations, like *(مؤتٌ هاديُ؛ peaceful death)* and the best rendering of the collocation *(heart and soul)*, which functions as an adverb, is *(قلبه وقابله؛)*. Nevertheless, the translator should be aware that different words may be used, and thus should not be constrained by the words in the SL collocations.

In English, the noun *(heart)* collocates with the adjective *(golden)*. In Arabic, the same noun is used, but with a different adjective *(white)* to become *(قلب أبيض؛ khalbun abyad; a man who has a white heart)*. This translation takes into account the cultural differences between the two languages, whereas *(رجل ذو قلب أبيض؛ rajulun du kalben abyad；he has a heart of gold)* does not. Below are other examples of collocation clashes between the Arabic and English languages.
Arabic | English
---|---
Shapes and colours (a variety of something). | Shapes and sizes (many different types of something).
Run like an arrow (to run very fast). | Run like the wind.
Black envy (jealous). | Green with envy.

Some words possess culture-bound meanings, and therefore do not have equivalence in the TL. Several problems in translation are due to the emotional and cultural meanings of such words in the SL. The translator must thus be aware of the potential pitfalls of these words. Otherwise, the author’s intended meaning may be lost when translated into the TL.

Nevertheless, these words can often be paraphrased, such as (صلاة الاستخارة; the prayer of estikharah), which is a prayer that a Muslim can perform to seek advice from Allah about something that s/he cannot make a decision about. Moreover, (زواج الميسار; zawaj elmisyar; Almisyar marriage) is a specific kind of marriage in Islamic culture. Although it fulfils all the conditions of the marriage contract and is a legitimate marriage, in this type of marriage the woman gives up her rights of housing and maintenance. As previously noted, translation is the process of rendering a text from one language into another. Therefore, “any theory of translation must draw upon a theory of language—a general linguistic theory” (Catford, 1965, p.1). Catford has also stated in his theory of translation equivalence that, in translation, there is a replacement of the SL meaning but on the other hand it is not changing the meanings of the TL. Moreover, grammatical and lexical structures should also be taken into consideration during the translation process.

If we want to apply Catford’s theory, for instance, (This is the bag she bought) would be (hadhihi al haqiba alati ishtaratha) in Arabic. The grammatical translation for this is (Hadhihi al bag alati buy tuha), but the lexical translation is (this is the haqiba she ishtaratha).

In the grammatical translation, we keep the two main lexical items ‘bag’ and ‘buy’, but change the grammatical items by determining their equivalence: (Hadhihi) for (this) and (al) for (the).

### 3. THE USE OF LOAN WORDS

There are numerous words that have no equivalence in the TL. These are called loan words, and are usually transliterated (written in the alphabet of the TL). The following are some examples of loan words that have been transliterated from Arabic to English and vice versa.

<table>
<thead>
<tr>
<th>Arabic</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>حناء</td>
<td>henna</td>
</tr>
<tr>
<td>جهاد</td>
<td>jihad</td>
</tr>
<tr>
<td>حزب الله</td>
<td>hizbullah</td>
</tr>
<tr>
<td>حجاب</td>
<td>hijab</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>English</th>
<th>Arabic</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gas</td>
<td>غاز</td>
</tr>
<tr>
<td>Video</td>
<td>فيديو</td>
</tr>
<tr>
<td>Vitamin</td>
<td>فيتامين</td>
</tr>
<tr>
<td>Internet</td>
<td>انترنت</td>
</tr>
</tbody>
</table>

Some of the loan words that entered into the Arab world have since been replaced by Arabic words. According to Bahumid (1994), these loan words and neologisms can make translating the text difficult for translators, as they now have to choose whether to use the Arabicisation or the translation, such as:

- الهاتف المحمول is substituted for موبايل (mobile phone)
- الجهاز المسموع is substituted for الراديو (radio)
- الحمام is substituted for توالت (toilet)

### 4. LEXICAL AND GRAMMATICAL ERRORS

There are various errors that a translator may make if s/he does not carefully consider the differences between the SL and the TL, especially in terms of grammatical patterns and lexical structures. However,
a good translator can overcome such difficulties by avoiding using word-for-word translation.

In his theory, Catford (1969) stated that the “lexical adaptation to TL collocational or 'idiomatic' requirements seems to be characteristic of free translation”. The following are examples of common grammatical and lexical errors that an Arabic translator may make when rendering a text into English.

<table>
<thead>
<tr>
<th>Grammatical Errors</th>
<th>Lexical errors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crocodiles' tears(×)</td>
<td>Crocodile tears(√)</td>
</tr>
<tr>
<td>A cat has seven lives(×)</td>
<td>A cat has nine lives(√)</td>
</tr>
</tbody>
</table>

5. DEALING WITH ABBREVIATIONS IN TRANSLATION

The use of abbreviations is a relatively new linguistics phenomenon. Abbreviation is the art of reducing a sequence of words to a single, representative letter. According to Abdul-Raof (2001), an acronym is a combination of the initial letters of several words that can be pronounced as an independent word. Oftentimes, religious acronyms are difficult to translate and pose several challenges to the translators; these words typically cannot be translated without perfect knowledge of the culture of the TL. Larson (1984) has stated that, "terms which deal with the religious aspects of a culture are usually the most difficult, both in analysis of the source vocabulary and in finding the best receptor language equivalence". This is because these words are intangible, and many of the practices are so automatic that native speakers are not conscious of the various aspects of meaning involved. Therefore, the translator will encounter much difficulty in translating terms and expressions that are not used or practiced in the TL.

Some examples in Arabic include: hasbala, hamdil, (حسبلة جماعة), acronyms of the Arabic phrases meaning (sufficient is Allah for us and He is the best disposer of affairs, All praise is due to Allah.). Other acronyms used recently by specialists in chemistry and psychology include: حلقة خليجية (حلقة خليجية), system components which they rendered to English as, to hydrolyze, daydream, psychosomatic respectively. Sometimes, there are no translations for acronyms, which are originally symbols of corporate flags or products. In these instances, transliteration can be used followed by a literal translation in the TL, such as GM and IBM. However, for acronyms such as (NVC), which stands for 'non-verbal communication', the whole phrase should be rendered without translating the abbreviation, since the whole phrase will not make sense in the TL.

6. CLASSIFICATION OF WORDS

Languages differ from each other in their grammatical structures as well. Thus, it is important for a translator to know how to form a sentence correctly in the TL. For instance, the structure of Arabic is not the same as English in terms of vocabulary classification. There are two different classes of words:

1. Words of closed class: morphemes that serve a grammatical function but do not have a meaning; these include prepositions, articles, plurals and conjunctions.

2. Words of open class: lexical items that have a referential meaning and can be extended by adding prefixes or suffixes; these include verbs, nouns, adjective and adverbs (Abdul-Raof, 2001; Newmark, 1996). Newmark has stated that the open-class words mentioned above are most likely to have correspondence in other languages; in other words, it is easy to find an equivalence for lexical items in the TL. Regarding the differences between the agreement of plural nouns in Arabic and English, the plural noun (verb, adjective, pronoun, etc.) and the noun in Arabic depends on whether the noun is non-human or human (Zaher & Whitehouse, 2009). For example, the sentence (the political parties work to achieve peace) should be translated to (الأحزاب السياسية تعمل على تحقيق السلام); the translation (الأحزاب السياسية يعملون على تحقيق السلام) is grammatically incorrect. The first translation is correct because, in Arabic, non-human nouns are treated the same as feminine singular nouns; thus, any word following a non-human plural noun must also be feminine singular. The words (الأحزاب: parties) and (يعمل: work) are non-human nouns, so they must be treated as feminine singular nouns.

Megarb (1999; as cited in Holman & Beier, 1999) defined the process of translation as being “often accompanied by a set of language shifts”.

7. SHIFTS IN TRANSLATION

Translation shifts cannot lead to changes in meaning in the SL. There are two considerable forms of translation shift:

Level shift: when an SL item linguistically has a corresponding translation in the TL at a different level.
Category shift: are switched from formal equivalence (Catford, 1969, p.73).

The following are examples of translation shifts from English to Arabic.

1. Changing the preposition:

**The victories of Salah Aldeen Alayoubi.**

الانتصارات التي حققها صلاح الدين الأيوبي

Here the preposition *(of)* is changed to *(التي)*, which is a relative pronoun.

2. Changing adverbs into many forms:

**He loves money so much.**

يحب المال كثيراً - يحب المال جماً

3. Changing verbs to nouns:

**Doctors recommend that one litre and a half of water be drunk daily.**

يوصي الأطباء بضرورة شرب لتر ونصف من الماء يومياً

Here the verb *(be drunk)* is changed to a noun *(شرب)*.

8. CONCLUSION

Cultural differences (social and religious) between the SL and the TL makes the translation process especially challenging.

From a grammatical and lexical standpoint, Arabic and English differ in several key ways; this paper specifically discusses the stylistic factors that contribute to translation problems. Some problems with translation are due to cultural differences, while others relate to the different lexical and grammatical forms of the SL and the TL. Thus, translation can be considered a kind of art, as translators require special skills to achieve their aim. This study reveals that the translator’s knowledge of a particular culture can help them to recognize the meaning of an idiom, collocation or acronym in the SL, particularly one with a non-literal meaning. Lastly, based on this study, it can be concluded that the most professional translators translate into their mother tongue.

ABOUT THE AUTHOR

**Mrs. Aesha Al-Hammar** received her Master’s Degree from the School of Modern Languages & Cultures, University of Leeds, UK. Since 2012, she has been working as an Assistant Lecturer of Translation at Omar Al-Mukhtar University, Faculty of Arts and Sciences, Derna, Libya. Her field of research is issues in translation.

REFERENCES


War and English Poetry: From old English to modernism

Dr. Esmail Zare Behtash¹ & Parivash Zare Behtash²
¹Associate Professor of English Literature, Chabahar Maritime University, Iran
²MA in English

Corresponding Author: Dr. Esmail Z. Behtash¹, E-mail: behtash@cmu.ac.ir

ABSTRACT

War has been the first and oldest subject of literature if not the only at times. This study will navigate the readers around the genre of war poetry in the historical and literary context: starting from the Old Times to early Modern Age, that is, to the Great War in British literature. The significance of war poetry lies not just in its historical value, but also in its contribution to the main trend of English poetry. In Old English war literature showed itself in the form of epic dealing with various subjects as heroic legends. The Battle of Maldon is an Old English war poem celebrating the real Battle of Maldon of 991, at which an Anglo-Saxon army failed to repulse a Viking attack. In the Renaissance, the speaker in “To Lucasta, Going to the Wars” pleads for his lover to understand why he must leave the safe and sweet comfort of her presence and willingly fly to the battlefield. In the Age of Reason, Thomas Penrose in “The Field of Battle” allows his beloved to be in search of her lover’s body on the battlefield among the dying and the dead. Tennyson in the Victorian Period through his “The Charge of the Light Brigade” honors the soldiers who without asking any question, or the reason behind the battle ride through the “valley of death” into the “mouth of death” and return no more. Moving to the modern period, the readers come across with the soldier poets who write in the trenches of their duty and bravery as well as the brutality of the war, mostly writing anti-war poems. All these poems lament on the horror, poignancy and futility of war.

1. INTRODUCTION

Humanity has always turned to poetry as the most perfect and powerful means of expression and communication in the highest level of emotion. If poetry is expected to be the “spontaneous overflow of powerful feelings” then what area of human experience can generate powerful feelings more than war. War has been the first and the oldest subject of literature if not the only at times. It has been written to narrate and celebrate along with honoring the glories of those who sacrifice their life to make others live a life with dignity. In old times, war literature exposed itself in the form of epic: meant to be spoken out aloud by poets and bards. It dealt with such various subjects as myths and heroic legends, and religious tales as well. Epic was also used by peoples all over the world to transmit their traditions from one generation to another. These traditions frequently consisted of legendary narratives about the glorious deeds of their national heroes. A survey of literary history in different cultures will prove this claim that war was the subject matter of early writings. English literature begins with Beowulf, an ancient poem that was transmitted orally by Anglo-Saxon bards for centuries before it was written down in eight centuries. Beowulf, the main character, has defeated the mortal enemy of the land, the monster Grendel, and thus has made the territory safe for its people; but the hero is mortal and wheel of fortune has a tragic destiny in his stock for him. Ancient Greek literature starts with and boasts of the Iliad and the Odyssey of Homer whose writings recount the story of his great heroes Achilles and Odyssey to reveal their true nature along with their tragic and heroic qualities. His characters are mortal and have their own flaws to make them fall. Persian literature also starts with Ferdowski’s (933-1020) Shahnameh (Book of Kings), the world’s longest epic written by a single poet which covers the legends of fifty reigns in fifty chapters. The tragic story of Sohrab and Rostam (the father killing his son without his recognition) is familiar to English readers through Matthew Arnold’s Sohrâb and Rustum in the Victorian period. War poetry is not necessarily the experience of fighting men. With the exception of some soldier-poets’ writings, huge amount of war poetry have been
written by men or women who have not directly experienced the front and war poetry hence is not personal suffering made into art. Although the great poets were not in the grip of war fever, it was their poetry which had been read by, or taught at school to, the generation of young people destined to be the casualties or survivors of the Western Front (Barlow, 2002: 12). We have to wait for the early modern age to witness the poets writing in trenches and the expression of “war poets” in English literature mostly refers to the poets who wrote during and about the First World War. This article will navigate its reader around the genre of war literature in its literary and historical context beginning with the Old English continuing to the modern period by introducing the major poet with his major poem, although women’s poetry requires a separate chapter in the field.

2. Old English

From the first to the fifth century, England was a land for the Roman Empire and was named Britannia after its Celtic-speaking inhabitants, the Britons. The Britons adapted themselves to Roman civilization. The withdrawal of the Romans during the fifth century to protect Rome from falling by the Germanic invaders left England vulnerable to seafaring invaders of the Angles, the Saxons, and the Jutes (Norton, 2006: 4). The name English derives from the Angles, and the names of the counties Essex, Sussex, and Wessex refer to the territories occupied by the East, South, and West Saxons. The Anglo-Saxons invaders brought with them a tradition of oral poetry because nothing was written down before the conversion to Christianity.

The Britons became Christians in the fourth century after the conversion of Emperor Constantine. Christianity was present in the remote areas where the pagan Anglo-Saxons had failed to penetrate. In the following centuries, the Island was more predominantly Christian and started to produce many distinguished churchmen such as Bede whose Latin Ecclesiastical History of the English People, which tells the story of the conversion and of the English church completed in 731 (Ibid).

In the ninth century, the Danes invaded the Island sacking Bede’s monastery among others. Such a raid later inspired The Battle of the Maldon, by an anonymous writer, the last of the Old English heroic poems. The Danes occupied the northern part of the Island but they were stopped by Alfred, king of the West Saxons who united all the kingdoms of southern England.

The Battle of Maldon is the name of an Old English poem of uncertain date celebrating the real Battle of Maldon of 991, at which an Anglo-Saxon army failed to push the Viking attack back. Only 325 lines of the poem survive and both the beginning and the ending are lost. The poem, as a celebration of pure heroism, is entirely told from the perspective of the English and the individuals were real Englishmen.

The poem narrates how the Vikings landed near Maldon in Essex and demanded tribute. Byrhtnoth, the Leader of the Essex (whose name means ‘bright courage’) angrily refuses, telling the messenger that he will fight the heathen Vikings in defense. Byrhtnoth who was confident of his strength allowed the Danes to cross the causeway before joining the battle. But he is killed in the battle and the Saxons flee, led by Godric. Aelfin, another commander, endeavors to draw the Saxons together to rejoin the fight but they continue to fall and the fragment breaks off at this point (Head, 2006: 78). The poem is heroic and archaic in character. It relates the actions of the individuals and presents short speeches of encouragement and boasting. Its presentation of characters and values recalls Beowulf. Nothing is gained by the battle: Byrhtnoth “so distinguished a servant of the Crown and protector and benefactor of the Church” lies dead alongside so many of his men, and the tribute is paid shortly after. Apart from the senselessness and futility of the battle, the poem verifies that fact that how a nation bears up when something goes wrong in one's homeland.

3. The Renaissance

Renaissance (meaning rebirth) refers to the period of European history following the Middle Ages. It is usually believed to have begun in Italy in the late fourteenth century, but it came to England late in the sixteenth century. Professor Abrams attributes four new things to the Renaissance: New Learning of the classics, the New Religion of the Reformation, the New World of a new continent, and the New Cosmos of Copernicus (1993: 17789). This period embraces the Elizabethan Age (1558-1603), the Jacobean Age (1625-49), the Caroline Age (1625-49) and finally the Commonwealth Period (1649-1660) (Head, 2006:930).

Richard Lovelace (1618-57) was a cavalier poet of the Renaissance who fought on behalf of the King during the Civil War. The term Cavalier refers to supporters of the King Charles 1 of England (1625-49) against Parliament. Cavalier courtiers wrote graceful, polished, witty, even brazen lyrics celebrating love, women, and gallant action. These poets were also called Caroline poets (Murfin & Ray, 2003: 51). (Caroline is an adjective derived from the Latin for Charles). As the Cambridge Guide to Literature in English puts it, Richard Lovelace was the handsome and dashing son of a wealthy Kentish knight who gained a romantic reputation in the eyes of his
contemporaries. At the age of 18, he was granted an honorary MA from Oxford and stood out as a courtly gentleman and a gifted amateur of both music and painting. In 1639-40, he took up arms for his king in the Bishop’s War. Lovelace lived at a time when the English monarchy was under violent attack from the Parliament. In 1644 when the Parliament challenged the King’s authority, he supported the “Kentish Petition” that urged the restoration of the king to his ancient rights (Norton, 2006: 1681). He fought in Holland for the French kind and upon his return to England he was imprisoned. There he gathered and revised his poems, which later published under the name of *Lucasta*. During the civil war he was again imprisoned in 1648 for nearly a year and when he was released in April 1649 the King had been executed and his cause seemed futile. He died at the age of 39 in 1657.

Lovelace is remembered mostly for his two lyrics: “To Althea, from the Prison” and “To Lucasta, Going to the Wars.” His work shows the influence of both Johnson and John Donne. His lyrics express perfectly the best of the cavalier manner and spirit. The poem “To Lucasta, Going to the Wars”, first appeared in 1649, is about a man who is leaving his lover behind in order to seek glory on the battlefield. In short, this is a very brief poem that Lovelace wrote about a man saying goodbye to his lover before heading to war. He pleads for his lover to understand why he must leave the safe and sweet comfort of her presence, begging her not think him unkind for going away. While he admits that he loves her mistirious very much, he admits that he loves war even more, and he willingly flies to the battlefield.

The poem is a very simple comprised of three stanzas, each containing four lines. The poem also has a rhyming scheme of abab eded efef. The speaker, possibly Lovelace himself, since he was a soldier, addresses his lover throughout the poem. In the first stanza, the speaker is begging his lover not to think he is rude for leaving her. He says:

*Tell me not (Sweet) I am unkind,*
*That from the nunnery*
*Of thy chaste breast and quiet mind*
*To war and arms I fly.*

The use of parentheses and the capitalization of the word “Sweet” in line one seems to be curious, although Lovelace was probably trying to address his lover more intimately. He pleads with her, telling her not to think poorly of him after he leaves the tranquility that surrounds her and flies off into the brutal and violent world of war.

The second stanza takes on a different tone compared with the first. In this stanza, Lovelace admits that he is devoted to someone else: war and chasing his foe:

*True, a new mistress now I chase,*
*The first foe in the field;*
*And with a stronger faith embrace*
*A sword, a horse, a shield.*

He tells her that he has taken a new lover, which is the first enemy he sees on the battlefield. He will stalk this enemy, and due to his obligation as a soldier, he embraces his sword, shield, and horse with even greater faith than he did his lover for her. Again, Lovelace draws attention to religion with his use of the word “faith,” showing his lover and his reader that the religion he now worships is not the woman he has left behind; faith comes first. The speaker now worships war. The poet uses alliteration in line six of the poem, repeating the “f” sound in the neighboring words. He has probably implemented this to put an emphasis on how eager the speaker is to get to the battlefield. The third and final stanza is a brutally honest confession to his lover. He reiterates:

*Yet this inconstancy is such*
*As you too shall adore;*
*I could not love thee (Dear) so much,*
*Lov’d I not Honour more.*

He tells his lover that once she realizes why he is leaving her, she will love and respect his decision. He then leaves her reminding her that he could not love her as much as he did if he did not love the glories of war more. The last two lines of the above poem is in addition to last lines of his “To Althea, From Prison” the most quoted ones from Lovelace:

*Stone walls do not a prison make,*
*Nor iron bars a cage;*
*Minds innocent and quiet take*
*That for an hermitage*

These impassioned lines, though written from the prison, are on freedom, because his steely determination and loyalty are so powerful that nothing can confine his mind. Thus, Lovelace’s war poems amalgamated with his faith become at the service of his King and his homeland.

4. **Augustan Age** (The Eighteenth century)

Augustan Age in English literature refers to the first of the 18<sup>th</sup> century, during which English poets such as Alexander Pope (1688-1744) and Jonathan Swift (1667-1745) emulated Virgil, Ovid, and Horace, the great poets of the Roman Emperor Augustus (27 BC-14AD) (Alexander, 2000: 173). The Enlightenment is also another name given by the historians of ideas to a phase succeeding the Renaissance and followed by
Romanticism (ibid. 1740). In this age the novel arrived and the age favoured toleration in religion.

The eighteenth century, as Richardson (2014) puts it, was also a period of war when Britain and its great competitor, France, faced each other in the War of the Spanish Succession (1701–1714), the War of the Austrian Succession (1740–1748), the Seven Years’ War (1756–1763), the American War of Independence (1775–1783), and the Revolutionary and Napoleonic Wars (1792–1798). These were wars for power in Europe, and for the annexation of territory later in the world.

Thomas Penrose (1742–1779) was the eldest son of Thomas Penrose, rector of Newbury parish who matriculated at Wadham College of Oxford. After 1769, he left the university and enlisted as a soldier in the British capture of Nova Colonia, South America, and took part in the last disastrous conflict of the Seven Years’ War (Wikipedia, 2019). The main ship, named Lord Clive, caught fire, “by some unknown accident,” and was swiftly engulfed in flames. In the meantime, the enemy’s cannon fire continued and increased, killing many of those trying vainly to save themselves in the water (Richardson, 2014). A number of brave British seamen, unable to swim and facing certain death, spent their last moments maintaining a return fire against the Spanish. Penrose was wounded fatally in a naval battle and never fully recovered. He returned to England and took holy orders and settled at Oxford.

Thomas Penrose’s small bulk of poetry is about war, both of its time and of its author. Influenced by the horror of the naval battle, Penrose wished to glorify warrior courage and spirit. In the “The Field of Battle”, Penrose created a new way of imagining war that was to be highly influential among later writers. He seems to have arrived at the poetic idea in the poem through a struggle to understand and reconcile contemporary martial ideas and images with his own personal feelings and experience of war.

“The Field of Battle” is different from other poems. In this poem a young woman called Maria is searching for her lover’s body, Edgar, on the battlefield

The Field, so late the hero’s pride,
Was now with various carnage spread;
And floated with a crimson tide,
That drench’d the dying and the dead!

(9–12)

Finally Maria finds Edgar’s body wounded and killed in the conflict:

Her ghastly hope was well-nigh fled
When late pale Edgar’s form she found,
Half-buried with the hostile dead,
And bor’d with many a grisly wound. (49–52)

Unable to bear the sight of her lover, Maria is left to worse than death and deepest night and leave the battlefield:

She knew – she sunk – the night-bird scream’d,
– The moon withdrew her troubled light,
And left the Fair, – though fall’n she seem’d –
To worse than death – and deepest night. (53–56)

Penrose by his small bulk of poems sought to emphasize the pathos and poignancy of war and the sufferings it cause. The “The Field of Battle” remained popular throughout the Romantic period and was a model for many poems of the time such as for “The Wounded Huzzar” by Thomas Campbell and “Battle of Baltic” (Bainbridge, 2003:25).

5. Romanticism

Romanticism, according to the Oxford Companion to English Literature (1992), is a literary movement, and profound shift in sensibility which took place in Britain and throughout Europe roughly between 1770 and 1848. It intellectually marked a violent reaction to the Enlightenment and politically it was inspired by the revolutions in America and France and Greece and elsewhere. Emotionally it expressed an extreme assertion of the self and the value of individual experience (Drabble, 842). The publication of the Lyrical Ballads in 1798 jointly by Wordsworth and Coleridge is regarded to be as the inauguration of the English Romantic movement. The English romantic poets – Blake, Coleridge, Wordsworth, Keats, Shelley, and Byron – were divided into two distinct generation, came from desperate backgrounds, differed sharply in their theory and practice, held conflicting political views, and in some cases disliked each other (Head, 2006: 956). What the English Romantics shared was a belief in the poet’s mission which was the "institutionalization of the Imagination": the emergence of the poet as a person possessing a special kind of faculty which made him different from the others (ibid.). They assumed the mantle of prophets and seers.

From the fall of bastille on July 14, 1789 throughout the revolutionary and Napoleonic wars which ended with the defeat of Napoleon at Waterloo on June 18, 1815, English poets responded productively to war. As Bennett (2005) puts it, Blake’s The French Revolution, passages of Wordsworth’s the Prelude as well as a
number of his sonnets, Coleridge’s *France: An Ode and Fears in Solitude*, Byron’s *Napoleon’s Farewell* and parts of *Child Harold*, and Shelley’s *Henry and Luisa* are among the best known representatives of the poetic response. Thus war was the most important poetic subject of the age of the British life from 1793 until 1815 in which the dominant figures of “the beggar, the orphan, the widow, the sailor, and soldier and veteran, the country cottage . . . were largely derived from the war experience” (Bainbridge, 2003:2). Although, war was relatively unstudied subject in the literary and cultural milieu of English romanticism by the critics, poetry played a major role through periodicals and newspapers most poets reached the public. Philip Shaw (2000) claims to be the first of its kind to focus on the relations between warfare and literary culture of war years by publishing *Romantic Wars: Studies in Culture and Conflict*, 1793-1822 (Bainbridge, 2016). J.R. Watson (2003) by publishing his *Romanticism and War: A Study of British Romantic Period Writers and the Napoleonic Wars*, tried to write a straightforward account of the way in which the war of 1793-1815 was perceived by Romantic writers.

January 18, 1816 marks the end of the continental wars and William Wordsworth’s *Thanksgiving Ode, January 18, 1816, With Other Short Pieces, Chiefly Referring to Recent Public Events* celebrates this national victory. In Greece, a victory ode used to celebrate the military victories of the nation by promoting national consciousness. The genre, according to the *Wikipedia* (2019) is called *epinikion* or *epinicion* celebrating the champion’s return to his hometown (as in the Olympian or Pythian games). Thus the writer of this national song, speaking to the nation, authorities raises himself to be the national bard:

```
Mid the deep quiet of this morning hour,
All nature seems to hear me while I speak,
By feeling urged that do not vainly seek
Apt language, ready as the tuneful notes
That stream in blithe succession from the throats
Of birds, in leafy bower
Warbling a farewell to a vernal shower. (ll. 36-42)
```

Wordsworth in bardic voice focuses on the idea of “rational patriotism” and “moral triumph”, two major sentiments the poet endeavored to inculcate to his readers (Lee, 2016: 179). “Moral triumph” signifies the reason why Wordsworth believes the British had won the battle.

The *Thanksgiving Ode* has been written in the form of the irregular stanza consisting of lines varying length and is structurally divided into 14 stanzas. As Lee argues stanzas 1 to 3 adopts an impassioned tone celebrating the national victory. Stanza 4 as a transitional section paves the way to stanza 5 to examine the dark side of the war launched by France regime. Here the true meaning of war is given to the readers:

```
And thus is missed the sole true glory
That can belong to human story!
At which they only shall arrive
Who through the abyss of weakness dive. (83-6)
```

As Garrett argues, it is the very emphasis on the glory of the victory that leads many to miss the “sole true glory,” the lesson of deep humility that even triumph in war teaches (Garrett, 2008:83).

From stanza 6 to 7 the tone of praise takes the place of chastisement, bringing in the celebratory mood of national victory through stanzas 8 and 9 introducing the commemoration in stanza 10. The cause of war is explained in stanza 12 accompanied by the gratitude to God because of this victory in stanza 13. The poem concludes in the church by celebration of the victory in stanza 14.

The *Thanksgiving Ode* reminds his readers that the celebration of the victory and ignoring the price a nation pays for that triumph is missing the point: “And thus is missed the sole true glory/ That can belong to human story.” Wordsworth leaves the judgment to posterity.

What was important for Wordsworth was the fact that he was giving expression to the powerful feeling that had aroused intense interest in him to both celebrate and chastise the war.

6. The Victorian Period

“It was the best of times, it was the worst of times”, As Charles Dickens described the early Victorian times (Dennis, 2001: 10). The Victorian age, or Post-Romanticism, covers the long reign of Queen Victoria, from her accession to the throne in 1837 to her death in 1901. The Victorian age was a period of dramatic changes and a time of scientific advancement and religious uncertainty in the light of Darwin’s *Origin of Species* published in 1859 (Head, 2006: 1154).

Due to dramatic social changes, there are so many different varieties in the Victorian poetry of subject-matter, imagery, tone and diction that one must conclude that this multiplicity is in itself the chief characteristics of the Victorian poetry. Alfred Lord Tennyson spoke directly to his age, as an inspiring prophet and preacher committed to middle-class ideals (Zare-Behtash, 2008: 166).

During the Victorian period, Britain witnessed a significant series of campaigns which allowed its regiments to land on nearly different parts of the continents. At this time, Victorian Britain was the greatest power in the world. In the 1840s and 1850s the
army of the East India Company extended the borderlines of British rule in the Indian subcontinent and beyond into south-east Asia. By contrast, the only one war fought in Europe during Victoria’s reign was the Crimean War of 1854–6 in which the Russian Empire lost to an alliance of the Ottoman Empire, France and Britain. The war was documented extensively in both written reports and photographs. The battle literally and historically survived in English literature by Tennyson’s celebrated war poem of "Charge of the Light Brigade".

6.1 Lord Alfred Tennyson: “Charge of the Light Brigade”

Alfred Lord Tennyson (1809-92) was born Alfred Tennyson in Lincolnshire, England, the son of an alcoholic rural minister. When Queen Victoria made him a baron in 1883, he added the “Lord” to his byline. Tennyson began writing poetry at five, and when still in his teens collaborated with his brother Charles on Poems by Two Brothers (1827). As a student at Cambridge, he was unusual: he kept a snake for a pet, won a medal for poetry, and went home without taking a degree. He was the Poet Laureate of England for forty-two years. He published verses to express the important cultural, social and religious concerns of the Victorian public (Zare-Behtash, 2014: 249). Tennyson was the master of all English sounds. His talent for melody is the most recognizable characteristics. The poem “The Charge of the Light Brigade” is one of his celebrated poems through which the poet uses its language to recreate the sounds it is describing: the sounds are the noises of the battle, the battle signifying death “to mark a military blunder” (Armstrong, 1993: 316).

“The Charge of the Light Brigade” narrates the story of a group of soldiers riding on horseback, obeying a command of attack, through “the valley of death” into the “jaws of death” for about one and a half miles:

“Forward, the Light Brigade!”
Was there a man dismayed?
Not though the soldiers knew
Someone had blundered.
Theirs not to make reply,
Theirs not to reason why,
Theirs not to do and die.
Into the valley of Death
Rode the six hundred. (9-17)

The soldiers are hit by the shots of shells of canons in front and on both sides of them. Still, they charge courageously forward “Into the mouth of hell / Rode the six hundred.” The soldiers strike the enemy gunners with their unsheathed swords and charge at the enemy while the rest of the world looked on in wonder. They ride into the artillery smoke and break through the enemy line, destroying their Cossack and Russian opponents. Then they return back from the offensive, if any survived:

They that had fought so well
Came through the jaws of Death,
Back from the mouth of hell,
All that was left of them,
Left of six hundred. (45-49)

As the brigade ride “back from the mouth of hell,” soldiers and horses collapse; few soldiers remain to make the journey back. The world marvel at the course of the soldiers; indeed, their glory is eternal, definitely through the poem: the poem concludes that these noble men remain worthy of honor and tribute today:

When can their glory fade?
O the wild charge they made!
All the world wondered.
Honor the charge they made!
Honor the Light Brigade,
Noble six hundred!

The dactylic meter of the poem reminds the reader of the booming of cannon, starting with a heavy explosion at first that dies away slowly. The poem like any war poem requires courage, duty, death and honour and that is why the speaker asks his readers to honour both their glory and their wild attack made with unity and strength. It might seem strange that about the poem that the reader is not informed of the other half of the battle. This blunder, the cause of the war, belongs to both sides. The poet, however, tries to keep his readers sympathetic with the British soldiers.

The last vestiges of Victorian age were swept away by major wars; that is, the second Boer War (1899-1902), when Dutch farmers fought Britain for control of South Africa, and the First World War (1914-18).

7. The Twentieth century: Modernism

Queen Victoria’s death in 1901 terminates the Victorian period and welcomes the arrival of a new century. The Boer war of (1899-1902) which was fought by the British to establish control over the Boer republics in South Africa, marked the beginning of rebellion against British imperialism. The British won the battle but it was a hollow victory because it inspired other colonies to rebel (Carte & McRae, 2001:319). The new age was a reaction against middle-class Victorian attitudes that was central to modernism which was already under way in the two decades before Queen Victoria’s death in 1901 (Norton, vol.2, 2006: 1827). A pivotal figure between Victorianism and modernism is Thomas Hardy who
marks the end of the Victorian period and the advent of the new age.

7.1 Thomas Hardy

Thomas Hardy (1840-1928), novelist and poet, did not go to a famous school or to university, but he was well educated. His father taught him violin, and his mother greatly encouraged his early interest in reading books. At the age of 21 he went to London to work for an architect, while completing his general education through his own readings. During this time he lost his religious faith and gave up architecture for writing novels and short stories (Drabble, 1992: 435). Hardy’s novel, set in the context of “Wessex” show the forces of nature outside and inside individuals to shape their destiny (Norton, vol.2, 2006: 1851). Men and women in Hardy’s novels are not masters of their own fate. At the end of nineteenth century Hardy abandoned writing fiction and turned to writing and publishing poetry. In 1998 Hardy published his poems under the name of Thomas Hardy: Selected Poems in the Oxford World’s Classic series; thus, Hardy became the first poet of the twentieth century.

Hardy wrote some of the greatest war poems of the late nineteenth and early twentieth centuries: poems about soldiers, conflict, and matters military. “Drummer Hodge” is perhaps Hardy’s most famous poem about war and soldiers for whom he is bemoaning. Published in 1901, “Drummer Hodge” was originally anonymous and the important thing about Hodge in the poem is that he is Hodge: far from being some anonymous soldier, he is granted a name and an identity. The word “Hodge” according to Shorter Oxford English Dictionary (2002) “is a name for a typical agricultural labourer, a rustic,” and had all demeaning connotation of “country bumpkin.” Hodge is from Wessex participating in the Boer War. He is killed and buried in South Africa due to British imperialism which led to his death in South Africa. It was not important for Hodge who he is fighting with, what was important for him was the fact that he was defending the ideologies of the authorities of his country in defending his country.

Hodge was too young and innocent, and had not been in South Africa long enough when he died to know what these unusual constellations were, or to get to know the local territory. Yet Hodge, in being buried in an exotic spot, becomes part of the foreign land, and the territory has become part of him and every night the stars of the Southern hemisphere will shine over his grave:

Yet portion of that unknown plain
Will Hodge forever be;
His homely northern breast and brain
Grow to some southern tree,
And strange-eyed constellations reign
His stars eternally. (13-18)

The very structure of the poem with its ABAB rhyming scheme manages to create the theme of war drumming signifying the poignancy and senselessness of war.

7.2 Rupert Brooke: “The Soldier”

Another poem about soldiers dying in service with which ‘Drummer Hodge’ might be compared and analysed, written after some fifteen years, is “The Soldier”, written by Brooke shortly after the outbreak of another war, the great War:

If I should die, think only this of me:
That there’s some corner of a foreign field
That is forever England. . . . . (1-3)

The poem is a romantic sonnet and is deeply patriotic. It seems to celebrate the values of the liberal culture of Brooke and his contemporaries which sees death as a sacrifice which all young men should freely make for the sake of their country. Rupert Brooke (1887-1915) was educated at Rugby School and at King’s College, Cambridge. When the First World War began he was commissioned as an officer into Royal Naval. On leave in December 1914 he wrote the “war sonnets” that were to make him famous as a war poet. Five months later he died of dysentery and blood poisoning on a troopship heading for Gallipoli, a seaport in South European Turkey (Norton, 2006: 1955). When the death of Brooke was announced in 1915, an obituary notice was written by Winston Churchill was printed in The Times:

…… The thoughts to which he gave expression in the very few incomparable war sonnets which he has left behind will be shared by the many thousands of young men moving resolutely and blithely forward into this, the hardest, the cruellest, and the least-rewarded of all that wars that men have fought. They are a whole history and revelation of Rupert Brooke himself, joyous, fearless, versatile, deeply instructed, with classic symmetry of mind and body, ruled by high undoubting purpose …. quoted by Lyon, 2005: 56).

Churchill’s notice reveals how useful poetry and poets had become to those involved in handling the war.

Brooke was the most popular poet of modernism, early decades of twentieth century, who infused nature with nationalist feeling and his early death “symbolized the death of a whole generation of patriotic Englishmen (Norton, 2006: 1955). ”The Soldier” belongs to an earlier stage in the War, when people were overall more optimistic and patriotic. The poem captures the patriotic mood and takes a sonnet form associated with English poetry; that is, Shakespearean sonnet, although Brooke’s form and structure is closer to the Italian than the
Shakespearean sonnet. (In short, an English sonnet is divided into three quatrains, with a concluding couplet, while an Italian sonnet is divided into an octave or eight-line unit, followed by a sestet, or six-line unit.) Nevertheless, the poem does reflect the Shakespearean sonnet by rhyming ababcded in the octave, whereas the Italian or Petrarchan sonnet rhymes abbaabba.

The patriotic message of the poem is evident in its repeated mention of ‘England’ and ‘English’ – six times in all. But a closer analysis of the poem reveals that it also offers subtler hints of its proud patriotism. For example, ‘foreign’, in the ‘foreign field’ of the second line, finds itself echoed into ‘forever England’; even if he dies and goes to heaven, that heaven is also “English heaven”. Thus being English will encourage them to giving their lives for a cause – courage, pride, pluck which will last forever. The very beginning of the poem shows the conspicuous theses of the poem:

If I should die, think only this of me:
That there’s some corner of a foreign field
That is forever England. There shall be
In the rich earth a richer dust concealed:
That is forever England. There shall be
(1-4)

The speaker is talking about his own death and then moving to ‘dust’ which makes us think of funerals and corpses. Hence, the soldier’s body becomes a symbol for England. Brooke’s use of first person pronoun I and me does not extend beyond the beginning of the poem, with the remainder of the poem personifies England. The ‘individual’ becomes first A body of England and then no more than A pulse in the eternal mind (Thorne, 2006:253). Brooke’s war experience was different from others because he was in the navy while other war poets like Sassoon and Owen were in the trenches. The sacrifice their body in order their land survives and lasts.

“Futility” was one of just five poems by Wilfred Owen (1893-1918) that were published before his death, aged 25, on 4 November 1918. “Futility” is a war poem, a brief lyric that focuses on a group of soldiers standing over the dead body of a fallen comrade. The poem uses one of Owen’s favorite techniques, that of pararhyme or half-rhyme (sun/unson, once/France, seeds/sides, star/stir) alongside full rhyme (snow/know, tall/all) (Norton, vol.2, 2006: 1971). The plain language of the poem adds to the poignancy of the subject matter: the death of a soldier and the theme of futility:

Move him into the sun –
Gently its touch awoke him once,
At home, whispering of fields half-sown,
Always it woke him, even in France,
Until this morning and this snow.
If anything might rouse him now
The kind old sun will know. (1-8)

The language used creates a mood of poignancy and by using the word “gently” it is more probable that the dead soldier may be a young boy, hoping that the sun will be able to wake him. The use of rouse is also interesting because it refers to a bugle callused in the war to get the soldiers out of bed.

The opening of the poem is hopeful and optimistic and wakes the seeds; but it is possible to stir the young man’s body:

Think how it wakes the seeds –
Woke once the clays of a cold star.
Are limbs, so dear achieved, are sides
Full-nerved, still warm, too hard to stir?
Was it for this the clay grew tall?
– O what made fatuous sunbeam toil
To break earth’s sleep at all? (8-14)

The sun which brought warmth is now helpless in stirring the precious body of the young soldier wasted in the war. The ‘f’ sounds of ‘futility’ and ‘fatuous’ add to the poignancy of the war as well as the futility of it. If the first stanza showed more purposeful and confident language: ‘Move him into the sun’, ‘Always it woke him’, ‘The kind old sun will know’. The second stanza begins in a similarly confident manner – with the imperative, ‘Think how it wakes the seeds’ – but this confident voice disappears in the ensuing lines, being replaced by the angry use of blunter questions.

8. CONCLUSION

Thomas Hardy’s “The Man He Killed” can best serve as the conclusion section of this article, when his speaker reiterate how strange and unusual was is:

“Yes; quaint and curious war is!
You shoot a fellow down
You'd treat if met where any bar is,
Or help to half-a-crown."

The speaker recalls a time when he shot a man in a war, the man he killed was a man like him. He regrets that if they had already met each other at a bar, instead of standing face to face on the battleground, they could have a chat and even “sat down to wet / Right many a nipperkin!” The important point is that none of them have a good reason to participate in the war:

"I shot him dead because —
Because he was my foe,
Just so: my foe of course he was;
That's clear enough; although

The repetition of the word “because” and “just” show the hesitation of the man and neither of them hated the other. They are on the front line but taking the order from those in the back and it is their duty to follow them in charge.

REFERENCES


Assessment of Arabic-English translation produced by Google Translate
Dr. Omar Osman Jabak
Department of Arts and Education, Community College, King Saud University
Corresponding Author: Dr. Omar Osman Jabak E-mail: ojabak@ksu.edu.sa

ARTICLE INFO
Received: June 01, 2019
Accepted: June 30, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.24

KEYWORDS
Arabic-English translation, Google Translate, assessment, lexical errors, syntactic errors

ABSTRACT
There have been very few research studies conducted on the assessment of Arabic-English translation produced by online Google Translate according to an extensive review of the literature available on this topic to date. The current qualitative study seeks to assess some samples of Arabic-English translation done by Google Translate and measure their accuracy against model translations of these samples provided by Dickins, Hervey and Higgins (2017) to determine if this translation method can be followed or not. The researcher collected the data (texts) from a book entitled Thinking Arabic Translation (Dickins, et al., 2017), fed them into Google Translate and conducted an error analysis to assess the quality of translation produced by Google Translate. The error analysis showed that Google Translate made lexical and syntactic errors which affected the quality of translation and caused the meaning of the translations to be unintelligible. The findings of the study revealed that Google Translate cannot be used as a valid translation tool for Arabic-English translation and that human interference is greatly needed to produce accurate and effective translation. Further research on the assessment of Google Translate in Arabic-English translation is recommended to either support the findings of this study or challenge them.

1. INTRODUCTION

The rapid advancements in technology and communication tools have resulted in the creation of many useful applications in almost all aspects of life. By virtue of these applications, communication among distant and different nations has not only improved, but it has also broken physical borders once and for all. One such application or tool is Google Translate which has been in existence and undergoing continuous improvements for about thirteen years. To be precise, Google Translate was devised by Google in 2006 (Wikipedia) to help translate different kinds of texts from, and into, over a hundred living languages. This virtual multilingual machine translator gathers words, expressions and documents from different languages and retrieves them very fast when prompted to translate any given words or texts. So, the more words, expressions and documents it stores, the faster and better it works.

There is no shred of doubt about the usefulness of Google Translate to people from all different walks of life, especially those who want to find the meaning of individual words and some short expressions and sentences in the target language. Franz Och who was the major scientist and head of machine translation (MT) at Google Inc. at that time, explains how Google Translate integrates statistical MT into its system as follows: “what the system is basically doing (is) correlating existing translations and learning more or less on its own how to do that with billions and billions of words of text. In the end, we compute probabilities of translation” (Schulz, 2013). This is a direct reference to the law of probability which underpins Google Translate. The end translation produced by Google Translate is just a result of these ‘probabilities of translation’ with plenty of room for errors and inaccuracies. Och elaborates this point further by suggesting that Google Translate’s “current quality improvement curve is still pretty steep” (Helft, 2010). In other words, the quality of translation produced by Google Translate is still poor compared to that produced by professional translators. The quality of Google Translate’s outputs is also expected to be poorer when translation from Arabic into English is performed as Arabic and English belong to two widely different families whose linguistic systems and cultures are greatly different.
1.1 The Objectives of the Study
Since research done on the assessment of Arabic-English translation performed by Google Translate is scarce to the best of the researcher’s knowledge, the present study seeks to bridge this gap and add new insights into the effectiveness and accuracy of Google Translate and the types of errors resulting from this kind of translation. With this general aim in mind, the present study seeks to achieve the following objectives:
1. To assess Arabic-English translation produced by Google Translate in terms of accuracy;
2. To identify the errors resulting from this kind of translation;
3. To provide the field of machine translation (MT) research with some significant insights into the assessment of Google Translate in the direction of Arabic-English translation.

1.2 The Statement of the Problem
The present research study seeks to answer the following two questions:
1. Is Arabic-English translation produced by Google Translate accurate?
2. What are the errors in Arabic-English translation produced by Google Translate?

2. LITERATURE REVIEW
Since Google Translate is relatively new, there has been relatively little research on the assessment of its translation outputs in the direction of Arabic-English translation because most translation in the Arab world tends to be in the direction of English-Arabic translation. The researcher found one corpus-based study on the evaluation of Arabic-English translation produced by Google Translate and Babylon machine systems (Hadla et al., 2014) which makes the present study a relatively new one, despite the availability of little research on the evaluation of Google Translate’s Arabic-English translation. However, there have been some small-scale studies on the assessment of Google Translate in the direction of English-Arabic translation.

To begin with, Al-khresheh et al. (2018) conducted a study on the translation of some English proverbs into Arabic by Google Translate to see if the Google Translate’s outputs are valid and accurate translations. They selected six famous proverbs in English, fed them into Google Translate and compared the resultant translations with valid Arabic translations of these English proverbs found in Jabak’s (2016) book entitled One Thousand and One English Proverbs Translated into Arabic. The researchers discovered that Google Translate could not render the English proverbs into accurate proverbs in Arabic and that it experienced lexical and syntactic difficulties. This general finding supports the findings of the current study regarding the errors and types of errors made by Google Translate when carrying out translation from Arabic into English.

Nabeel et al. (2017) conducted a survey on the history and development of machine translation with regard to Arabic-English translation. The researchers only reviewed earlier research on machine translation and traced its development and the tools or applications which have been added or integrated into it. They did not, however, evaluate Arabic-English translation performed by Google Translate, for example, as this fell beyond the scope of their research study. Even the Arabic examples they provided along with their corresponding English translations produced by machine translation were either individual words or very short random sentences which cannot be used to assess the quality of translation produced by machine translation, unfortunately.

Hadla et al. (2014) conducted a corpus-based study on the evaluation of Arabic-English machine translation through Google Translate and Babylon machine systems. The corpus consisted of 1033 Arabic sentences with English model translations. The researchers fed the Arabic sentences into Google Translate and Babylon to evaluate the translation outputs produced by these machine translation systems. The primary finding of their study was that Google Translate produced better translation outputs than Babylon in terms of precision or accuracy. Another interesting finding was that both machine translation systems did not produce intelligible English translations of Arabic wise sayings or proverbs as these systems translated literally without recognizing the sociocultural aspects of Arabic proverbs. The researchers did not mention the type of Arabic text they fed into these machine translation systems, nor did they mention the kind of analysis they followed when they compared the translation outputs produced by the machine translation systems under study with the model translations or reference translations.
Hijazi (2013) conducted a study on the assessment of Google translation of legal texts from English into Arabic, and he found that Google Translate could not be used to translate legal texts from English into Arabic because the resulting translation was not accurate. However, the researcher emphasized that the system as such could produce gist translations of source texts which would be hardly intelligible to those specializing in law only. Al-Dabbagh (2010) carried out a questionnaire in which he aimed to examine how the readers rated the quality of translated texts by Google Translate. She came to the conclusion that the system could not provide the readers with a general idea about the translated texts.

In another study conducted by Al-Dabbagh (2013), the researcher sought to evaluate English-Arabic translation performed by Google Translate by choosing four different text types, namely journalistic, economic, scientific and technical, two of which she collected from web pages and the other two texts were chosen from two books. The findings which she arrived at revealed that Google Translate produced Arabic texts which were full of lexical, grammatical and textual mistakes. The analysis showed that the errors in the Arabic translations produced by Google Translate recurred in the four different translations regardless of the type and length of the source texts. In another study conducted by Alqudsi et al (2012), the researchers sought to analyze the strengths and weaknesses of machine translation from Arabic into English. They found that this method of translation is not a good one because Arabic has different word order from English which makes the resultant translation sound very literal and erroneous.

Abu-Al-Sha’r and Zughoul (2009) carried out a study which aimed at evaluating the translations of six different online services, and Google Translate was one of these services. Their findings revealed that the services produced translations which were unintelligible and erroneous. However, the study arrived at a new finding regarding English-Arabic translation carried out by Google Translate. The finding showed that Google Translate produced somehow better-quality outputs in the direction of English-Arabic translation. Finally, there was a study on the evaluation of Google Translate’s beta English–Arabic/Arabic–English translation. The study was conducted by Izwaini (2006) and came to the conclusion that Google Translate reflected “addition and deletion problems” (2006, p.147). This means that Google Translate adds words to the translation output and deletes words from the translation outputs which have no equivalents in the source language. Of course, this may, very likely, result in a faulty, incorrect translation.

It can be concluded that the findings of the above studies prove the inadequacy, ineffectiveness and defectiveness of Google Translate when rendering translations among languages as different from each other as Arabic and English. It is not surprising that the findings of the current study are generally in line with these findings regarding the assessment of Google Translate in the direction of Arabic-English translation with reference to the different text types chosen for this qualitative study.

3. METHODOLOGY
3.1 Data Collection Tools
Since the present study is qualitative, the researcher employed two tools for data collection which are very common in this kind of research. The first tool consisted of eight texts of different lengths and types along with their model translations, all selected randomly from Dickins’ et al (2017) book entitled Thinking Arabic Translation: A course in Translation Method: Arabic to English. The choice of this particular book was deliberate as it addresses linguistic, cultural and stylistic issues in Arabic-English translation suitable for undergraduate and postgraduate students specializing in Arabic-English translation. The book also includes almost all types of Arabic texts of varying lengths and difficulty with model translations against which the translations of Google Translate of the same texts can be measured. As mentioned earlier, only eight Arabic texts with their model translations (some carried out by Dickins himself and others by some other English translators) were chosen to be translated by Google Translate. The translation outputs by Google Translate were to be measured against the model translations of the eight Arabic texts presented in Dickins’ et al (2017) book above-mentioned.

Another tool was used in the analysis of the data derived from the comparison of the model translations with the translations produced by Google Translate to assess the quality and accuracy of Google Translate’s translation outputs. This data collection tool was an error analysis whose purpose was to list the errors
found in the English translations of Google Translate along with the error type (lexical, syntactic, cultural, etc.). This error analysis would help identify the errors and classify them into distinct themes or categories so that it becomes easy for the reader to see for himself/herself how inaccurate and ineffective Google Translate’s translation outputs in comparison to the translations models of the chosen texts are.

3.2 Data Collection Procedure

The topic of the current research study required the researcher to find various kinds of Arabic texts with their English model translations against which Google Translate’s English translations must be measured to assess the quality and accuracy of the translation outputs produced by Google Translate. After some search, the researcher decided to use some Arabic texts along with their model English translations from Dickins’ et al (2017) book Thinking Arabic Translation because of two reasons. First, the book is intended as a textbook for undergraduate and postgraduate students who seek to specialize in Arabic-English translation which is the direction of translation intended for the assessment of Google Translate in this study. Second, the book includes numerous Arabic texts with their English model translations. These texts seem to range from general to specialized or technical with varying lengths. So, the model translations of these texts will be used as accurate and valid translations to measure the accuracy and validity of the English translations produced by Google Translate. In this case, the first research question will be adequately answered, and the first objective will be realized, too.

As the current study is qualitative, eight Arabic texts which varied in length and type were selected as the data to be fed into Google Translate. The English translations produced by Google Translate were then compared with the model translations provided in Dickins’ et al (2017) book above-mentioned. To answer the second research question and realize the second research objective, an error analysis was developed by the researcher, and it listed the errors spotted in the English translations produced by Google Translate along with the categories or themes into which these errors fitted. A simple descriptive table with these errors and their types will be presented to help identify the errors made by Google Translate and categorize these errors into distinct themes.

3.3 Data Analysis

After collecting the data of the present study, the researcher compared the model translations of the eight Arabic texts with the translations performed by Google Translate to assess the accuracy and reliability of Google Translate’s translation. The comparison of these two kinds of translations resulted in some errors spotted in Google Translate’s outputs. These errors were then examined, analyzed and categorized into distinct themes based on their nature and recurrence. To better organize these errors with their corresponding categories, an error analysis was developed by the researcher to display them in a somewhat quantifiable manner. As such, the error analysis included the errors spotted in each translation of the eight Arabic texts carried out by Google Translate along with the types to which these errors belong. A detailed error analysis will be provided and analyzed in the subsequent sections of the current study.

4. RESULTS AND DISCUSSION

After comparing the English translations of the selected Arabic texts which were produced by Google Translate with the translations performed by Google Translate, the researcher discovered many errors in the English translations performed by Google Translate. So, he developed an error analysis to help organize and classify these errors. The error analysis took the form of a descriptive table which listed the errors found in the English translation of each Arabic text as performed by Google Translate along with the types to which these errors belong. Table 4.1 below lists the findings of this study extracted from the comparison of the English translations of Google Translate with the model translations provided by Dickins et al (2017). These findings along with their discussion realize the third objective of this research study. What follows is an elaborate presentation of the eight Arabic texts with their model English translations and the translations produced by Google Translate to show the errors and the types of errors found in Google Translate’s English translations when measured against the model translations.
### Table 4.1 Error analysis

<table>
<thead>
<tr>
<th>Translation by Google Translate</th>
<th>Error</th>
<th>Type of error</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translation of Source Text 1 &lt;br&gt;• respect&lt;br&gt;• in action&lt;br&gt;• cautious&lt;br&gt;• everyone remains</td>
<td>Lexical</td>
<td>Lexical</td>
</tr>
<tr>
<td>Translation of Source Text 2 &lt;br&gt;• harvest&lt;br&gt;• oil work&lt;br&gt;• took place</td>
<td>Lexical</td>
<td>Lexical</td>
</tr>
<tr>
<td>Translation of Source Text 3 &lt;br&gt;• if&lt;br&gt;• every oppressed&lt;br&gt;• if&lt;br&gt;• examples in good example&lt;br&gt;• beside&lt;br&gt;• surrounded by daggers, guns and swords</td>
<td>Syntactic</td>
<td>Lexical and syntactic</td>
</tr>
<tr>
<td>Translation of Source Text 4 &lt;br&gt;• God opens up&lt;br&gt;• make a debt&lt;br&gt;• you will be able to do it&lt;br&gt;• after the victim’s ram&lt;br&gt;• this palm</td>
<td>Lexical and cultural</td>
<td>Lexical</td>
</tr>
<tr>
<td>Translation of Source Text 5 &lt;br&gt;• restrained&lt;br&gt;• made his way round the room&lt;br&gt;• pickled&lt;br&gt;• cane</td>
<td>Lexical</td>
<td>Lexical</td>
</tr>
<tr>
<td>Translation of Source Text 6 &lt;br&gt;• an old man&lt;br&gt;• Shaykh&lt;br&gt;• The sheikh&lt;br&gt;• but&lt;br&gt;• And</td>
<td>Lexical</td>
<td>Lexical</td>
</tr>
</tbody>
</table>
Text 1
The following Arabic text is a short, general text with no technical or specialized expressions.
لا لم يكن ثمة ود واحترام متبادلان على الصعيد الشخصي يمكن أن يشك خطوةً في الاتجاه الصحيح لتحقيق الانسجام في العمل على الأقل. ولهذا بقي الجميع يتعاملون بحرصٍ وحذرين شديدين. (Dickens, et al., 2017, p. 54)

This text was translated into English by Brown (1996, p. 43) cited in Dickins et al (2017, p. 54) as follows:
There was neither mutual friendship nor respect on a personal level, which would make possible a step in the right direction towards achieving harmony at work at least. Owing to this, their dealings with each other continued to be motivated by overwhelming greed and extreme caution.

The Arabic text was fed into Google Translate to translate into English, and the result was as follows:
There has been no mutual respect and respect on the personal level that could be a step in the right direction at least to achieve harmony in action. That is why everyone remains very cautious and cautious.

By comparing Brown’s translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (respect, in action, and cautious) and one syntactic error (everyone remains). These errors make the translation poor and incorrect, with a change in meaning as well.

Text 2
The following Arabic text is somewhere between a general and technical text as it includes some technical words.
ومما لا شك فيه أن حصاد وإنجازات العمل البترولي خلال الـ 18 عاماً الماضية هو بمثابة وسام للعاملين بالترول ومحصلة للممارسات والمجهودات التي تم خلال تلك الفترة. (Dickens, et al., 2017, p. 118)

This text was translated into English by Dickins (2017, p. 118) as follows:
No doubt, the achievements of the petroleum sector during the past 18 years represent a triumph for the workers in this sector and reflect the policies and efforts which have been pursued during this period.

The Arabic text was fed into Google Translate to translate into English, and the result was as follows:
There is no doubt that the harvest and achievements of oil work during the past 18 years is a medal for oil workers and a result of the policies and efforts that took place during that period.

By comparing Dickins’ translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (harvest, oil work and took place). Although these errors do not affect the
overall meaning of the translation, they render the translation as poor and defective.

**Text 3**
The following Arabic text is somehow a long, general text despite its political language.
في استطاعة أي حزب أن ينجح إذا دافع عن قضية الحرية وحقوق الإنسان، إذا احترم كل مظلوم، إذا قام الفساد، إذا ضرب الأمثلة في القوة السلمية، إذا حول الكلمات إلى فعل ووعود إلى حقائق. كل حزب يقف إلى جانب الشعب يقف الشعب إلى جانبه يحيط به عندما توجه إلى ظهره الخناجر وإلى صدره المدافع والسيوف. (Dickens, et al, 2017, p. 61)

This text was translated into English by Dickins (2017, p. 61) as follows:
It is possible for any political party to succeed if it defends the issue of freedom and human rights, if it embraces every unjustly treated person, if it opposes corruption, if it sets the highest standards in upright behaviour, if it changes words into deeds and promises into facts. Every party which stands by the people will find that the people stand by it, surrounding it when daggers are aimed at its back and guns and swords at its front.

The Arabic text was fed into Google Translate to translate into English, and the result was as follows:
Any party can succeed if it defends the cause of freedom and human rights if it embraces every oppressed if it fights corruption by striking examples in good example if it turns words into actions and promises to facts. Every party stands beside it, surrounded by daggers, guns and swords.

By comparing Dickins’ translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (every oppressed, examples in a good example, beside and surrounded by daggers, guns and swords). These errors make the translation sound very literal and erroneous.

**Text 4**
The following Arabic text is a short, prosaic text typical of novels or short stories.
تململ صابر في سريره دون أن يستبد به النعاس وجعل يطوف بناظريه في أرجاء الحجرة: طاولة مخلطة صغيرة، وكتب متناثرة على حصيرة من القش والقصب، وإبريق من الفخار مملوء بالماء وبعض الملابس الرثة على أحد الجدران. (Dickens, et al, 2017, p. 55)

This text was translated into English by Brown (1996, p. 38) cited in Dickins et al (2017, p. 52) as follows:
Saber fidgeted in his bed without feeling sleepy. Instead he let his eyes roam about the room: a small broken table, books scattered on a straw mat, a clay pitcher full of water and some old clothes hanging on one of the walls.

The Arabic text was fed into Google Translate to translate into English, and the result was as follows:
Saber restrained himself in his bed without being drowsy and made his way around the room: a small pickled table, books scattered on a mat of straw and cane, a jug of pottery filled with water, and some ragged clothes on a wall.

By comparing Brown’s translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (restrained, made his way, pickled and cane). These lexical mistakes render the translation as both unintelligible and inaccurate.
Text 6
The following Arabic text is a long, prosaic text typical of novels or short stories with some religious and cultural expressions.

وقادته خطواته إلى مسجد كبير، وكان يجلس في داخله شيخ له لحية بيضاء، تحملت من حوله عدد من الرجال. وكان الشيخ يتكلم عن الله والشيطان: "الله خلق كل老 الأشياء، وجميع المخلوقات لا تعمل شيئاً إلا بأمره." 

فقال محمد لنفسه: إذن يستطيع الله مساعدته على تحقيق أمنيتي." 

وقال الشيخ: إبليس عدو البشر.. إنه الشرّ).

وغادر محمد المسجد بينما كانت دماء شرايينه أصواتاً تتوسّل بلهفة، وتهفت ضارعة: "يا الله." (Dickens, et al, 2017, p. 43)

This text was translated into English by St. John (1999, pp. 7-8) cited in Dickins et al (2017, p. 52) as follows:

His feet led him to a large mosque, and inside it sat a religious teacher with a white beard. Several men were gathered around him and he was talking about God and the devil: 'God created all things, and no creature can do anything unless He wills it. ' 

'So Allah can help me achieve my wish,' said Mohammed to himself. The teacher continued. 

'The Satan is the enemy of Man - he is evil.' 

Mohammed left the mosque, and as he did so, the blood in his veins became a mass of imploring voices, calling out woefully: 'Oh God.'

This text was translated into English by St. John (1999, pp. 7-8) cited in Dickins et al (2017, p. 52) as follows:

In the case of martial law or emergency, the law may impose limited censorship on newspapers, publications, literature and radio in matters related to public safety and national defense purposes.

By comparing Dickins’ translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (literature and radio). Despite these lexical errors which make the translation sound literal, the meaning of the translation is quite clear.

Text 7
The following Arabic text is a relatively long, general text despite its political or legal language.

يجوز في حالة إعلان الأحكام العرفية أو الطوارئ أن يفرض القانون على الصحف والنشرات والمؤلفات والإذاعة رقابة محدودة في الأمور التي تتعلق بالسلامة العامة وأغراض الدفاع الوطني. (Dickens, et al, 2017, p. 256)

This text was translated into English by Dickins (2017, p. 256) as follows:

In the event of the declaration of martial law or a state of emergency, a limited censorship on newspapers, pamphlets, books and broadcasts in matters affecting public safety or national defence may be imposed by law.

The Arabic text was fed into Google Translate to translate into English, and the result was as follows:

In the case of martial law or emergency, the law may impose limited censorship on newspapers, publications, literature and radio in matters related to public safety and national defense purposes.

By comparing Dickins’ translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (literature and radio). Despite these lexical errors which make the translation sound literal, the meaning of the translation is quite clear.

Text 8
The following Arabic text is a long, legal text with some political expressions.

1. العمل حق لجميع المواطنين وعلى الدولة أن توفره للأردنيين بتوجيه الاقتصاد الوطني والنهوض به.

2. تحمي الدولة العمل وتضع له تشريعاً يقوم على المبادئ الآتية:

أ - إعطاء العامل أجراً يتناسب مع كمية عمله وكيفيته
ب - تحديد ساعات العمل الأسبوعية ومنح العمال أيام راحة أسبوعية وسنوية مع الأجر.

This text was translated into English by Dickins (2017, p. 264) as follows:

23. (i) It is the right of every citizen to work, and the State shall provide opportunities to work to all citizens by directing the national economy and raising its standard.

(ii) The State shall protect labour and enact a legislation therefore based on the following principles:
(a) Every workman shall receive wages commensurate with the quantity and quality of his work.
(b) The number of hours of work per week shall be limited. Workmen shall be given weekly and annual days of rest with wages.

The Arabic text was fed into Google Translate to translate into English, and the result was as follows:
Article 23
1. The right of all citizens and the State to provide Jordanians with the direction and promotion of the national economy.
2. The State shall protect the work and shall lay down legislation for it based on the following principles:
   A. Giving the worker a wage commensurate with the amount of his work and how it works
   B. Setting weekly working hours and giving workers weekly and annual rest days with pay.

By comparing Dickins’ translation to Google Translate’s translation, we can spot some lexical errors in Google Translate’s translation (The right of all citizens and the State to provide Jordanians with the direction, and the amount of his work and how it works) and some syntactic errors (The right of all citizens and the State to provide Jordanians with the direction, and the amount of his work and how it work, and the). These errors make the translation sound very literal and inaccurate.

It is obvious that the errors spotted in the English translations produced by Google Translate are not insignificant ones which could be simply overlooked. In fact, they are very serious mistakes which render the translations as inaccurate and faulty. Anyone who knows English can readily identify these errors by simply looking at the model translations and the translations produced by Google Translate because these mistakes are easy to detect. Thus, one could imagine the number and types of errors Google Translate would make if longer texts or more specialized texts were to be translated by it.

5. CONCLUSION
It is very clear that Google Translate cannot be relied on to carry out translation from Arabic into English as it cannot always find the correct lexical word or expression suitable for a given context, not to mention the syntactic errors which result from the literal translation this tool seems to adopt. Such lexical and syntactic errors are bound to surface in this kind of translation because Arabic and English belong to two different families which have completely different linguistic as well as cultural systems. This means that machine translation cannot replace man-made translation, especially when translation is carried out in different language pairs such as Arabic and English.

Based on the findings of the study, the researcher suggests that a more large-scale quantitative study on the assessment of Google Translate’s Arabic-English translation be conducted to either support the findings of the current study or challenge them. Another kind of study may assess the accuracy and effectiveness of another translation tool or application such as Microsoft Translator to see if similar or different findings can be arrived at. Of course, the same language pair or a different language pair can be used and general or technical texts with varying lengths can be used as samples to be compared and examined.

ACKNOWLEDGEMENT
The researcher would like to thank King Saud University, Deanship of Scientific Research, Community College Research Unit for supporting this project.

ABOUT THE AUTHOR(S)
Omar Jabak holds a PhD degree in Translation and Interpretation. He has been teaching at the university level for over two decades besides being a freelance translator of the language pairs Arabic/English and English/Arabic. He has published Arabic translations of some English fictional and non-fictional works, book reviews and some research articles. His research interests include Arabic-English translation theory and practice, machine translation, audio-visual translation and cultural and religious studies. ORCID 0000-0003-3596-3635. Web of Science Researcher ID: W-4378-2018.

REFERENCES


Translation Method and Ideology of Sexist Attitudes in Novel Entitled *Ronggeng Dukuh Paruk*

Maria Dita Manggarrani¹, M.R. Nababan², Riyadi Santosa³

¹Student of Linguistics Department in Universitas Sebelas Maret Surakarta, Indonesia
²Lecturer of Linguistics Department in Universitas Sebelas Maret Surakarta, Indonesia
³Lecturer of Linguistics Department in Universitas Sebelas Maret Surakarta, Indonesia

**Corresponding Author:** Maria Dita Manggarrani, E-mail: dita.manggarrani@gmail.com

**ARTICLE INFO**

**ABSTRACT**

Received: June 05, 2019  
Accepted: June 30, 2019  
Published: July 31, 2019  
Volume: 2  
Issue: 4  
DOI: 10.32996/ijllt.2019.2.4.25  

This research is qualitative research with descriptive nature. The purpose of the research is to identify the translation method and ideology conducted by the translator in translating the sayings that contain sexist attitudes from source language to target language. The data were compiled from an Indonesian novel entitled *Ronggeng Dukuh Paruk* whose translation novel is titled *The Dancer*. This was done by using document analysis method. The findings of the study show that translation method used by the translator is communicative method, whereas the ideology used is domestication. Those two aspects are influenced by the tendency of the translator to search for the equivalent words in translating the source language to target language.

**KEYWORDS**

Translation, Translation Method, Translation Ideology, Sexist Attitude, Sexism

1. **INTRODUCTION**

In patriarchal society construction, men have dominant right or superordinate in families, community or certain groups. The reversed condition happens in matriarchal society where women pose prime positions. This inequality triggers the occurrence of sexism.

Basically, Indonesian language or Bahasa is a neutral language. There is no difference between males and females. However, in the development, some vocabularies, mainly words absorbed into Bahasa, have differentiated each gender. Those vocabularies then biased the genders disproportionately so that the relation happened between males and females become asymmetric. Sexism, or also known as gender inequality, is prejudice and justification in order to lower one of the genders. In this matter, females get more sexist attitudes than males do. In Indonesian culture, one of the examples of sexism in social community is the calling of wife’s names by or with addition of husband’s name.

In literature, the issue about women getting gender inequality is often included. The occurrence of sexism seemed to reflect the cultural custom in society that it is a norm to females submitting to males. It does not mean that sexism only happens to females. Sexist attitudes can be occured to both male and female, depends on who has the dominant position (Manggarrani, 2019). The implied sexist attitudes in the novel is not only in form of action or behaviour toward one of the genders. It is also implied in sayings from one character to another character. Those novels which carry the issue such as *Ronggeng Dukuh Paruk* have been translated into some foreign languages, e.g. Dutch, German, English, and Italian.

Translation process is surely influenced by cultural aspect behind both different languages. It is hard for the translator to translate languages which have different culture. They need to probe each culture deeply before create an accurate, acceptable, and readable translation. In this part, the translator holds an important role. They become a person who is responsible to deliver the author’s message toward readers in the target language. Most reader do not have an access to the source language. They only rely on the translation product done by the translators. Hence, translators are the primary link. Translators do not only translate the information in the source language accurately but also they must assure that the product has filled the rules and norms from the target language. Besides, translators are also responsible to make translation work easy to understand.

Translators have their own language style to deliver words from source language to target one; ideology in
every translation process; also the method to translate. Hoed (2006) explains that ideology is a principle or belief about wrong–false and good–evil. Or in other words, ideology is something that is considered wrong or false, good or evil by someone. In translation, there are two ideology poles as claimed by Venuti (1995): foreignization ideology and localization ideology. Translator who follows foreignization ideology tends to side with target language by maintaining the rules and norms of source language such as structure, diction, and even the cultural value inherent in the text without considering whether the translation work can be accepted well by readers in target language (Leskovar, 2003). It is different with the translator who follows localization ideology. They tend to match the delivering of the message that is conveyed by the author by using language style and culture in the target language.

The researcher needs to see the translation method used in text at first to measure the ideology of the translator. Both the translation method and ideology followed by the translator can be measured from the translation technique made by the translator. The definition of the method and ideology starts from measuring the smaller (micro) units in the translations i.e. words, phrases, clauses, and sentences. The researcher compared the micro units of the source language with those of target language in order to inquire the translation technique. According to Molina and Albir (2002), translation technique is a way used by translators to match terms in the source languages into those of target language. The evaluation to macro level (text) can be continued after measuring the micro units. This macro level measuring is also called as translation method. The translation method is defined by concluding the tendency of the translation technique. After deciding the method of translation, it can be determined the direction of the ideology followed by the translator, whether it was localization or foreignization.

The translator’s ideology can be measured either wholly or per text part. In this research, the researcher decided on one focus that is the translation of sayings/utterance which contains sexist attitudes to limit the research.

2. LITERATURE REVIEW

Previous Research

In the previous research, Manggarrani (2019) identified the types of sexist attitudes. The researcher found that there are three types of sexist attitudes, they are hostile sexism, benevolent sexism, and modern sexism. Those sexist attitudes occur to both male and female.

Connected to translation, Rahmawati (2016) investigated about sexist language in two novels with English as source language and Bahasa as target language. The researcher found that there are seven types of sexist language. Then, the researcher related the linguistic aspect with translation field, i.e. translation technique and translation quality. The researcher used sociolinguistic approach.

A bit different from that research, Nurochman (2017) did a research about sexist language associated with translation field; translation technique and translation quality. Then, the researcher differentiated the translation technique and translation quality which were used by two translators with different genders.

In line with that research, Nuraisiah (2018) inquired about sexist language and the actions toward sexism associated with translation field. The researcher used Social Functional Grammar (SFL) approach. The researcher found that both the author and the translator are sexists.

According to several researches that have been done previously, the researcher found research gaps that have not been done before. First, the researcher used Bahasa as source language. Indonesian language or Bahasa is seen as neutral language so it would be a curious thing if the researcher could find sexist element in Bahasa. Second, the researcher found that the previous researchers had not done research about sexist attitude. They only did research about sexist language and the act toward sexism. Third, the researcher connected the sexism linguistic elements with translation field. In this matter, the translator associated it in macro level, i.e. translation method and translation ideology of all utterances which contain sexist attitudes in translated novel Ronggeng Dukuh Paruk.

Translation

Translation is an activity of transferring message or meaning of the author from one language to another language. Several experts asserted theories of the definitions of translations. Catford (1965:20) stated that “translation is the replacement of textual material in one language (SL) by equivalent textual material in another language”. In other words, translation is to change the material text of source language into that of target language. Secondly, as stated by Newmark (1988:5); “What is translation? Often, though not by any means always,
it is rendering the meaning of a text into another language in the way that the author intended the text”. He argued that translation is a process to deliver the meaning from source language to target language in according to the original text.

**Competence of Translator**
A translator always faces two different languages. It will never be easy if both languages have different cultures. Therefore, the competence of the translator becomes much important in translation. Translators do not only have to possess the competence of language but also the cultural textual, science fields, strategies, and well transfer. According to Bell (1991), the competence of the translation is knowledge and skill that every translator must have in order to translate.

**Translation Method**
Translation Method is a certain way that is chosen and trusted by translator to carry on translation process in a task (Molina & Albir 2002). Method is a global option that influences translation text entirely. Newmark (1988) claimed that there are eight translation methods and divided them into two orientations; orientation toward source language and one toward target language. Furthermore, Newmark classified them by using diagram V.

![Gambar 1. Metode Penerjemahan](Diagram.png)

Newmark (1988)
The first group (word-for-word, literal, faithful, and semantic) is a group of methods focused on source language. Meanwhile the second group (adaptation, free, idiomatic, and communicative) is a group of methods focused on target language.

**Translation Ideology**
The difference principle among translators caused different ideology poles as well. Venuti (2004) divided ideologies into two poles, i.e. (1) foreignization ideology, which orientated on source language. Translators who follow this ideology attempt to keep anything foreign and unusual for readers in target language but normal, unique, and particular for those in source language (Leskovar, 2003). The application of this ideology is marked by the use of word-for word, literal, faithful, and semantic translation. (2) domestication ideology, of which orientation is in target language. The application of this ideology is indicated by the use of free, idiomatic, and/or communicative translation.

**Sexism**
Sexism is a prejudice and discrimination done by certain gender group who feel more superior than the other one. In this matter, most sexist behavior is done by men toward women, both in language and in attitudes. Traditionally, sexism has been defined as open antipathy toward women (Glick & Fiske, 1997). According to Glick and Fiske, sexism is considered as negativity toward women. However, along the progressive time, sexism saying sounds like becoming neutral even it is only subtle. Sarrasin (2011) categorized sexist attitudes into three; 1) modern sexism, in which negative view is expressed more subtly, 2) hostile sexism, in which negative view is led to lower one of two genders, more often females. In this part, males are considered more superior and females are inferior. It is also known as open antipathy. 3) Benevolent sexism (protective paternalistic, complementary gender difference, heterosexual intimacy) is prejudice toward females in more positive view. In this part, women are considered as figure that needs to be protected because women are men’s complement, both in sexuality or in daily lives.

3. METHODOLOGY
This research is a qualitative research with descriptive nature. This happened because qualitative research aims to understand and display the less-known or hidden cultural phenomenon (Blaxter et al., 2006; Moleong, 1989; Strauss & Corbin, 2003 in Santosa, 2017: 31). The form of this research is a fixed study because the researcher has determined the problem and focus of the research beforehand. Data in this research were obtained by comparing the translated-to-English novel with the original one in Indonesian language or Bahasa.

The location of the research could be known as the limit used to determine the focus of the research or focus determined boundary (Lyncoln and Guba dalam Santosa, 2017). In this research, the researcher investigated a media, namely a novel entitled
Ronggeng Dukuh Paruk and the translated The Dancer.

Data in this research are divided into two: 1) primary data, which are the translation data, 2) secondary data, which are the results of associated research that have been done before. The data source was obtained from two components: novel Ronggeng Dukuh Paruk and the translation, also the discussion result with informant in data validation process.

The data collection technique used to collect the data in this research is document analysis and FGD (Focus Group Discussion). Then, to validate the data, the researcher used data source triangulation and collection data triangulation. One of the techniques used to validate the data is triangulation technique, which consists of data source triangulation, collection data triangulation, researchers, and theories (Lyncoln dan Guba dalam Santosa, 2017). Like the researcher had mentioned before, the data source of this research is document (novel Ronggeng Dukuh Paruk) and informants (rater) who will act as evaluators.

4. RESULTS AND DISCUSSION
The evaluation of the translation method and ideology could be done in macro. In other words, the evaluation of those two translation aspects could not be done on the level of words, phrases, clauses, or sentences. It was done in text part. In macro level, the researcher found that the translation techniques that were often used in translating source language into target language are three techniques. The first technique, the most dominant is established equivalent. The examples of this technique are as followed:

Example 4.1:
ST: Biasanya kedatangan Srintil di pasar Dawuan menimbulkan gairah yang spontan. Orang-orang lelaki bersiul-siul atau membuat seloroh erotik.(42.125.132)
TT: Srintil’s arrival at the market of Dawuan usually brought about a spontaneous enthusiastic response from the people there. The men whistled or cracked dirty jokes.

Example 4.2:
ST: Menjadi gowok ialah menjadi seniman pemangku naluri keelakian. Dan menemukannya kembali bila keelakian itu hilang. (82.223.241)
TT: A gowok was an artist in the management of the masculine primal instinct. If this was lost, she had to find it.

From both of the example 4.1 and 4.2, the researcher knew that the translator tended to seek the equivalent words on the target language, not erasing the message from source language. Readers of the target language could get the similar image of the sexist attitudes as readers of the source language could.

Second, the translator used explicitation technique. This technique is a branch of amplification technique. The following are the examples of the usage of this technique in translated novel Ronggeng Dukuh Paruk.

Example 4.3:
ST: Dulu ketika sampean menjalani malam bukak klambu, sampean terkena udapakso. Kini tiba saatnya bagi sampean membuat perhitungan terhadap kaum lelaki.(64.212.231)
TT: Once, when you undertook bukak klambu, you had to endure a forced honeymoon. Now is you chance to do the same thing to the male species!

Example 4.4:
ST: Kertareja duduk berhadapan dengan Sentika di meja utama yang berbentuk bundar. Istrinya ditemani Nyai Sentika duduk di atas balai-balai besar di pinggir ruangan.
TT: Kertareja sat across from Sentika at a large round table. His wife sat with Mrs. Sentika on a raised platform at the side of the expansive living room.

The author of the source language used specialized terms that are not found in the target language. Hence, on examples 4.3 and 4.4, the translator made them more explicit. This was done in order to make the translation more acceptable.

The difference of both cultures, of target language and source one, led the translator to use the third technique, namely modulation. The following are the example of modulation in the translation.

Example 4.5:
ST: Di mana saja, pada zaman apa saja, perempuan cantik tidak sama dengan perempuan yang buruk, bukan?(94.287.322)
TT: No matter where, no matter when, a beautiful woman is always better off than an ugly woman, isn’t that right?

Example 4.6:
ST: Gadis-gadis remaja yang biasa malu bersuara keras atau bertiingkah seperti laki-laki, larut
dalam semangat massa yang meluap. Mereka tidak ketinggalan mengepal tangan dan berteriak. (48.180.195)

TT: **Carried away by the euphoria of the crowd, young girls, usually shy, lost their inhibitions and behave more like the boys.** They, too, raised their clenched fists and screamed.

From either examples 4.5 or 4.6, the researcher realized that translator changed the point of view and cognitive category of the target language. The structure of language is different in each country so the translator needs to make considerations.

The tendency to choose those three translation techniques could be influenced by several factors, both from internal or from external. The internal factors are the language competency, textual aspect, culture, and transfer of the translator. Besides, psychology and physiology aspects could influence the translator. Psychically, the translator never gave up in searching for the equivalent words in the target language. Physically, the translator should not tire easily and have prime health so that good translation in the target language could be produced. Moreover, there are two external factors that could influence the translator in using those techniques in translation. The first factor is the cultural differences between source language and target language. That factor becomes important in making a quality translation work. A translator must not only translate the language accurately but he must also take notice toward the cultural elements and norms or customs in the society of the target language. Secondly, readers become a crucial factor in the translation. The translator must adjust the translation product to the readers. The translation should be readily read by the readers.

**The Translation Method of The Sexist Attitudes**

According to the tendency of the translation techniques used in the novel, the researcher concluded that the translated novel *Ronggeng Dukuh Paruk*, done by Lysloff, is closer to target language. This was marked by the dominant uses of equivalent words from the target language. Hence, the translation method used by the translator is communicative method.

By using communicative translation method, the translator attempted to deliver the message the author wrote through his translation. Furthermore, by choosing that method it can be seen that the translator eminently concerned how effective the translation was. Utterances that contain sexist attitudes in this research tend to be translated as sexism forms. The translator did not change them into neutral ones. The translated language has forms, meanings, and functions in effective way. The translator delivered the contextual meaning in the source language accurately into target language. The translation product became acceptable and readily understandable for readers in target language.

By choosing correct translation method, the readers in target language understand the meaning and message of the author much easier. The translator could deliver the translation naturally. Hence, the readers do not have much difficulty in interpreting sexism behavior depicted in the novel in the form of utterances by the male and female characters. The developed patriarchal practices in countries of the target language also take part in leading the readers to capture the sexist attitudes from culture of the source language.

**The Translation Ideology of The Sexist Attitudes**

Ideology is a principle or belief a translator has in translating texts. In this research, the researcher found that the translator could represent the reason on why the sexist attitudes in the form of utterances had the notion from the source language and was not translated neutrally in the target language. The translator has a definite purpose, to show the sexist attitudes in the novel of which language is considered as a neutral or non-sexist language compared to the target language. These translation techniques used by the translator did not cause any significant translation shift. Both the author and the translator have the same level of sexism.

The translator was not exactly faithful toward the source language. He orientated on norms, customs, and culture in the target language. The communicative translation method used by the translator influences the determination of the ideology of the translator. Likewise the evaluation toward the translation methods, the evaluation toward the translation ideology was done in macro or in the entire utterances which contain sexist attitudes. Because the translation method done by Lysloff in translating the sexist utterances is the communicative method therefore it can be automatically concluded that the translation ideology followed by the translator is the domestication ideology or localization.

Domestication ideology orientates toward customs, norms, and culture of the target language. In addition, the domestication ideology uses words or terms translated into the target language. The search of equivalent words, the explicitation of special terms, and the modulation of clause or sentence become the indication of the partiality of the translator toward the target language. However it must be emphasized that
the translation method and the translation ideology which are evaluated in this research are limited to the translation of the utterances of sexist attitudes, not the evaluation of the translated text in entirety.

5. CONCLUSION
From this research results, it can be concluded that the translation method and ideology followed by the translator in translating the sexist attitudes in novel Ronggeng Dukuh Paruk is the communicative method and domestication ideology (or localization). It is based on the tendency of the translator to search for words of target language equivalent to those of source language. Besides, there was an attempt from the translator to make explicit the special terms and implicit information in the source language. Also the change of the view in the target language emphasizes more the partiality of the translator toward the target language. This decision made by the translator in translating the sexist attitudes from the source language to the target language is influenced by the internal and external factors of the translator.

This research gives the representation about the choice of the translator to take side toward the target language or to be still faithful toward the source language through the translation works. The readers are also able to have the image that micro aspects in the translation field affect the macro aspect, i.e. translation methods and ideology. For other researchers, this research can be a reference to do the next research in a similar topic, such as the relation between translation methods and ideology with gender or original culture of the translator.

6. ABOUT THE AUTHORS
Maria Dita Manggarrani is a postgraduate student in study program Linguistic-Translation in Universitas Sebelas Maret, Surakarta, Indonesia. She is interested in the research in Sociolinguistic and Translation field. However, she has not had a journal paper published internationally.

M. R. Nababan is a lecturer and professor in study program Linguistic-Translation in Universitas Sebelas Maret.

Riyadi Santosa is a lecturer and professor in study program Linguistic-Translation in Universitas Sebelas Maret.

Any suggestions and inputs from them are very precious to the research for the sake of the completion of this research.

REFERENCES


Writer as Clairvoyant: A Pragmatic-onomastic Study of Soyinka’s *The Road* and Ibadan’s Socio-political situation in 1999-2009

Idowu Odebode, PhD
Associate Professor, Department of English, Redeemer’s University, Ede, Nigeria
Corresponding Author: Dr Idowu Odebode, Email: odebode1@run.edu.ng; iodебode@yahoo.com

**ABSTRACT**

This study is designed to validate the claim that Wole Soyinka, the first African Nobel Laureate in Literature, is a clairvoyant. The work is based on events in *The Road* and socio-political situation in Ibadan (the largest metropolis in West Africa) between 1999 and 2009. Thus, the thrust of the research is to juxtapose the purposively selected character names in Soyinka’s *The Road* with the actual (nick) names in use in real life. The theoretical framework adopted is relevance theory. The study partly indicated that the playwright uses clipping, coining, compounding and lexical borrowing as his naming strategies; and partly that the textual names parody certain bearers of such names in the larger society.

1. **INTRODUCTION**

In 1965, Wole Soyinka (the first African Nobel Laureate in Literature) wrote a play titled *The Road*. In the text, three principal characters feature prominently, among others. They are: Say Tokyo Kid (*Tokyo* for short), Chief in Town and Particulars Joe. Tokyo is the leader of the drivers and captain of thugs in the play. Chief in Town is the main politician in the text. He plays a godfather role to the thugs whom he recruits and pays for their assistance in destabilizing elections. Particulars Joe is the main police officer in the play. He is called this name because he is a corrupt law enforcement agent. He parodies the dishonest policemen in Nigeria who always demand bribe from motorists in the name of “particulars.” Addressing Say Tokyo on page 24 of the text, Particulars Joe says, “Give me your particulars.” The influence of these three characters on others sets the stage for the conflict and theme(s) of the tragedy.

Coincidentally, in 1999, Nigeria was on the road to democracy, having passed through different civil unrests and military incursions for almost two decades. Three principal gladiators emerged in the socio-political terrain of Ibadan, an ancient southwestern town and the capital of Oyo State in Nigeria. They were Lateef Akinsola Oluwatoki popularly called *Tokyo*, Lamidi Adediwura, a high chief in the town and Jonathan Johnson, the Oyo State police commissioner residing in Ibadan. Tokyo was the leader of the state’s drivers’ union. Apart from being a high chief in Ibadan, Adediwura was described as the garrison commander of Ibadan politics by the former president Obasanjo. He was also allegedly popular as the godfather of thugs who worked for him during the election(s) in the ancient town. As the number one law enforcement agent, Jonathan Johnson combined both pragmatonym (professional/product name) and eventonym (event name) with the textual police officer, Particulars Joe. This is because the latter’s “Joe” parodies Jonathan phonologically (in the first syllable) and contextually. Similarly, the influence of these three personalities could have contributed to the tragedy which befell Ibadan politics within the decade, 1999-2009.

The above interplay has, therefore, necessitated an onomastic conflict which can be resolved through an incursion into the historical, linguistic as well as lexico-semantic analysis of the players’ textual names in relation to the extra-textual bearers within the socio-political milieu in which they are found. The interface of names, as shall soon be discovered, further proves Wole Soyinka as a seer or a clairvoyant. This scenario thus informs the present study, “Writer as Clairvoyant: A pragmatic-onomastic study of Soyinka’s *The Road*,” which is predicated on the following questions:

(i) What naming typologies characterized Soyinka’s *The Road*?

(ii) What morphological strategies are used by the playwright in designing the names?
2. LITERATURE REVIEW

Several studies have existed on onomastics (the study and science of names). These include the following: Marshall (2009) considers “onomastic emphasis” in Julia Alvarez’s (2007) Saving the world. He discovers that the author invokes names on multiple levels to draw home her theme of identity. The study further emphasizes that there is a great link between the characters and their roles in the text. Finally, the study indicates that the author, through her use of names, is able to merge history and story. The study updates our knowledge of onomastic studies in a non-African text.

Odebode (2015) studies names in Ola Rotimi’s The Gods are not to Blame from a pragmatic point of view. He discovers that the characters’ names predict their future and roles in the text. Thus, Odewale (hunter comes home), the major character in the play, has to leave his ironical domain and travels home to fulfill his destiny unknowingly. The study is different from the present research because it is grounded in another text by another African playwright.

Odebode (2016) analyses the round characters in Wole Soyinka’s Death and the King’s Horseman from an onomastic point of view. The study uses the pragmatic theory of the ethnography of communication to benchmark the selected characters’ names. The work indicates that the events in the text revolve round Olunde, who proves himself as the real king’s horseman rather than his chauvinist father, Elesin. Moreover, the study reveals that instead of mere entertaining his reader/audience, the playwright is informing them; hence, the preponderant informative act in the analysis. Finally, the author uses the play to invoke the history of the Oyo (Yoruba) Nigerians. The study foregrounds the present work which aims at dissecting another text (TR) by the playwright, using a different theoretical construct.

In a related study, Odebode (2017) examines five major characters’ names in Wole Soyinka’s King Baabu. The data were analysed via the instrumentality of the SPEAKING acronym, i.e., ethnography of communication by Gumperz and Hymes (1972). The researcher discovers that the playwright uses nominal determinism in forming his characters. Furthermore, the study indicates that the preponderant setting and participants are Guatuna and Guatunans, respectively; the dominant act is informative, and the primary key is satirical. Finally, the study reveals that the preponderant setting and participants are Guatuna and Guatunans, respectively; the dominant act is informative, and the primary key is satirical. Finally, the study is insightful, and it provides the basis for the present work. It is different from the present research because it deals with a different text (by the author) and it is also grounded on a different theoretical framework. While we are using the relevance theory (Sperber & Wilson, 1995) at present, Odebode (2017) uses the ethnography of communication.

Bughesiu (2019) exposes tarot as a useful tool in determining names and future of its players. The study is based on referential semantics, semiotics, and pragmatics. Data for the study were taken from sample names of cards in the major arcana from four tarot decks while the main analysis “is conducted on names from the Rider-Waite deck, due to its worldwide renown” (Bughesiu, 2019: 371). The study is different from ours in theory, data, and context.

3. METHODOLOGY

In carrying out this research, three principal methods were adopted. These are in-depth analysis of the primary text, participatory observation and internet sources. The researcher is a Yoruba man like the playwright. He also hails from Ibadan, the extratextual setting of the play. Therefore, he was at an advantage to witness some of the events praised in the situational contexts of the text. Furthermore, language was not a barrier at all as he is versed in the
local dialect. Moreover, internet and newspaper clips also proved useful in the study.

3.1 Contextualisation of the Text

The Road (henceforth TR) is a satirical tragedy that resonates with death as its dominant theme. The play is unique because all the characters are men. This, therefore, sets the stage for violence in the context. The subject matter has to do with a character, Professor, who is searching for the essence of life along a road; hence, the setting of the play, the road from life to death. This search takes him to the world of a compromised police officer (Particulars Joe), desperate politician, Chief-in-Town, (who recruits the thugs and touts) and drivers (Say Tokyo Kid, Kotonu, Murano Samson). As a fake don, he forges drivers’ licenses, owns a haven where human parts are sold (AKSIDENT STORE – ALL PARTS AVAILABLE) and hypnotises the accident victims such as Murano. He removes sign-posts to increase accident casualty on the road. Eventually, he is murdered by the chief thug, Say Tokyo Kid. The following lines from the text, attest to the character of Professor, Particulars Joe and Samson (a driver cum thug).

PARTIC. JOE (blandly): That’s O.K … money has been left for me in more unlikely places believe me.
SAMSON: Well at least wait until I am back on the road before you collect tolls. (Particulars folds his arms and waits).
PROF.: How is the criminal world my friend?
PARTIC. JOE: More lucrative every day Professor. (TR pp. 74, 75)

3.2 Naming Strategies

As would be demonstrated shortly, the author adopts the following word formation processes summarisable in Yule (1985:64-72) as his naming strategies. Such word formation processes include clipping, coinage, compounding, and lexical borrowing. A thorough examination of all of these is our pre-occupation at this level.

3.3 Clipping

Clipping is an element of reduction which is noticeable “when a word of more than one syllable (facsimile) is reduced to a shorter form (fax)” (Yule 1985:66). In our primary text, there is one case of clipping, i.e., (Particulars) Joe. Joe, a monosyllabic word, is clipped from Joseph a disyllabic word. That he checks vehicle particulars on the roads is significant to our study, hence his full name, Particulars Joe. He is supposed to be faithful like the Biblical Joseph in Potiphar’s house. But, he is a corrupt police officer, a friend of thugs like Say Tokyo kid and an alibi in Professor’s shady deals. He has, therefore, diminished in virtue. This “reduction” in his character might have occasioned the contraction of his name to Joe as he is unparalleled to Biblical Joseph and Joseph in Death and the Kings Horseman (1975) who are faithful and loyal to their masters respectively.

3.4 Coinage

Coinage denotes the invention of totally new terms (Yule 1985). In TR, Chief-in-Town, as well as Particulars Joe, is a coinage. The former aids thugs and Professor in their evil deeds while the latter is a corrupt law enforcement agent. Furthermore, there is an allusion to the term “Batwere” in our text. Batwere is a coinage from the Yoruba saying “baton for the back of loony” where ‘bat’ denotes baton and ‘were’ translates to looney in this context. Intertextually, the name features in one of Wole Soyinka’s satirical plays, i.e. King Baabu (2002). King Baabu deals with the people of Batwere by cutting their hands bit-by-bit after beating them with rods. Soyinka alludes to ‘Batwere’ in TR in the following conversation between Particulars Joe and Say Tokyo Kid:

PARTICULARS JOE: Say Tokyo

SAY T: Thas me officer

PARTICULARS JOE: No dirty timber!

SAY T: Thas me kid.

PARTICULARS JOE: Igi dongboro lehin were!

SAY T: Yio ba baba e

(TR p.25, emphasis mine).

The expression underlined in the excerpt above clarifies the view expressed with the name “batwere” in King Baabu (2002). i.e., ‘Nothing like a sound club on the back of a looney’ (TR p. 99).
3.5 Compounding

This is another device used by the playwright to form names for his characters. Compounding denotes the joining of two separate words to produce a single form. Peculiar cases of compounding in TR are: Chief-in-Town, Particulars Joe and Say Tokyo Kid. Chief-in-Town is a politician who recruits thugs as his bodyguards for political meetings. It should be noted that thugs are got on the road and in motor parks. Through this character, we have a thrust at the violent political methods, which brought disaster to civilian politics in Nigeria (Jones 1973:71). Particulars Joe, who is the representative of the law, becomes a threat to order because of his total lack of integrity. He, therefore, becomes a friend of criminals and thugs as revealed by the following conversation from the text:

PARTICULARS JOE: Wey your particulars?
A THUG: Particulars Joe!
PARTICULARS JOE: I say gimme your particulars.

(Say Tokyo reaches out a stick of weed to him which he accepts behind his back. Darts back to the door and sits apart sniffing the weed...) (TR p. 24).

Say Tokyo Kid is the captain of the thugs in the text and a timber truck driver. He is a murderer and even kills Professor in the play (see TR p. 96). His attributes are best described with the following conversation in the text:

PARTICULARS JOE: Say Tokyo Kid!
SAY T: I’m all right boy
A THUG: The Captain!
SAY T: I’m say Tokyo Kid and I don’t fear no son of man.
PARTICULARS JOE: Igi dongboro lehin were!
SAY T: Yio ba baba e
PARTICULARS JOE: gbegi ma gbe ya wo!

3.6 Lexical Borrowing

This is the taking over of words from other languages. Yule (1985:65) identifies calque or loan-translation as a special type of borrowing in which “there is a direct translation of the elements of a word into the borrowing language” (Yule, ibid). It should be noted that in the texts under study, Soyinka adopts special borrowing by using the names of states or countries of the world as characters. The author uses this strategy to connect his characters with the image of these states or countries and to reinforce textual messages. This is peculiar to TR. Thus, Kotonu is borrowed from Cotonou, the commercial capital of Benin Republic, ‘a satellite economic country of Nigeria’ (Johnstone and Mandryk 2001:106). We also have Say Tokyo Kid. Tokyo is the capital of Japan, an Asian country which is adjudged the ‘world’s most powerful export-oriented economy despite lack of natural resources’ (Johnstone and Mandryk 2001: 370).

The character Salubi brings out the playwright’s message inherent in the name. Salubi is a borrowing from the English “salubrious,” which denotes a place that is wholesome and healthy to be (Webster’s Universal Dictionary and Thesaurus 2003:415). Such a place is better than the setting of the play (i.e., Nigeria) where many lives are claimed on the road by reckless drivers, touts and their godfathers like the politician, Chief-in-Town and Professor. Soyinka, therefore, uses Salubi to amplify the message that
there are salubrious places in the different parts of the world (Oregon, Oman, Cotonou, and Tokyo) where anybody (including strangers) can stay and still be physically healthy and economically fulfilled without any fear of death or molestation from the powers that be or thugs. Salubi speaks: “You are just like a haggling market woman. Why don’t you go and get your fresh air… of peace before the others start to drift…” (*TR* p.31).

3.7 Relevance Theory

Relevance Theory (Sperber & Wilson, 1995) is grounded on Grice’s (1975) maxim of relevance in the Cooperative Principles. Grice highlights the principle of communication summarisable in Bloomer et al. (2005:95) as follows:

(i) Maxim of Quality: Do not say that which you believe to be false or for which you lack adequate evidence.

(ii) Maxim of Quantity: Make your contribution as informative as is required, but not more, or less, than is required.

(iii) Maxim of Relevance: Your contributions should be relevant to the purpose of exchange.

(iv) Maxim of Manner: Your contribution should be perspicuous, clear, brief, and orderly.

But Sperber and Wilson (1995) hold a divergent view. They believe that an utterance is relevant if it characterises pragmatics in terms of cognitive processing rather than contextualised actions or usage principles (Sperber & Wilson, 1995). Therefore, unlike the cooperative principle which must be followed or violated to achieve special effects, interactants ‘do not “follow” the principle of relevance; and they could not violate it even if they wanted to’ because human cognition is intrinsically relevance-oriented (Perkins, 2007:20). The import of this is that an utterance is seen as ‘relevant’ to the extent that it guarantees enough ‘effects’ to merit the hearer’s attention while simultaneously putting the hearer to no undue effort in order to achieve this goal. The principle of relevance, therefore, emphasises that we assume that any utterance addressed to us takes the form it does for a good reason and that any extra effort required to process it (e.g., working out the punch line of a joke) guarantees some kind of pay-off (e.g., amusement).

Relevance Theory has been criticised for modeling communication from the hearer’s perspective, failing to take sufficient account of the collaborative and reciprocal nature of communication (Clark, 1987; Wilks, 1987) and for not recognising pragmatic impairment (Leinonen, E., Letts, C. & Smith, B.R. 2000). Leinonen et al. (2000:178) say “the principle of relevance is not working appropriately”, especially in the case of people with communication defects. This shortcoming notwithstanding, Sperber and Wilson have successfully developed a theory of pragmatics, which claims that an assumption of relevance is really the only principle that is necessary for communication negotiations.

4. RESULTS AND DISCUSSION

Contextually, one situation that aptly illustrates the relevance principle as replicated in *TR* was the political imbroglio that engulfed the Oyo State of Nigeria on “the road” to democracy in 2007. The text parodies three principal actors who were at play. First was Chief Lamidi Adedibu who was described by many people and the media as “the strongman of Ibadan politics, the garrison commander of Ibadan politics, the chief and the only father of the Peoples Democratic Party” among others (see *Nigerian Tribune*, Monday, November 12, 2007). Another figure was the then state police commissioner, Jonathan Johnson. The last was Lateef Oluwatoki popularly called Tokyo (a contraction cum interpellation of his last name). He was the state chairman of the drivers’ union known as the National Union of Road Transport Workers (NURTW).

With the support of Jonathan Johnson, Adedibu was reported to have conspired with Tokyo (and his men) to cause mayhem in Ibadan and the entire state at large during the election. (See *Nigerian Tribune* of July 21, 2007, on Johnson’s conspiracy). The situation persisted until Johnson was redeployed and Adedibu died. Tokyo’s reported nefarious activities had to provoke newspaper headlines like:


“Oyo NURTW …chief seeks bail in murder trial”
If we recall the events in TR and the roles played by the trio of Chief in Town, Particulars Joe and Say Tokyo Kid, we may establish that Soyinka is relevant to the socio-political situation in Nigeria as a clairvoyant cum onomastic writer who is using his power to name interpellatively. As postulated by Adams (2008:214), interpellative (nick) naming suggests the intersection of goals as represented in politics and government.

Finally, we may submit that the playwright uses compounding, clipping, coinage, and lexical borrowing as his naming typology and morphological strategies. This proffers answers to our research questions one and two. He also deploys a few names that capture the array of players and problems replicated in his work. Thus, he can be said to have used an economy of words, hence, his submission to the manner maxim which stresses brevity and orderliness. Furthermore, the present study has demonstrated that Soyinka uses names that parody certain recognisable individuals in the larger society. This thus answers our research questions three and four.

Moreover, the fact that the setting, the plot, and characterisation replicate the events and principal players in the aftermath of Ibadan politics extratextually, actually answers our research questions five and six. With this in view, it can be established that textually and extra-textually, the name-bearers act true to their identities.

5. CONCLUSION
This study has been able to establish Izevbaye’s (1981) submission that “whatever difference exists between literature and life can be explained as a difference of the contexts in which naming takes place” (Izevbaye 1981:168). By juxtaposing selected names in Soyinka’s The Road with the actual (nick) names in use in real life, the study indicates partly that the playwright uses clipping, coinage, compounding and lexical borrowing as his naming strategies; and partly that the textual names parody certain bearers of such names in the society. From the preceding, we may infer that the names (as used by the playwright) guarantee enough effects to merit the hearers’ (readers’) attention as they invoke our sense of history and satirise the socio-political situation in Nigeria while at the same time amuse the (reader) audience when they are dramatised. With these in view, we may conclude that the names are effectively deployed in line with Sperber and Wilson’s (1995) Relevance Theory as well as aspect(s) of Grice’s (1975) Cooperative Principle.

ABOUT THE AUTHOR
Idowu Olusola Odebode is an Associate Professor of English in Redeemer’s University, Nigeria. His areas include Onomastics (the study and science of names), Pragmatics, Discourse Analysis and Stylistics. He is a versatile scholar who has a good number of publications locally and globally to his credit. Idowu is also a Commonwealth Scholar who has been privileged to carry out research in the University of Glasgow and Anchor University, among others. He is the founding president of the Society for the Study of Names in Nigeria (SSNN) and the first recipient of the American Name Society’s Emerging Scholar Award.

REFERENCES


Translators as Decision Makers: A Dialogue Protocol Study of Equivalence in Political Texts
Prof. Elham Rajab Dorri1* & Mohammad Taghavi2
1Professor, Department of Translation Studies, Jahrom University, Jahrom, Iran
2Student, Department of Translation Studies, University of Esfahan, Esfahan, Iran
Corresponding Author: Prof. Elham Rajab Dorri, E-mail: e.r.dorri@jahromu.ac.ir

ARTICLE INFO

ABSTRACT

Received: May 28, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.27

KEYWORDS

equivalence, dialogue protocol, decision-making, process research

One of the most common issues of translation as a problem-solving process is equivalence. Since equivalence as a textual relation depends on mental processes and choice of strategies, combining dialogue protocol and textual analysis, the researchers tried in the present study to identify different strategies and criteria used by undergraduate translation students to find equivalents in potentially problematic areas and, to know whether or not there is any significant relationship between those strategies and the acceptability of the equivalents. To this end, a sample of translation students at Jahrom University was asked to translate a news item in pairs. The pairs were required to report on what they were doing during the translation and record their voices. Analyzing dialogues and translation products based on Schubert (2009) the researchers found that most of the participants had resorted to internet, especially Google Translate, as an external resource. In most cases, they were also not able to provide evidence for their choices. More importantly, a significant relationship was found to be present between the choice of strategy and the acceptability of the selected equivalents. The findings of this study can provide translation scholars and teachers with valuable insights into mental processes underlying equivalence.

1. INTRODUCTION

Since translation is a complicated task, several scholars have tried not only to analyze translation products in terms of the strategies used by the translators, but also to understand why some techniques are preferred over the others. From translation training point of view, also, a teacher always wonders “why and how students decide on their solutions of potential translation problems” (Dam-Jensen, 2012, p. 146). Translation problems are individual in the sense that they only exist if the text producer feels “a conflict between where [...] [he/she is] and where [...] [he/she wants] to be; that is, between [...] [his/her] present state and [...] [his/ her] goals, or between [...] [his/her] own goals” (Flower, 1993, p. 42). Therefore, translation can be deemed as a problem-solving process through which various potentially problematic spots might appear and inhibit the translator from moving further. Varantola (2000) gives the following phenomena as examples:

- Equivalence
- Grammatical collocation
- Lexical collocation

One of the most prevailing problems which all translators encounter in all and every step of their act is the problem of equivalence, to deal with which several strategies and techniques are needed. The two most common situations in which a translator might face equivalence problem are when: (1) there is no equivalent for a source word in the dictionary (e.g. in case of culture-bound or specialized terms) and (2) there are several close synonyms among which the translator is not certain which to choose. Bowker (1999) states that “(...) the majority of students tend to exhibit an inordinate amount of blind faith in their dictionaries!” (p.166). Several reasons can be given for this, some of which may range from “acceptance of dictionary as an authority, laziness, impatience, lack...
of time, to lack of knowledge about how to use other tools in an efficient way” (Dam-Jensen, 2012, p. 148). Although the term equivalence seems to be cliché and controversial, it is a crucial part of translation, without which the whole phenomenon of translation would become difficult to understand. Pym (2009), amongst others, submits that while Equivalence is supposed to define translation . . . translation, in turn, defines equivalence.

Equivalence is a relationship between source text and target text. Therefore, although A comparison between source and target texts helps us understand and classify mistakes and assess the quality, it does not give insight into “the condition that leads to an output, a translation” (Chesterman, 2008, p. 265). According to what was said above, to understand the reason for choosing one approach over others, one must analyze the processes taking place in the translator’s mind during the act of translation. Similarly, “acquisition of translation competence is a dynamic process and translator training, therefore, must be process-oriented” as well (Dam-Jensen, 2012, p. 146).

Protocols are instruments by which researchers can dig into translators’ minds and discover their mental processes. Think-aloud protocol (TAP), also known as concurrent verbal report, is a technique in which students verbalize their thoughts as they thus bring into the open the strategies they are using to understand (or translate) a text. It can be used as both an instructional tool and as an assessment of students at almost any grade level. It has been used in the field of language education, for studying reading processes (Gordon & Heins, 1995) for spelling (Fresch, 2001) and for vocabulary instruction (Soria, 2001). Dialogue protocols are a variation of think aloud protocols (TAP), but while subjects of TAP are asked to verbalize their thoughts and actions with respect to a task carried out on an individual basis, dialogue protocols are the result of data obtained from subjects working in pairs. Several criticisms have been directed toward protocols in general, some of which are discussed below.

First, it is widely said that it is impossible to gain access to subjects’ minds simply through their verbalizations; whether such verbalizations result from monologue or dialogue (Dam-Jensen, 2012). Second, an inextricable element of interference is thought to be present in every act of introspection; not only to perform two simultaneous cognitive activities such as thinking and speaking can be problematic and, therefore, a source of interference (Jääskeläinen, 2000), but also verbal reports (i.e. oral translation) may interfere with written translation (Toury, 2012). Moreover, it is generally accepted that only actively-processed processes can be verbalized and sub-conscious, automatic ones are out of the subject’s focused and are, therefore, not verbalized (cf. Jääskeläinen, 2000; Kiraly, 1995; Kovacic, 2000). Finally, some scholars believe that verbalizations are incomplete and can only uncover some parts of mental processes and thoughts (Hansen, 2005; Kiraly, 1995); an incomplete report which reveals, however, important information (Kiraly, 1995).

Despite these criticisms, studies such as Jakobsen (2003) underline the fact that protocols in general, and TAP in particular, are not invalid methods of data collection, but should be used in combination with other instruments. In addition, N. Pavlović (2007) and T. Pavlović (2013) assert that collaborative translation protocols (CTPs) in general, and dialogue protocol in particular, are not TAP in its strict sense, but they also have their own disadvantages and must, therefore, be used in conjunction with other instruments such as introspective data. In the same line, the use of dialogue protocol is combined with textual analysis in the present study (cf. Dam-Jensen, 2012). Moreover, some of the criticisms objected toward TAP are not applicable for dialogue protocol. While subjects might forget to verbalize their thoughts during aloud thinking, dialogue, as a variation of TAP, surely generates verbalization (Dam-Jensen, 2012, p. 151) and does so in a more spontaneous and natural manner (Krings, 2005, p. 131). The use of everyday language and jokes during discussions can be an indication of this naturalness (Dam-Jensen, 2012).

In the present study, the researchers not only try to investigate the strategies used by translation students to find appropriate equivalents for potentially problematic terms and the processes that underline those strategies (cf. Dam-Jensen, 2012), but also scrutinize the relationship, if any, between the strategies used and the acceptability of the products. This can be considered a jump-off since no one has yet tried to investigate such a determinant relationship.

2. RESEARCH QUESTIONS

i. What are the strategies used by Iranian undergraduate translation students to choose English equivalents for technical and semi-technical Persian terms in technical texts?

ii. What are the criteria used to prefer a specific equivalent to others?

iii. Which strategies lead to the selection of acceptable equivalents?

3. DESIGN OF THE STUDY

The present study is of a qualitative nature in which dialogue protocol has been used to elicit the data
required. Dialogue protocol helped the researchers reassure the challenging areas of translation and equivalence and analyze those areas based on what had occurred in students’ discussions.

3.1 Participants

To take part in this study, a non-random, available sample of 16 undergraduate translation students, all of whom were taking the same translation course, of Jahrom University was selected. It should be noted that the course was an obligatory one on political translation, which must be passed by all undergraduate translation students of the same university.

3.2 Instruments

The instruments used in this study were a test of translation (from Persian into English) and a voice recording device for each pair.

3.2.1 The Test of Translation

In order to investigate the aforementioned research questions, an authentic 165-word length political-religious Persian news report, released by Fars News Agency, was selected to be translated into English by the participants in pairs.

3.2.2 Voice recorder

Each participating pair had a voice recorder to record their dialogues and explanations about their decisions on choosing each equivalent.

3.3 Materials

Each pair was provided with the news report to be translated into English, and a computer set, equipped with internet connection and mono and bilingual dictionaries. Moreover, each pair was given a monolingual and two Persian-English and English-Persian bilingual hard-copy dictionaries. They were also allowed to use their preferred mobile and/or computer dictionaries.

3.4 Model of analysis

In order to analyze the strategies used by the students to deal with the problem of equivalence, Schubert’s (2009) classification was used. According to him, processes are either internal (i.e. thoughts involved in the act of translation) or external (i.e. acts, such as the use of tools, communication with informants and recipients of product, and printing activities) which are exposed to direct observation). Moreover, to be able to judge various criteria used by the participants to come up with a final decision, Dam-Jensen (2012) classification was used (look at table 11).

3.5 Procedures

Reading the news item word-by-word, two experts identified 10 technical and/or semi-technical terms, whose translation from Persian into English could be challenging for undergraduate translation students. After giving a warm-up exercise, instructing the sample on the nature and challenges of translating such news items, and ensuring the availability of and participants’ knowledge about various online and offline translation aids, the instructor of the course randomly divided the students into 8 pairs. The students had no previous experience of group translation, but they had participated in group work in other classes and were familiar with collaborative tasks. It should be mentioned in this regard that although it is widely accepted that collaborative work can be productive, N. Pavlović (2007) points out that it is not possible to know the outcome of an experiment that involves collaboration between students who are not used to working together. The main translation test, then, was given in a silent, comfortable place. The time allocated to this test was 50 minutes so that the students could translate the text completely and, thus, be able to use the co-text as an extra external resource. Note that all the pairs were asked to discuss and report, in Persian, every individual step they were taking during the act of translation. Two experts, then, read the translations and listened to their corresponding audio files in order to identify various strategies and criteria used to choose equivalents. Regarding the acceptability of the selected equivalents, three experts read all the provided equivalents and rated them based on an either or not criterion. Running a Kappa test (measurement of agreement), the intercoder reliability was assessed. The assessments of the two raters who had almost perfect agreement were chosen as the basis of evaluation and judgment. Consequently, a Chi-Square test was run in order to find out whether or not there is a significant relationship between the strategies used to select appropriate equivalents and the acceptability of those equivalents.

4. CHALLENGES OF EQUIVALENCE

During translation, especially of technical and semi-technical texts, one may encounter terms for which there is no ready-made equivalent in the target language. That is, the term has either various equivalents, each of which fits a specific context, or no lexicalized equivalent in dictionaries, e.g. in case of compound lexemes or phrases. This study, as explained above, deals with such problematic areas of translation in a semi-technical political-religious news item. In the selected text, 10 potentially challenging terms were identified by two experts. Through the
following paragraphs, each term along with its potentially correct, contextually-suitable equivalent is presented. Moreover, the way in which different equivalents are provided by two bilingual Persian-English dictionaries (Aryanpur Kashani, 1984; Haïm, 1981) are discussed.

(Baghdad’s) Green Zone: 

As the above term is a non-lexicalized compound noun, the researchers could not find any English equivalent for it in the two consulted dictionaries; therefore, it was broken down into its components and the only potentially-problematic part, i.e. ‘منطقه’، was investigated. In Haïm (2008), there are three different equivalents without any meaning discriminating labels, but with some examples of the noun ‘zone’. In Aryanpur Kashani (1984), however, there are just several potential equivalents, with no labels or explanations. 

leader (of parliamentary party)

In this phrase, the researchers focused on the Persian noun ‘نبرد’، Haim provides 8 equivalents without discriminating labels and several others with explanation and discriminating labels. Aryanpur Kashani (1984), on the other hand, presents several categorized equivalents, with explanations and usage notes for each category. Consulting the Oxford collocations dictionary (2008), one finds that the common English collocate for parliamentary groups is the noun ‘leader’, which was surprisingly absent in both bilingual dictionaries of our case.

significant role:

Since the most common and suitable English equivalent of the Persian noun ‘نقش’، role, the researchers decided to focus on the problem of finding an acceptable collocation as the equivalent for the neighboring adjective ‘زیاد’. Analyzing the underlying meaning of this adjective, one finds out that the Persian word, despite its quantitative surface meaning, qualitatively modifies its head. Therefore, the translator should first identify the closest Persian qualitative synonym (i.e. ‘مهم’) and then move forward to find its English equivalent. Haim provides three non-discriminated equivalents and two discriminated ones. Aryanpur Kashani (1984) divides its suggestions into two main categories and provides an explanation for each category as a whole, not its individual equivalents.

battle against terrorism: 

The only potentially challenging word of this phrase is the noun ‘نبرد’، which have several contextually and/or collocationally different equivalents in English. Consulting the Haim Dictionary, one faces two equivalents without meaning discriminating labels. Aryanpur Kashani (1984), on the other hand provides several equivalents with meaning-discrimination and explanation for each. It should be noted, moreover, that the appropriate preposition for the English equivalents cannot be found without consulting collocation dictionaries. 

statement: 

While Aryanpur Kashani (1984) provides 8 different equivalents, without further explanations, for this single word, Haim provides nothing.

(was) released: 

Since this Persian verb is an inflected form, the researchers tried to find the English equivalents for its stem ‘انتشار’. Consulting Haim, one can find several equivalents, of which some are with and others without meaning-discriminating labels. Aryanpur Kashani (1984), however, provides equivalents without explanation and discriminating labels.

sanctities: 

In spite the fact that this Persian (Arabic) word is plural and seems not to be defined in a separate entry, both Haim and Aryanpur Kashani (1984) provide its English equivalents; Haïm (1981) presents three and Aryanpur Kashani (1984) one equivalents without meaning-discriminating labels and/or explanations. 

shrine: 

For this Persian noun, Haim provides three equivalents without meaning-discriminating labels. Similarly, Aryanpur Kashani (1984) provides no meaning-discriminating labels or explanations for its equivalents.

eexplosives: 

Since this is a Persian noun phrase, consisting of a plural noun, it cannot be defined in dictionaries as a whole. The researchers, therefore, broke it down to its components and tried to find possible equivalents. They also searched its singular form ‘مواد منفجره’، who was more likely to be present in dictionaries. Referring to the two aforementioned dictionaries, ones finds out that Haim provides some equivalents for the adjectival part of the phrase, of which two are without and one is with explanation. Aryanpur Kashani (1984), on the other hand, provides different unexplained equivalents for the singular form of the whole phrase. 

security zone: 

منطقه امنیتی: 
As this is a compound noun, it could not be found in dictionaries. The researchers, therefore, broke it to its components and analyzed it part-by-part. The first part was examined and defined in the first example of this section. The second part, thus, was searched in the two mentioned dictionaries. In this regard, both Haim and Aryanpur Kashani (1984) provide some non-discriminated equivalents.

5. DATA ANALYSIS

To find the ways in which students deal with the problem of equivalence, different strategies used by each pair to find various equivalences for challenging source language terms were analyzed as follows. Meanwhile, the criteria on whose basis they finalized their decisions were determined using both their dialogues and translation products. Drawing on the starting point in each potentially problematic term, the processes of equivalent finding are presented below. It should be mentioned that the students used Persian in their discussions.

Mantaqe-ye sabz (منطقه سبز): Green Zone

All the participating pairs, except for pairs 5, 6, and 8, begin their processing by splitting the compound into two parts, apparently because it cannot be found in the dictionary. Since the English equivalent of the adjective ‘Sabz’ (green) is known, their just try to find a suitable collocation as the equivalent for the noun part. Putting aside the sixth pair who has left the translation out, the other two pairs directly searches the compound on the net (i.e. Google Translate). The following table represents various strategies used by the eight pairs.

Table 1: Mantaqe-ye sabz (منطقه سبز): Green Zone

<table>
<thead>
<tr>
<th>Pairs 1-4 and 8</th>
<th>Pairs 5 and 7</th>
<th>Pair 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal resources</td>
<td>Internet (Google Translate)</td>
<td>Left out</td>
</tr>
<tr>
<td>Pair 1</td>
<td>Pair 3</td>
<td>Pair 4</td>
</tr>
<tr>
<td>Contextual clues</td>
<td>English-Persian dictionary</td>
<td>Internet (Google Translate)</td>
</tr>
</tbody>
</table>

Among the five pairs who start processing using internal resources, only pairs 2 and 8 use no other strategies and either give no reason for final decision or suggest tentative solutions. Pair 1 provides an equivalent based on their internal resources; however, going through the text and facing similar cases; this pair discusses the lexical meaning of the term and decides to revise their translation based on contextual clues. Note that the group comes up with their pre-final product based on different tentative equivalents such as ‘region’ and ‘area’. Pair 3, being uncertain about their final product, consults an English-Persian dictionary to reach the best equivalent based on the lexical meaning. Pair 4 also is not convinced by their first translation and uses Google Translate as an alternative to provide them with the final product.

Two pairs begin the process of translation with seeking the whole term on Google Translate. Pair 7 is satisfied with the provided equivalent and goes onto the next part, but pair 5 tries to be reassured of the correct meaning and, therefore, re-evaluates the translation searching it on the internet (e.g. Wikipedia). That is, all these three pairs find support for their products on the internet.

ra’is (رئیس): leader

This Persian noun has several equivalents in English, each of which fits a specific context. Table 2 shows various procedures through which the participants try to find the, in their view, appropriate equivalent.

Table 2: ra’is (رئیس):

<table>
<thead>
<tr>
<th>leader</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal resources Internet (Google Translate)</td>
</tr>
<tr>
<td>Pair 2</td>
</tr>
<tr>
<td>Persian-English dictionary English-Persian dictionary Internal resources</td>
</tr>
</tbody>
</table>

Pairs 1, 2, 4, 6, and 8 use their internal resources to find the equivalent while only pairs 2 and 4 are not satisfied with their own knowledge and move to other resources as well. Pair 2 consults a Persian-English dictionary and pair 4 an English-Persian one to double-check their suggested equivalents. They either give no explicit reason for their choice or are convinced of the final product based on the lexical meaning of the word. Among those who refer to Google Translate as their primary source, only pair 5 is not convinced and analyzes the result with their own knowledge and decides on the final product based on their personal evaluation. The other pairs simply seek support from the internet.

Naqsh-e zyad (نقش زیاد): significant role

All the pairs begin their analysis with breaking this phrase into its components because it cannot be found in a single entry of the dictionary. Since all the
participants suggest the English equivalent ‘role’ for ‘naqsh’, the analysis is dedicated to the processes through which the students try to define ‘zyad’ in English.

**Table 3: naqsh-e zyad (نقش زیاد): significant role**

<table>
<thead>
<tr>
<th>Pairs 1-7</th>
<th>Pair 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal resources</td>
<td>Persian-English dictionary</td>
</tr>
<tr>
<td>Pair 4</td>
<td>Pair 5</td>
</tr>
<tr>
<td>Internet search</td>
<td>Internet (Google Translate) and collocation dictionaries</td>
</tr>
</tbody>
</table>

Pairs 1 through 7 use their internal resources as the primary source for finding the suitable equivalent. Except for pairs 4 and 5, all other groups trust in their personal judgment and rely on their intuition. Pair 4 double-checks the term on the internet to be reassured about its translation. Pair 5 not only searches for the equivalent on Google Translate (support on the internet), but also re-evaluates the product against collocation dictionaries and finds nothing better; they are, however, not fully convinced of the final decision and want to get on with it if there is enough time. Pair 8 is the only pair who uses Persian-English dictionary as their only source of information in this case.

**Nabard ba terrorism (نبرد با تروریسم): battle against terrorism**

This is a Persian phrase and cannot be found in the dictionary. All the pairs, therefore, split it and search for its components. Since ‘terrorism’ is a loan word, there is no need to search for it. Thus, the rest of the phrase is investigated using the following strategies.

**Table 4: nabard ba terrorism (نبرد با تروریسم): battle against terrorism**

<table>
<thead>
<tr>
<th>Pairs 1-3, 5, and 8</th>
<th>Pairs 4, 6, and 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internal resources</td>
<td>Internet (Google Translate)</td>
</tr>
<tr>
<td>Pair 3</td>
<td>Pair 5</td>
</tr>
<tr>
<td>Contextual clues</td>
<td>Internet (Wikipedia)</td>
</tr>
</tbody>
</table>

Among the five pairs who rely on their internal resources, only pairs 3 and 5 are not convinced of the appropriate equivalent and resort to other sources; the other pairs either give no reason for their decisions or rely on their personal evaluations. Pair 3 compares this phrase with similar cases in the same text and bases their decision on lexical evidence. Pair 5, as usual, double-checks the suggested equivalent on the internet so as to find additional support. Interestingly, the remaining pairs get Google Translate provide them with a ready-made solution and consult no other resources.

**Bayanieh (بیانیه): statement**

This is a technical term and should be defined based on its relevant context. Therefore, as can be seen, no pair relies merely on their own knowledge.

**Table 5: bayanieh (بیانیه): statement**

<table>
<thead>
<tr>
<th>Pairs 1, 3-4, and 6-8</th>
<th>Pairs 2 and 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet (Google Translate)</td>
<td>Internal resources</td>
</tr>
<tr>
<td>Pair 2</td>
<td>Pair 5</td>
</tr>
<tr>
<td>Persian-English dictionary</td>
<td>English-Persian dictionary</td>
</tr>
</tbody>
</table>

Several pairs consider Google Translate to be the single most reliable source and refer to no extra resources. Only two pairs begin their analysis using their internal resources. However, they are not certain about their tentative solutions and resort to other sources. Hence, pair 2 uses a Persian-English dictionary and pair 5 consults an English-Persian one to be reassured based on the analysis of the lexical meaning.

**Montasher (منتشر): release**

Although it seems not to be a challenging word at first glance, its co-occurrence with another word bounds its meaning to the context of use. Therefore, the following strategies are used to uncover its suitable equivalent.

**Table 6: montasher (منتشر): release**

<table>
<thead>
<tr>
<th>Pairs 1-5 and 7</th>
<th>Pairs 6 and 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet (Google Translate)</td>
<td>Internal resources</td>
</tr>
<tr>
<td>Pairs 3-4</td>
<td>Pair 5</td>
</tr>
<tr>
<td>Pair 5</td>
<td>Pair 8</td>
</tr>
<tr>
<td>Internal resources</td>
<td>Collocation dictionaries</td>
</tr>
<tr>
<td>English-Persian dictionary</td>
<td></td>
</tr>
</tbody>
</table>

Only three of the six pairs who use Google Translate to decide on the most common equivalent are doubtful about the accuracy of the product and refer to other sources. Interestingly, two of these pairs rely on their own knowledge and choose another equivalent, giving no explicit reason for their decision. Pair 5 again
double-checks the produced translation in collocation dictionaries. Two pairs use their internal resources as the basic means of finding the appropriate collocation. Pair 6 resorts to no other reassuring sources and personally evaluates the accuracy of their product, but pair 8 consults an English-Persian dictionary to become satisfied with the final decision.

**Moqaddasat (مقدسات): Sanctities**

This is an Arabic loan word and several pairs, therefore, are not sure of its equivalent in English. The following table represents various strategies used by the students to find its appropriate English equivalent.

**Table 7: moqaddasat (مقدسات): sanctities**

<table>
<thead>
<tr>
<th>Pairs 1, 3-5, and 8</th>
<th>Pair 2</th>
<th>Pair 6</th>
<th>Pair 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet (Google translate)</td>
<td>Internal resources and English-Persian dictionary</td>
<td>Persian-English dictionary</td>
<td>Left out</td>
</tr>
</tbody>
</table>

Perhaps due to the foreign nature of this word, five pairs simply rely on Google Translate, and no other resources, to find its English counterpart. Pair 2 uses both their internal resources and an English-Persian dictionary in order to find a convincing equivalent for the word at hand based on both personal judgment and lexical evidence. Pair 6 prefers to seek the equivalent in a Persian-English dictionary and pair 7, finally, leaves the word untouched.

**Marqad (مرقد): shrine**

This word has the same situation as the previous one. Look at the following table to review various strategies used to find its English equivalent.

**Table 8: marqad (مرقد): shrine**

<table>
<thead>
<tr>
<th>Pairs 1-2 and 6-7</th>
<th>Pairs 3-5</th>
<th>Pair 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Persian-English dictionary</td>
<td>Internet (Google Translate)</td>
<td>Left out</td>
</tr>
</tbody>
</table>

Unlike the previous word, this one is in singular form and can be found in Persian-English dictionaries more easily. Therefore, half of the participating pairs consult such a dictionary to come up with an instant, lexically supported solution. Pairs 3 to 5 also seek a ready-made solution, however, of a different nature. They get Google Translate to provide them with the most common equivalent. Here, pair 8 does not produce any translation.

**Mavad-e monfajare (مواد منفجره): explosives**

This is not only a semi-technical Arabic term, but also of a compound (perhaps redundant) nature. As can be seen from the following table, therefore, various strategies are needed to deal with its translation into English.

**Table 9: mavad-e monfajare (مواد منفجره): explosives**

<table>
<thead>
<tr>
<th>Pairs 1, 3-4, and 6-7</th>
<th>Pair 2</th>
<th>Pair 8</th>
<th>Pair 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet (Google Translate)</td>
<td>Persian-English dictionary</td>
<td>Internal resources and English-Persian dictionary</td>
<td>Left out</td>
</tr>
</tbody>
</table>

To find the most common equivalent, five pairs prefer to merely rely on Google Translate as an internet support. Pair 2 consults a Persian-English dictionary to find an appropriate equivalent and finds nothing better than the first definition provided in the dictionary. Pair 8 not only resorts to their internal resources, but also weighs their knowledge against an English-Persian dictionary to be reassured of the result. Pair 5 wants to get on with their translation and find the best equivalent; however, they run out of time and do not translate this part.

**Mantaqe-ye amniati (منطقه امنیتی): security zone**

This semi-technical noun phrase is split by all the pairs (like green zone example) and is examined part-by-part. Since the first component (‘mantaqe’) was defined in the aforementioned example, there remains only one part (‘amniati’) to be scrutinized.

**Table 10: mantaqe-ye amniati (منطقه امنیتی): security zone**

<table>
<thead>
<tr>
<th>Pairs 1 and 4</th>
<th>Pairs 2-3 and 7-8</th>
<th>Pair 6</th>
<th>Pair 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Internet (Google Translate)</td>
<td>Contextual clues and internal resources</td>
<td>Internal resources</td>
<td>Left out</td>
</tr>
</tbody>
</table>

Pairs 1 and 4 use Google Translate to be equipped with another ready-made solution and refer to no other sources. Based on the aforementioned similarity between this phrase and ‘green zone’, however, half of the pairs rely on both contextual clues and their own knowledge. Pair 6 simply relies on their internal resources and gives no explicit reason for their tentative equivalents. Again, pair 5, who has run out of time, does not translate this part also.
Considering all the translations and discussions of the participants, both during and after the process of translation, and setting Schubert (2009) as the basis of enquiry, the researchers came up with the following taxonomy. As can be seen, the external resources used in this study were further categorized into 6 sub-types according to the general definition of Schubert.

![Figure 1: Classification of different strategies used to find equivalents.](image)

The following table shows the distribution of different criteria used by the participants to come up with their final products:

<table>
<thead>
<tr>
<th>Criterion</th>
<th>frequency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Support on the internet</td>
<td>29</td>
</tr>
<tr>
<td>No reason is given</td>
<td>17</td>
</tr>
<tr>
<td>Discussion of lexical meaning</td>
<td>9</td>
</tr>
<tr>
<td>Personal evaluation</td>
<td>7</td>
</tr>
<tr>
<td>Tentative solution</td>
<td>4</td>
</tr>
<tr>
<td>Nothing better can be found</td>
<td>2</td>
</tr>
<tr>
<td>Want to get on with it</td>
<td>2</td>
</tr>
</tbody>
</table>

As explained above, in order to find out the strategies which can lead to successful choice of equivalent, three experts rated all the translations based on an either or not criterion. That is, they read each translation of each term and assigned code 1 to acceptable and 0 to unacceptable cases. A Kappa inter-rater reliability test was then run to identify the two raters who had more agreement. The inter-rater reliability table showed almost perfect agreement between raters 1 and 2 judgments (κ = .892 p < .0005; which is above the range of chance agreement). Cohen's kappa (κ) can range from -1 to +1. Based on the guidelines of Altman (1999), and adapted from Landis & Koch (1977), a kappa (κ) of .892 represents almost perfect agreement. Furthermore, since p = .000 (which actually means p < .0005), our kappa (κ) coefficient was statistically significantly different from zero. It should be mentioned that the inter-rater reliability value between raters 1 and 3 and, 2 and 3 were .453 and .508, respectively. Therefore, the first two raters’ decisions were used as the basis of judgment.

<table>
<thead>
<tr>
<th>Measure of Agreement</th>
<th>Value</th>
<th>Asymp. Std. Error</th>
<th>Std. Error</th>
<th>Approx. T</th>
<th>Approx. Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kappa N of Valid Cases</td>
<td>.892</td>
<td>.053</td>
<td>.053</td>
<td>7.670</td>
<td>.000</td>
</tr>
</tbody>
</table>

a. Not assuming the null hypothesis.
b. Using the asymptotic standard error assuming the null hypothesis.
Running a Chi-Square test, the researchers tried in the next step to find out whether there was any significant relationship between the strategies used by the participants to find proper equivalents and the acceptability of the selected equivalents. The two-sided asymptotic significance level obtained through the Pearson Chi-Square test was .029 (< .05). Thus, the aforementioned relationship was found to be not only present, but also significant. That means, the strategies used by translation students (and perhaps professional translators) to decide on the most appropriate equivalent is determinant of the acceptability of their translations. The following figure depicts the overall acceptability of the equivalents produced through different strategies.

![Bar Chart](image)

**Figure 2:** The difference between different strategies in terms of the acceptability of their products.

6. CONCLUSION
In this study, the problem of equivalence was investigated using a combination of process and product research. Analyzing both dialogue protocols and written translations of a sample of undergraduate translation students, the researchers extended Schubert’s (2009) general classification of translation strategies. That is, various sub-types of external resources used to find equivalents for challenging technical and/or semi-technical terms were identified based on Schubert’s definition (look at figure 1). Moreover, using Dam-Jensen (2012), the frequency of various criteria based on which the students had finalized their decisions on appropriate equivalents were measured. It was found that most of the students had not been competent enough to find evidence for and justify their decisions and, had mostly resorted to the internet to find support for their choices. In addition, many of those who had used this or any other identified external resources either could not explain their reasons or judged simply based on intuition. Running a Chi-Square test, moreover, a significant relationship was found to be present between the strategies and the acceptability of products. All in all, in this new area of process-oriented training (Massey, 2005), translation teachers can insightfully instruct students on various strategies used to find equivalence for potentially challenging terms, especially those which are more likely to lead to acceptable translations. Moreover, the combination of process and product research, as used in this study and many others (e.g. Dam-Jensen, 2012), can be helpful in tapping into other translation-related problems. Despite these and many other benefits process research can bring, this study highlighted some disadvantages of dialogue protocol, as well. The researchers, for example, encountered the same fact as underlined by Kussmaul (1995), N. Pavlović (2007), and T. Pavlović (2013) that one member may become the leader due to personal characteristics; a finding that re-emphasizes the need for combining protocols with other methods of data collection and analysis.

REFERENCES


A Study of Memory and Psychological Defense Mechanism in Julian Barnes’s *The Sense of an Ending*
Hossein Aliakbari Harehdasht*1* & Zahra Ekbatäni*2* & Leila Hajjari*3*

1Persian Gulf University, Iran
2Persian Gulf University, Iran
3Persian Gulf University, Iran

Corresponding Author: Hossein Aliakbari Harehdasht, E-mail: aliakbari2007@gmail.com

ARTICLE INFO

Received: May 24, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.28

KEYWORDS
Julian Barnes, *The Sense of an Ending*, Memory, Defense Mechanism, Psychology

1. INTRODUCTION

*The Sense of an Ending*, which is divided into two parts, portrays a man in his sixties who is remembering or rather, constructing memories from his youth in the first part, and deconstructing the very same memories in the second part. Through his unreliable narrator, Julian Barnes (2011) poses questions regarding imperfections of memory and self-delusion. As Tony Webster, the narrator of the novella admits,

> It strikes me that this may be one of the differences between youth and age: when we are young, we invent different futures for ourselves; when we are old, we invent different pasts for others. (p. 75)

Thus, the novella demonstrates the imperfections of memory and how the human mind distorts facts. Barnes indeed succeeds in creating a narrative which “underscores the ways people try to erase or edit their youthful follies and disappointments” (Kakutani, 2011, n. p.). As Tony later realizes, memories are tarnished with self-preserving interpretations, “How often do we tell our own life story? How often do we adjust, embellish, make sly cuts?” (Barnes, 2011, p. 89). This is, in W. Walter Menninger’s opinion, due to the fact that memory distortion corresponds to “an emotional need to preserve one’s self-esteem or protect the individual from emotional consequences of what actually happened” (p. 98). Therefore, our memories are not remembered objectively; they are rather constructed subjectively.

Several factors affect our perceptions and memories, one of which is the application of psychological defense mechanisms. When applied wisely, psychological defense mechanisms protect the individual from unwanted emotions which threaten the individual’s well-being. They “allow individuals to reduce cognitive dissonance and to minimize sudden changes in internal and external environments” (Vaillant, 1994, p. 44). However, these mechanisms can be hazardous if an individual goes to extremes in applying them, in which case they downright distort his perception of reality.

In *The Sense of an Ending*, Tony deploys certain psychological defense mechanisms which distort his account of reality. When faced with documentations from past, he realizes how distorted and fallacious his account of reality has been and he is forced to pass moral judgments on his own character which eventually makes him feel guilty and remorseful for the damage that he caused a long time ago, “Too much time has passed, too much damage has been done, for amends to be made” (Barnes, 2011, p. 93).

2. LITERATURE REVIEW

Unfortunately, *The Sense of an Ending* has not received the attention it deserves and most of the critiques on it have been limited to newspaper reviews.
Nonetheless, here are some sources we have found useful:

Liesel Schillinger (2011) in *The New York Times* points to a kind of social awkwardness present in *The Sense of an Ending* which is also present in a good number of other British works of fiction (“Julian Barnes and the Emotions of Englishmen”). The writer describes the novel as “a mystery of memory and missed opportunity” and also points to some of the protagonist’s negative attributes such as his passivity and self-centeredness.

In his review of the novel, Jeff Turrentine (2011) in *The Washington Post* points to the suspenseful nature of the story. He also points to the protagonist’s inability to understand his implication in the miseries inflicted on the people around him (“Book Review: "The Sense of an Ending" by Julian Barnes”).

Justine Jordan (n.d.) in *The Guardian* describes the novel as “a highly wrought meditation on ageing, memory and regret” (“The Sense of an Ending by Julian Barnes-review”). He points to some other books by Julian Barnes which also portray the imperfections of memory.

Anita Brookner (2011) in *The Telegraph* points to the theme of imperfections of memory in the novel. He also describes the story as a tragedy with Veronica being the victim (“The Sense of an Ending by Julian Barnes: review”).

3. METHODOLOGY

Although a significant novella about memory and its imperfections, the critique on *The Sense of an Ending* has so far been limited to insubstantial reviews. The present paper aims to render an in-depth, psychological analysis in order to illuminate the intricate workings of the protagonist’s mind. Accordingly, the psychological defense mechanisms deployed by the protagonist which blur his perception of reality and eventually inflict great pain on him will be investigated in light of psychological and psychiatric findings.

4. RESULTS AND DISCUSSION

4.1 Memory and History

In *The Sense of an Ending*, Julian Barnes tells the story of Tony Webster, an ordinary man in his sixties who has led a conventional life and is now basking in the idle days of retirement. This is all until he finds out that the mother of his college girlfriend, Veronica, has bequeathed him both £500 and the diary of his high school friend, Adrian. Startled by this unexpected call from the past, Tony is forced to go back in time and examine the course of his life.

In the process of completing the puzzle of his past, Tony has to face unresolved issues which he has completely banished from his consciousness. He has to find answers to unresolved questions in his past, questions that he thought he had solid answers for. However, Tony finds it utterly difficult to make sense of his past. He is fairly aware that his memories are tampered with through the years and are not reliable; history is after all “that certainty produced at the point where the imperfections of memory meet the inadequacies of documentation” (Barnes, 2011, p. 17). Therefore, he pesters Veronica to hand over Adrian’s diary, hoping that its contents might shed light on the dark holes in his past.

Tony is aware that his account of reality is tarnished with fallacy. He admits that it is not possible to remember the past as it really happened, “What you end up remembering isn’t always the same as what you have witnessed” (Barnes, 2011, p. 4). As an unreliable narrator, Tony is sincere in that he knows what he remembers is probably tarnished by fallacy and self-serving adjustments. “How often do we tell our own life story? How often do we adjust, embellish, make sly cuts?” (Barnes, 2011, p. 89). What he does not know, however, is the extent that he has unconsciously tampered with reality. As mentioned by the psychologist Elizabeth Loftus (1991), our memories are stored in densely packed mental drawers in our brain, “They are also constantly being emptied out, scattered about, and then stuffed back into place” (p. 27). As we remember our memories, we add little details and delete “confusing or extraneous elements” (Loftus, 1991, p. 27). What we end up remembering, then, may be very different from what actually has happened. Remembering the past events is not simply an act of recalling memories, it is rather a process of reconstructing memories (Lynn Hasher and Mary Griffin, 1978, p. 318-330).

As human beings, we are prone to “replace reality with wishful thinking” in order to create a self-image that we can live with (Menninger, 1995, p. 105). Jon Allen agrees that in remembering past events, our memory reconstructs memories in order to preserve our “self-concept at the time” (1995, p. 102). According to W.
Walter Menninger (1995), our memories are not completely reliable and what we remember may be “more wishful thinking than true reality” (p. 104). In his book on imperfections of memory, Goleman (1998) refers to the “double jeopardy” of memory. Memory is attention in the past tense: what you remember now is what you noticed before. Memory is in double jeopardy, for apart from an initial skew in what is noticed, there can be later biases in what is recalled. (p. 95)

Goleman (1998) emphasizes that information is not simply transmitted as it passes through the mind, it is rather transformed. As he reaffirms, “The mind takes in, uses, and stores information while it is prone to bias by the trade-off between anxiety and attention” (p. 58). Anxiety is of key importance in this process; our mind alters disturbing pieces of information which may create anxiety. To do so, it deploys psychological defense mechanisms.

In The Sense of an Ending, Tony’s excessive use of certain psychological defense mechanisms distorts his memories harshly. In the following parts, the authors will try to give a clear picture of how he deploys these mechanisms in the course of remembering his past, and how the maladaptive use of these mechanisms leads to great feelings of anxiety in him. Freud who first introduced these mechanisms calls them “ego mechanisms of defense,” however, they are also called “adaptive mechanisms” and “defense mechanisms” by other psychologists and psychiatrists. Drawing on the work of George E. Vaillant (1977) and George E. Vaillant (1994), these mechanisms will likewise be referred to as “defense mechanisms”.

4.2 Memory and Psychological Defense Mechanisms

As Vaillant (1994) points out, defense mechanisms can “alter our perception of any or all of the following: subject (self), object (other), idea, or feeling” (p. 44). Generally, defense mechanisms are used by the mind in order to “make life tolerable” (Vaillant, 1977, p. 16), and they also account for self-preserving interpretations and biased remembering of the past. According to W. Walter Menninger (1995), defense mechanisms make us “remember the past events unreliably” (p. 97). They allow us to remember a past that does not wound our self-image, “What you remember is consistent with what should have happened in light of your current self-portrait” (Allen, 1995, p. 102). It should be noted that defense mechanisms are not always harmful. In fact, in most cases, these adaptive defenses are necessary for keeping one healthy. As stated by Vaillant (1977), “healthy” defense mechanisms “contribute to the continued development of the individual” (p. 86). He further explains that mature defenses are generally adaptive whereas immature defenses are generally maladaptive. In his opinion, defense mechanisms can be maladaptive in the following circumstances:

- If a defense is used in a rigid, inflexible way, if it is motivated more by past needs than by present and future reality, if it too severely distorts the present situation, if it abolishes rather than limits gratification, or if it dams rather than rechannels the expression of feelings, then it is likely to be maladaptive. (p. 85)

In the Sense of an Ending, Tony deploys “immature” and “neurotic” defense mechanisms as he tries to make sense of his past. As it turns out by the end of the novel, the defense mechanisms deployed by him are maladaptive. These mechanisms suit to justify his past for him and make it bearable for him to deal with his present, distort the past so strongly that his present is influenced, and are repressive in nature.

Tony, however, is not aware of the great extent that he has tempered with reality. Psychological defense mechanisms work at an almost unconscious level. They are neither “conscious avoidance of problems,” nor do they entail “willpower." “They rather facilitate “a far subtler and almost entirely unconscious processes” (Vaillant, 1977, p. 8). Almost oblivious to the tricky workings of his mind, Tony is manipulated by the tricks his mind plays in order to avoid anxiety.

Tony has unconsciously tried to hide some truths from his past. As he tries to shed light on the dark holes in his past, it becomes evident that he has censored and distorted some facts throughout his life. When he first mentions Veronica to his ex-wife after many years, his wife flippantly says, “The Fruitcake? Is she back in business after all these years? You were well out of
that, Tony” (Barnes, 2011, p. 70). Tony has always described Veronica as a manipulative, condescending, poisonous woman. However, his account of his relationship with her is suspiciously too one-sided to be credible for the reader. We cannot help but wonder whether Veronica truly deserves to be thought of as an evil, manipulative, poisonous woman! In fact, in retelling the past, Tony has projected certain negative attributes to Veronica’s character.

Two defense mechanisms have been detected in Tony’s attempts to remember the past; “projection” and “repression.” Projection as introduced by Vaillant (1977) belongs to the category of “Immature Mechanisms” and involves “Attributing one’s own unacknowledged feelings to others” (p. 384). In brief, in projection, “I hate him changes to he hates me” (Goleman, 1998, p. 121). Repression belongs to the category of “Neurotic Defenses” and includes “seemingly inexplicable naiveté and memory lapse” (Vaillant, 1977, p. 385). Goleman (1998) describes repression as “the defense wherein one forgets, then forgets one has forgotten” (p. 119). Individuals mostly use repression in order to forget disturbing memories. How these two mechanisms work to alter Tony’s perception of reality is going to be explained in detail in the following section.

4.3 Projection

According to Goleman (1998), projection includes two parts: denial and displacement. First, the person denies the existence of a distressing feeling and banishes it from his awareness; then, he pins it to another person: “my anger toward him evaporates, to be mysteriously replaced by his anger toward me” (p. 121).

Tony mainly uses projection as he remembers his relationship with Veronica. As mentioned earlier, Tony’s account of their relationship seems to be too one-sided to be credible. As readers, we perceive Veronica as brighter and more knowledgeable than Tony. She has read more than he has, has better taste in arts and altogether is mature than he is. Being aware of her intellectual superiority, Tony becomes an “injustice collector” which, to paraphrase Vaillant’s words, is a characteristic of the person who uses projection (1977, p. 162), the one who, in Mary Ellen O’Toole’s opinion, “nurses resentment over real or perceived injustices and no matter how much time has passed, the Injustice Collector will never forget or forgive those wrongs or the people he or she believes are responsible” (2014, p. 162). Similarly, Tony reads too much into Veronica’s words and perceives them as condescending and he resents her for what he perceives to be “a sense of intellectual superiority” in her (Barnes, 2011, p. 91). Another good example is when in a fragment of his memories, he remembers Veronica going through his record collection. Knowing that Veronica has a better taste in music than he does, he is anxious that she might disapprove of his musical taste. He then sinks into a defensive mode: “You like this stuff?” she asked neutrally. ‘Good to dance to,’ I replied, a little defensively” (Barnes, 2011, p. 21). Later on, he feels intimidated when he sees Veronica’s bookshelf for the first time, “They seemed to be an organic continuation of her mind and personality, whereas mine struck me as functionally separate, straining to describe a character I hoped to grow into. This disparity threw me into a slight panic” (Barnes, 2011, p. 24).

Tony’s stay at Veronica’s parents’ suburban house is also full of incidents where he projects his “unacknowledged feelings” unto other people. Tony describes the whole weekend as utterly distressing. From the very beginning, he is distressed and shows signs of paranoia, “On the train down from Charing Cross, I worried that my suitcase—the only one I owned—was so large it made me look like a potential burglar” (Barnes, 2011, p. 26). Having this fear in mind, when Veronica’s father jokes about how heavy his suitcase is, Tony becomes upset and instantly perceives him as “gross” (Barnes, 2011, p. 26). Through dinner, he is uncomfortable and feels like the whole family is jokingly scrutinizing him. The following morning, when Veronica and his father and brother return from a walk, they politely ask Tony if he has slept well, which he interprets as “it seemed more as if they had grown tired of me, and the weekend was now just something to be got through” (Barnes, 2011, p. 29).

Although Tony is an unreliable narrator, he is a sincere one. In fact, he is fairly aware that his account of the past is not entirely true. He admits that he has probably been paranoiac in perceiving Veronica and her family as condescending. “Perhaps this was mere paranoia” (Barnes, 2011, p. 26), he thinks to himself as he remembers his memories of them. He also admits that what he originally perceived as contemptuous behavior on Veronica’s brother’s part, might have simply been lack of interest:
I now admit, what he actually felt towards me back then might have been just an amused lack of interest. Here comes my sister’s latest—well, there was one before him, and there’ll doubtless be another along soon. (Barnes, 2011, p. 100)

He is also aware that “insecurity” might have been the cause of these self-serving misinterpretations, Veronica, despite having invited me down, seemed at first to withdraw into her family and join in their examination of me—though whether this was the cause, or the consequence, of my insecurity, I can’t from here determine. (Barnes, 2011, p. 27)

Belonging to the middle class in his adolescence, he felt insecure. He remembers himself “ill at ease among a posher and more socially skilled family” (Barnes, 2011, p. 42). There are no hints to tell us that Veronica’s father looked down upon him and yet, Tony says he “couldn’t tell if he was being all mainly male, or treating me as lower-class scum” (Barnes, 2011, p. 27). Later, he hints that he resented Veronica’s brother for his belonging to a superior class, “I’d always assumed that birth and education had given him an advantage over me that he’d effortlessly maintained until the present day” (Barnes, 2011, p. 74).

People with a high self-esteem “are able to tolerate stress without becoming excessively anxious” (Epstein, 1980, p. 57). In distressing situations, these people are able to overcome their anxiety and disappointment quickly. On the other hand, people with a low self-esteem “are prone to oversensitivity to failure, all are too ready to feel rejected, and take a long while to get over disappointment” (Epstein, 1980, p. 57). Tony who suffers from insecurity and a low self-esteem, feels rejected by both Veronica and her family whom he thinks are superior to him, and by assuming that they are contemptuously arrogant people, “refuses responsibility for his own feelings” (Vaillant, 1977, p. 161) and ascribes them to Veronica and her family.

There are other characteristics of immature defense mechanisms traceable in Tony’s behavior, particularly those related to projection. According to Vaillant (1977), people who use immature mechanisms of defense are not “likeable” (p. 160). These people “remain poorly understood” (p. 158) because nobody really likes them. Moreover, Vaillant (1977) writes that the interpersonal relationships of individuals who depend on immature defense mechanisms tend to be “perpetually murky and entangled” (p. 160). Hence, it is hard to sympathize with Tony or to like him because of his passivity and feeling of insecurity. He has not been able to develop fulfilling relationships throughout his life. After some brief relationships with girls and a longer one with Veronica which ended in bitter terms, he married Margaret who later left him for another man. He has also failed to develop a close relationship with his only daughter who barely keeps in touch with him. Vaillant (1977) finds the roots of the problem in “projection, [which] makes it impossible for the individual to see the truth, and if we distort our outer worlds too much, we become difficult to love” (p. 163); “no one is harder to reason with than the person who projects blame; and no one is more reluctant to accept love or more eager to dispense hate than the paranoid” (p. 162). He concludes that these people often fear love as much as hate. Likewise, a factor which leads to the disastrous ending of Tony’s relationship with Veronica is his fear of intimacy. Although pushed by his sex drive, Tony is relieved that they do not “go the whole way” in their relationship, mostly due to his “fear of an overwhelming closeness I couldn’t handle” (Barnes, 2011, p. 111). Later, he becomes disturbed when Veronica asks him where their relationship is heading. He tries to evade the question which makes Veronica call him a coward: “You’re quite cowardly, aren’t you, Tony?” (Barnes, 2011, p. 34). Tony tries to absolve himself by saying that he is just “peaceable,” which only makes Veronica scoff at him, “well, I wouldn’t want to disturb your self-image” (Barnes, 2011, p. 34).

Later on, Tony marries Margaret, “Then I met Margaret; we married, and three years later Susie was born” (Barnes, 2011, p. 53). But nowhere in the novel does Tony speak passionately about Margaret. It seems too “neutral” to evoke either fear or hate or love in him. Even when she leaves him for another man, he serenely reflects, “after a dozen years Margaret took up with a fellow who ran a restaurant. I didn’t much like him—or his food, for that matter” (Barnes, 2011, p. 53). This passivity which Tony calls “being peaceable” and Veronica scorns as “cowardice” is another characteristic of the individuals who use projection as a mechanism of defense, and in Vaillant’s
opinion, “no defense is so highly correlated with the traits of self-doubt, pessimism, and passivity” (1977, p. 163) as projection. Tony later admits, “I had wanted life not to bother me too much, and had succeeded - and how pitiful that was” (Barnes, 2011, p. 94). The passivity which comes along with projection has made Tony’s life pitiful, and it is a pity that he has to learn it when it is too late.

4.4 Repression

Another defense mechanism deployed by Tony is repression. Repression belongs to the category of neurotic defenses which according to Vaillant (1977) are deployed to deal with “acute conflict” (p. 84). Vaillant (1977) describes repression as “the prototype of all the adaptive mechanisms” which allows a person to forget what he cannot bear (p. 128). In the novel, Tony reveals his character through what he says and what he does not say. He uses projection as he tells his memories of Veronica, and at the same time admits that he has tried to repress his bitter memories of her: “As I mentioned, I have a certain instinct for self-preservation. I successfully put Veronica out of my mind, out of my history” (Barnes, 2011, p. 61). The act of repression, as the speech made by Tony shows, involves failure or success, depending probably on the depth of repression. Tony is indicative of the significance and depth of his repression and his psychic or neurotic status. This is best given proof when Tony marries Margaret; he chooses not to mention Veronica at all. He does so because he perceives his time with Veronica as utterly bitter and something to completely shut out of memory, “I viewed my time with Veronica as a failure—her contempt, my humiliation— and expunged it from the record” (Barnes, 2011, p. 65). But it is evident that every repression has its own expire date and the return of the repressed will sooner or later happen; after a year or two, he decides to “clear off the past” and tell Margaret “the truth” (Barnes, 2011, p. 66). Even then, he does not give an honest account of his relationship with Veronica, “The odder part was that it was easy to give this version of my history because that’s what I’d been telling myself anyway” (Barnes, 2011, p. 65). According to Vaillant (1977), after years of using defense mechanisms, one internalizes his own distorted interpretation of events, “the distortions produced by adaptive mechanisms may become part of the individual’s world view” (p. 22). Eventually, “the altered truth becomes subjectively true” (p. 22). Similarly, Tony has internalized his “version” of truth and cannot determine which parts of his memories are tarnished with fallacy.

Tony does not blame Veronica only for the “unfair” way he thinks she has treated him. He also holds her accountable for the suicide of his high school friend, Adrian, who happened to date Veronica after Tony broke up with her, “If there was one woman in the entire world a man could fall in love with and still think life worth refusing, it was Veronica” (Barnes, 2011, p. 50). Tony’s complete unawareness of his own faults makes for the climatic, startling revelation in the novel, one which leaves Tony, as well as the reader, completely baffled. This is where the real unconscious repression has happened: Tony forgets, and forgets that he has forgotten.

Tony tells us that a while after he broke up with Veronica, he received a letter from Adrian, informing him that he had been going out with Veronica for a while. According to what Tony remembers, in the letter Adrian mentions that he is writing to Tony out of courtesy and that he would stop dating Veronica if Tony does not approve of it. Tony remembers being extremely furious. As usual, he holds Veronica accountable, thinking that she must have persuaded Adrian to write the letter out of contempt and in order to hurt him. However, as Tony remembers, he overcomes his anger, “I took the nearest postcard to hand—one of the Clifton Suspension Bridge—and wrote words like: ‘Being in receipt of your epistle of the 21st, the undersigned begs to present his compliments and wishes to record that everything is jolly fine by me, old bean’” (Barnes, 2011, p. 41). Years later, after Tony badgers Veronica for days to hand over Adrian’s diary, she gives him a copy of the letter that he wrote to Adrian and her some forty years ago. The content of the letter which is nothing like what Tony remembers turns out to be shockingly poisonous. In the letter, he wishes for them to “get so involved that the mutual damage will be permanent” and to experience “a lifetime of bitterness;” he trashes Veronica harshly and tells Adrian that her own mother warned him against her. He also mocks both Adrian and Veronica for what he perceives as a sense of “social superiority” and “intellectual superiority” in them. After calling them all sorts of contemptuous names, at the end of his letter he writes, “Compliments of the season to you, and may the acid rain fall on your joint and anointed heads” (Barnes, 2011, p. 89, 91).
The horror of this letter is especially accentuated when we realize that it had terrible consequences. In a part of his letter, Tony wishes for Adrian and Veronica to have a child together because he believes in “time’s revenge” (Barnes, 2011, p. 90). What happens afterwards is even more dreadful. Adrian and Veronica fall apart, Adrian gets involved with Veronica’s mother who gets pregnant with his child and gives birth to a mentally defective child, and eventually, devastated by all this, the young Adrian commits suicide.

We cannot say for sure why the young Tony repressed the memory of writing the letter. Whether it was out of guilt or grudge, it remains a mystery. We are certain, however, what the result of such repression is; after years of projecting blame on other people, he becomes aware of his own dark side and becomes consumed by a feeling of remorse,

it wasn’t shame I now felt, or guilt, but something rarer in my life and stronger than both: remorse. A feeling which is more complicated, curdled and primeval. Whose chief characteristic is that nothing can be done about it: too much time has passed, too much damage has been done, for amends to be made. (Barnes, 2011, p. 93)

As Vaillant (1977) puts it, although they are adaptive in nature, defense mechanisms are sometimes used for “self-defeat” as well (p. 128). They can be maladaptive if, for instance, they “dam rather than rechannel the expression of feelings” (p. 85). That is exactly what happens with Tony. Instead of using suppression which belongs to the category of “mature mechanisms,” he deploys repression which belongs to the category of “neurotic defenses.” There is a fine line between repression and suppression. Whereas repression includes a complete avoiding of certain feelings, in suppression the individual simply postpones those feelings in order to deal with them later. In repression, the individual “forgets and forgets that he has forgotten,” in suppression, however, “one says, ‘I will think about it tomorrow;’ and the next day one remembers to think about it’ (Vaillant, 1977, 386). By using repression, Tony manages to avoid disturbing feelings for many years, only to come face to face with them when he is old, when it is too late to compensate for the wrongs he has done.

In The Sense of an Ending, Tony is forced to go back in the course of time and examine his life. He is fairly aware of the fact that his memories are not totally reliable and he tries to gain access to some corroboration which might help him figure out his past. However, unable to determine which parts of his memories are tampered with, he mixes truth with falsehood in retelling the past. Although he wishes to find answers to some unresolved questions in his past, his perception of reality has been too distorted and blurred by his excessive use of defense mechanisms. He is a human being after all, and according to W. Walter. Menninger (1995), we all are victims of our human frailties and limitations, “We search for the truth, but only half-heartedly, when we fear the truth may not be in our best interests. So we are inconsistent and self-serving in our recollections, despite our best intentions to be otherwise” (p. 105).

Psychological defense mechanisms allow individuals to protect themselves against feelings of anxiety. However, they can be maladaptive as well. The wrong choice of defense mechanisms will lead to even more anxiety. Vaillant (1994) believes that the way we respond to stress determines our mental health: “It is often not just life stress but also the patient’s idiosyncratic response to life stress that leads to psychopathology” (p. 44). In the case of Tony Webster, although he does not show evidence of psychopathology, his use of immature and neurotic defense mechanisms to deal with anxiety leads to greater feelings of guilt and anxiety in him. He wonders “what else have I done wrong?” (Julian Barnes, 2011, p. 142). But he knows that it is too late for him to “change, or mend anything now” (Barnes, 2011, p. 142). Overwhelmed by a strong feeling of remorse, all he feels now is great uneasiness, “there is unrest. There is great unrest” (Barnes, 2011, p. 142).

5. CONCLUSION
Julian Barnes’s The Sense of an Ending is a notable example of how the imperfections of memory and the self-delusion resulted from psychological defense mechanisms can sabotage one’s life. Tony Webster often tends to take the reliability of his memories for granted. He builds his whole future based on how he defines his past, oblivious to the fact that “our life is not our life, merely the story we have told about our
life. Told to others, but—mainly—to ourselves” (Barnes, 2011, p. 89). And then, there are moments when his crystal clear self-image suddenly begins to become blurry and the firm foundation of his life starts to wobble. In either case, however, what makes his conscience to remain somewhat stable is the defense mechanism that he consciously or subconsciously deploys.

ABOUT THE AUTHORS
Hossein Aliakbari Harehdasht, Assistant Prof. of English Literature at Persian Gulf University, Bushehr, 75169, Iran, has published articles mainly on the contemporary literature, either Persian or English. ORCID ID: orcid.org/0000-0003-3564-8029. His research interests are English Drama, Comparative Literature, Adaptation Studies, and Derrida’s Deconstructive Strategy of Reading. His recent research focuses on the study of literature and film, especially film adaptations of literary texts and is very much interested in interdisciplinary study of both literature and arts.

Zahra Ekbatani is currently an M.A. candidate at Persian Gulf University Bushehr, 75169, Iran. She is interested in the psychological study of literature and film.

Leila Hajjari. MA in English literature, with a decade of teaching experience as a faculty member at Persian Gulf University, Bushehr, 75169, Iran, has published some articles on English and Persian literature as well as film. She has taught varied literary courses such as English novel, literary schools, short story, literary terms, and literary criticism. She is interested in comparative and interdisciplinary study of modern/post-modern/post-colonial literature and film (adaptations) with a focus on identity.

REFERENCES

A Comparison on the Survival and Retention of the Tamil Language among the Tamil Migrants in Malaysia and Mauritius
Narayanasamy Karpaya, Paramasivam Muthusamy, Atieh Farashaiyan & Rahman Sahragard
1Department of Foreign Languages, University Putra Malaysia, Malaysia
2Department of Foreign Languages, University Putra Malaysia, Malaysia
3Department of Foreign Languages & Linguistics, Shiraz University, Iran
4Department of Foreign Languages & Linguistics, Shiraz University, Iran
Corresponding Author: Atieh Farashaiyan*, E-mail: a.farashaiyan@shirazu.ac.ir

ARTICLE INFO
Received: March 28, 2019
Accepted: June 25, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.30

ABSTRACT
This study proposes to trace the differences in the attitude of the Tamil migrants in Malaya (Malaysia) and in Mauritius, and the factors that have contributed towards such attitudes that have had differing results in the retention of the Tamil language in their midst. It is based on secondary sources, the many studies made on different topics that have shed light on this matter. More specifically, this research briefly look into the Tamil migration patterns to these territories at different times of history, and its ability to maintain its language as a means of social communication.

1. INTRODUCTION
The Tamils have migrated to many parts of the world from South India as well as Sri Lanka. Some have retained their mother tongue while others have adopted other dominant languages in the countries or areas of residence. Even those who had not retained the original structure of the Tamil language successfully maintained essential Tamil cultural words as part of their vocabulary in the adopted languages. Thus, creole languages have emerged with a sprinkling of Tamil words in many parts of the world.

On the other hand, as in Malaysia and Singapore, the Tamil language has been retained in its original form in interactions among Tamils, with Tamil being taught till the university level (Muthusamy & Karpaya, 2017). While this may be due to the large number of Tamil migrants to these regions, especially to work in plantations and labour-intensive areas, their placements in large groups allowed them to interact in the Tamil language continuously.

On the other hand, many Tamils had also migrated to Mauritius, apart from many African countries, during the same colonial era, around the nineteenth century AD, and, despite being in large numbers, they have been unable to retain the Tamil language as a means of communication. In Mauritius they have largely adopted the Mauritian Creole language as their mother tongue. Symbolically Tamil is taught till the university level in Mauritius as an ancestral language of the Tamils.

There have been many similarities between the Malaysian and Mauritian experience, especially in the process of the recruitment of the labour force by the colonial powers (Muthusamy & Farashaiyan, 2018). While the French brought the first Tamils – as artisans, and professionals – to Mauritius, later, when Mauritius came under the British rule, they brought in the Tamils to work in the sugar-cane plantations in large numbers. The British also brought the Tamils to work in the plantations and to construct the infrastructure for development in Malaya at around the same time.

As both the migrations to Mauritius and Malaya were orchestrated by the British, and the conditions of the workplace were rather similar, it makes a good comparison to study the reasons for the disparity in the retention of the Tamil language both in Malaysia and Mauritius today.

1.1. THE STUDY
This study proposes to trace the differences in the attitude of the Tamil migrants in Malaya (Malaysia) and in Mauritius, and the factors that have contributed towards such attitudes that have had differing results
in the retention of the Tamil language in their midst. It is based on secondary sources, the many studies made on different topics that have shed light on this matter

Broadly this study will briefly look into the Tamil migration patterns to these territories at different times of history, and its ability to maintain its language as a means of social communication

Towards this, the following statements will be analysed for their accuracy:

a. When Tamils, as a migrant community stayed together in large numbers, they were able to maintain their own mother tongue as their means of communication. But when they were dispersed into smaller numbers to live along the native communities in the new environment, the dominant language of the environment had been naturally adopted by the Tamils, while retaining the core Tamil cultural words in their adopted language.

b. The formal Tamil language teaching – learning facilities alone may not make the language the means of communication within the Tamil community if the conditions do not encourage its day to day usage within the community.

c. When the migrated Tamil community maintains close contact with their homeland, receives the visit of Tamil dignitaries, follows the developments in Tamil Nadu, reads books, periodicals and dailies in Tamil, follows the electronic media in Tamil, forms societies that use Tamil as the official language of communication, attends Tamil schools and/or Tamil classes, and watches the Tamil cinema, it is able to maintain Tamil as its means of communication in its adopted nation.

d. Migrant Tamils who were not able to retain their Tamil language have been able to retain their Tamil identity by being staunch Hindus through their temples, festivals and rituals.

2.2. MELAKA CHITTIES

Descendants of the Tamil traders who came to Melaka in the 15th century and inter-married with local women during the Melaka Sultanate period (1400 -1511 AD), still live as the Melaka Chitty Community in Melaka, Malaysia. (Muthusamy & Karpaya, 2017). This community has adopted the native Malay language as its mother tongue. Its identity is retained through its Saivite Hinduism, its festivals and rituals, and the temples and shrines that it had built and maintained through the centuries. The forefathers of this community migrated from India before the arrival of the colonial powers of the West.

2.3. TAMIL MIGRATION TO MAURITIUS

According to Muthusamy (Mauritius Tamils, 2010 p 32) the Tamil settlements started in Mauritius from 1719. The French brought the Tamils as handicraftsmen and construction workers when they controlled Mauritius. As the French also controlled Pondichery in India, they were able to bring in the Tamils, both as free settlers, as well as slaves, to work in Mauritius. Some Tamil merchants also settled in Mauritius on the invitation of the French.

When the British conquered Mauritius in 1810 from the French, there were as many as 9,000 Tamil soldiers in the British army. Many of them settled down in Mauritius. The colonial powers relied on the slaves to toil in their plantations, and when the Slavery Abolition Act was enforced in 1834 the British decided to bring in Tamils from India as indentured labourers to work in their sugar cane plantations.

While during the French rule more Tamils moved to Mauritius, during the British rule more Indians from other parts of India – Bihar, Uttar Pradesh, West Bengal and Maharashtra – came to Mauritius, but the Tamils were preferred for the sugar cane plantations. The indentured labour contract is one that is between the sugar cane plantation owners and the labourers – but in essence it treated the labourers more like slaves of the plantation owners. Agents were used to lure the workers from the villages in Tamil Nadu, with sweet promises.

Muthusamy (2010) cites, from 1874 to 1884, 33,926 Tamils had sailed from Chennai to Mauritius predominantly as indentured labourers. Mauritius Almanach 1913 shows that a total number of male arrivals of workers from India between 1834 and 1912 was 346,145 while the number of female arrivals was 105,896 with 133,716 males and 33,854 females departing back to India during the same period.

Presently, the Tamils comprise 14.5% or 190,000 out of the Mauritian population of around 1,290,000. The north Indian Hindus are about 40% of the population, while there is also the Afro-Indians of 22%. While the word ‘Hindu’ is used to denote the North Indians who use Bhojpuri as their means of communication, the Tamils distinguish themselves as from South India professing the saivite faith in Hinduism praying in their own temples built from the time of their arrival.
in Mauritius. Unlike in India or Malaysia, the word ‘Tamil’ in Mauritius does not include one who has embraced other religions such as Islam or Christianity, but only the Hindu Tamils. This distinguishes them from the other North Indian Hindus in Mauritius.

While the Tamils who were brought into Mauritius during the French era were predominantly Christians, and in time adopted the local creole language as theirs, the Tamils who were brought to work in the plantations by the British were predominantly Hindus, and they brought along with them their religious beliefs that prompted them to build temples and shrines in the plantations that they were emplaced to work in. Till today the legacy of Tamil-Hindu Temple festivals has flourished to give this community a distinct identity in Mauritius (Muthusamy & Farashaiyan, 2018).

There were attempts to have Tamil classes for their children from time to time on an ad hoc basis, depending on the availability of suitable persons capable of imparting the knowledge of Tamil. In the beginning, some of those who migrated had the skills to stage dramas and sing songs in Tamil. But the learning and teaching of Tamil were never formalised through any central body.

The fact that there were a bigger number of Indians from other parts of India who were brought by the British or came on their own to work in the various sectors in Mauritius, created a situation where there were more other Indians rather than the Tamils in this adopted country. As none was the majority, the local creole language that was already used by the earlier migrants became handy to all as their means of communication in Mauritius. It is no surprise that today 86.5% of Mauritians speak creole, with Bhojpuri, a localised form of Hindi is used by 5.3%. Since 1972, the Mauritian government ceased the practice of seeing its population by ethnicity and this has allowed the Tamils to compete equally with the other Mauritians in national matters, including the economic opportunities.

Although in the beginning the Tamil labourers in the plantations, living together in plantations, used the Tamil language to interact among themselves, for their interaction with those out of their plantations, they had to use creole out of necessity. Today most Tamils in Mauritius use the Mauritian Creole as their mother tongue, leaving their saivite Hindu faith and their Tamil-Hindu Temples to be their distinguishing identity.

After independence of Mauritius, Tamil is formally taught in about 100 Mauritian schools as Pupils’ Own Language, and Tamil is also taught at the university level. Despite this step, most local Tamils are not able to converse in Tamil even in their homes.

Efforts to create an awareness to use the Tamil language in social interactions by some Tamil organisations are still ongoing, but such efforts are rather limited to songs at temples and social functions as the vast majority does not consider the Tamil language as having an economic value for its upward mobility, especially as the Tamils, who have made Mauritius their home, have received education to move out of the plantations and compete with other Mauritians in their workplace with the nation’s policy of not identifying its citizens by their ethnicity.

2.4. Tamil Migration to Malaysia

The first Tamils who settled in Melaka, in Malaya (Malaysia), during the Melaka Sultanate period (1400-1511 AD), were the followers of the Tamil traders who intermarried with local women, raised their families as staunch Hindus, and still survive as the Melaka Chitty Community. (Muthusamy & Karpaya, 2017)

This community has adopted the local Malay language as its language, and uses its own creole form of this language in its daily interactions. Tamil words of cultural and religious significance are retained in this form of language. And its identity as Melaka Chitties is retained through its saivite form of Hinduism and its temples and shrines complete with their festivals according to the Hindu calendar. This small community survived through the Portuguese, Dutch, as well as the British colonial periods to remain as a distinct Hindu community in Melaka. It has undergone a tremendous process of assimilation and acculturation with Malay, Javanese, and Chinese elements despite maintaining the Hindu practices.

Whereas the main wave of Tamil migration to Malaya began after the British took control of the Straits Settlements in 1824, and wanted to open up Malaya for coffee, sugar and later rubber plantations. Tamils were picked for indentured labour – as the case was for other British colonies.

The recruitment of labourers under the indentured system to Malaya between 1881 and 1890 as an example, saw more than 24,000 recruits from the Tamil districts of Nagappatinam, Madras, Tanjore, Madurai and Tiruchy arriving in Penang, as cited by Janaky Raman Manickam (2009, p 61). Although the indentured labour recruitment was later replaced by
the Kangani system the arrivals were steady with some returning to their homeland after their contract period, as the return trip was sponsored by the employers. But many decided to stay back and continue working in the plantations. Most of such workers were Tamils, and this group relied on its mother tongue for its day-to-day communications.

There were other educated South Indians who came to Malaya as professionals – teachers, doctors, engineers, administrators, accountants and the like – and these educated South Indians were mostly Malayalees, with some Tamils. The Sri Lankan Tamils joined these as all of them were proficient in English. The British used these educated Indians in the management of their various departments and plantations. This group used English in its communications with Tamil used only when dealing with the Tamil labourers.

S. Arasaratanam (1966) had given the breakdown of Tamils in comparison of the other South Indians in Malaya from 1921 till 1957, when Malaya became independent as follows:

<table>
<thead>
<tr>
<th>COMMUNITY</th>
<th>1921</th>
<th>1931</th>
<th>1947</th>
<th>1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>TAMIL</td>
<td>387,597</td>
<td>514,959</td>
<td>460,985</td>
<td>556,453</td>
</tr>
<tr>
<td>MALAYALI</td>
<td>17,190</td>
<td>35,125</td>
<td>44,339</td>
<td>51,188</td>
</tr>
<tr>
<td>TELUGU</td>
<td>39,986</td>
<td>32,541</td>
<td>24,093</td>
<td>27,089</td>
</tr>
<tr>
<td>OTHER SOUTH INDIAN</td>
<td>15,968</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>OTHER INDIANS</td>
<td>26,893</td>
<td>41,384</td>
<td>54,231</td>
<td>61,442</td>
</tr>
<tr>
<td>TOTAL</td>
<td>471,666</td>
<td>624,009</td>
<td>599,616</td>
<td>696,172</td>
</tr>
</tbody>
</table>

The above data shows that the Tamils constitute a great majority of the Malaysian Indian population as its proportion varies from 88% in 1921, 91% in 1931, and 79% in 1957 in Malaya.

Currently, in independent Malaysia, the total estimated population in 2018 was 32.4 million as indicated by the Department of Statistics on 31 July, 2018 through its Press Release, with an estimated 2.01 million Malaysians of Indian origin. About 86% of the Indians are of Tamil origin.

In 1816, the Penang Free School conducted the first formal Tamil classes, and the Christian missionary bodies began organising Tamil classes in the Straits Settlements. Most were in towns with the aim of spreading Christianity.

Only in the early twentieth century, as Sivachandralingam Raja (2016) points out, the colonial government considered the establishment of Tamil schools as useful to maintain the Tamil workforce for a long period of time. Some planters started Tamil schools voluntarily. In 1912, when the Labour Code Ordinance required an estate, with at least 10 children of school age (defined as between the ages of 6 and 12), to provide schooling facilities, the planters were obliged to provide such facilities. But most of such schools were of poor standard.

The general attitude of planters was that these schools were to serve mainly to attract potential labourers and to preserve the children of workers as future labourers. Some planters feared that the education given may create greater labour activism among the workers. They preferred to provide the creches that took care of the children rather than schools with the right facilities. Most were one-teacher schools with the elders in the estate taking such roles – with the curriculum covering reading, writing and arithmetic with some rudimentary natural sciences and morality.

But, in towns, some individuals and the missionaries founded Tamil schools with better facilities and teachers were brought from Tamil Nadu. In 1922 there were 6 Tamil schools sponsored by the urban communities in the Straits Settlements and 122 estate schools in the Federated Malay States with about 4,000 students. This number increased later to 235 Tamil schools in 1925 with 8,153 students. A small grant of $6 per pupil was given by the government in 1930 with the appointment of an overseer in the Malayan Education Service to supervise the Tamil schools. In 1937 an official Inspector of Schools with knowledge of Tamil was appointed by the government. After the Japanese occupation, in 1946, the Malayan Union Council Paper No.153 was passed, under which six years of free primary education in Tamil schools was possible, and the enrolment of students in the Tamil schools increased. The Malayan Indian Congress formed in 1946, urged the government to provide pathways for the Tamil school children to pursue their secondary education.
Upon independence, the Razak Report on education accommodated the primary Tamil schools to teach the national curricula in Tamil and the students to move into the secondary schools through the Remove class. It also provided facilities to learn Tamil in the secondary schools, provided there are requests from 15 parents of students for their children to learn the language.

Although there were 720 Tamil schools in 1967, at present there are only 524 Tamil schools in the country, mostly with less than 100 students and with poor infrastructure. Many of these schools are in private land, and they do not get the full support of the government in allocations. But the government trains the teachers, pays the teachers, and provides student educational dues to these schools, although the physical developments of these schools are left to the community. Only a portion of the Tamil schools are fully aided by the government as these are in land owned by the government, and these schools are maintained by the government.

The statistics given by the Ministry of Education in Malaysia (Quick Facts – MOE – 2017 & 2018) confirms that there were 524 Tamil Primary schools with an enrolment of 81,483 pupils in 2017, showing a decreasing trend from 85,473 in 2015, and 83,343 in 2016, but with untiring efforts from the Tamil activists, the enrolment in 2018 has moved to 81,488 – a slight increase from 2017.

The Tamils have formed many organisations that use Tamil as a means of communication in Malaysia. Before independence there were two Tamil dailies, but today there are four Tamil dailies, with two dedicated radio stations for Tamil. Apart from some programmes in the government-run television, there are numerous Tamil channels through the Astro network for the viewers. For the Tamil cinema, Malaysia is an important market, and films are screened simultaneously in Tamil Nadu and Malaysia.

The renaissance in the Tamil language brought about by the Dravidian movement in Tamil Nadu, India, principally by E.V.Ramasamy and his disciples C.N.Annadurai and M.Karunanithi, had a great impact in Malaya, and the visits of these powerful orators in Tamil to Malaya, and later Malaysia, created a deep love of Tamil among the Tamils in Malaysia. Tamil, being a UNESCO recognised classical language with rich literary resources, has been a source of pride and passion to the Tamils.

Periodicals and books from Tamil Nadu had a strong influence, with the efforts of Ko.Sarangapany of Singapore, the editor of Tamil Murasu daily in his organisation of the annual Tamils’ Festival in the month of Thai in the Tamil calendar with invited Tamil literary orators from India. His effort to galvanise the Tamil youths in the Tamil Youth Bell Club throughout the nation created social awareness and a love towards the Tamil language among the youths. Many other Tamil language and cultural organisations sprung up in all locations with a Tamil presence.

Thus, the Tamils, who form about eighty six percent of the Indian population in Malaysia, were able to withstand many obstacles and retain the standard Tamil as their means of communication mostly because the majority of them are descendants of the workers brought into Malaya in groups by the British, and the prevalence of the continuous influence of the Tamil Renaissance movement in Tamil Nadu.

After independence, the Malaysian government has recognised Tamil as the main Indian language and has incorporated the Tamil primary schools, the teaching and learning of Tamil in the secondary schools, as well as Tamil language 24 hour radio broadcasts, apart from Tamil programmes and news bulletins in the national television network.

3. THE ANALYSIS AND FINDINGS

3.1. LIVING PROXIMITY AND THE RETENTION OF THE MOTHER-TONGUE

When many families of a particular ethnic group live within a neighbourhood, and interact regularly, its mother tongue continues to play a role. This situation changes when only men from a particular ethnicity begin to inter-marry local women who use the native language of the place; the language of communication in the home is usually the local language of the woman as the man would already have had a grasp of the local language during his trading or business activities in the locality. This can also happen to families of any migrant group, especially when they are in a small number and scattered in a new locality, as the native language in the area will be necessary for their day-to-day conversation in society, even if the mother-tongue is used at their homes.
The Melaka Chitty experience, (Paramasivam/Narayanasamy (2017) illustrates the former, and it is not dissimilar to the experience of the first Tamils who were brought to Mauritius by the French in the eighteenth century. These Tamils adopted the local creole language, as it was the main means of communication. The retention of the Tamil/Hindu cultural/religious words in the creole Malay language by the Melaka Chitties and the Tamils in Mauritius in their Mauritian Creole language can be seen clearly today.

In the sugar-cane plantations in Mauritius, during the British period, a large number of Tamils lived as communities where the Tamil language was used for interactions in the early stages. Whereas those who were scattered in different parts of Mauritius for their livelihood, had to interact with the locals and other migrants from different parts of India who did not understand Tamil, and the local creole language played the role. Even when there were not many inter-marriages with local women as in the case of the Melaka Chitties this became a reality in Mauritius.

Muthusamy (2008.) in his discussion on the most frequent motivation for codeswitching between languages, lists Communication, Conceptual, Emphasis, Interlocution and Lexicon as important factors that come into play. He says, ‘Interlocutory factors signal the importance of the participants for the codeswitching events with attention to literacy, status, solidarity, group membership and audience. CONCEPTUAL factors in turn show the extent to which concepts, their familiarity or lack of familiarity with them, may induce a bilingual speaker to switch; hence, conceptual experience in one or the other language, misunderstanding and semantic load do all contribute.’

Hence, the Tamil cultural concepts were retained in the Mauritian creole as well as the Melaka Chitty’s Malay creole. In both cases the Tamils moved into the realm of the other dominant languages, and the adoption of the local languages with appropriate codeswitching of cultural and religious terms allowed the Mauritian Tamils and the Melaka Chitties to retain their identities through time through their adopted mother-tongue.

Initially, when large numbers of Tamil families were settled in rubber estates in Malaya and in the sugar cane plantations in Mauritius, their commune-style living allowed them to use the Tamil language in their interactions. This was also true in the labour lines in the urban and semi-urban areas where a large number of Tamil labourers had their homes in Malaya. Tiroumaléchetty’s (2017) assertion that ‘The central market, dominated by the Tamil merchants, provided a sustained interest in speaking Tamil’ in Mauritius, is a moot point to note.

In Mauritius, Tamil youths from the plantations migrated to the urban areas due to their upward mobility through education, and such moves had shifted them out of the Tamil speaking environment. Mauritian creole with a sprinkling of Tamil words became handy as the mother tongue to the Mauritian Tamils leaving their Hindu religion, identified as Tamil Religion, as their main identity.

The living proximity was important in earlier times as the electronic communication channels, and even the print media were limited. Currently the rise in these media keeps the spoken language close to even single families living far away in the midst of other language users as the family members can still listen to, and speak their mother-tongue from wherever they are.

Compared to the Mauritius Tamils, the Malayan Tamils had more organised Tamil schools, societies and movements that used the Tamil language, especially in the West Coast of Malaya, including Singapore. The Tamil traders, businessmen and labourers in the urban areas were also active in using Tamil as opposed to those Tamils who were English educated professionals, government administrators, and plantation administrators who generally preferred the English language as their means of communication – even in their homes - and chose the English school as the preferred choice for their children. The effects of this division have been far-reaching, and can be felt to this day.

When the estates in Malaysia were sub-divided, and many Tamil families in the estates were displaced, and had to re-launch their lives in semi urban and squatter areas, the electronic media and the communication facilities kept the use of the Tamil language intact within their families. As an example, for families that subscribe to the Astro television packages in Malaysia, multiple Tamil programmes are available 24 hours a day to keep them in the world of Tamil, if they so wish. There are two radio channels that have programmes throughout the day in the Tamil language. The various apps in the mobile telecommunications in Tamil further strengthen this position.

Whereas, in Mauritius, the volume of interest in Tamil programmes is not high enough for commercial providers of such facilities to emerge. According to the figures given in statsmauritius.govmu.org, only 7,000 Mauritians claim to be able to speak Tamil at home at present. For Mauritians, they have to make special efforts to organise and participate in Tamil speaking-
listening environments, although it must be noted that most Tamils in Mauritius have a love towards Tamil as their ancestral language as expressed by Muthusamy (2010).

The other important factor is the single national identity policy in Mauritius without any racial recognition. This policy has brought about competition in all sectors on equal footing, and this has naturally diminished the desire to cling on to ethnic linguistic pursuits.

In Malaysia, its citizens are still classified by their ethnic origin, even in their identification papers. Affirmative policies for the dominant race have resulted in the minorities to strive to keep their identities, including their language and culture as a mark of passive resistance and resilience.

3.2 DOES TEACHING OF TAMIL IN SCHOOLS GUARANTEE ITS USAGE IN THE COMMUNITY?

Tiroumalechetty (2014), while discussing Tamil education in Mauritius says, ‘The recruitment of Tamil teachers by Government on regular basis started from 1964,’ and further mentions, ‘from 1981 to 1987 students were not recruited for the Indian languages due to over recruitment in the previous years.’ A total of 258 Tamil teachers were trained between 1964 and 1996 and in 1997, of the 84,186 children who studied Indian languages in the Mauritius primary schools, only 7,916 studied Tamil.

Uma Alaghrey (2018) says that currently the teaching of Tamil in schools in Mauritius is to safeguard the ethnic identity of the Tamils in Mauritius, but it does not really fit in any of the usual approaches: first language/mother tongue instruction or second language or foreign language teaching and learning. She says, ‘There is no denying the fact that the majority of Mauritian Tamils do not acquire Tamil as first language/mother tongue as during the course of time the Tamil language which had the status of mother tongue among the Tamil immigrants had gradually shifted to second language owing to different influential factors. It is considered to be an ancestral language to safeguard the ethnic identity of the Tamils in Mauritius....’

Many children from Tamil families learn Tamil only in school, as there is no immediate environment outside the classroom – including their homes – available for them to speak or write Tamil. The context that they live in does not encourage them to use Tamil continuously as there is the overall influence of the mother tongue – the Mauritian creole. A sprinkling of Tamil words relating to food, prayer and clothing are used within their creole language. For the temple rituals, Tamil prayers and songs are written in the Romanised form and duly rendered even without knowledge of the Tamil language.

Uma Alaghrey (2018) contends that 'Tamil is not associated with most of the career goals of the Tamil population' and, 'Tamil is appreciated as part of their religious identity as well, since Tamils have their own sectarian temples and rituals wherein the use of Tamil plays an important part, whether they understand Tamil or not. ...It is the culture that is predominant and gives the identity as Tamils of Mauritius. So we can deduce that Tamil serves as an ethnic identity, but the knowledge of Tamil language is not an integral part of this identity.'

There is a difference in spoken and written Tamil. Tamil learners who live in a Tamil environment will be exposed to both the forms. In Mauritius, Uma Alaghrey (2018) says that the Tamil language syllabus seeks to accomplish both the spoken and written forms through their lessons from Grade 1 to Grade 9 as the home front is absent to aid the teaching of formal Tamil in the schools. In the absence of motivational factors for the proper learning and use of the Tamil language in society, it is a herculean task for the teachers of Tamil in this setting.

In Malaysia, the Melaka Chitty experience is the same. Although some of the children of the Chitties attended Tamil classes in the 1960’s, Muthusamy and Karpaya (2017) note that it was short-lived due to the non-conducive home environment. Even in the environment of the Chitty Village where the Chitties live as a community, the impetus to learn the Tamil language was not there. This situation is similar to the Mauritian Tamil experience.

But, the situation among the Tamils who migrated during the British occupation of Malaya, especially those from the labour class who lived in commune styles, and continued to learn and use the Tamil language, weathered many obstacles to keep both the spoken as well as the written forms of Tamil alive in their midst.

Only 55% of the Tamil parents in Malaysia send their children to Tamil primary schools. There are provisions to teach the Tamil language if there are requests from at least 15 parents in the National Primary Schools and at the National Secondary Schools in Malaysia. Pupils’ Own Language classes
in the national schools are attended by some Tamil students as an exposure and contact with formal Tamil with few taking the language in the national examinations.

The Malaysian government has recognised the Tamil Primary Schools and train teachers for these schools through the Teacher Training Colleges in the country. The National Curriculum Department has Tamil language officers to continuously update the syllabi, while the National Examinations Syndicate prepares the national examinations for the Tamil language and Tamil Literature subjects. Graduate Tamil teachers for the secondary schools are also specially trained by the Teacher Training Colleges and the Sultan Idris Teaching University.

Some secondary schools still do not have full-time residential teachers to teach Tamil, and rely on part-time teachers to play the role. This coupled with the problems associated with the land-ownership status of the 524 primary Tamil schools, have prompted some Tamil activists to claim that the Tamil educations is being sidelined in the country. Normardhiah Ibrahim (2018) on her paper entitled, ‘A case of Tamil education in Malaysia: Is Tamil education being sidelined?’ says that ‘Tamil language is not being sidelined or marginalised in Malaysia, but rather the language is being deprivileged by the responsible parties’....and concludes ‘The intricacies of the problem are presumed to be rooted in the fact that we are dealing with the notion of minority language in a heterogenous country.’ The Tamil community has to shoulder much of the responsibilities to keep the Tamil language education vibrant in the nation.

Pachaibalan, N., a Tamil teacher and an activist through many Tamil literary organisations in Malaysia, through an article to the Tamil press (Tamil Osai, Tamil Nanban 27 January, 2019), states that annually about 16,000 Tamil students move into the secondary schools in Malaysia, and only about 12,000 of them take the Tamil Language paper at the Sijil Pelajaran Malaysia or the ‘O’ Level examination. Further he states that at one time there were less than 500 students taking the Tamil Literature paper; whereas, with the efforts of the Tamil activists and organisations, the number rose to 4,500 in 2007, although the number is decreasing at present that needs proactive actions from Tamil lovers in Malaysia.

The interesting fact is that there are no provisions to teach Tamil Literature as a subject in schools, and the Tamil language teachers volunteer to teach literature and prepare students for the examinations (Farashaiyan & Muthusamy, 2016). Some teachers volunteer to teach students from many different schools and prepare them for the examinations. The activists target 5,000 students per year for the Tamil Literature paper that has components of Malaysian Tamil literary creations. In every state Tamil teachers have volunteered to do this as a service, with many organisations donating the textbooks to the students who choose the subject.

Rather than the Ministry of Education’s policies, the Tamil community’s involvement and activism have kept the cause of Tamil education alive in Malaysia. Currently there is a movement sponsored by Tamil organisations and the Tamil media to encourage the Tamil Malaysians to enrol their children in Tamil schools as an effort to retain their mother tongue, culture and identity. Many competitions and programmes are organised for the benefit of Tamil children in the country using the Tamil language by the Tamil organisations in Malaysia.

3.3. SOCIAL FACTORS THAT ENCOURAGE THE USE AND THE LEARNING OF TAMIL

In Malaysia, temple functions that assemble the Tamil devotees in all parts of the country create opportunities to use Tamil in a very informal setting. Wedding receptions, and Tamil cultural shows take place regularly for Tamils to gather and interact. Little India in the major towns and cities in Malaysia give the Tamils a chance to gather to communicate in Tamil regularly (Muthusamy & Farashaiyan, 2016).

Tamil cinema in the cineplexes attract many Tamils, while in every city and town, there are many Tamil eateries where Tamil is in use daily. Then there are the numerous Tamil channels in the television, some from Tamil Nadu, India, which allow the Tamil families to be in a world of Tamil. The 24-hour radio programmes in Tamil keep those in outdoors connected with Tamil, with many opportunities to interact with the presenters in Tamil through the mobile phone.

Tamil applications are available in the hand-phone today, and there are many Tamils who use these facilities to engage with others. The Tamil print press in Malaysia gives ample opportunities for those who wish to write in Tamil for publication, and there is a vibrant Tamil Writers’ Association that gives support and training to budding writers in Tamil.

Henrard K (2000) contended, ‘Bilingual education may be needed to allow linguistic minorities to fully integrate into the school system and compete equally in society. In this manner the rights for minorities strengthen the nation-building project, as members of minorities see their interests well-served and willingly
accept the legitimacy of the nation and their integration (not assimilation) within it. ‘It is obvious that in Malaysia, the national policies are aimed at integration, while in Mauritius the policies are aimed more towards assimilation. ‘Unity in diversity’ is an often repeated slogan in Malaysia.

The affirmative policies towards the bumiputras in Malaysia, that does not give real equality among the races, have a bearing on the hồiwig with which Tamil is being used for identification by the Tamils in Malaysia (Muthusamy et al., 2014). The government has the MITRA programme, which was previously known as SEDIC, specifically to help to uplift the socio-economic status of the Indians in Malaysia, under the Prime Ministers Department. Most activities of this unit are in the Tamil language, as the Tamils are the target group.

In Mauritius, the Tamils are seen as a specific group during the Thaipusam celebrations, which is a national holiday, but except for the songs and music, all interactions are in Mauritian creole, the mother-tongue of the majority Mauritians.

Mauritian Tamils do love the Tamil language, and appreciate it as their ancestral language. Many of them understand the beauty and the richness of the Tamil language and literature judging by the manner they respond to Tamil visitors to their land (Muthusamy & Farashaiyan, 2018).

Muthusamy (2010) says, ‘Many (Mauritian) scholars praise Tamil as a sweet language. The spoken Tamil mainly exhibits this quality. There are dialectal differences in the spoken Tamil variety in Tamil Nadu. In Malaysia, spoken Tamil is refined in the estates but in towns, many multi-lingual words are mixed up with the spoken forms. In Mauritius, two forms of Tamil are found, the pure Tamil variety used by the trained professionals and the variety mixed with words from other languages. People following both these forms try to speak in Tamil only when they come across Tamils from other countries like India, Malaysia and Sri Lanka. In the Mahatma Gandhi Institute, to teach the degree course, they have the practice of conversing in conventional Tamil. Otherwise, when two Tamils meet, they use the Creole language only.’

All the non-governmental Tamil organisations in Mauritius conduct meetings in the Creole language and Tamil is scarcely used. Muthusamy (2010) says, ‘Organisations like Tamil League, Mauritius Tamil Temples Federation and Mauritius Union of Tamil Associations are fighting for the cause of reviving the spoken form of Tamil) in an organised way. The evening schools functioning at the temples are also engaged in teaching Tamil. But there are many practical difficulties in bringing back to force the use of the spoken form of Tamil.’

Parwathy, N., (Makkal Osai, 13.1.2019), in her research article entitled ‘Tamil usage among the young Tamil Malaysians’ cited that 74.8% of youths spoke Tamil at home, with 23.9% using English, with only 0.7% using Malay. 63.4% of youths spoke Tamil to Tamil neighbours with 33.0% using English. In religious settings, 83.7% spoke Tamil to other Tamils while 11.9% used English. In the survey done in Gombak, a semi-urban area with many Tamil families, the research was based on 109 Tamil youths, it was found that those from professionally successful families preferred the use of English at home. It is interesting to note that the choice of Malay as the preferred language at home is not significant – it may be different in rural areas (Muthusamy & Farashaiyan, 2016). In Tamil eateries, 89.9% youths speak Tamil.

Nevertheless, significantly, the languages used in official interactions by the Tamil youths are, 33.7% Tamil, 28.2% English, 34.1% Malay and 1.6% Mandarin. Among the youths interviewed, 74% claimed to be able to speak Tamil well, with 24% able to speak a little while 2% claimed that they could understand, but are unable to speak Tamil. This writer has urged the Tamils in Malaysia to take enough steps to safeguard the spoken Tamil as a means to keep the language alive in Malaysia.

3.4. RETENTION OF THE TAMIL IDENTITY WITHOUT THE TAMIL LANGUAGE

In Mauritius, the Tamil identity is being retained through the Temples and the Saivite Hindu (Tamil) religion. The fact the word Tamil excludes anyone not professing the religion keeps this community apart from the numerically superior other Hindus from Northern India.

Although they do not speak Tamil fluently, the Tamil language is taught in schools right up to the university – with limited economic value – as an attachment to the Tamil roots of this community. They revere the Tamil language as their ancestral language (Farashaiyan & Muthusamy, 2017).

An incident that illustrates their love towards their ancestral language happened in 1998 when the Mauritian government issued new currency notes. In the Mauritian currency notes three languages appear – English, Tamil and Hindi in that order. This was altered in the new notes with Hindi preceding Tamil.
The Global Nonviolent Action Database (1998) shows that even though the Hindu population is 40% compared to about 14% of Tamils in Mauritius, the Tamils organised a protest, claiming precedence on the banknotes based on traditional practices, and further claiming to have arrived on the island prior to the members of the Hindu community. The protests held in strategic locations gathered thousands of Tamils spontaneously with representations made to the President of Mauritius. Tamil members of Parliament threatened to resign from the positions, if the new notes are not withdrawn. On November 18, one month after the release of the new notes, the government decided to withdraw the notes, and reprinted the new versions with Tamil in its place, with a cost of 50 million Mauritian Rupees or more than two billion USD.

Hence, the identity of the Tamils in Mauritius is retained through the Tamil religion, with their ancestral Tamil language retained in their education system, and symbolically in their banknotes. But there is no denial that the Tamils are caught in the process of assimilation into the Mauritian melting pot, as Mauritians (Muthusamy & Farashaiyan, 2017).

In Malaysia, the identity of the Tamils is strongly maintained through the spoken Tamil language, the position of Tamil in the Malaysian Education System, the media, and the activism of the Tamil organisations. Further the race-based political parties, and the race-based policies are theoretically aimed in integrating the various races into Malaysians, but have been responsible to create the ‘resistance and resilience’ forces to the fore.

Ravindra K. Jain (2011) referred to the predominantly Tamil stirring in Kuala Lumpur on 25 November, 2007 known as HINDRAF, ‘the invisible Indian minority was really not that non-existent; in other words, this turbulence, though technically Indian, was a wake-up call for the non-Indians also.’ This rally put forth many neglected Tamil matters to the fore, and the setting up of SEDIC and later MITRA as units under the Prime Minister’s Department to address these grievances is evidently in the direction of keeping the Tamil identity alive in Malaysia.

Hence, the circumstances in Malaysia allow the Tamil language to flourish as a social language although its economic value is limited. Due to passive resistance to official policies, there is a strong resilience among the Tamils to keep their identity intact, and the fear that they will lose their language – as in some other countries – have made them more steadfast in their responses.

4. CONCLUSION

The spoken form of the language is important for any language to survive as a living language in society. Our discussion has shown how in Mauritius, the Tamil language has lost its battle, and is considered as an ancestral language with symbolic retention through the Hindu-Tamil religion.

Among the Melaka Chitties in Malaysia, Tamil is definitely their ancestral language as they have adopted the Malay-Creole language as their mother tongue. Their identity is the Hindu religion and their temples in Gajah Berang, Melaka.

Whereas among the descendents of Tamils who arrived after the British took over Malaya in 1824, efforts to retain the Tamil language were made by many individuals and organisations earnestly, due to the political climate that engulfed Malaya, and later Malaysia. Although as a minority language, Tamil does not have much economic value, it is still used widely, both in its spoken as well as its written forms. While there is a growing Tamil population, that was educated in English, in the colonial period, and later, in Malay, after independence, veering away from the use of Tamil due to economic considerations, it is undeniable that the majority of the Tamil Malaysians still consider the Tamil language as their main identity.

This discussion establishes the assertion that formal education of a language alone will not suffice, if the spoken form is not alive within the community for its continued existence in a locality.

REFERENCES


Minority Rights and the Right to Self-Determination, Martinus Nijhoff, pp 218-224


Kalimuthu K.,(2008) MALAYSIAN INDIANS towards a new paradigm, Persatuan Progresif Dravida (malaysiatamilsangam.com)


[28] Sivachandralingam Sundara Raja (2016) A Short History of Tamil Schools in Malaya/Malaysia, Department of History, University of Malaya


[31] Uma Allaghery (2018) Teaching, Learning and Using Tamil in Mauritius, in Language in India, ISSN 1930-2940 Vol 18, 10 October, 2018
The Sociolinguistic Impacts of Language Contact on Nigerian Pidgin Usage

Dr. Queen Ugochi Njemanze
Directorate of General Studies, Federal University of Technology, Owerri, Imo State, Nigeria

Corresponding Author: Dr. Queen Ugochi Njemanze, E-mail: Ugonje@Gmail.Com

ARTICLE INFO

ABSTRACT

Received: May 14, 2019
Accepted: June 17, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.31

The global spread of the English language is one of the linguistic phenomena that has brought about linguistic concepts like language code, language contact, language expansion, language change and language variation. These changes further created an avenue that gave rise to such designations as world English, New Englishes, American English, Indian English, Nigeria English and many others. We also have varieties such as the Nigerian Pidgin which is prominent in almost all spheres of human interaction especially among students within Nigeria. This paper therefore explores meaning and development of Nigerian Pidgin and the impact of language contact on the Nigerian Pidgin variety, based on sociolinguistic principles. The paper concludes by advocating for the need to elevate the Nigerian pidgin to the height it has attained based on its usability, expansion and simplicity in the communication trends of the Nigerian University students and the society. This paper asserts that pidgin should be seen as a new language that fills the gap created by standard English usage in communication.

KEYWORDS

Nigerian Pidgin, Sociolinguistics, Language Contact, Language Usage, Language Expansion

1. INTRODUCTION

The study of languages in contact is very important in the study of linguistics especially with the increasing impact on globalization on “lesser” languages. In the past, research in Nigerian Pidgin constituted a focal point of interest to linguists and teachers of English language in Nigeria. These linguists and teachers have directed their debate on the question which seeks to unravel if Nigerian Pidgin (henceforth NP) is a language or a dialect of the base language which contributes its vocabulary.

These linguists considered certain criteria which brought an acceptable conclusion that Nigerian Pidgin is a full ‘fledged’ language because it has its separate lexicons, morphological systems, syntactic structures and phonological elements. A pioneer work by Mafeni (1971) entitled “Nigerian pidgin” (36) brought fame and excitement into the study of pidgin language. The description given to NP by Mafeni (1971) and some other researches, eroded the previous belief that ‘pidgin’ of any form was a debased, inferior, uncivilized and marginal form of language variety. Thus, pidgins are not wrong versions of other languages but rather a new language (Njemanze 2014).

Nigerian Pidgin thus, becomes one of the sociolinguistic outcomes of contact which emerged as a result of the need to fill some communication gaps in places where there is no common language between the Europeans and Nigerians. It was prominent during the trade contact between Nigeria and the Portuguese and later the British. NP is therefore, produced from combination of the Nigerian indigenous languages, some borrowed languages and the English language. Pidgins are products of language contact while language contact is a product of interaction between speakers of different languages.

Nigerian pidgin is used in various contexts and by various categories of people irrespective of their educational status. This view is supported by Akande (2008) who noted; “the sociolinguistic reality in Nigeria today is such that NP is spoken by university graduates, professors, lawyers and journalists. It has also been demonstrated that NP is not used only in informal settings but also in formal settings” (37). Thus, the claim that NP is mainly used by the non-literate is not valid because NP is used by so many educated people who can use, “both the Standard English and NP proficiently” (Akande, 2008:37).

Similarly, Faraclas (2004) noted that, “NP is spoken, today, by millions of people especially the younger generation representing various linguistic areas of the Nigerian society” (828). This has further changed the negative perception of NP by the society. It is now seen as an indispensable tool for communication.
which is easier to learn, less complicated and with lesser foreign inclination than the English language.

Concerning the numerical strength of NP speakers in Nigeria, Faraclas (2004) says; “well over half of the 140 million inhabitants of Nigeria are now fluent speakers of the language (NP), making Nig P (NP) the most widely spoken language in Nigeria, as well as the indigenous African language with the largest number of speakers. Given the rapid spread of Nig P (NP) among younger Nigerians, this proportion should increase to cover over seventy or eighty percent by the time the present generation of children reaches adulthood” (828).

The use of NP within Nigeria has led to the growing status of this language in the country. It is obvious that NP is gaining wider vitality in Nigeria despite its unofficial recognition. It is used by Nigerians who have no common language. It is proudly used by every person in Nigeria especially the Nigerian university students. Nigerian university students converge at the students’ common rooms, rally grounds, viewing centers and other meeting points where they relieve themselves of their academic routines. At these meeting points, they converse proudly using the Nigerian Pidgin. It could therefore be said that NP reflects national identity in Nigeria.

However, many linguistics and scholar have called for the official recognition of NP, but such requests have been turned down by the government; (see Awonusi 1990:116; Elugbe and Omamor 1991:28; Mann 1996:97; 460; Egbokhare 2001:82; and more). Although, in recent times, the NP functions has expanded and is constantly used to get close to the masses through Jingles, posters, government campaigns for national awareness and is being appreciated by the government, because they now allow such broadcasts. This is because it does not defame either the NP or the English language.

The objective of this paper, thus, is to examine the influence of language contact on Nigerian university students use of the NP based on sociolinguistic principles. The subjects of this study are the students of Federal University of Technology Owerri. This school is a federal institution located in a sub-urban village outside the Imo-state capital territory which admits students from all parts of the country and even beyond. These students come from different ethnic groups in Nigeria and they must understand themselves outside their official settings.

Although the English language is the officially recognized medium of communication in Nigerian university environments, students and staff often use the Nigerian Pidgin in almost all their communicative domains. Also, the type of Pidgin spoken by most Nigerian students is not the type that is prevalent among touts, ‘area boys’ and motor park attendants.

This paper therefore examines the concept of sociolinguistics, brief explanation of the meaning and development of Nigerian Pidgin, impacts of language contact on Nigerian Pidgin and survey of selected examples of FUTO students’ Nigerian Pidgin usage.

**2. THE CONCEPT OF SOCIOLINGUISTICS**

Sociolinguistics is a branch of language study which is concerned with the study of the relationship between language and society. Sociolinguistics is a collective term used in describing researches and findings from linguistics and other social sciences and the study of language in the society.

Sociolinguists are therefore interested in the study of the various social, cultural and linguistic situations within a given speech community, in order to understand the impacts of contact languages on language use, choice, change, code, expansion, choice and variation in relation to the community’s cultural beliefs and values. Social factors affecting language use in Nigeria includes; Bilingualism, Multilingualism, Diglossia, extinction, Code-Switching, etc. Also, sociolinguistic factors like age, gender, sex, environment etc., have influenced current developments in attitudes, functions and domains of any language use.

Language being an important feature of human communication plays a vital role in any given society, in the lives of people and the society at large. This portrays language as an organized activity which uses words to accomplish its designated function. (Njemanze, 2012). Again, language is highly dynamic; it changes and grows as it adapts to new environments and different users. To the linguist, language is a code; a set of elements which can or cannot occur or combine in various appropriate ways. Language interacts and changes with its environment. It is not static but dynamic.

Language is attached to humanity because it considers human beings (users), human language, the human society and their communication needs. This is evident in Stephen Pinker (1994) describes language as being “so tightly woven into human experience in such a way that it is scarcely possible to imagine human life without it,” (17). Language depends largely on the people and their culture.

In the description of culture by Geortz, (1975) it is, “a network (transmitted historically) of meanings embedded in symbols, a system of ideas inherited and expressed in form of symbols which people communicate, perpetuate and stretch their knowledge.
concerning their attitude towards life” (89). Language is the keynote of culture; it helps culture to exist by bringing out the societal thought processes. Language and culture are in constant interaction because of cultural influence on the structure and use of language in the society. Society as defined by wardhaugh’ “is any group of people who are drawn together for certain purpose(s)”.

Language, society and culture are issues which are concerned about humanity, social identity and communication. The environment that people live in can have surprising effects on how the people interact and interpret their environment. In other words, as the environment changes, the culture and the language equally respond by evolving new approach to their existence and terminologies to match the change. This paper therefore examines the impacts of language contact on Nigerian Pidgin.

3. IMPACTS OF LANGUAGE CONTACT ON PIDGIN

Language contact is a dynamic and complex issue in linguistics. It can simply be described as the combination of and use of more than one language in the same environment, and at the same time. Language contact thus, manifests itself as individual, institutional or state bilingualism. This level of bilingualism begets a linguistic level known as ‘semi-lingualism’ or ‘interlingua’. An instance is in a university environment where the best hair stylist is from a different ethnic group from that of the student whom she/he is dressing the hair; since both cannot understand each other, they must also communicate ‘somehow’, because language contact most often involves face-to-face interactions among groups of speakers.

The essence of public communication concerns the creation of awareness which may require communication modification. This often induces positive interaction among people, especially in a country such as Nigeria which is marked by both individual and societal multilingualism. Multilingualism can transcend all barriers and bring about a unifying force even in the ‘face’ of diversity.

This involves those who speak more than one language in an environment or locality. There is an emphasis on equity and single common citizenship in multilingual Communication which creates interrelationship between culture, language, plural identity attachments and community relationship. In Nigeria, words are borrowed to make up for the communication pressure mounted on the people (Nigerians) because of British colonization and their reluctance to use another people’s language (See Njemanze, 2014).

Language contact are rated differently and could bring; extreme language mixture (resulting in pidgins, creoles and bilingual mixed languages) language death and language change. Most common among these features is language change which exists largely due to influence on one of the speaker’s language(s), dominated by the influence of borrowed words. Language contact thus begets such linguistic constructs such as, linguistic divergence, language convergence and (or) shift. This has enhanced multilingual literacy in Nigerian environments’ (see Njemanze, 2014) especially through the Nigerian Pidgin usage.

Linguistic divergence according to the description of Michie, (2011) is a deliberate attempt by speakers to maintain or increase their linguistic difference. A speaker uses accents to distance him/herself from his/her conversation partner, a deliberate attempt to ‘purify’ a speaker’s language. This desire is predominant among youths who adopt special styles of communication as in ‘slangs’ in order to prove their independence. These groups of speakers deliberately change their speech pattern as well as reduce the effects of borrowing on their language.

Language convergence is created as result of increase in similarity of features between neighboring languages mainly due to various process of language mixing. Language convergence is peculiar to;

- Contact between two language communities who are eager to retain their native language and can only borrow relevant items to aid their communication.
- Contact between speakers of adjacent languages over a prolonged period also facilitate the gradual process of language convergence
- Again, contacts as a result of inter marriage or family-mixing between speech communities facilitates language convergence.

Contact between ethnic groups may compel one group to abandon their native language. This process of language mixing prompts language shifts. Language shift results when immigrants learn the native language of their new environment. This is induced by the desire to communicate in their new environment. Issues raised above are peculiar to Nigerians, especially youths who have greater need for communicative expediency. Nigerian Pidgin which is
a product of language contact was borne out of the desire to communicate is thus, examined below.

4. DISCUSSION: NIGERIAN PIDGIN ASSESSMENT
The present socio–historical and linguistic situation in Nigeria brought about the combination of a myriad of ethnic groups which had common communicative needs. A pidgin is a simplified language that is created out of communication between two or more groups that do not have a common language. The word ‘pidgin’ formally spelled ‘pigion’ derives its origin from a Chinese Pidgin English pronunciation for business.

Nigeria Pidgin came on board through the Portuguese merchants who were the first Europeans to trade on pepper and slaves from Nigerian coastal areas. These Portuguese first arrived in Benin (city) at the end of the 15th century. The British, however, took over the trade as partners from mid-16th century. Because of the importance of this European trade and the reluctance of the Europeans to learn other languages, the people interacted through substitution of European words for Nigerian words also to ease communication.

Thus, Holms (2000) defines pidgin as; “a reduced language that results from extended contact between groups of people with no language in common; it evolves when they need some verbal communication ……” (5). The grammar of most Nigerian pidgin is coined from each speaker’s native language and it assumes roles other than what it was expected to be. Decamp (1987) pidgin as an incidental communicative language within a multilingual setting which, “is the native language of nobody” (175). In other words, Pidgin is a combination of foreign or superstrate language and the indigenous or the substrate language.

Pidgins are emerging to be a great area of study to sociolinguists because of its influence on the society. Hudson (1980) confirms that; “each pidgin is of course specially constructed to suit the need of its users which means that it has to have terminology and construction, needed in whatever kind of context” (62). Similarly, Jovitt (1991) remarked that, “the pidgin has attained the feat of dignity not only among the illiterates but also the literate members of the society” (13). In another contribution, Adegbija (1994) advocates for the utility of Pidgin and even proposes its elevation to a national language, (26). This is largely based on its neutrality and easy acquisition. It is also geographically spread all over Nigeria and it is spoken by Nigerians of different ethnic origins.

The current sociolinguistic factors that have influenced the current developments in the attitudes, functions and domains of Nigerian Pidgin usage are such that

- Pidgins generally emerge from trading contact between Europeans and indigenous people living in coastal areas which later spread to other areas outside the coastal regions.
- Pidgins share the same socio-historical, sociolinguistic and structural similarities that make it a distinct variety.
- It is used by substantial number of speakers who use the language in almost all occasions.

Thus, the sociolinguistic situation in Nigeria is such that English and Arabic are the exogenous languages while Nigerian Pidgin (used widely by Southern regions in urban contexts), Hausa language (used in the north), Igbo language (used in the east) and Yoruba language (used in south west) serve as a unifying language in the various ethnic regions and other smaller ethnicities.

Nigerian Pidgin usage has gained increased population of users and it is used in many communicative domains such as; education; which could be formal or informal, mass media; administrative works; formal and informal, religion; commerce; literary work and entertainment. The number of literate populations do not limit NP usage; rather it is used by both the educated and the non-educated population in the country. It is also evident that only few domains are restricted for Standard English usage in Nigeria.

Pidgins enjoy widespread use in informal and formal contexts. This statement is backed-up with examples through numerous participant observation at different times and places such as; listening to News broadcast, jingles, among literates who can also write the language and more.

Prominent evidence is the WAZOBIA FM 95.1 radio station established since 2007 in Lagos State, and other locations in Nigeria, which broadcasts news in Nigerian Pidgin. This Radio station devised its own writing style for NP in order to fill the lapse in orthography and has both educated and non-educated audience. This achievement depicts wide acceptance and recognition. Below is a sample of WAZOBIA news;

Example 1              Topic: Election
“Nigeria pipul don dey congratulate we presido Muhammadu Buhari for im win for the last week vote. Dey don tok am sey na May 29, 2019 him go waka enta for new presdo chair…” (WAZOBIA FM 95.1 News of 26th May 2019).
The Sociolinguistic Impacts of Language Contact on Nigerian Pidgin Usage

Example II

Topic – Boko Haram

“mak dis pipul kom do dia noncens bomb 4 Naija Delta mak we tel dem say ... militants and Boko Haram no be mates; ... l-a-y-e. we go roast dem ... fri dem. Dem no say militants senior dem. So mak dem relax...” (WAZOBIA Facebook Discussion Board assessed 1st August 2018).

Nigerian Pidgin English is also prominent in our church songs; thus, it is common to hear gospel songs such as:

• “Dis kin God –o, I never see your kind-o, dis kin God-o, u-ar a miracle God.”
• “Abi you no know sey Jehovah na God...?”
• “People dey ask me say, na wetin dey mak me fine, I just dey tell dem say, na Jesus dey make me fine...”
• “Satan don fall for gutter, matcham matcham ...
• “Ben low, Ben low, ben low...”

However, the desire to communicate in a familiar environment is peculiar to everyone; the younger generation of Nigerians especially students in tertiary institutions have the greater urge to embark on such communications, especially when they are in a new environment. Thus, this paper takes a survey of NP usage among FUTO students.

4.1 Result: A Survey of FUTO Students NP usages

All the features of language contact and NP discussed above are peculiar to NP usage in FUTO and other Nigerian universities. Within FUTO environment, these are seen in an NP writing survey conducted in a class of 40 students. Nigerian Pidgin is used as follows;

• To announce campus events; parties film shows concerts etc
• To make requests and express basic needs
• To talk about ladies; ‘womanize’
• For general interpersonal/private discussions
• For casual greetings
• In songs and more

These usages are induced by the desire to deliberately change one’s linguistic pattern to suit his/her environment and not that these users are not competent in English language usage.

Here are selected examples of usages in announcing campus events;

• ‘Runs dey 750 cap dis weekend’, (There will be a party at 750 capacity Hall this weekend).
• ‘All those boys wee dey kolo 4 class go dey for de jive dis night; (All those rascals in our class will be at the musical show this night).
• ‘jive dey for café’ – (There is a musical show at the cafeteria).

The following examples are NP used in making requests by FUTO students:

• ‘A beg make I go grub, make man no kweme/quench, (please I want to go and eat so that I will not collapse).
• ‘I wan go titrate, my bladder don full’ –(I want to go and urinate, I am pressed).
• ‘Make I come wak?; (can I come and eat?)
• ‘Tell my mumsy say I need some fibre’, (Tell my mother that I need some ‘pocket’ money).

Discussions about female students (ladies) are often predominant in student’s conversations. Here are selected examples;

• ‘Omoge you dey –O’, (Lady, you are beautiful).
• “De girl we mike wan scup no get data’, (The girl that Mike wants to date/court is not prominent on campus).
• ‘This oldie na her aristo’, (This old man is her intimate friend; ‘sugar daddy’)
• ‘This one na cowbell’, (This lady is endowed big-chest)
• ‘She wan make you tear im wrapper?’, (Does she want you to sleep with her?).

Again, Nigerian pidgin is generally used for interpersonal/private discussion, some examples are;

• ‘Dem neva see black man bifor?’ (Have they not seen a black man before?)
• ‘Na dis man be de builder?, (is this the builder/Civil engineer?)
• ‘Ejoo comot for road, see me see wahala’ (please excuse me, what is your problem)
• ‘The bobo dey come so?’, (is the boy coming?).
• ‘You don see de G.S lecturer today? (Have you seen our General studies lecturer today?)
• ‘E be like say una get xtra workload for una department’, (It is like you have extra work load in your department).
• ‘My roommate na krai krai baby’, (my roommate is always sulking).

Certain Pidgin English are used in casual greetings as in;

• ‘Ai troway salute’, (am extending my greetings).
• ‘Long time no see’, (It has been long since I saw you).
• ‘Fashy de guy, haw far?  (Neglect the boy/girl, how are you?)
• ‘What’s up’, (How is it?).
• ‘You dey live –o’ (you are in enjoyment).

Most musical renditions in Nigerian university environments are expressed in NP like the palmwine drinkers club (Kegites) and other social groups. Also, proverbs are said in Pidgin language such as:

Trouble no dey blow whistle (Trouble does not ring a bell)

Fowl wey crow for afternoon don chop winch (A fowl that crows in the afternoon should be killed, it’s a taboo)

Oba no dey go transfer (A king cannot be transferred to another kingdom)

When yawa don gas inside market, nobody dey tell cripple wetin im go do (When trouble erupts in the market, no one tells the crippled what to do).

The use of Nigerian Pidgin in Nigerian university campuses is an indication of the communicative intimacy that exists in the university environments, and not that the speakers cannot speak intelligible English.

5. CONCLUSION
This paper examined the various domains, use and development of Nigerian Pidgin among Nigerian university students. It is imperative that the emergence of Nigerian Pidgin as a form of language is largely as a result of languages coming into contact and influencing each other. This also marked the birth of a new language which has the potential to develop, spread or go into extinct, if the communication needs which prompted its usage should cease to operate.

The uniqueness of NP usages among Nigerian university students in Federal University of Technology Owerri and beyond is such that these students have contributed in creating and sustaining positive attitude toward NP usage. This is because it is the only neutral language in the Nigerian environment that can be used by everyone irrespective of his/her ethnic group and academic attainment.

Nigerian Pidgin is used to express every situation and there is no English word that does not have the Nigerian Pidgin equivalent thus it is ethnically balanced. Despite these qualities of NP, the Nigerian governments are still ‘very’ reluctant to accord it any specific position. The spread of NP in Nigerian society into more formal domains is so prominent that, even in the ‘face’ of stigmatization by some people, they cannot stop people from using Nigerian Pidgin.

This paper therefore recommends that, because of the continuous use of NP especially in Nigerian university environments and its influence on the communicative trends of the younger generation (university students), there is need to accord the NP, the befitting position which it has attained.

Finally, one obvious point that should be recognized is that; language users have the domineering power over the spread, expansion or even death of any language. NP has come to stay in Nigerian environment and beyond; thus, it should be appreciated by both the government and the citizens.

ABOUT THE AUTHOR
Queen U. Njemanze, Ph.D. teaches English language, Technical Writing and Communication Studies courses, to Nigerian University students at the Directorate of General Studies, Federal University of Technology, Owerri, Nigeria. At present, she is in a research partnership in the United States. She is a focused researcher, a prolific writer, counselor, television analyst and a motivational speaker.

Her flair for research and writing has given her more than fifty published articles in reputable academic journals. There are also literary works, edited books and chapter contributions credited to her efforts in writing. Her areas of academic interest are sociolinguistics; Linguistic Landscape Studies, literacy studies, language re-vitality and gender studies. She belongs to many professional and academic bodies.

REFERENCES


Iranian Intellectuals and Class Conflict in Akbar Radi’s *Melody of a Rainy City*

Ramin Farhadi¹ & Mohammad Amin Mozaheb²
¹M.A. in English Literature, Azad University of Karaj, Iran
²PhD in Applied Linguistics, Department of Foreign Languages, Language Center, Imam Sadiq University, Tehran, Iran

**Corresponding Author:** Mohammad Amin Mozaheb, E-mail: mozaheb.ma@gmail.com

**ARTICLE INFO**

**ABSTRACT**

In the plays of Akbar Radi, a prominent contemporary Iranian playwright, the concept of intellectual is of particular importance. Several of his dramas stage the intellectuals facing their internal and external problems, and the way in which they are understood in public. In his major play *Melody of a Rainy City* (2013), Radi represents Gramscian types of intellectuals, that is, traditional and organic, to re-consider them in Iranian context. His play staging the 1940s Iran under the occupation of Anglo-Soviet military forces deals with class warfare in Iranian society which finally resulted in the disappearance of feudalism and the development of bourgeois culture. Therefore, this study, by using social history of Iran and close reading of the text, explores intellectual discourse in Radi’s *Melody of a Rainy City*. The most important research finding is that Radi by uniting Gramscian intellectuals along with considering Iranian traditional background, aims to develop a new definition of domestic intellectuals seeking for effective participation in facilitating the development process, truly essential for implementation of modernization programs, in Iranian society.

**KEYWORDS**

Akbar Radi; Intellectualism; Gramsci; Modernization; Leftism; Iranian Drama

---

1. INTRODUCTION

Akbar Radi (1939-2007) is one of the greatest playwrights in the history of Iranian drama. He has to be considered a dramatist whose works revolutionized Iranian stage. Radi begins his theatrical career in the early 1960s in Rasht, an important city in Northern Iran. The main themes of his plays is his exploration of contemporary Iranian society from the perspective of the social and the historical, and how historical events and turning points might influence the process of selfhood formation in his characters (Afsharjasi, 2011, p. 336). In this way, he practices a theater of identity whose overall aim is to (re)define Iranian identity, along with careful examination of characters when have to make life-changing decisions. According to Ghaderi (2011), Radi is the most prominent playwright dramatizing the interaction between Iranian people and the contemporary social-historical discourses which are influential in shaping their selves (p. 115).

Radi, moreover, pays close attention to the relationships of individuals with their family in particular, and society in general. In almost all his plays, with regard to historical events, the setting is within a family and the representations of its members’ relations are dominant. Hi stage, Ghaderi (1983) argues, reflects the social identity which has been developed by the historical awareness of the characters involved in historically important situations (p. 151). Of his typical themes is the historical awareness of individuals as the effect of a major historical transformation in Iranian society, and the way in which intellectuals might have influence in shaping a new understanding of selfhood, society and politics. For instance, in *Tender with Red Rose* (1984), he dramatizes the contrasting opinions of a middle class family about Iran’s Islamic Revolution of 1979 which resulted in the overthrow of the Pahlavi monarchy (1925-79). In the play, the father of the family who is a tea merchant supports the idea of revolution because it causes the price increase in some specific items such as tea; thus, his capital is to accumulate quickly. However, his Marxist son opposes the father and favors the establishment of socialist principles in society.

In the same fashion, *Melody of a Rainy City* (2003), as one of Radi’s major dramas, stages the dichotomy of feudalism/serfdom after the forced abdication of Reza
Shah in 1941 by the Anglo-Soviet occupation of Iran as a result of his encouragement of German-Iran economic ties during the Second World War. The play represents an intellectual’s return to his hometown – Rasht – and his dilemma of staying in Iran or having his teaching position at the University of Lausanne. The play not only stages the fall of feudalism, but also defines the responsibly of an Iranian intellectual and his role in public in the aftermath of a historical turning point. In this fashion, Gheissari (1998) writes that the absolutist structure of Reza Shah reign (1925-41) was inspired any forms of intellectual intervention: Rules, regulations, and political authority were so closely associated with the person of the ruling sovereign that any change in leadership was bound to result in lawlessness, but at the same time, as the sixteen years of autocratic rule gave way to frequent changes in government, a haphazard, sometimes chaotic, combination of civil liberties ensued, allowing intellectuals to enjoy a period of cultural and political criticism. (p. 61)

This study, therefore, analyzes Akbar Radi’s view of Iranian intellectualism and the subversion of feudalism/serfdom binary in Melody of a Rainy City. In the play, Radi associates the idea of development and modernization of Iran with the work of intelligentsia; as a consequence, based on Antonio Gramsci’s classification of intellectuals into traditional and organic, Radi pushes forth the idea that an Iranian intellectual is a synthesis of both kinds of intellectuals Gramsci defined in Prison Notebooks (1929-35) which will be studied in the subsequent sections.

4. RESULTS AND DISCUSSION
2.1. Intellectual Discourse and Iranian Context
The Constitutional Revolution (1905-11) marks the advent of modern intellectualism in Iran. The Constitution as a democratic movement led to the establishment of parliament in Iran, aimed at modernization of the country and the reconciliation of the two discourses of modernity and tradition in Iran’s state of affairs. It also imposed restriction on the power and authority of the monarch. The early intellectuals of the period were graduated from Western academic institutions tried to introduce Enlightenment and rational thinking to the Iranian society, less than a decade after the Dreyfus Affair and the famous article by Emile Zola, J’Accuse...! in 1898 which for many is viewed as the early manifesto of intellectualism. At the outset, Iranian people had associated the intellectual practice with a “commitment to reform” the social-political structures of the nation (Gheissari, 1998, p. 15). However, the abolition of the Parliament in 198 by Mohammad Ali Shah Qajar (1907-9), the then king of Iran, and the prosecution of Constitutionists demonstrated the confrontation between intellectuals and power authorities.

The 1921 Persian coup d’état resulted in the overthrow of Qajar dynasty and the coronation of Reza Shah later in 1925 as the first Pahlavi monarch. During Reza Shah’s reign, the intellectual practice was flourished and secularism is supported by the new State as an opposition to religious conservatism and traditionalism. Overall, Reza Shah’s reign was autocratic, and pursued different objectives than those identified with the Constitutional period, although at face value Reza Shah advocated the goals of the Movement. As Mirsepassi (2000) observes, The Shah’s disrespect of Iran’s religious tradition and propagation of pre-Islamic Aryan myth proved to be very controversial (p. 63), along with the Westernized nature of his project of modernization which sparked protest among the Iranian intellectuals and journalists. The project was secularized, ideological, and above all anti-polyvocal; it virtually excluded subcultural groups. Reza Shah’s regime, furthermore, violently clashed with the clergy in the 1930s. Political dissidents of the period were sentenced to imprisonment and banishment, and the freedom of expression was flagrantly violated.

In the aftermath of Anglo-Soviet invasion of Iran in 1941, Reza Shah was abdicated and the country immediately slid into chaos, disintegration and conflict (Katouzian, 2003, p. 28). It was in this time of troubles that Iranian intellectuals found themselves in a position to intervene in almost every aspect of the social and political affair. Radi, too, as a socialist analyst pays close attention to the role and function of intellectuals in public. In his view, intellectuals may be influential in shaping an effective discourse or strategy aiming at tackling the problems current state of affairs and the union of the mental and the labor to deconstruct master-slave relationship in Melody of a Rainy City (Sadeghi, 2011, p. 58).

For Collini (2006, p. 20), intellectuals are active in the field of politics, and this political engagement is a vital part of the definition of intellectualism. The same thing appears true to Iranian intellectuals; the direct involvement in the country’s political arena is what
expected from Iranian intellectuals from the second half of the twentieth-century onward. The intelligentsia of the period, as Mirmepassi classifies, involves two main trends of intellectuals, religious and Marxist (2000, p. 68). Among them, Marxist intellectuals were in majority. Many notable Iranian writers and intellectuals, including Akbar Radi, had strong beliefs in the practice of socialist ideas in Iranian society and politics. For this reason, they formed the Communist Tudeh Party of Iran in 1941 – a few days after the abdication of Reza Shah. These intellectuals, the adherents of Karl Marx and Antonio Gramsci, were in seek of restoring order after the abdication, and their party unrivaled in Iranian political scene aimed at promoting development programs throughout the country (Nabavi, 2003, p. 4). Broadly speaking, the Marxist intellectuals made up the majority of intelligentsia in the 1940s and 1950s of Iran. Their core belief was to put forward the ideas of domestic production, commitment and reform. Scaler (2003) describes leftist intellectuals as the holders of the view that science and organization of social classes are the important factors that intellectuals would offer to the domestic affairs; moreover, for them, it would be not possible for the intellectuals to detach themselves from any social structures to remain impartial (p. 37). Seen as such, the plays of Radi dramatize leftist intellectuals in a context that the characters mount conclusive arguments over the existing problems and the idea of development. By forming union between Gramsci’s traditional and organic intellectuals, as well as the emphasis on domestication, Radi associates their labor and practice with the promotion of development in the structures of society. To a larger degree, this can be related to Edward Said’s theory of intellectuals, as Hollis (1997) expounds, that they have to be pragmatist and have their roots and backgrounds in local and regional areas of their activities, and hence a kind of domestic intellectual discourse is to form (p. 291).

2.2. The Intellectuals in Melody of a Rainy City
Melody of a Rainy City dramatizes the event of two families in the city of Rasht in the aftermath of the abdication and exile of Reza Shah from throne in four acts. The play represents the relationships between two families of Ahang, the feudal and the wealthy, and Shafti, the serf whom have been living in one of Ahang’s houses for years. It stages the social interaction of these families and the way in which the system of feudalism is fading away and bourgeoisie is about to emerge. Three characters of the play can be considered intellectual, though with different ideas and backgrounds: Mahyar, a lawyer and a university lecturer coming back from Lausanne, Sirous, the son of the Shafti’s, and Gilan her sister. All these characters have tendency toward socialist ideas, although the case of Mahyar is slightly different, largely due to his European education in Switzerland. Overall, Radi aims to define a new kind of intellectual to Iranian society by blending Gramsci’s traditional and organic intellectuals with domesticism which will be discussed in detail.

The play begins by introducing the Ahang family and the homecoming of Mahyar from Lausanne about forty days after the death of his father Sadegh Ahang the wealthy master of the house. Having earned his doctorate in law, Mahyar has been offered a teaching position at the University of Lausanne, and his older brother Bahman is an inspector in the province office of Rasht, and their sister Marie is a school teacher. The mother of the family, Afagh, firmly believes in the lord/serf world living in the same house with her children. On the other hand, the Shafti family are serfs of the Ahang’s. They take up residence in the house of Behistun Street entrusted by the late Sadegh Ahang to the Shafti’s to live and work for him. The Shafti family has two children, Sirous who is a Marxist intellectual and a political dissenter, and Gilan a schoolmistress and a theatre player. Borrowing from Gramsci (1989), she is a traditional intellectual, with a peasant origin, in a sense that she has been active in affairs related to cultural and educational policies and removal of the existing problems (p. 114).

The main conflict in the play is that Afagh and Bahman are of the same opinion that the Shafti family have to evacuate the house of Behistun which Mahyar has inherited from his father. At face value, it seems the conflict in the play is over the inheritance, yet the major concern which Radi expresses in his drama, as Sedighi (2017) puts it is the disappearance of feudalism and the union of intellectuals, Mahyar and Gilan at the close of the play, to promote development politics in their region (p. 56).

The political events of Iran in the 1940s changed the social structures and relationships of different strata, and the reflection of this radical change can be seen in the beginning of the play that Mirsakineh, the aged housemaid of the Ahang family, pretends to be exhausted and ill, and even groans, when the lady of the house, Ahang, commands her to perform some
tasks. Another example is the quarrel between Sirous and Bahman in the third act of the play about social justice and Bahman’s support of Nazism which Sirous chastises him severely: “No sir! Your god is too luxurious. A perfect German god creating by creatures like you” (Radi, 2013, p. 44). Bahman is in support of an elite dictator such as the contemporary Hitler or the early nineteenth-century Napoleon Bonaparte. Radi presents him as a royalist and a feudalist who still tries hard to maintain the old order of lord/serf. What Radi’s play stages is the revolt of the slave against the master which the new socio-political situation in Iran has provoked it. Each character in the play is experiencing a change in social roles, and this eventually results in redefining their social roles.

Taking everything into account, classification of intellectuals in the play is three different individuals: Mahyar, Sirous and Gilan. Mahyar as a novice lawyer was a political activist in Switzerland whose critical articles against the devastating World War II and Nazism published in notable French and Swiss press. His intellectual practice is mainly focused on international affairs and peace. On the other hand, Sirous as a leftist intellectual strongly believes in the establishment of socialist principles in Iranian society and politics. He also plays an important role in leading Gilani workers protesting and striking against the governmental authorities including factory owners and employers. Unlike Mahyar’s global vision, Sirous focuses on domestic affairs such as the betterment of the lives of the working class. Finally, Gilan, the schoolmistress, can be describes as traditional intellectual trying to reform the current state of affairs. Both Gilan and Sirous coming from a working class are seeking to gain independence from the master family, the Ahang’s. They both have focused on the improvement of their class status and consciousness along with removing the existing differences between the classes.

Radi in an interview in 2009 states that Gilan, as a complete character of the play, is the one always trying to make positive differences with the people she interacts and gets acquaintance (p. 259). Mahyar as Radi himself believes (p. 236) is more of a humanist intellectual seeking to discover the real reasons behind the events and move the people forward along the right path; his anti-war articles in French newspapers and his book on law are cases in point. He is frustrated and somehow alienated, mostly because of the rage of the war in Europe and the ineffectiveness of his writings in making people realize of the devastating effects of war and putting an end to it. Holub (1997) explains that of the traits of the intellectuals is their criticism of any government system violated the lives of the people (p. 163); their ultimate goal is to build bridge between people and the state or governmental institution in a way a that a constructive dialogue takes place between them (ibid). Mahyar is determined to have his teaching position at Lausanne University so that he might be able to work and make a change in an international community. One reason for such decision is the realization that his mother and brother are taking advantage of his presence to provide an excuse to force the Shafti family move out their dwelling place.

In this way, Mahyar encounters with class warfare in his own place of living as a microcosm of the entire Iranian society. For instance, concerning Gilan’s teen life in a conversation between the mother and the son, Mahyar supports her education in one of the Rash’t’s best secondary schools while at the same time the mother describes her as a girl with bare feet and lice in her hair (Radi, 2013, p. 103). Mahyar himself enrolled Gilan in a high school and encouraged her to be a schoolmistress after graduation. Even living in a European country has not satisfied him; he is aware of the fact that having conducted his doctorate in Law might and written articles against Nazism and Fascism would not be quite effective in fulfilling his goals. In a conversation with Gilan in the third act, he laments: MAHYAR: [...] I am 27 years old and I’ve not done a damn thing.

GILAN: At least you have written a book in French, got a degree which not anyone able to do.

MAHYAR: I just ate and slept, went to college, or sat in cafes to write and argue about the war, the Reich, the nuclear bomb, and that didn’t help a bit this country of you and me. Nothing at all! (ibid, p. 87-8)

It is evident that Mahyar, due to his humanist beliefs and his apolitical thinking, perfectly knows that the cultural patterns of his country are against the Stalinism of Sirous and Nazism of Bahman – the party versus the government. When Bahman and Sirous in dinner time arguing fiercely over their political standpoints, he puts all the dictators of history on scale pan and by comparing them with the Persian poet Hafiz (1315-90 AD), widely known for his mystic and philosophical poetry, he comes down on them:

To put it in a nutshell, when you have Hafiz, who are you looking for? Genghis Khan, Napoleon? Hitler? All these giants or heroes of history look ridiculous
what has frustrated Mahyar in his homecoming is witnessing the sons of Ahang and Shafti families struggling to be superior over one another, one by Stalinism and the other by Nazism. He finds his house as a battleground of ideas repeating two sides of war in Europe. Gilan also mentions Mahyar the fight between Sirous and Bahman is mostly because of the Behistun house. In fact, Mahyar’s homecoming, after his father’s death, is a kind of refuge or escapism in the world of writing and thinking; he conceives his defeat in not being effective in stopping the violence of all-out war in Europe; he has reasoned out his intellectual practice as futile, either in abroad or at home, particularly after his witnessing of the verbal abuse and violence of in his home territory. It is Gilan who, as more determined and self-standing than Mahyar, tries to encourage Mahyar and influence his positively. Mahyar is a passive character in the play; he is uncertain to express his decision about the inherited house which is the cause of conflict in the second act onward.

Another problem regarding the case of Mahyar which Rádi represents is Mahyar’s cutting off from his old values and traditions. The twentieth-century Iran has witnessed a clash between tradition and modernity since the Constitutional Revolution 1905-11 which aimed at the imposition of restriction on monarchic power and introduction of the discourse of modernity in Iranian society and politics (Abrahamian, 1982). In this connection, Rádi pushes forth a compromise between tradition and modernity; in his view, modernity needs to embrace traditions, not simply disregard them. Iran, characteristically, is a highly traditional and conservative country, and the project of modernization without regarding the traditional roots of the nation would eventually doom to failure. The play shows one of the consequences of Mahyar’s sojourn in Lausanne is the loss of his religious faith which is culturally an important aspect of Iranian society. As a gesture of love, he gives his necklace containing Quranic words to a Swiss woman, and later she returns the necklace to Mahyar as a sign of the end of their romantic relationship. The woman also tells him that this necklace is of value in his homeland not here in Switzerland. Part of the alienation felt by Mahyar in Europe, apart from the brutality and violence of war, is his distance from his Iranian traditions including his religious faith. His return to his hometown is an excuse for seclusion, a time to ponder.

However, as noted above, the presence of Gilan as a complementary figure helps him to realize his potential and decide firmly at the close of the play. After witnessing the hatred and discriminatory behaviour of his family toward the Shafti family, Mahyar decides to leave Rasht to Lausanne without giving the deeds of the inherited house to his family. He seeks to pursue his humanist actions such as writing against the autocratic governments and war:

MAHYAR: Yes (he closes the lid of the suitcase). And now without the necklace and with only one suitcase and a flood of words, I am about to face own destiny. I like to write books and wage war on evil and violence instead of hatred, pride and blood feuds; I’d like to give the world light, humbleness, glory... (Rádi, 2013, pp. 110-11)

Gilan, falling for Mahyar, interferes and stops his departure. The intellectual discourse that Rádi shapes and promotes here is a blending of Gramscian traditional and organic intellectuals. From Rádi’s perspective, these two types of intellectuals should work together in order to function efficiently in public. Rádi’s play suggests that a domestic intellectual like Gilan and an internationally humanist intellectual as Mahyar might complement one another. Education is also a key factor in nurturing the skills of an intellectual. Mahyar’s doctoral program in Switzerland and Gilan’s education in the best high school of Rasht, along with her being a teacher at the same school, indicates the degree of intellectual activity of individuals and their role in the process of development, in particular the 1940s and 1950s Iran where the politics of modernization and development was highly sponsored by the State and various kinds of intellectuals. In several of Rádi’s plays, the image of school or academic institutions highlights this fact, and it is also a reflection of Gramsci’s contention that “school is the instrument through which intellectuals of various levels are elaborated” (Gramsci, 1989, p. 117). Eventually, Gilan, as a poor girl experienced the biased feudal system, reminds Mahyar that: “To plant a tree or defend the oppressed is not necessarily mean that you should ride your faint horse and search the frontlines or legendary tales. The garden, the oppressed are here before you. It just needs a bit artfulness to see” (Rádi, 2013, p. 113).

Unlike Mahyar’s concern over the fate of humanity and his anti-war attitude, Gilan mainly worries about the condition of her pupils. By allocating her monthly salary and receiving charity, she understands the
necessity of buying 17 pairs of shoes for the poor students in wintertime.

MAHYAR: What happened? Are you upset? Did I say something?
GILAN: Its midwinter and my children don’t have shoes to wear.
MAHYAR: Your children? (Half jokingly) How many of them do you have?
GILAN: 17. They don’t have comfortable shoes. They are bare-fooled.
MAHYAR: 17 pairs...for school children?
GILAN: I have to deliver the shoes to their homes tonight.
MAHYAR: How can you do it with a hundred fifty Tomans salary?
GILAN: I will collect charity. (ibid, p. 115)

Gilan is the critic of the current state of affairs in her society, and at the same time she also engages herself actively in making changes the existing structures in order to improve social status. Radi presents that these two kinds of Gramscian intellectuals do not stand against one another; rather, they might complete each other, and as a result of which a new definition of Iranian intellectual will be formed – the one with both domestic and global tendency.

It can be seen that Gilan, in addition to the strong interaction she develops with the audience, fulfils what Gramsci speaks of the functionality of an intellectual in public sphere (1989, p. 115). She fills the gaps in Mahyar’s vision since he is ignorant of the present situation of Iranian society, its struggle to rewrite the old orders such as the rising of the bourgeoisie and disappearance of feudal-serf system. Moreover, since the setting of the play is in Iran of the early 1940s, the time when the country has been invaded by Anglo-Soviet troops due to Reza Shah’s support of Nazism in the Second World War (Stewart, 1988). At the end of the play, Mahyar decides to stay in Rasht and likely to marry Gilan. The marriage bond between these two and the possible wedding of Mary and Sirous, in the act two Mary mentions her love of Sirous, is Radi’s resolution to the conflict of the play which is the Ahang’s house on Behistun Street. The significance of these marriages is nothing but the violation of the conventions of lord/serf dichotomy. The play, therefore, stages a revolt of the young generation of two different families against the old order, against Afagh Ahang and his elder son Bahman who are still in support of feudalism and determining the boundaries of the serfdom.

Radi puts forward the idea that an Iranian intellectual needs to equip with both domestic and global vision. In his view, an intellectual, such as Mahyar, having universally humanist views might distance from cultural and ethical values of his homeland’s society; as a consequence, he will be of no use for intellectual labour in public. For Radi, the solution can be found in the union of two Gramscian kinds of intellectual and a compromise between the discourse of modernity and the long-established Iranian traditions. Stated differently, Ridi first presents the pathology of intellectual practice in modern Iran, and then offers his solution which is the redefinition of an intellectual and his function in public. After the fall of Reza Shah and invasion of Iran by the Anglo-Soviet military forces, the socio-political structures of Iranian life were altered; as a result, new orders and principles would have been introduced and pursued (Katouzian, 2003). In this fashion, many believed in the power of intellectualism to analyze the situation and carry out progressive improvement in society.

In the third act of play, after Bahman breaks Sirous’s head with his father’s wooden walking stick and swearing and ranting in German like the passionate speeches of Hitler, Mahyar grabs the stick breaks it in half. This act is the rejection of Nazism and above all the violence and oppression of the feudal lords against the working class labouring for them. It is, in order words, a firm action against the old traditional beliefs of the Ahang family and Bahman’s aggressive behavior. At the end, Melody of a Rainy City represents that the future of society is dependent on the establishment of new orders, and the disappearance of any kind of oppressive structure such as feudalism and putting an end to violence.

5. CONCLUSION

It is widely accepted that Iranian intellectuals can lead the public to overcome social problems. They also can be influential in working out a compromise between the long-standing conflict between the two discourses of modernity and traditionalism in contemporary Iranian context, flared up from the Constitutional Revolution of 1905. With the abdication of Reza Shah and the burning flames of the Second World War in Europe, Iran was invaded by the Anglo-Soviet forces in 1941 resulted in the increase of the problems of the country. The general tendency of Iranian society was that the intellectual class might be quite effective in
resolving political tensions and improving Iranian social life in the twentieth-century Iran.

As a prominent contemporary playwright, Akbar Radi represents an Iranian intellectual as someone having both domestic and global vision. In his view, an intellectual should be a humanist engaging himself in political affairs of his country; he should work within the international context as well. In his major play *Melody of a Rainy City*, Radi dramatizes the conflict between two families, the Ahang’s as the feudal lords and the Shafti’s as the serfs working for the Ahang’s in Iran of 1940s. It shows the way in which feudalism is about to replace with bourgeoisie. The drama, moreover, stages Gramscian traditional and organic intellectuals to finally arrive at the conclusion that the union of these two kinds of socialist intellectuals might be the right answer to several challenging questions raised in contemporary Iranian history. Radi represents Mahyar as an organic intellectual whose intellectual pursuit and social status lead him to seclusion and indetermination. The answer to this problem is Gilan, a traditional intellectual in Gramscian sense, whose domestic approach and traditional thinking finally encourage Mahyar to act properly at the end of the play. Their love and likely marriage will be symbolically interpreted as the union of traditional and organic intellectuals. The play also represents Sirous as a traditional Marxist intellectual in clash with Bahman supporting Nazism and authoritarianism in general.

Briefly speaking, by staging various intellectuals in *Melody of a Rainy City* and defining their social ties, Radi aims to introduce a new definition of intellectualism Iranian society needs to have. Radi postulates that an Iranian intellectual, based in Gramscian formulation, needs to embrace his rich culture and human as well as having his global vision. He should implement politics of modernity and modernization without disregarding the traditional values of his society.

ACKNOWLEDGEMENT

We would like to express our deep gratitude to late Fatollah Biniaz (1948-2015) who made critical comments on the theorization and arguments of this study which is, therefore, dedicated to him.

ABOUT THE AUTHOR(S)

**Ramin Farhadi**, M.A. in English Literature, Azad University of Karaj, is an independent scholar who has published several articles in various internationally refereed journals such as *International Journal of Applied Linguistics and English Literature (IJALLET)*, *Education Research Journal*, and *Advances in Language and Literary Studies (ALLS)*. His research interests comprise contemporary British stage, Persian fiction as well as drama, and Shakespeare.

**Mohammad Amin Mozaheb**, Assistant Professor of Applied Linguistics, is the Head of the Department of Foreign Languages at Imam Sadiq University, Language Center, Tehran, Iran. He has published numerous articles in a number of journals including *ELT* (Canada) and *Journal of Language Teaching and Research* (Finland). He has also written some books on ELT related topics. Moreover, he has participated in a number of inter/national conferences. His main research interests include EFL testing, literary and language studies and discourse analysis.

REFERENCES


A Lacanian Reading of *Hamlet* and *Caligula*: Death Drive

Golnaz Ghasemi ¹ & Farzane Haratyan ²

¹Department of Social Science, Islamic Azad University, Science & Research Branch, Tehran, Iran
²Assistant Professor, Islamic Azad University, Garmser Branch, Iran

**Corresponding Author:** Farzane Haratyan, E-mail: farzaneharatyan@gmail.com

<table>
<thead>
<tr>
<th>ARTICLE INFO</th>
<th>ABSTRACT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Received: May 01, 2019</td>
<td>The following research rereads the concept of death drive in the chosen literary characters of Caligula and Hamlet, who possess differing positions to the crown yet share the tragic death forced by the outer environment. The chosen plays provide a well ground for practice of this subject since both plays are closed by the death of the heroes in which neither of them possess any part of direct actions. In Hamlet the mourning prince enters a shock by the supernatural visit he receives which leaves him in the search of the vengeance he stands responsible for. During the play Hamlet’s behavior and mental status leads him to eventual due to his inability to perform any act which may be a cause of distribution to his associates which creates a well formed psychological pattern for study. On the other hand, in Caligula no element of supernatural appears yet the young emperor is in great shock due to the loss of his sister, in a sadistic manner the king both seeks destruction and yet is unable to harm himself, so the bizarre and extreme behavior is reflected as a result of his current situation. This study aims to unveil the hidden links between the two plays focusing on the concepts of Jouissance, Trauma, and the Death drive.</td>
</tr>
<tr>
<td>Accepted: June 05, 2019</td>
<td></td>
</tr>
<tr>
<td>Published: July 31, 2019</td>
<td></td>
</tr>
<tr>
<td>Volume: 2</td>
<td></td>
</tr>
<tr>
<td>Issue: 4</td>
<td></td>
</tr>
<tr>
<td>DOI: 10.32996/ijllt.2019.2.4.34</td>
<td></td>
</tr>
</tbody>
</table>

**KEYWORDS**

Jouissance, Trauma, Death drive, Hamlet, Caligula, Lacan

1. INTRODUCTION

This article investigates the hidden links between the two chosen literary characters of Caligula and Hamlet from *Hamlet* by Shakespeare and *Caligula* by Camus in order to create a clear understanding of the existing similarities and differences between the texts which had been overlooked before. This research aims to unveil the relations between trauma and jouissance in an association with one another as the possible elements in the death drive. The concept of death drive in the plays although may appear contrasting and opposing to one another, yet despite the periodical composing gasp between the texts and the differing position each hero possesses to the crown, a similar pattern is seen which leads to the destruction of the heroes even though there may exists a leaner difference.

William Shakespeare was born on 23rd of April 1564 and passed away on 23rd of April 1616, he wrote not only famous plays such as *Hamlet, King Lear,* and *The Tempest* but also composed cycles of sonnets as well. *Hamlet* was written in an uncertain period between the 1955 and 1602, the play theme orbits around the theme of the hero as a fool which is taken from Scandinavian legends which due to its supernatural element and fairytale like nature became popular during the 17th century. The plot if the story pictures the story of a lost prince who is in a quest to publicize the truth upon his father’s death, the play ends in the death of the hero which to some extends share similarities with Camus’s play *Caligula* which had created a great opportunity for a comparative examination of these cases.

Albert Camus born on 7th of November 1913 and passed away on 4th of January 1960, was a well noted play writer in the school of Absurd yet he never truly accepted this label himself. The ; “the term absurd was first used to describe literary works by Albert Camus, in 1961, theater critic Martine Esslin’s book Theater of the Absurd named a movement that was already in full swing” (Galen 60). *Caligula* was published in 1944 for the first time, the story was based on the true history of emperor Gaius Julius Caesar Augustus Germanics who was nicknamed Caliga which had the literal meaning of little soldier boots. The main plot of the story portrays a maddened emperor by the grief of the loss he had experienced, the loss of his beloved sister who had many functions beside the sibling she was to him. The story closes with the death of Caligula himself. These two case studies will be investigated by the appliance of Lacanian theories.

2. THEORETICAL FRAMEWORK

Jacques Marie Émile Lacan is one of the most influential figures in psychoanalysis, he introduced many concepts including the three orders, mirrors
Among many concepts introduced by Lacan this paper makes use of the concepts of trauma, jouissance, and death drive. The literal meaning of trauma is “a wound”, a term borrowed from ancient Greek, was at first used in surgery to denote a violent injury from an external cause that breached the body’s integrity.”(Mijolla, 3005, p.1800). The general definition of trauma used in psychology is stated as “a painful experience that scars psychologically” (Tyson, 2006, p. 21). Yet trauma cannot be viewed as only a singular events for what associates it is also of great importance. Trauma may result in many mental disorders including aggression, hysterias, repetitions, death drive, and jouissance.

In association with the concept of trauma is the concept of jouissance. According to Evan’s International Dictionary of Psychoanalysis (2006) the concept of jouissance had been left untranslated due to the lack on exact equivalent for it in English. The literal meaning of jouissance is pure sexual pleasure which Lacan later, in the years of 1959-1960 connects this to the death drive. Lacan addressed the malfunction of any drive which aims to harm and create destruction, as jouissance. He explains jouissance as any drive which functions beyond the pleasure principle or the in other words the laws and regulations. He believes that if there exists no boundary jouissance does not exists for it feeds of the sadistic pain-pleasure seeking of its nature (p.93-4). In other words the jouissance creates pleasure when one suffers, this pain does not necessarily need to be caused for others by the individual and the individual takes pleasure in hurting himself as well. This characteristic of jouissance is what Lacan connects to the death drive, the individual seeking the pleasure in the pain is unaware of the destruction he causes himself.

The concept of death drive with the definition given by Freud was not quit acceptable by Lacan’s logic. Freud addressed the death drive, Thanatos, which he explains an instinct which appears in association with other concepts and pushes the individual towards a tendency to reform the lost harmony. “It does not appear in isolation; its effect becomes apparent, in particular through the repetition compulsions, when a part of it is connected with Eros. Its tendency to return living creatures to the earlier inorganic state is a component of all the drives” (Mijolla, 2005, p.371). Lacan believed such tendency in the individual as impossible he believed the death drive does not stand in opposition to life drive (Eros) but he addressed the death drive as any dive which functions beyond the pleasure principle.

3. ANALYSIS
This section focuses on the analysis of the protagonists, Hamlet and Caligula, from the chosen case studies including Hamlet the Prince of Denmark by William Shakespeare and Caligula by Albert Camus. First a background along with a short summary is presented highlighting the important events in the plot of the plays. The summary is followed by the analysis of each protagonists according to the key concepts presented.

3.1 Analysis of Hamlet
Hamlet was composed in an uncertain area between the years of 1599 to 1602, the style of the text presents remarkable similarities to Kyd’s Spanish Tragedy. The plot of the story orbits around a very popular theme among Scandinavian sorties, hero as a fool in which the prince seeks vengeance against the uncle who had murdered his father and married the widowed queen. The original manuscript which was titled Ur-Hamlet did not survive the time but was noted to be lengthier. The story opens as the young prince had entered a shock due to the death of his father and is in a traumatic situation which is heightened by the visit he receives from the ghost of his father putting the burdens of vengeance on
Hamlet’s shoulders. By this end the protagonist leads himself to the destruction by a chain of inevitable actions.

Hamlet’s character throughout the story faces a conflict which fuels his indecisive manner. By the marriage of his mother to the new king and his uncle, Claudius, Hamlet is placed in a new triangle where he desires the attention of his mother and does not receive it, this unsatisfied desire is the source of Hamlet’s aggression and aggressivity. The two rare cases where Hamlet performs any act of aggression are first where he murders Polonius and second the final act where after the death of his mother, Gertrude, he is able to the action and take his vengeance. In the first act of aggression, in queen’s room, Hamlet appears both aggressive and performs the concept of aggressivity since he seeks the attention, sympathy, and approval of his mother but instead what he realizes the fact that he stands alone and is labeled as a mad man. This fuels the pre-existing aggression within Hamlet which leads to the murder of Polonius. The concept of madness according to Foucault explain that “people were often defined as insane simply because they behaved in ways that were different from the majority or that contravened the norms of polite society. In other words, madness was a question of social and cultural definition” (Oliver, 2005, p. 7). By this definition Hamlet isn’t labeled as a mad man but as an aggressive individual who is unable to take action due to the Oedipus complex he is in.

His aggressivity is bold and clear towards Ophelia as Lacan had directly addressed it. “In this case of Hamlet, Ophelia is after this episode completely null and dissolved as a love subject. ‘I did love you once,’ Hamlet says. Henceforth his relation with Ophelia will be carried on in a sarcastic style of cruel aggression” (Lacan, Desire and the Interpretation of Desire in Hamlet, 1977, p. 12). This aggression towards Ophelia is based on the fact that now Ophelia is the symbol of the reality Hamlet faces, “Ophelia is turned here into an object that is not placed in the symbolic order but rather appears in the real, no longer being part of his unconscious fantasy” (Calderón, 2015, p.6), due to the misogyny he faces as he is unable to create a balanced picture between the new images of the females present in is life. “The horror of femininity is installed along the play according to the establishment of a frontier between the characters of Ophelia, the virgin, and Gertrude, the incestuous whore” (Calderón, 2015, p. 6). By this hatred Hamlet rejects Ophelia by choice and as she is no longer an object of desire she is the one who receives the aggressivity.

Due to Hamlet’s loss of interest in his beloved he may be accused of narcissism since he is quit aggressive and does possess a tendency towards the self-destructive actions which are among the characteristics of narcissism. Both aggressivity and aggression along with the suicidal tendency are marked as the characteristics of narcissist individuals. “Narcissistic aggressivity is enacted on the level of literal violation of the body's imaginary integrity, whereas the self-mutative effects of the superego are achieved in the register of linguistic signification (Moncayo, 2008, p. 176), such aggressive behavior although witnessed in Hamlet’s behavior is yet rooted in his aggression due to the desire which he had not been able to satisfy. The Oedipus complex and the triangle in which he is trapped in is the source of Hamlet’s aggression as well as a much stronger proof against the claim of narcissism. The narcissistic individual finds the wholeness within himself and does not require an Other while hamlet throw ought the play views his mother as the new Other while “Hamlet is dominated by his Mother as a big Other, that is, as the primordial subject of his demand”(Calderón , 2015, p.5).

Hamlet’s tendency towards the self-destruction is not a result of narcissism but rather the trauma he had faced. Hamlet’s character is suicidal due the traumatic experiences he had gone throw, this tendency is shown clearly in his famous soliloquy as he states “To be, or not to be: that is the question”(Shakespeare ,1843, p.63). This reflects his suicidal desire which according to Lacan is a result of the trauma he had faced. Hamlet is unable to act upon this desire due to the Oedipus complex at the same time when he is free from the grip of the complex he is already poisoned and is out of time to take any actions to harm or destroy himself.

3.2 Analysis of Caligula
The play of Camus was inspired by the Emperor Gaius Julius Caesar Augustus Germanics. The emperor gains the nickname of Caligula as he accompanied his father’s armies in battels. The emperor’s behavior, according to Sandison’s article “The Madness of the Emperor Caligula. Heinemann”, had been described as strange and abnormal, such was due to two main reasons including the devastation of breaking free from his old image as a child and the mental illness from which he suffered (p.6). Camus taken this bizarre character and used it as his hero in the play. Caligula was first published in 1944, the story of emperor Caligula who is mournful due to the death of his beloved sister Drusilla whom happened to be the beloved of Caligula and also his object of desire. By the death of his sister Caligula become crueler by day he pushes and breaks all
norms and boundaries of the society to the point where he is destroyed by his courtiers.

Caligula’s inability to love any other but the royal blood, his own blood, places him in a situation where he is labeled as a narcissistic person. In the play he directly addresses himself as the godess of love Venus, “CALIGULA [ amiably]: I’m Venus today” (Camus, 1958, p. 40), representing the way Caligula views himself as a god above man where no man is worthy of his love. Latter in the play he addresses his beloved Chaerea as she does not know the way Caligula feels for he is not an ordinary man, “I know, Cherea, I know. You’re not like me; you’re an ordinary man” (Camus, 1958, p. 53), such behaviors and actions projects Caligula’s character as a narcissist. Along with narcissism there exists the concepts of aggression and suicidal tendency of narcissism.

The emperor, Caligula, is aggression is seen in many parts of the play he takes many extreme actions and later he expresses the joy and pleasure he receives by the execution of such manners. In the play he directly addresses this feeling as “How strange! When I don’t kill, I feel Alone” (Camus, 1958, p. 68). Caligula’s aggression is rooted in his death drive, according to Lacan it is illogical for one to harm himself by horror so he explains the death drive in relations with the concept of jouissance. Lacan explains jouissance as any drive which functions beyond the pleasure principle, he explains that jouissance is aggressive and destructive both for the individual himself and others. Jouissance contains a sadistic nature which is the cause of the pleasure it finds in destruction. “The extremes in Caligula’s behavior which projects his desire of breaking the norms and the joy he feels by the destruction he causes both to himself and others.”(Ghasemi, 2018, p. 2). This aggression is witnessed within the behavior of Caligula as the courtiers address the interest of emperor in aggression as Caligula is quoted “THE OLD PATRICIAN [ on the verge of tears ] : Yes. He says to the executioner: ‘Kill him slowly, so that he feels what dying’s like!’” (Camus, 1958, p. 58). Such pleasure taken in aggression and cruelty are both signs and results of jouissance.

The concept of death drive and jouissance are tied in the ideology of Lacan, “The death drive is the name given to that constant desire in the subject to break through the pleasure principle towards the thing and a certain excess jouissance; thus, Jouissance is ‘the path towards death’” (Evans, 2006, p. 94). Lacan argues that the death drive is not a separate drive but any drive which functions beyond the pleasure principle and seeks destruction in order to feel the joy which is fueled by the sadistic nature of jouissance. “The concept of Jouissance has always been associated with the two concepts of destruction and pleasure both of which appear in a man with Jouissance, the individual aims to push his cruelty and his boundaries as far as he may since he experiences a greater loss” (Ghasemi, 2018, p. 3). The same concepts appears in the manner of the emperor, Caligula due to his narcissistic nature is unable to harm himself yet seeks destruction as a result of both his jouissance and narcissism. In such case the emperor unable to harm himself pushes the environment to take the action and destroy him. Along the play Caligula is conscious of the plotting of courtiers yet he does not take action for the destruction is what he truly seeks, Caligula directly addresses the matter “By the way, when I came in just now, you were hatching a plot, weren’t you? A nice bloody little HELICON : Yes, yes . . . . Now listen, please. Do you know there's a plot being hatched against your life? A plot?” (Camus, 1958, p. 26).

4. DISCUSSION

The concept of death drive had been applied to the chosen case studies including Hamlet by Shakespeare and Caligula by Camus. In the case of Hamlet’s character he is not narcissistic due to the fact that he had found a new Other who places him in a new Oedipus complex in which he does not get the attention of the desired Others. The aggression and aggressivity observed in Hamlet’s manner is the result of his unsatisfied desires which are shown and reflected in both Hamlet’s actions and his speech or in other words his use of symbolic order. Hamlet’s character does seek destruction due to the traumatic experiences and his current traumatic situation in which he is yet he is unable to satisfy his needs since he is controlled by his desire for the Other or in other words the queen, Gertrude. Hamlet is released from this grip at the very end of the play but it’s too late.

In the case of Camus’s hero, Caligula, the emperor is narcissist for he had lost the only person whom with he shared blood and for that was seen worthy of his love since he viewed himself as a god and others as ordinary men, by this view the emperor now is labelled as narcissist and possesses aggression and suicidal tendency. Aggression is greatly witnessed in the actions of the emperor and he expresses his interest on the subject freely. Caligula also openly states the fact which he takes pleasure in harming others and he crosses many boundaries taking pleasure in harming the subjects and courtiers which is labeled by the concept of jouissance. Since the concept of jouissance is the essence of the death drive due to the fact that it is addressed as any drive which
malfunctions and goes beyond the pleasure principle, the behavior of the emperor does seek destruction both due to the jouissance or death drive and as a result of his narcissistic suicidal tendency in which result’s Caligula is unable to take action and pushes the environment to destroy him.

5. CONCLUSION
The current research had aimed on unveiling the similarities and differentiating elements affecting the death drive of the heroes according to the concepts of aggression, narcissism, and death drive in the chosen case studies, Hamlet and Caligula, although they possess differing positions to the crown yet share the tragic death forced by the outer environment. In both case studies neither of the heroes perform a suicide and are destroyed by the environment, as Caligula is assassinated by his courtiers and Hamlet is murdered by his uncle. In the case of Hamlet the prince is mournful for the death of his father, seeks destruction of himself and his uncle, Claudius, which leads to an inevitable chain of actions which presents Hamlet’s character as indecisive and aggressive, Hamlet’s behavior leads him towards his own destruction where in the last seen of the play he is poisoned and murdered. According to the former analysis Hamlet’s character is not narcissist for he had found a new Other, still his character is suicidal and aggressive. The aggressivity and aggression is a result of Hamlet’s unsatisfied desire for the Other as well as his indecisive personality while his death drive on the other hand is rooted in the traumatic experiences he had gone through.

In the case of Camus’s hero, Caligula, the story presents Caligula as a maddened emperor who had lost his lover and his sister, Drusilla, which in a series of actions the story leads to the destruction of the hero by the courtiers and his lover Chaerea. Caligula’s character is narcissist since he had lost the one person he shared blood with and he saw worthy of his love, this narcissism results in in aggression and suicidal tendency which is the cause of his aggressivity and aggression and his inability to harm himself. The concept of death drive is present in the behavior of the emperor since the concept of jouissance is witnessed, in other words Caligula seeks destruction but due to his narcissistic state is unable to perform the suicide so he pushes the environment to accomplish this task for him. It may be concluded that the heroes were both aggressive but under differing influences, the destruction seeking manner of Hamlet was a result of his trauma while Caligula was controlled by his narcissism and jouissance. They were both unable to commit suicide but by differing reasons, Hamlet had faced the desire of his new Other and Caligula as a narcissist could not directly harm himself.

REFERENCES


Does Place Affect The Use of Taboo Words?
Muhammad Arif\textsuperscript{1}\textsuperscript{*} M.R. Nababan\textsuperscript{2} & Riyadi Santosa\textsuperscript{3}
\textsuperscript{12Sebelas Maret University, Indonesia}

Corresponding Author: Muhammad Arif, E-mail: syarifoji@gmail.com

\textbf{ARTICLE INFO}

\begin{tabular}{ll}
Received: June 02, 2019 & ABSTRACT \\
Accepted: June 30, 2019 & \\
Published: July 31, 2019 & This research belongs to descriptive qualitative research as it fulfills five \\
Volume: 2 & axioms and describes the data as a real phenomenon. It aims to find out \\
Issue: 4 & whether there is the effect of place in using taboo words or not by comparing \\
DOI: 10.32996/ijllt.2019.2.4.35 & two movies that took different places as the setting. After analyzing the data, it \\
\textit{Taboo words, the effect of place, comparison.} & is found out that place does affect the use of taboo words because (1) taboo \\
\end{tabular}

words related to sex and excretion are increased (11.2 and 2.5\%); (2) taboo \\
words related to functions and parts of body and religion are decreased (8.5 and \\
2.6\%); and (3) taboo words related to death only appear in the first movie. The \\
reasons why this happens are (1) college students have more freedom to speak \\
up than high school students; and (2) college students are more familiar in \\
using taboo words than high school students.

\section{1.INTRODUCTION}

In daily conversation, there must be words that are forbidden to be spoken because by speaking those words may cause someone’s hard feeling and they are considered as inappropriate. Those words are taboo word (Wardhaugh, 2006). Zhou (2010) believed that the term of taboo word was proposed by Captain Cook that was brought from Tonga, Polinesia. Taboo word refers to something that sacred or something that forbidden to touch, to do, or to speak. It is the same with social, behavioral, and cultural prohibition (Arini, 2015).

Theoretically, taboo words exist to filter those words to be spoken. But practically in social life, taboo words, in a certain situation, are still spoken by people (Wardhaugh, 2006). For instance, mafias or villains are familiar with taboo words because they speak taboo words everyday. This must be contrary with the nature of taboo word itself. Another example of the use of taboo word in social life is in movies, especially for action and thriller genres.

Furthermore, Wardhaugh explains that there are six categories of taboo words, they are sex, death, excretion, bodily functions, religious matters, and politics. Taboo words that belongs to sex category are related to sexual activity and the label for those who actively connected to sexual activity, for instance fuck, suck, bitch, whore, motherfucker, etc. The examples for taboo words related to death are die, dead, and hell. But according to informants’ thoughts, die and dead are not considered as taboo words anymore. Taboo words classified as excretion category are related to excretion activity, organ that relate to the excretion, and the result of its process, for example shitting, holyshit, and shit. Then, taboo words related to bodily function consist of some parts of body that are rude to be spoken, they are dick, pussy, ass, and nipple. The next category is taboo words related to religious matters. The words that belong to this category are forbidden to be spoken because in some society, the names of God are sacred, so they change the name into something else. The last category is taboo words related to politics. This might be the symbolization of the political figures or their followers into something else for mocking purposes. It can be animals, physical characteristics, etc.

\section{2. LITERATURE REVIEW}

If we look at different point of view, in this case, academic views, many researches about taboo word have done. Pebriani (2016) conducted a research to find out types of taboo expression used in Cimpungan Subelen, Mentawai islands. Beside to find out the types of taboo expression, she also figured out why taboo expression was expressed by the speakers and the way they substituted taboo expression in order to avoid breaking the rule or prohibition. In her research, she finally revealed that taboo word (1) functions as a thickening taboo expression of religious emotions and beliefs; (2) the expression of a taboo as a means of educating children; (3) the expression of a taboo as educating youth; (4) the expression of a taboo as educating the adult; (5) the expression taboo as educating the general public; (6) the expression taboo as entertaining. Based on the type of expression of the taboos that were found, there were two of them, euphemism and disphemism. Euphemism is divided into three namely (1) a euphemism in the field of
trust; (2) a euphemism in the field of manners; (3) a euphemism in the social field.

The other research was conducted by Lawalata (2015). She classified taboo words in a movie, Friends with Benefits, and the reason why characters in that movie speak taboo words. From that movie, she classified taboo words into six categories, they were (1) sex, (2) bodily function, (3) certain game of animal, (4) death, (5) excretion, and (6) religion. She also figured out why the characters speak taboo word, it was because they tried (1) to express the emotion, (2) to talk about sex, (3) to joke and (4) to insult someone.

In line with Lawalata, Tumeno (2017) also classified taboo words in a movie, but with different title. Tumeno used Bad Boys II as her source of data. She found that there were seven types of taboo words in that movie. They were taboo words related to (1) mother in law, (2) animal, (3) sex, (4) death, (5) excretion, (6) bodily function, and (7) religion.

Sarono (2016) did the same thing with Lawalata. She classified the types of taboo words and the purpose of using them. The difference between their research was while Lawalata only used English as the source language, Sarono used English that taken from books and movie and Javanese that taken from native speakers in Kampung Jawa Tondano. She found out that there were five types of taboo words in her data, they were (1) sex, (2) bodily function, (3) certain game of animal, (4) death, and (5) religion. She also found that the purpose of expressing taboo words were (1) to express emotion, (2) to talk about sex, (3) to joke and (4) to insult someone.

After reviewing those researches, researcher himself is interested to conduct a research about taboo words but with different point of view. If those researches mostly only discuss about classification of taboo words and the purpose of using them, the researcher conducted this research to find out whether there is an effect of place in speaking taboo words or not. In order to find that, researcher compared taboo words in two movies that still related but they took different place as setting, they were 21 Jump Street and 22 Jump Street.

3. METHODOLOGY
This research belongs to qualitative research, based on formulation of five axioms proposed by Santosa (2017) as adaptation of axioms from Lincoln and Guba (1985). Those axioms are: the nature of reality characteristic is not single, it may mean different, depends on the context; the researcher is directly involved to this research, so there is no boundary between researcher and the object; findings cannot be generalized; the researcher does not manipulate the data or situation, it comes naturally; the value is bounded in this research only. Also, this research is categorized as descriptive research because research findings are described as a real phenomenon.

In order to find whether there is the effect of place in expressing taboo words or not, the researcher used two related movies but both had different settings as the data. They were 21 Jump Street and 22 Jump Street.

21 Jump Street was a box office movie in action-comedy genre, released on June 2012 by Sony Pictures Studio with profit 134 million US Dollars. This movie told a story about two stupid cops, Greg Jenko and Morton Schmidt (Canning Tatum and Jonah Hill) who were assigned as undercover student (spies) in high school to reveal the supplier of new kind of drug in that school. This movie got good rate from audiences. 91% Google users love this movie, based on their survey. 213 users in Rotten Tomatoes website give 7.2/10 average rate. This work of Christopher Miller and Phil Lord also got 82% likes from audiences in IMDb official website.

To follow the successor, they launched the second movie, 22 Jump Street with the same genre. It was released in 2014. It still starred by Canning Tatum and Jonah Hill, but in this movie, they were assigned to be students in a college with the same duty, to uncover the supplier of drugs. Users in Rotten Tomatoes give 77% score while the official website gives it 85% of Tomatometer. In Metacritic website, the officials give 71 score while the audiences give 8.0/10 point.

There are two kinds of data in this research, they are primary and secondary data. Primary data is taboo words taken from document, in this case, English version of subtitle of those movies while secondary data is other relevant studies.
To collect the data, researcher used purposive sampling technique based on the criteria derived from the basic theory of taboo words in Wardhaugh (2006) (the technique is also known as criterion-based sampling). In his book, he mentioned that at least there were six types of taboo words, they were taboo words related to sex activity and sexual labialization, taboo words related to parts and functions of body, taboo words related to death, taboo words related to political issues, taboo words related to excretion, and taboo words related to religion. By then, it can be formulated some criteria as follows:

1. Data was taken from English version of subtitle movie 21 Jump Street and 22 Jump Street.
2. Data belongs to one of six categories of taboo words, they are sex, parts and functions of body, death, politics, excretion, and religion.

After data were collected, they were analyzed using content analysis technique in order to determine the type of taboo words for each data. Then, to make sure that all data are valid, researcher used data source and collecting data method triangulations. Sources of data were document, in this case, subtitle of the movies, and informants, while the method of collecting data were purposive sampling technique, content analysis technique, and focus group discussion.

4. RESULTS AND DISCUSSION
Researcher has collected the data from those two movies based on two criteria stated on methodology section. From 21 Jump Street movie, researcher found 156 taboo words classified into five categories, while it was found 160 taboo words in 22 Jump Street movie categorized into four categories.

Taboo Words in 21 Jump Street
21 Jump Street movie took place in a high school. The main characters in this movie tried to discover who was the supplier of a new kind of drugs in that school. Taboo words were frequently spoken in forms of cursing, modifier, etc. The data is presented in Table 1 below:

Table 1. The Amount and Percentage of Taboo Words in 21 Jump Street Movie

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sex</td>
<td>80</td>
<td>51.3</td>
</tr>
<tr>
<td>2</td>
<td>Excretion</td>
<td>36</td>
<td>23.1</td>
</tr>
<tr>
<td>3</td>
<td>Function and Parts of Body</td>
<td>25</td>
<td>16</td>
</tr>
<tr>
<td>4</td>
<td>Religion</td>
<td>11</td>
<td>7</td>
</tr>
<tr>
<td>5</td>
<td>Death</td>
<td>4</td>
<td>2.6</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>156</td>
<td>100</td>
</tr>
</tbody>
</table>

As shown in table 1, it can be seen that taboo words related to sex tend to show up in the data, they are 80 data or 51.3% of all data. Then, taboo words related to excretion is the second category that tend to show up in the data. There are 36 data or 23.1% of data are classified as taboo words related to excretion. In the third place, there is taboo words related to function and parts with 25 data or 16%.

The dominant taboo words category is taboo words related to sex. They are 80 from all 156 data. Most of taboo words related to sex appear as modifier in the utterances/sentences in condition they are modifier for nouns or verbs. For example:

21JS064
“Do I look like a fucking scientist?”

The word fucking in that utterance is a epithet, which means that it is a modifier for a noun. In that case, the word fucking modifies the word scientist so it did not refer to an ordinary scientist, it might refer to a great scientist.

21JS068
“Guys, I’m not asking. Take it out and get the fuck out!”

The word fuck in that utterance takes a role as an intensifier of the verb phrase get out. It means that the word fuck is modifier for a verb. In that utterance, the word fuck modifies the verb phrase get out in order to show the pressure in the command. It might mean that the speaker really meant his partner to get out from his room.

The second category that tends to appear in the data is taboo words related to excretion. More than a half of taboo words related to excretion that appear in the data take a role as participant which means that they
are in noun form. Some of them refer to an actual thing, while some others refer to something else. For example:

21JS037

“Now you can see, this kid is white. That means people actually give a shit.”

In that utterance, the word shit does not really refer to actual shit, it refers to something else, in this case, attention. By replacing the word attention with shit, it might be assumed that the speaker did not like the topic they were talking about. Another example for the appearance of taboo words related to excretion is as interjection or cursing word, as shown below:

21JS056

“Shit!”

The utterance above shows that the speaker was cursing because he saw something out of his expectation, in other word, he was surprised. The next category is taboo words related to functions and parts of body. Almost all data that belong to this category take role as participant in the sentence. For example:

21JS012

“I can beat your dick off with both hands.”

The word dick in that utterance refers to an actual thing of penis. The speaker chose to use dick instead of penis, because in that situation, the speaker and his partners were in a fight, so it is inappropriate to use penis.

Taboo words related to religious matters appear 11 times in the data. Most of them appear as interjection. For instance:

21JS073

“God dammit, son! Don’t ever raise your hand like that to me again alright?! I consider it as a threat!”

The phrase god dammit shows that the speaker was surprised by the act of his partner. The last category is taboo words related to death. Only one word that belongs to this category as the others are not considered as taboo word anymore. It is hell. This word appears 4 times in the data. One data appears as modifier, one data appears as interjection, and two data appear as participant. For example:

21JS053B

“Hey, would you shut the hell up? We’re trying to study.”

In that utterance, the word hell does not really refer to the actual hell. The speaker meant that it was mouth, but in order to show that he was angry, he replaced mouth with hell.

Taboo Words in 22 Jump Street

This movie mostly took place in college. The main characters in this movie were still the same with the first one. They also had the same duty, to discover the supplier of drugs in this college. Taboo words that appeared in this movie have been tabulated in Table 2 below:

Table 2. The Amount and Percentage of Taboo Words in 22 Jump Street Movie

<table>
<thead>
<tr>
<th>No.</th>
<th>Categories</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sex</td>
<td>100</td>
<td>62.5</td>
</tr>
<tr>
<td>2</td>
<td>Excretion</td>
<td>41</td>
<td>25.6</td>
</tr>
<tr>
<td>3</td>
<td>Function and Parts of Body</td>
<td>12</td>
<td>7.5</td>
</tr>
<tr>
<td>4</td>
<td>Religion</td>
<td>7</td>
<td>4.4</td>
</tr>
<tr>
<td>Total</td>
<td></td>
<td>160</td>
<td>100</td>
</tr>
</tbody>
</table>

From table 2, it can be seen that 100 data or 62.5% are classified as taboo words related to sex, then there are 41 data or 25.6% are classified as taboo words related to excretion. 12 data or 7.5% of all data are classified as taboo words related to functions and parts of body, while there are only 7 data or 4.4% of all that are classified as taboo words related to religion.

As occurred in 21 Jump Street, taboo words related to sex also tend to appear in the data from 22 jump Street. And still, most of them are modifier. But in 22
Jump Street, the types of role taken by taboo words are more varying. For example:

22JS031
‘... and it’d better be a fucking Lamborghini, you bitch!’

In that utterance, taboo word *bitch* was used to address for the partner of the speaker, showing that the speaker was upset to his partner and he chose to use *bitch* as the symbol.

22JS067
‘... do you get to fuck ...’

22JS068
‘... or do you just get to watch people fuck?’

Beside as modifier and addressing, taboo words related to sex also appear as process. As shown in data 22JS067 and 22JS068, the words *fuck* there refer to the actual activity of sexual intercourse. The conversation occurred between friends, so it was not necessary to be polite by using proper word such as intercourse of have sex.

Taboo words related to excretion also appear as process, it is shown as follows:

22JS066
“I’m not gonna take a shit.”

Speaker in that utterance referred *take a shit* to the actual process of excretion. He said that in the bathroom when he saw a girl was taking a bath in the same bathroom with him. Another example of the appearing of taboo words related to excretion is in data 22JS088 below:

22JS088
“Eric’s been all up in that shit.”

The word *shit* here does not refer to an actual shit. The speaker’s intention was that it was a vagina but because he is a man and he has vagina, he change *vagina* into *shit*. Taboo words related to functions and parts of body only appear in two forms, they are as modifier and participant. Furthermore, it is explained below:

22JS037
“And I got a big-ass raise.”

The speaker did not mean to say the actual ass/butt. His intention was to say that the raise they were talking about was huge. So, the word *ass* modifies big into huge.

22JS075
“Stop being a pussy and go talk to her. Go!”

*Pussy* is another name for vagina, but in that utterance, the speaker was not talking about that. He meant that his partner should have not been a coward. The last category is taboo words related to religious matters. Even taboo words in this category only appear 7 times, they appear in different form.

22JS048
“... and then they party like it’s goddamn 1999.”

In that utterance, taboo word related to religious matters appear as modifier that modifies 1999 to show that it was like real 1999.

22JS033
“Holy Moses!”

The speaker spoke *holy Moses* to show that he was surprised by what he saw. So in this utterance, taboo word related to religion appears as interjection.

22JS078
“Jesus died for our sin-thee-uhs.”

The word *Jesus* in that utterance refers to the actual Jesus and it takes a role as participant. So, there are three role it takes, they are modifier, interjection, and participant.

**Comparison**

By comparing those data, it can be concluded that taboo words related to sex have been increased 11.2%. Increasing also occurs on taboo words related to excretion, it increases for 2.5%. But increasing only occurs on taboo words related to sex and excretion while taboo words related to functions and parts of body and religion are decreased, taboo words related to functions and parts of body decreases for 8.5% and taboo words related to religion decreases for 2.6%. Even taboo words related to death cannot be found in 22 Jump Street movie.
21 Jump Street took place in high school while 22 Jump Street took place in college. This might be the reason why the use of taboo words related to sex increases. College students have more freedom to speak up because they have been separated from their parents, most of college students stay in dormitory. No parents mean no one will interrupt someone because of using taboo words. This might also be the reason why the appearance of taboo words related to excretion is increased. College students have more freedom to speak, even to swear, because most of taboo words related to excretion appear as cursing or swearing words.

Another reason is, college students are more familiar in using taboo words related to sex than high school students are. College students are more sexually active. Being far from parents makes college students free to do anything, sex, drugs, because no one will watch them 24 hours a day.

5. CONCLUSION
Data shows that taboo words related to sex and excretion are increased (11.2 and 2.5%). This means that place does affect the use of taboo words because those movies took different places, high school and college. The reasons why taboo words related to sex and excretion increase are because (1) college students have more freedom to speak up and (2) because they are more familiar in using the words. This research opens another opportunity to dig taboo words more deeply. There must be other variables that affect the use of taboo words except place. It might be genders, backgrounds, ages, or others.

ABOUT THE AUTHOR*
The author* is a student of Sebelas Maret University, majoring in Linguistics program with Translation interest. Having a background in a program of education makes the author also has interest in the issue of education. That’s why he chooses to apply as a helping staff in an institution running in education field.

REFERENCES
Abu Mansur Al-Saalibi and his Activity in the Field of Writing Tazkirah (Anthology)

Sulaymonova Hulka Muminjonovna
PhD student of Tashkent state institute of Oriental studies, Uzbekistan
Corresponding Author: Sulaymonova Hulka Muminjonovna, E-mail: usovoxaus@gmail.com

ARTICLE INFO

Received: May 20, 2019
Accepted: June 27, 2019
Published: July 31, 2019
Volume: 2
Issue: 4
DOI: 10.32996/ijllt.2019.2.4.35

ABSTRACT

This article discusses the biography of Arabic literary critic and medieval linguist Abū Ma‘ṣūr Al-Tha‘ālibī (350 / 961-430 / 1038) and his contribution to the development of the art of writing Arabic tazkirah. The introduction of the article contains a summary of research devoted to the work of Al-Saalibi. Information about the emergence of the genre of Tazkirah in Arabic literature, about the early Tazkir mentioned in the main part of the article. In addition, in this article, an analysis of the Tazkirah by Al-Tha‘ālibī "Kanz al-Kuttab" and samples of works by Maverinnakhr writers.

KEYWORDS
Abū Ma‘ṣūr al-Tha‘ālibī, manuscript, tazkirah, anthology, katib (official correspondent), rasail

1. INTRODUCTION

Abū Maṣūr Abdulmalik ibn Muhammad ibn Ismail al-Tha‘ālibī al-Nishapuri (an-Nishapuri) was born in 961 in the city of Nishapur of Iran, where he received a primary education. Later, he deeply mastered the Arabic language and literature. Having visited many Arab countries, he deeply studied the culture, lifestyle, spiritual and moral aspects of the Muslim world and, on the basis of this, wrote about 200 works on philology, history, philosophy and social sciences.Interest and attention to his work arose in that era when he lived, and many scientists proudly wrote the name al-Tha‘ālibī their works. Despite the fact that 10 centuries have passed since the moment of his life, the works of the scientist Encyclopedist have not lost their relevance, scientific and literary importance and are the focus of attention of many researchers. In the history of world literature, studies on the literary activity of al-Tha‘ālibī can be divided into three stages:

The first stage is a period from the al-Tha‘ālibī era of the nineteenth century;
The second stage - Al-Tha‘ālibī vedenie in the XIX - XX centuries;
The third stage is a new research conducted in the nineteenth century on the activities of al-Tha‘ālibī.

Abu Nasr al-Ubti (961-1036) - the scholar who first mentioned the name of al-Tha‘ālibī, was his friend and contemporary, who quoted samples of al-Tha‘ālibī’s poems in several places of his work “The Story of al-Yamini”. Abul Hasan Ali al-Bahzari, who lived shortly after al-Tha‘ālibī, in his work “Duma al-Qasr” (“The Image of the Castle”) wrote his biography and added fragments of his poems. Al-Bakhzari called al-Tha‘ālibī-al-Jahiz, which means “a native of Nishapur,” called him famous and famous as the sun, and said that his father was a neighbor of al-Tha‘ālibī in Nishapur.

Another famous historian, another contemporary of al-Tha‘ālibī Abu-l-Fayz Bayhaqi, in his book “Tarih Masudi”, wrote that as-Al-Tha‘ālibī lived in Khorezm for a long time and was the interlocutor of Khorezmshah Abu-l-Abbos Ma‘mun Ibn Mamoun (1009-1017 ) and dedicated several works to him [1,12]. The famous Arab traveler and scientist Encyclopedist Yakut al-Hamavi (1179-1229) in several places of his multivolume work “Mujam al-Udub” (“Glossary”) called al-Tha‘ālibī, also effectively used his works. The scholar historian Ibn Hallikin (1210-1282) in his work “Wafioot al-ayon” “Death of the Nobility” provided information about al-Tha‘ālibiand gave samples of his poems. Ibn Hallikin begins his information with the following words: “He was a scientific researcher of his time, a crown of great thinkers, authors of poetry and prose, an imam of great encyclopaedists, he reigned over those who competed with him, camels (caravan) stretched in his direction, his couches (poems) shine like a star in the East and the West. His works are the most famous among the things, the brightest and the most brilliant among the luminous ones”[1,7].
Al-Tha‘ālibī was a contemporary of our great compatriots like Abu Bakr al-Kharezmi (935-993), Abu Ali ibn Sina (980-1037), Abu Rayhan Beruni (973-1048), they almost lived in the borders of one state. Abu Rayhan Beruni in his works “Collection of knowledge on the recognition of precious stones” and “Saidana” gives samples of poems by Al-Tha‘ālibī.

In the works created from the time of al-Tha‘ālibī to the XIX century, praises in honor of the writer, quotations from poems, almost no scientific and critical opinions were observed.

The study of the works of al-Tha‘ālibī from the point of view of literary criticism and source study began in the nineteenth century. During this period, many Western and Eastern scholars turned to the scientific heritage of Al-Tha‘ālibī and in a number of their monographic studies effectively used information from the scientist’s tazkirahs called “Yatimat ad-dahr fi mahosin ahl al-asr” (“Pearl of his era about the scientists of its time”).

In the 60s of the twentieth century, Professor Ismatulla Abdullayev began to conduct research on al-Tha‘ālibī’s work for the first time in Uzbekistan, who translated, analyzed and researched the fourth part of the Yatimat ad-dakhīr Tazkirah. Later, the author translated into Uzbek the logical continuation of the Tatimat al-Yatima (“Supplement to Yatima”) Tazkirah entitled “Yatimat al-Dahr” and another book by Al-Tha‘ālibī “Lato‘īf al-Maorīf” (“Amazing Information”) published a translation with explanations. In addition, several scientific articles of the scientist were published, the treatises “Bukhara Poets-Arabis” (1965). “Abū Mansūr as-Al-Tha‘ālibī” (1972, reprinted in 1992), “Poets of contemporaries of Beruni” (1975) and the work “Poetry in Arabic in Central Asia and Khorasan” (1984).

In the 90s of the last century, the representative of the Uzbek oriental studies, Akram Khabibullayev, carried out a study on the work of Al-Tha‘ālibī[7]. In this study, A. Habibullayev made a comparative analysis of the work of al-Tha‘ālibī “Selected Valuable Words and Short Phrases”, which are stored in Istanbul, St. Petersburg and Tashkent and translated Tazkirah into Russian.

In studies devoted to Al-Tha‘ālibī of the 21st century, the research of Bilal Orfali, a professor at the American University of Beirut, is of particular importance. B. Orfali, who began to study Tazkirah in Arabic literature and conducted research in the field of Tazkirah Al-Tha‘ālibī in 2003, published dozens of scientific articles and monographs on this topic [6].

2. THE ROLE OF TAZKIRAH IN ARABIC LITERATURE AND THE ROLE OF AL-THA‘ĀLIBĪ IN DEVELOPMENT OF TAZKIRAH

In Arabic literature of the 9th-12th centuries, there are both a period of new scientific, creative literary discoveries. During this period, peculiar innovations were observed in poetic and prose genres. Especially in this period not only artistic creativity continued to develop, but also scientists and writers showed their attitude to each other’s works, showed their achievements and shortcomings, that is, literary criticism appeared.

Also, scientists began to study the history of literature in order to transfer it to future generations. As a result, collections appeared in which samples of early Arabic literature were collected, excerpts from poems by famous poets. It was these collections that later became the cause of the Tazkirah genre. An astute researcher who studied the medieval Arabic literature of I. Abdullayev as early collections that became the basis for the emergence of the Tazkirah genre indicated such works as Tabakat al-Shuwar, Kitab al-Hamasa, Al-Sher va-Shuaro, “Al-Bori fi Shuaro al-muwalladin” and “Kitab al-Agani” [4.22]. The above collections were created in order to determine the status and class of poets, the distribution of selected poems, but they have not yet fully developed features that are characteristic of the literary genre Tazkirah. Despite this, these collections can be assessed as the first attempts in Arabic poetic anthologies.

The first work, which fully meets the requirements of the Tazkirah genre in Arabic literature - “Yatimat ad-dahr fi mahosin ahl al-asr” (“Pearl of its time about scientists of its time”), was written by Abū Mansūr al-Tha‘ālibī. The author began writing the work in 995 and finished it in 1000. Later, Al-Tha‘ālibī traveled to many countries of the Muslim East and the scientist had a desire to rework his work with new information. Thus, the scientist finished the revised and updated version of “Yatimat ad-dahr” in 1011-1017, when al-Tha‘ālibī finished the book in Kharezma he presented this work to Kharezmshah Abu-l-Abbas Ma‘mun ibn Mammun [4.24]. The author divided the work into four parts and in the introduction he gave the title of each part. The first part was dedicated to the poets of the Hamdan family, besides that he provided information about the poets of Sham, Egypt and Mosul. The second part contains stories about the kings of the Bouwayha family and their poets. The third part of the Tazkirah deals with the creative personalities of Zhibala,
Persia, Zhurzhun and Tabaristan. The final fourth part of the production of “Yatimat ad-dahr”, which provides valuable information about the educated people of Khurasan has a special meaning for us. Thus, in four parts of the Tazkirah information is provided about 415 Arab poets and other poets of the 10th and 11th centuries who wrote their poems in Arabic, samples of their poems and some prose works are given. As a result of writing this tazkirah, al-Tha‘alibī became the author of the first tazkirah dedicated to the creators-contemporaries of Arabic literature, who lived and worked in different regions. Al-Tha‘alibī, after completing the second version of the “Yatimat ad-dahr”, did not stop working in the field of writing a Tazkirah. Travels to various cities, acquaintance with many famous scientists and creators of his time and new information aroused his desire to write a new work in addition to “Yatimat ad-dahr”. Thus in the years 1032-1038. Al-Tha‘alibī wrote the work “Tatimmat al-Yatima” (“Supplement to Yatima”). In this addendum, information was given that was not indicated in “Yatimat ad-dahr”, also about many poets who became famous after writing this book and gave examples of their poems. The product as the first Tazkirah consists of four parts. The first part is about the scientists of Sham and al-Zhażir. The second part is about poets of Iraq, the third part is about the creators of Ray, Hamadān, Isfahan, Jabal, Dzhurzhun and Tabaristan, the fourth part is devoted to the scientists of Khurasan and other cities in its composition. “Tatimmat al-Yatima” covers only 209 creators, and almost half of them, is 104 people from Central Asia and Khorasan. These two Tazkirah-al-Tha‘alibī became famous and served as a school of literary skill for the next generation of Tazkirah.

“Yatimat ad-dahr” and “Tatimmat al-Yatima” are the most important source for studying the history of literature not only of the Arab countries, but also such states as Iran, Afghanistan, Azerbaijan and the countries of Central Asia. It is necessary to emphasize in particular that Al-Tha‘alibī did not retreat a single step from the study of new methods and the application of new experiments in the writing of Tazkirah. If al-Tha‘alibī in his works “Yatimat ad-dahr” and “Tatimmat al-Yatima” described the life and work of poets and writers of his time, dividing them into geographical regions, he improved this tradition in his next tazkirah. Now the scientist, while preserving the “geographical principle” in the compilation of the Tazkirah, seeks to describe the creative servants of the era of ignorance before his era within the framework of certain topics. As a result, themed Tazkirah appeared. In particular, al-Tha‘alibī’s Tazkirahs as “Muntahab al-izhaz wa-l-iyzhoz” (“Selected rare words and short phrases”) and “Kanz al-Kuttab” (“Treasury of Secretaries”) are among such works. Al-Tha‘alibī, unlike its two previous Tazkirahs, does not provide the biographical data of the creators in its next Tazkirahs. In these Tazkirah, he aims to provide beautiful words and phrases on specific topics, and also provides samples of poems of various genres. Al-Tha‘alibī’s goal in the introduction of his Tazkirah “Kanz al-Kuttab” explains in the following way: literary embellishment of manuals and letters. They can be used by scribes to write “ikhvaniyat”, that is, friendly letters and “sultaniyat” - appeals to the rulers, they can also be used in different types of correspondence ... [3,27a]. Consequently, these Tazkirahs are written as a manual for sofa clerks, who have a special status in the state administration of the Middle Ages. At the same time, it is necessary to emphasize the activities of the sofa clerks, because they are individuals who have certain powers in state administration, they also actively participated not only in the literary and scientific life of the country, they also occupied an important place and played an active role in the socio-political processes. The scribes prepared various correspondence in the conduct of domestic and foreign policy of the state, the rapid execution of decrees and resolutions, the conduct of various correspondence in strengthening external relations, the preparation of diplomatic documents. As a result, a new genre of “rasail” appeared in Arabic literature - that is, the genre of correspondence, which began to develop at a rapid pace. Soon, several types of the rasail genre appeared, as sultaniyat, ikhvaniyat, tavekeyot, etc. for writing various types of rasail clerks turned to literature of various kinds. Consequently, the creation of ready-made manuals to facilitate the work of the clerks, to write meaningfully accurate and understandable, literary enriched letters has become an urgent requirement of its time.

In order to satisfy this demand, clerks Al-Tha‘alibī wrote several Tazkirahs and works in the course of their activities. His works as “Kanz al-Kuttab” (“Treasury of Secretaries”), “Muntahab al-izhaz wa-l-izhaz” (“Selected Valuable Words and Short Phrases”) and “Kitab al-Muhadarat va-tamsil” (“The Book of Conversations and Aphorisms”) are examples of such Tazkirah, which contain poems, wisdom, proverbs and aphorisms on more than ten topics that can be used in correspondence of various kinds, quotations from the Koran and Hadith are also given. For example, the Tazkirah “Muntahab al-izhaz wa-l-iyzhoz” consists of 10 chapters, the first chapter deals with short phrases with surprising meanings, the second chapter contains words and phrases with a
profound meaning to the Prophet Mohammed (p.a.), the third chapter contains the sayings of the four caliphs (Abu Bakr, Umar, Usman and Ali), the fourth chapter is devoted to the sayings of the Agham (non-Arab) sovereigns, the fifth chapter consists of patterns of winged words of caliphs, saints and generals, the sixth chapter is dedicated to the meaning words of the viziers Abbasid, Bawhid and Sa Manids, in the seventh chapter the words of famous scribes are collected, Chapter 8 consists of wise words and phrases of philosophers, thinkers and scientists, the ninth chapter, which is relatively smaller in size, consists of wise and valuable words of high intellect and the last 10 chapter is called “Luxurious Pearl of poetic beads of poets”.

It is necessary to emphasize in particular that as-Al-Thaʿālibī, in his activity of writing a Tazkirah, not only continues the previous traditions, he also “places” new tasks on the literary genre. That is precisely as a result of literary studies by Al-Thaʿālibī, the Arab Tazkirah began to write, taking into account such factors as time, space and subject matter. Using the example of the above Tazkirah, the scientist systematized these innovations and created a school of Tazkirahists.

3. TAZKIRAH"KANZ AL-KUTTAB" AND SAMPLES OF CREATIVITY OF POETS MAVERENNAHRA

Among the works of al-Thaʿālibī, written for the “Kanz al-Kuttab” clerk of Tazkirah ("Treasury of Secretaries"), is important in its thematic content and in that it contains examples from the works of poets who lived in different periods. In the book, examples of poems by poets from the contemporaries of al-Thaʿālibī the era of ignorance are given in chapters on individual topics.

The manuscript of “Kanz al-Kuttab”, which was rewritten by an unknown calligrapher in 1727, is kept at the Center for Oriental Manuscripts named after Abu Rayhan Beruni under accession number 1848. A copy of the work, rewritten in 1642 is stored in Egypt, another manuscript is kept in the library of Vienna. In the introductory part of the work, al-Thaʿālibī divided the poets, examples of poems of which are given in this book, into seven groups and gave their names: poets of the epoch of ignorance (30 poets in total); poets klntsa pre-Islamic era and the beginning of the Islamic period (only 10 poets); leading poets of the Islamic time (total 25 poets); poets from among viziers and clerks (a total of 22 poets); poets of the “Epoch of Returning to Traditions” (total 26); contemporary poets (total of 62 poets).

Based on the prose and poetic quotations given in this work, al-Thaʿālibī divided it into 15 chapters: Chapter One - On writing a letter, the art of writing and oratory in poetry; second chapter — On congratulations, gifts, and ceremonies associated with them; third chapter - On condolences, poems dedicated to someone's memory and things related to them; fourth chapter - On noble behavior, admiration and similar things; chapter five — On Forgiveness, Intercession, and a Request for Help; the sixth chapter is about thanksgiving, blessing, praise, thanks and things bizkyh to them; the seventh chapter - On taking to heart, reproaches and apologies; the eighth chapter - On ridiculous, insults and memories of bad sides; the ninth chapter - On the Complaints of the Today and Its Position; the tenth chapter - On proverbs, aphorisms and mind-education; eleventh chapter - About ikhvaniyat (friendly correspondence) and melancholy; the twelfth chapter - About sultony (official correspondence) and things close to him; chapter thirteen - Detention, accidents and salvation from them; fourteenth chapter - On pilgrimage and things associated with it; Fifteenth Chapter - On prayer and things close to it.

In this work, al-Thaʿālibī gives samples of works by a dozen creators from Bukhara and Harezm. In the second chapter, “Kanz al-Kuttab”, entitled “About congratulations, gifts and ceremonies associated with them” - فيهنهم و ازكاهم سريرة

The following poem by the Tashkent poet al-Hassan ibn Ali al-Matroni is described, describing a vine:

يا أحمد
فيم و ازكاهم سريرة
و من بهامته العوالي
امضطلع و مستدير
تطرمني راحتك شهبا
و من بهماته العوالي
اشتخت عيون العلاقريرة
و من بهماته العوالي
لا يكن حبسها طويلا
و من بهماته العوالي
فلايكن حبسها طويلا
و من بهماته العوالي
عنى وأعدها قصيره

The most honorable of the noblest people
and the smartest of all,

O great highness, which is the source of the joy of the eyes.

A man who is full of joy, full of good news,

Let your two hands give me green strands
and give me a tender thing (grapes).

I will mix it with musk and amber.

Three countries collected it (the vine): India, Turkey and Iraq.
Suppose they do not distance him from me and do not reduce his number.

Through this eulogistic poem, Matroni asks some generous friend to send him grapes, but in the poem the grapes are not openly named, only his description and description is given. This, of course, is considered a demand for the genre of praising Arabic poetry of that period. Al-Tha‘ālibī quoted this poem in the chapter of the Tazkirah “Yatimat ad-dahr”, which is dedicated to Matroni[4, 151]. Also, I. Abdullayev, on the basis of the information of “Yatimat ad-dahr,” published a large article on the life and work of Matroni [2,43-55]. It should be emphasized that this article to this day is the only scientific research that is written about the personality and activities of Matroni, who is a famous poet of his time.

In the ninth chapter of “Kanz al-Kuttab” entitled “About the Complaint Regarding Today and Your Position” gives the following double couplet of another poet from Shash Shoshi al-Amiri:

Spent not balanced nights from his inhumanity,
Do not think that her arrival is above all, because for me the separation from her is the breath of reunion [3,78b].

These two polustachies, chosen from the love verse of Shoshi Amiri, were not found in more than one other work by al-Tha‘ālibī. But Al-Tha‘ālibī cites in the third part of Yatimat ad-dahr a brief biography of Shashi Amiri, as well as examples of praises dedicated to the viziers and rulers [5, 385-391]. Even in this chapter, the following Steve of Bukhara by satirist, poet Abul Hasan Ali ibn Hasan al-Harrani al-Lahham are cited:

و قال لي نفس اللهجة بين
بدنس الكبل ان أمعي و ان شردا
فقلت انصفت لكن هل سمعت بمن
ان هر كبل عليه بارز الامد

The man said to me: “You messed up with satire and comedy as a dog fell on its hind legs and ran away.”

I replied: “You are right, but have you heard that when the dog barked, the lion (went down) and did not come into conflict with it?”

In the eighth chapter of “Kanz al-Kuttab”, entitled “About comedy, complaint and keeping memory of bad sides,” the following aphorisms of the Kharezm thinker Abu Bakr al-Kharezmi are given:

Meanness of people is also like low grass, no fruit, no wood.

In this case, the poet through the art of “comparison” the meanness of a man compares with the baseness of small herbs that do not give fruit and are not worthy of anything.

In conclusion, it should be noted that the “Kanz al-Kuttab” Tazkirah of the famous middle-century scholar Abū Maşūr-al-Tha‘ālibī can contribute to the provision of the most important scientific news for Uzbek Oriental and Literary Studies, because it is a valuable source in studying the life and scientific heritage of such famous Arabic poets and writers like Abu Bakr al-Harezmî, al-Matrani, ash-Shashi al-Amiri, al-Lahham al-Harrani and others.

REFERENCES