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Editorial

Dear Colleagues and Readers

I am so glad to present Volume 4, Issue 3 of the *International Journal of Humanities and Cultural Studies* (IJHCS). As usual, the journal included many articles dealing with multidisciplinary issues written by authors from different countries and different disciplinary affiliations. Such contributions enormously enriched the content and output of the IJHCS.

I sincerely thank our respected authors for selecting the IJHCS, our reviewers for reviewing the selected articles for this issue and the Administrative Board for its contribution to helping the IJHCS achieve this success. Next issue will be published in March 2018 and your valuable contributions are welcome till 20 February 2018.

With Best Regards,

Dr. Hassen Zriba
Editor-in-Chief

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Mythological and Non- Fictional Elements in Matthew Arnold's Poetry

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Abstract

Like many of the Victorian thinkers, Matthew Arnold as a Christian humanist, endeavored to highlight the ailments of the Late Victorian Communities which were afflicted with the Aches of Modernity. He infuses many romantic and modern elements into his works to communicate his universal message in the most effective manner. His poems represent heroic characters who are populating two different worlds; one Mythical and the other Real. However, these two realms always construct one platform for a uniform population and this makes Arnold's stories more universalized and turns them into an epic struggle between good and evil for saving 'Humane Values'. This paper studies some of his poems which represent the above mentioned, themes and techniques.

Keywords: Modernism, Mythology, Humanism, Civilization, Hybrid, Universal, Apocalyptic.

Matthew Arnold's role as a social critic began in 1861 with the publication of *The Popular Education of France*; however, the writer's poetry before and after the publication of that text and its preface, later titled "Democracy," conveys many of the same themes later present in his cultural commentary and it is quite fair to consider Arnold's works as an example of sophisticated and constructive social critique. In *Culture and Anarchy* Arnold highlights some of these perspectives where he condemns his era's putting high value on "wealth as a precious end in itself," and fetishism of "machinery," he advocates a societal return to the age-old task of perfecting the spirit (65). Being labeled as a so-called Christian humanist, Arnold mainly pointed his criticism towards the followers of Jeremy Bentham and John Stuart Mill and their Ideology, i.e., utilitarianism and Liberal and reformist movements. Disturbed and troubled by the social and political chaos, and by the inability of the church authorities and the government to deal with the ever growing confusion and unrest Arnold endeavored to describe an objective center of authority that all, regardless of religious, ethnicity or social background, could follow.

Arnold's prose style, with its romantic backdrop is simple, repetitive and effective. It reflects his critical thoughts on the virtues and the moral codes of the Age of Reason and so he did not aim at a poetic interpretation of the world, rather, "its task was to create a plain, clear, straightforward, efficient prose" (*Essays in Criticism: Second Series* 65). His poetry thus takes over the responsibility of conveying themes that are inexpressible in his delicate prose and it pursues the same agenda through, poetic techniques such as Conceits, Imagery or the invocation of mythology. Many of his poems create 'mythological' landscapes which contain 'real world people' and places. Such portrayal represents Arnold's modern England and modern world as an arena of a cosmic struggle upon which rests the destiny of human civilization. In Arnold's sophisticated artistic vision, heroic figures appear as the saviors of human virtue and only their leadership and struggle for saving far-seeing cultural icons can eradicate the tide of the modern evil's triumph.

One can easily interpret this warning and enlightening message as the outcome of Arnold's fatalism, or as a distrust of mankind that might pervade his thought. However, while he alludes to the catastrophic situations and raises the possibility of collapse of all humane values and relates this catastrophe to the modern man's moral failure, he poses a solution that is; a return to a 'more human' mode of existence which would be less spoiled by corruption, industrialism and maddening ideologies. This view is clearly expressed in his *Culture and Anarchy*, when he contrasts the Victorian Britain with that of Queen Elizabeth. He sheds light on the Elizabethan era's "splendid spiritual effort...when our coal, and our industrial operations depending on coal, were very little developed" (64-65). Arnold's antagonism toward "faith in machinery," and the related concern with returning to a pre-industrialized milieu, surface frequently in his verse as well (63). The speaker of "The Buried Life," is a good example who resonates this theme and gives voice to the breakdown of the values and an absence of social norms and values of city life:

But often, in the world's most crowded streets,
But often, in the din of strife,
There rises an unspeakable desire
After the knowledge of our buried life;

A thirst to spend our fire and restless force
In tracking out our true, original course (45-50).

As the passage suggests "The Buried Life" is a lamentation and so-called elegy for a humanity is lost and wondering to find its way in a chaotic modern context. The same sense of alienation from 'true values' is described in «Dover Beach». After connecting the waves of the sea to Sophocles' "turbid ebb and flow / Of human misery," Arnold who is presumably the speaker, remembers "The Sea of Faith," that "Was once, too, at the full," but now it is empty and one can only hear the wind's horrifying roar and the "...naked shingles of the world" (17-18, 63).

In the poems quoted above, the speaker draws the critical readers' attention toward the shocking and real image of the contemporary world while he infuses mythological rhetoric to this artistically crafted image. Roland Barthes sheds light on the usage of the 'first-person inclusive' in "The Buried Life", and describes it as "that ambiguous myth of the human community," a collection of people with fundamentally harmonious characters who share the same struggle "against the alienating forces of modernity (Barthes 196). This technique which is predominant in Arnold's works in various ways is an important part of the poet's strategy for mythmaking. Constructing one platform for a uniform population makes his stories more universalized and turns them into an epic struggle between good and evil for saving 'Humane Values'.

In the same manner, "Dover Beach," which is a dramatic monologue invokes an apocalyptic setting, i.e., the modern world community, whose moral values and history are subject to the same destructive natural forces that perpetuate in the ebb and flow. This recalls the strong images of the 'anthropomorphism of nature', i.e., the attribution of human characteristics to some humans which is found in world mythology. Here one can notice that Arnold adds to the "Wordsworthian nearness to Nature, the solemn sadness of those who look on her with the consciousness that her secret is still unread" (Clodd, 259). In its final stanza which invokes a Wordsworthian atmosphere, the poet gets engaged in a comprehensive definition of the Arnoldian mythic drama: "And we are here as on a darkling plain / Swept with confused alarms of struggle and flight, / Where ignorant armies clash by night" (35-38). These anthropomorphism and poetic representations of the human experience are highly colored with an imagery of mythological landscapes which is a so-called Arnoldian technique; Here the speaker locates a universal and generalized "we" which represents the mankind upon a confusing and chaotic cosmos whereon "clash" invisible, "ignorant armies". This could possibly refer to the ideological dangers of the "Barbarians, Philistines, and Populace" described in *Culture and Anarchy*.

The shadowy forces and the dark area at the end of "Dover Beach" are the outcome of Arnold's tendency towards transforming the catastrophic modern world into a hybrid realm which embraces both the mythical and reality-bound elements. When Arnold deals with a traditional subject belonging only to the classical realm of myths, Arnold inserts aspects from his own perspective into the narrative. "The Strayed Reveller" includes several notable instances of

this endeavor in which Arnold arranges as a dialogue between three Homeric characters. Here he begins to establish his setting firmly on the Hellenistic period; the characters' description and their speech suggests that the interactions is set in a classical setting ("Leaned up against the column there, / Props thy soft cheek"), various gods and archaic religious ceremonies come up in conversation ("In the town, round the temple, / Iacchus' white fane"), and throughout all poem the use of an archaic language ("Hast thou then lured hither, / Wonderful Goddess, by thy art") pervades the scene (9-10, 37-38, 76-77). The consequent introductions of "the Indian / Drifting, knife in hand," and "the Scythian / On the wide steppe, unharnessing / His wheeled house at noon," intensifies a strictly classicalist reading of the text (151-152, 162-164). This juxtaposition and the coincidence of these apparently nonfictional ethnicities with "Nymphs," "Centaur," and "Gods" which surround them, transfers those real life categories, on some level, to a substance with shared mythological features.

While "The Strayed Reveller" promotes Arnold's mythical and poetic worldview by juxtaposing mythological elements with others from the unwritten world, many of his other poems, equally intermingle myth with reality to achieve similar results without heavy allusion to specific myths. "Resignation" and "Stanzas in Memory of the Author of `Obermann'" demonstrate a technique through which Arnold mythologizes nonliterary categories and personages by casting them as the central and integral components of the world's historical representation. In his poem, "Resignation," Arnold describes a number of real ethnic groups as forces of nature, which have become significant due to their coexistence with 'Old World' landmarks. First group are the Muslim pilgrims "bound for Mecca," and their heading toward the city described as if they are following an avian migration route. He goes on to include: "warriors... / ...who watched the miles / Of dust which wreathed their struggling files / Down Lydian mountains"; "The Goth, bound Rome-wards"; and "the Hun, crouched on his saddle" (3, 4-7, 9, 9-10). Arnold concertizes each class of characters through treating the totality of any group's members as participants in the same stereotypical historical activities, thus inserting them into the background of a mythological painting.

In "Stanzas in Memory of the Author of `Obermann'" Arnold employs this method to the task of identifying individual characters as mythical champions. In that poem, Arnold instead of naming Etienne Pivert de Senacour, the author of Obermann, names and elevates two other of his intellectual idols. Out of the great "swarms of men" who populate Arnold's Victorian world, only two "have reigned / In this our troubled day" (176, 45-46). These "spirits," Wordsworth and Goethe, are described like the gods who have claimed a place at Olympus' court, and possess an immense power which is beyond the grip of the terrestrial mortals: they have the ability "to see their way" through the blinding ideological chaos which has been obscuring the landscape (45, 48). Within the context of this "troubled world," sobbing with the "ground-tone / Of human agony," and too deceived with immoral ideas to recognize Obermann's "strain," the few champions who are the right-thinking cultural leaders, and casted as savories of humanity, gloriously are named as the "Children of the Second Birth" (35-36, 40, 143). To what mystifying event can the speaker of the poem be referring with that cryptic phrase? Likely something related to how Joseph Campbell defines the process of rebirth in *The Hero with a Thousand Faces*: "Within the soul, within the body social, there must be

— if we are to experience a long survival — a continuous 'recurrence of birth' (Campbell 11-12). Arnold's cultural saviors who undergo a second, spiritual birth, fulfill the world-restoring role of "The World Navel," Campbell's term describing sites, or persons, "through which the energies of eternity break into time" (Campbell 32). Together with the untold heroes from the virtuous past, Senacour, Goethe, and Wordsworth go beyond the limits and surpass all lesser men, no matter their status or station: "Christian and pagan, king and slave, / Soldier and anchorite, / Distinctions we esteem so grave, / Are nothing in their sight" (85, 149- 152). Nonetheless, while they are like spiritual kings who have "reigned," they also possess heroic flaws:

But Wordsworth's eyes avert their ken
From half of human fate;
And Goethe's course few sons of men
May think to emulate (53-56)

By contrast, the so-called vagabond in "The Scholar-Gipsy" is essentially a flawless hero, who embodies all the moral codes and virtues which are required to restore the world to a balance. In the poem, the speaker tries his best and puts much effort to study various geographic regions of Britain's rural and natural countryside, and finally he interweaves his treasured character into that landscape. Since the wandering scholar has disappeared from the view of his classmates at Oxford, and as he mentioned to be merely a character from an "oft-read tale" one can place him in the category of mythology (32). And yet, after retelling how, in the story, "the lost Scholar was long seen to stray" throughout the land, Arnold's speaker beseeches the Scholar to "Emerge, and resting on the moonlit pales / Freshen they flowers as in former years," evoking the conception of a landscape pressed between two worlds (53, 217-218). The Scholar, whose perpetual wandering marks him as immanent within the fabric of nature, exemplifies perhaps the chief virtue of the Arnoldian hero: "Thou hadst *one* aim, *one* business, *one* desire"; his mind is pure, unsullied by the conflicting ideologies that, in Arnold's time, intrude into one's vision of the absolute truth (152).

Conclusion

In much of his poetry, Arnold professes hints at his belief in moral absolutes. The world is a fundamentally simple place from the perspective of the speakers of his poems, but it is being chaotic and complicated by aches of modernism and various misguided notions about progress and morality. Armstrong names him as the poet of "cultural displacement, the refugee fleeing the 'infection' of fatigue, doubt and 'mental strife', but always between two worlds, like Margaret or Senancour's Obermann." (202). As a part of his project of restoring historical balance through persuading nations to a return to pastoral values, Arnold praises those scholars and poets who heroically perceive and portray these true values, as individual artists, like Goethe, Wordsworth, and himself, play a significant role in the unfolding of the cultural drama. The construction of a hybrid world, containing both mythical and real elements, enables the writer to give superhuman qualities to these figures to emerge as saviors. The poet's critical vision thus becomes universal through mythologizing the real inhabitants of the world. Arnold's envisioning

of his society's dilemma, along with the retreating solution which he offers are, optimistic in nature. E.D.H. Johnson explains Arnold's sensibility as a matter of his turning for "inspiration": "to the great humanistic idea which asserts that man is the measure of all possibilities" (Johnson 147). Johnson's argument shows that the Arnoldian sensibility, while at a surface level could be interpreted as pessimistic and despairing, actually puts forward a bright future which can be filled with the potential for goodness and human's greatness.



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Eugene Ionesco's Experimentalism and Avant-Garde Approaches in Rhinoceros

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Abstract

The 'Theatre of the Absurd' challenged the theatrical traditions and absurd dramatists tried to depict a confusing and seemingly meaningless world where mankind face various unanswered questions and absurd circumstances. The philosophy and the thought provoking aspect of such works was able to hit the audience and it proved to be an influential medium of representation which could address the ailments of the modern man. Many of the absurd dramatists experimented with different techniques to make their works as effective as possible. One of the pioneers of this movement was Eugène Ionesco, whose innovative and controversial approaches are associated with existentialist Philosophy. This aim of this paper is to shed light on the innovations and experimental approaches that have been used in Rhinoceros in order to highlight this dramatist's contribution to the avant-garde theatre and absurdist movements.

Keywords: Theatre of Absurd, Avant-Garde, Experimentalism, Realism, Existentialism.

Eugene Ionesco's Early Career as a Dramatist

Born (on November 26 -1909) to Romanian father and a French mother, Ionesco spent most of his childhood in France. However for gaining a university degree he returned to Romania. He came to theater late in life, and he wrote his first play "The Bald Soprano" in 1948. Later on Ionesco was recognized as one of the practitioners of the 'Theater of the Absurd'. He produced a number of one-act nonsense plays, including "The Lesson(1951), The Chair (1951) and the Submission (1955)." His Later Works were full-length plays such as 'Rhinoceros'. During this period, Ionesco was attacked by Kenneth Tynan who "warned his readers of the danger that Ionesco might become the messiah of the enemies of realism in the theatre "(Esslin 125). Kenneth Tynan who supported Ionesco at the beginning of his Career, Changed his mind and argued that Ionesco only represented an escape from the likes of Osborne, Chekhov, Brecht and Miller. For Tynan, this dramatist was regarded as "the gateway to theater of the future, that bleak new world from which the humanist heresies of faith in logic and belief in man will forever be banished" (Michael Bennet 90). Tynan feared that Ionesco had diverted 'the main road', and while his theatre was interesting and exciting it remained a marginal divertissement.

In this stage Ionesco not only as a dramatist but also as a theorist of this field of literature proclaimed his own views on the nature of a modernist playwright. For Ionesco a playwright was not to give any kind of message. "A Playwright must be content with being a witness. Reflecting from his suffering content with being a witness, reflecting from his own suffering and happiness...". Social reality Ionesco retorted, "was the most Superficial kind, which had made Sartre, Osborne, Brecht and Miller, merely the 'new authors of the boulevard' Conferring to prescribed left-wing doctrines"(Flumley210)

Ionesco believed that Drama must be far from a mere portrayal of a religious or political doctrine. However the Criticism mentioned earlier, enforced him to infuse some of his plays with some political or social issues. The best example is his work Rhinoceros, which most scholars regard as a political play.

Ionesco and the Theatre of the Absurd

Theatre of Absurd, also referred to as the theatre of derision and as anti-theatre was dominated by Ionesco and Samuel Becket in France. This genre emphasized either a philosophical stance that explores the meaninglessness of existence or a total resistance to the idea that theatre can expound meaning or reflect reality. This trend according to Abbotson was a direct "response to what critics saw as the collapse of moral, religious, political and social structures in the twentieth century" (S. Abbotson 1).

Influenced by the Dadaist and Surrealist movements these playwrights explore the inadequacy of language for human Communication. Disregarding the conventional notions of character, plot and diction, these dramatists often attack social injustice and individual conformism, but its true target is the complacency of the traditional theater audiences (Ed. Forman 17). With such a background Ionesco regarded the theater of the Naturalist and Realist period as an Absurd attempt to ignore the innate theatricality of trying to present 'Real life' on stage. In other words he rejected their claims of portraying a real life, while their

medium was a dramatic and theatrical one. From Ionesco's perspective, during the history, literature and theatre have tried to express "human emotion and condition" and following the same method his anti-theatre seeks to achieve the same goal, but in a different style.

Ionesco's Anti-Theatre: Eugene Ionesco labeled his first play 'the bald Soprano' as an anti-play and later on critics termed his theatre as anti-theatre. Through presenting this new genre, Ionesco tried to push theatre beyond traditional imitations. His plots followed some idiosyncratic rules that made them distinguished. His circular plots never contain a traditional climax or resolution and there is no place for reason and rationality. In his plays one can't find a 'hero' or a main character in search of a moral value. There is neither a goal nor a sense of completion at the end of the play and language is an incompetent medium of communication and characters do not understand what they are communicating. Characters state some terms repeatedly and this repetitiveness resembles their being static from the beginning to the end of the play, i.e., language moves them nowhere.

In addition to circularity and repetitiveness, exaggeration is another recurrent feature in the plays of this dramatist. All the techniques and innovation brought about, however aimed at a certain goal which was writing for the "pure theatre, and an endeavor ... to communicate an incommunicable reality" (Fredrich Lumley 210).

Ionesco's *Rhinoceros* which is one of his most frequently performed plays, presents most of these techniques although one can find some traditional dramaturgy in this play. The anti-hero of the play Berenger (who has a role in a trilogy) makes his entry as a passive and easygoing person. The town which he lives in, undergoes a profound change and one by one the residents including his love "Daisy" turn into rhinoceroses. More and more the residents get infected by the rhinoceritis, which not only makes them change into rhinos but actually makes them want to turn themselves into these strong, aggressive and insensitive animals. At the end even Daisy cannot resist the temptation of doing what came naturally to all the others and Berenger is left alone, the last human being who defiantly proclaims his intention never to Capitulate.

The first thing in this play which is striking is its title. It could be a suitable starting point for the analysis of this play. How and why Ionesco selected this title for his play? This question could be answered by Martin Esslin's quoting Ionesco in his book where Ionesco describes how "history has shown us during the last quarter of century that people thus transformed, not only resemble rhinos, but really become rhinoceroses " (Esslin179).

This story of metamorphosis is developed in three acts and multiple settings, which at first look appears conventional. In spite of this three act structure one can see no progression, but on the contrary there is a sort of intensification as the setting becomes narrow. In a sharp contrast with the growing number of the 'Rhinos', the action is moved from a public square to an office and at last to an apartment, a thoroughly private place. This proliferation, however offers no solution in the act. Instead it worsens the dilemma of the anti-hero. This pattern of condensation and intensification of the action is distinguished quality in Ionesco's works which separates him from Bckett and Adamov. According to Esslin the circular shape and a return to the initial situation or a zero point of these playwrights is not followed by Ionesco. Ionesco insisted that the process of intensification, accumulation and progression, "most not

be confounded with the story teller's endeavor to build action toward a climax. He moreover adds; "in the narrative, the Climax leads toward the final solution. And 'I' detest the reasoning play, constructed like a syllogism, of which the last scenes constitute the logical conclusion of the introductory scenes..."(Esslin 186). Here it becomes crystal clear, how Ionesco's notion of the plot structure differs from the conventional and other modern trends. In his works, instead of offering a solution, Ionesco demands for moving towards an intensity and a gradual heightening of psychological tensions at the end of the play. In *Rhinoceros*, for example Berenger is a man with a nightmare and a deadly experience. Left alone, he begins to question his own existence and his role in driving Daisy to the rhinos and his real status within the world.

Ionesco's Language and Characterization in *Rhinoceros*:

In addition to the proliferation technique, Ionesco's regard for 'dramaticity' rather than 'literariness' is evident in this play. Unlike Beckett, Ionesco mistrusted language, to such an extent that it assumes a distinctly minor function. (Parsell 2) For him acting and dramaticity, visual elements and the gesture of the actors played an important role. That is why most of the critics regard Ionesco's works not literature but a valuable dramatic work, because they depend heavily on actors, scenery and directors for their completion. Ionesco replaces the 'normal' speech either by incongruous banalities or by equally nonsensical monosyllables and the overlapping dialogue is a recurrent strategy in his plays.

At various stages in the play *Rhinoceros*, especially in Act I, characters say the same words at the same time. "This is a technique for an emphasis on the collective thinking that is taking place in the play".(Drama for students 203) Throughout the play as the conformity of the characters to the imposed norms increases the language becomes more repetitive as its diversity diminishes. In this play the conversations and discussions are not argumentative. In the first act, for instance, in a conversation between Jean, Berenger, The Logician and The Old Gentleman, similar ideas are expressed by a similar language. This method is to stress on the hold of a dominant ideology on the mind of the individuals. This theme which is blended with the language is recurrent up to the end of the play.

Eugene Ionesco, unlike Beckett and Adamov, presents characters that are far from being 'interdependent and complementary' personalities. As Esslin has explored, "Ionesco's most frequently recurring basic pattern is the married couple....In *Rhinoceros* Berenger is a lonely and isolated individual, but he is also in love with the ideal of an understanding young working – woman, Daisy, who combines grace, beauty and *savoir-fair*" (Esslin, 193). Unlike Beckett's personages who are tramps and isolated people, Berenger lives in a community, but he suffers from a metaphysical isolation. This, in some sense, however increases the despair and absurdity of his isolation.

Most critics regard Berenger as a semi-autobiographical character and as Ionesco's 'every man'. He invented this universal character, because he believed in, "trans historicism and the universal nature of humans" (Bennet 90). Berenger presents the condition of the modern man whose life is defined by the meaningless work. He suffers from shallowness of his relationship with others and tries to find solace in alcohol. In contrast to the whole characters, who undergo a negative metamorphosis, Berenger undergoes a moral change and this leaves

him a completely new individual. At the beginning of the play his only hope for life is presented in his love for Daisy, but at the end this hope turns into disillusionment. At the moment of anagnorisis he comes to recognize the absurdity of his life. In this stage he is motivated to behave like a responsible individual and he makes up his mind and vows to fight to the end. At this level perhaps one can infer that, "Ionesco wishes the audience to appreciate the admirable effort of withstanding the forces of evil and the absurd struggle from which Berenger can never emerge as victor" (Krauss, 3). In this stage, Berenger's recognition of the absurdity is different from that of an addict person. Here he has gained a courage to stand against all, but his courage sources from a stoic acceptance of his absurd condition in a life of failure.

Berenger's final monologue reveals his announcement to the 'world' and to 'himself' that he will rouse himself from the absurdity of his world and will resist with all his strength. Jean is representative of a kind of philosophic 'super-man' who sees himself as above the morality and ethical beliefs of his own community. Having such qualifications, however Ionesco presents him as a fallible character. His transformation presents the best picture of 'humanity with its bestial nature'.

The Logician who appears only in the first act, represents the rationalism of some characters like 'Botard, Dudard and Jean'. These Personages arrogantly believe in the power of their own intellect to make sense of the absurdities of the world. The logician's statements could be analyzed as the fact that man's reason and logic can't explain all things. 'His' logic is circular and shallow and he is unable to see the clear answers of questions. Through this character Ionesco tries to tell the audience that this world is absurd and in order to understand it, one has to admit the absurdity of man's life in this world.

Totalitarian Trends & The Conformist Society

Ionesco's theatre basically presents fundamental themes such as the protest against the deadlines of a repetitive mechanical life and the bourgeoisie civilization, the loss of 'felt values' and the resulting degradation of life. Another predominant theme is the "loneliness and isolation of individual, his difficulty in communicating with others, his subjection to disregarding outside pressure and to the mechanical conformity of society"(Esslin 192). Rhinoceros presents a mindless conformity and following of others in order to be like the herd. The society which Berenger belongs to, transform to a sort of sameness in appearance, aspirations, thoughts and intellectuality. This atmosphere overtakes the society and confines each character in a sense of isolation. When Ionesco wrote this play an overwhelming trend of 'fascism' in Romania had appeared. Influenced by the social and political context he wrote his 'Rhinoceros'. "This play applies to Fascism, Stalinism and all other political or religious doctrines that justify arbitrary violence in the name of an ideal" (Magill's S. Of Lit.)

During his lifetime Ionesco constantly criticized the atrocities of Nazism and Fascism. But more than a mere critique of sub-totalitarian regimes, Ionesco was "determined to explore the psychology and mentality of those who succumb with little resistance to 'Nazism' allowing their individual ideals and free 'will' to be subsumed into a violent group consciousness" (Drama for Students 200). The passivity of the characters in Rhinoceros is depicted in their repeated words and ideas, that other personages have stated earlier. By juxtaposing 'man' and

'bestial nature' in this work, Ionesco underscores how malleable or impressionable people can be seduced by a 'dominant consciousness'. His satire is directed toward those who turn a blind eye to their rising to power and those who join the ranks of these political movements. In both cases, these people, are portrayed as a partner in the atrocities of such intellectual and political movements.

Existentialism and free will:

Existentialism as a philosophical approach rejects the idea that universe can offer any clues about how humanity should live. One of the forerunners of this movement J. P. Sartre claimed that "Existence precedes essence", i.e., the identity (essence) of any one can't be found by examining what other people are like, but only in what he has done. Because no one can claim that his actions are "caused" by anyone else, existentialist literature focuses on freedom and responsibility. (Literary Movements 222).

Having knowledge about this literary movement one can trace its rules in Ionesco's rhinoceros. Throughout the three acts the only character who undergoes a positive change is Berenger when he becomes aware of the power of his own 'will'. His 'will' has transformed him from an apathetic addict into an independent personality who stands against a huge current.

Unlike the other characters (even those who are rational) who fail the final test of 'will power', Brenger gradually gains a sense of power. In contrast to those who give up against the power of rhinoceroses, he emerges as a man who can feel a sense of love and responsibility for humanity. In the terms of existentialist philosophy, Berenger becomes the figure of the superman, gathering his will power to reinforce his love for his people and to take responsibility for his own role in sustaining humanity.

Conclusion

Through a detailed analysis of Eugene Ionesco's Rhinoceros, this paper tried to shed light on the works of this Avant-Garde and revolutionary dramatist. He is regarded as one of the most influential exponents of experimental drama and many scholars have acknowledged his works as a "touchstone, according to which serious drama would henceforth have to be written and Judged"(Parsel 1). Ionesco's new approaches to dramaturgy has made him an exceptional dramatist as he tried to push theatre beyond traditional imitations. His experimentalism is evident through his characterization, plot structure, language etc. His concern with dramatic craft, scenery and staging has made this work heavily different from the works of other Absurdist who intended their work to be literature rather than drama. The incongruous banalities or nonsensical monosyllables and the over lapping dialogues in the play are qualities that distinguishes this work from works of former absurd dramatists. Ionesco's 'dramatis personae' are rather more advanced multi-dimensional characters who suffer from a metaphysical isolation. The play's multi-faceted critique of Fascism, Stalinism and all other manipulative political or religious doctrines has made it a remarkable work of art.

In 1971 Ionesco was honored by election to the highly conservative 'Academie Francaise'. Apparently this event was a sort of submission to the establishment, on the part Ionesco. But infact, a change in the nature of the French stage made this unification possible. Like

Osborne's 'angry voice' he gave a new breath to the French stage. Ionesco's singular approach to dramatic creation was ultimately revolutionary to the 'French' and the 'international' stage.

Ionesco's status in world literature could be described by Esslin's historic description; "Ionesco sees himself as part of a tradition including Sophocles and Aeschylus, Shakespeare, Kleist and Buchner, because these authors are consumed with the human condition in all its brutal absurdity" (Esslin 194).

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Descriptive-Analytical Studies of Literacy Movement in Indonesia, 2003-2017

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Abstract

This descriptive research explores literacy development in Indonesia. The development of literacy in Indonesia is reviewed from (1) literacy research; (2) literacy books; (3) literacy application in schools; and (4) government's role in literacy movement. This research uses descriptive-qualitative approach. The data is information / material that linked with literacy movement in Indonesia. Data collection techniques are conducted by (1) searching for research article (journal) about literacy at Sinta (Science and Technology Index), Indonesia's journal indexing machine; (2) searching for book about literature on online bookstore web; (3) doing field studies to determine literacy development in schools and government's role towards it. Based on the research result, it is found that there are 2 literacy journals in Indonesia; there are 9 journal articles related to literacy; there are 12 books related to literacy; there are 60 books about literacy in the bookstore. The government's role in literacy movement in Indonesia is forming School Literacy Movement or Gerakan Literasi Sekolah (GLS) team to optimize literacy movement in schools and in Indonesian society.

Keywords: literacy, literacy movement, school literacy movement.

Introduction

Literacy trend becomes more internationally popular when Unesco launches a literacy project about various issues / areas, namely (1) literacy for education, (2) literacy media, information, technology, (3) literacy for reading-writing and literacy for life (Unesco, 2004, 2008, 2011, 2017). Literacy is very important in globalization era because through it, someone is able to know, understand, practice, and create something useful for himself, others, and society. Therefore, "at its founding in 1946, Unesco put literacy at the top of its education and human rights agenda" (Wagner, 2011: 319).

Through the literacy program from Unesco, various countries compete to mobilize literacy in various fields. Therefore, Blikstad-Balas & Sorvik (2015: 14) call "literacy as a primarily social phenomenon". Literacy becomes a social phenomenon in global society because anyone who does not literate, they will not fit with the fast-moving world development. It cannot be denied that now there are many books, journals, and researches about literacy. Those show that people respond enthusiastically and appreciatively to the literacy program by Unesco. The hope, through the program, the quality of education and science in the country can significantly increase. In that way, the world's literacy can be better.

Historically, literacy term has appeared. Therefore, there are periodization of traditional literacy and modern literacy. Traditional literacy is more related to arithmetic, whereas modern literacy relates to a multidisciplinary context. In fact, in today's modern era, literacy is redefined as a new form of literacy that leads to digital era (Merchant, 2007). Initially, the characters who help to promote literacy term widely are Ong (1982) and Goody (1987). Both Ong and Goody are anthropologists--associate orality and literacy terms.

Related to the literacy program by Unesco, one of the countries that helps to support the program is Indonesia. Literacy in Indonesia is discussed a lot in various fields, from literacy for reading-writing to literacy media. Not only that, literacy also becomes discussion subject and writing in mass media (Ahmadi, 2015).

Literacy in Indonesia is currently developing. However, on the other hand, literacy in Indonesia still has problem with oral tradition. Indonesians, especially those in remote areas, still tend to like oral tradition rather than literary tradition. The strong oral tradition among the remote community is due to the factors (1) ordinary people still think literary is a tradition for urban community, not for remote community; (2) people are still not aware of the importance of literary culture, especially about "knowing letters", reading and writing. If someone understands literacy, he will not easily be deceived and will be able to catch up with world's development; (3) remote community is still reluctant to read and write; they prefer the listening culture that has become a tradition in their lives; (4) nonliterate culture, according to Ahmadi (2006) is more dominated by the remote community because of the inadequate facilities and infrastructure. Thus, the literacy development becomes inhibited.

The development of literacy movement in Indonesia in this research is formulated in three ways, namely (1) research about literacy in Indonesia; (2) books about literacy in Indonesia; and (3) the government's role in literacy development in Indonesia. The purpose

of this research is to describe and explain the development of literacy movement in Indonesia from the research, book, and government's role.

Literature Review

Literacy term has many meanings. However, in this context, literacy references are more focused on the terms from Unesco as the world's official institution in education. Unesco (2004: 13) proclaims that

"Literacy is the ability to identify, understand, interpret, create, communicate and compute, using printed and written materials associated with varying contexts. Literacy involves a continuum of learning in enabling individuals to achieve their goals, to develop their knowledge and potential, and to participate fully in their community and wider society. "

The term of literacy is initially in reading and writing (language field). However, in the current knowledge development, literacy term is not only for reading-writing, it is more in "open" and multidisciplinary meaning. The multidisciplinary literacy are like gender literacy (Moss, 2007), media literacy (Durrant & Burn, 2007), moral literacy (Herman, 2007), critical literacy (Warnick, 2002), disability literacy (Scruggs & Mastropieri, 2010) , kitchen literacy (Vileisis, 2008). Multidisciplinary literacy is considered a contemporary study because it can answer more complex problems than monodisciplinary literacy. Therefore, literacy is now in various scientific fields.

Method

This research uses descriptive-qualitative approach. Because of using this method, in explaining and exploring data, researchers use word, phrase, clause, and sentence descriptions. This description study is thoroughly analyzed resulting a descriptive-analytical study of literacy movement in Indonesia. The data in this research are material / information about relevant literacy to problem formulations, namely (1) research (in journal) about literacy in Indonesia; (2) literacy books in Indonesia; and (3) government's role in developing literacy in Indonesia.

The data collection techniques are (1) searching for research article (journal) about literacy at Sinta (Science and Technology Index), Indonesia's journal indexing machine; (2) searching for book about literature on online bookstore web; (3) doing field studies to determine literacy development in schools and government's role towards it. In order to maintain the level of validity, reliability, and credibility of the research, it is used triangulation of data, theory, and result. In this case, the researchers conduct intersubjective discussions with colleagues in order to reduce subjectivity level in the study. Thus, the research results can be scientifically accounted for.

Discussion

Literacy Movement in Indonesia, 2003-2017

Literacy development in Indonesia begins in the 2000s. Therefore, the data that can be found for this study are starting from 2003. Related to the literacy movement in Indonesia, this study is exposed as follows.

First, journals and journal articles on literacy. Based on Sinta database, there are 2 journals that use “Literacy” as the title, namely (1) *Literasi Jurnal Ilmu Pendidikan* (<http://ejournal.almaata.ac.id/index.php/LITERASI>) published by Alma Ata University of Yogyakarta) and (2) *Literasi Jurnal Ilmu Pendidikan* (<http://almaata.academia.edu/LiterasiJurnalIlmuPendidikan>) published by FKIP Galuh University of Ciamis. Those literary journals are national journals with ISSN.

The journal articles related to literacy and recorded in Sinta database are indexed from 2006 to 2017 appear as follows.

Table 1: Research (Journal Category) Entitled Literacy

2006	2009	2010	2011	2012	2013	2014	2015	2016	2017	Total
1	1	2	2	2	0	0	1	0	0	9

Based on the data in the table, there are only a few journal articles related to literacy. If it is calculated, there are 9 journal articles related to literacy (2009 – 2017). The data is not 100% absolute because there are some journals that not indexed in Sinta database. Thus, all journal articles that are related to literacy cannot be documented online. In addition, there are journals that are not uploaded the script on the website. That way, the articles in the journal cannot be indexed by Sinta.

Second, the books that are related to literacy. To find book in which its title is related to literacy, researchers use referrals from google books and bookstores (online). From google books and online bookstore, literacy books can be found. In addition, the researchers also search manually for data about books related to literacy. Based on the google books database, the books with literacy title (written by Indonesians) are exposed as follows.

Table 2: Books With Literacy Title

2003	2008	2009	2010	2012	2013	2014	2015	2016	2017	Total
1	1	1	1	4	1	0	1	2	0	12

Based on the google books database, it is found that there are 12 books about literacy (written by Indonesians). The data is obtained based on the year book from 2003 to 2017. However, the books with literacy title are still not an absolute reference because there are books that are not registered to google books by the book publishers.

Table 3: Bookstores That Have Literacy Stock (starting from September 2017)

Toko buku	Jumlah judul buku literasi
Gramedia	40
Mizan	9
Toga Mas	9
Uranus	2
Total	60

Based on the table, Gramedia bookstore launches 40 books; Mizan bookstore brings up 9 books; Toga Mas bookstore has 9 books; Uranus bookstore has 2 books. Thus, the total number of literacy books in bookstores are 60. The literacy books relate to various fields, from media literacy, science literacy, mathematical literacy, educational literacy, and literature literacy.

The Government's Role in Literacy Development

The Indonesian government does not remain silent in literacy development. The government has been active in strengthening literacy in Indonesia. Concrete steps undertaken by Indonesian government in literacy are as follows.

First, the government through the Ministry of Education and Culture (Kemendikbud) forms School Literacy Movement or Gerakan Literasi Sekolah (GLS) team. The team is formed from governmental people, lecturers, and practitioners who have competence in literacy field. The GLS team formulates concepts and ideas about literacy movements in schools. The purpose of the school literacy movement is "Growing morale of learners through the culture of school literacy ecosystem in Gerakan Literasi Sekolah in order they become lifelong learners "(Wiedarti, et al., 2016).

Second, the government with the Gerakan Literasi Sekolah team, create a manual on literacy in schools. The book is linked to the main design guides of the Gerakan Literasi Sekolah (Widiearti, et al, 2016), literacy movement in high school (Sutrianto, 2016), literacy movement in vocational schools (Widyani, et al, 2016), literacy movement guides at junior high school (Retnaningdyah , et al., 2016), literacy movement guides at extraordinary schools (Wahyuningsih, et al., 2016), literacy movement guides at elementary schools (Faizah, et al, 2016), practical guides to literate (GLS Task Team, 2017). The books can be downloaded for free on the web <http://dikdasmen.kemdikbud.go.id>. That way, the books can be accessed by all teachers or schools in Indonesia. Not only that, the public can also learn the literacy movement at school by downloading the books for free on the official web <http://dikdasmen.kemdikbud.go.id>.

The literacy concept of the Gerakan Literasi Sekolah cannot be separated from the literacy concept proclaimed by Unesco. In school literacy movement guidance (Wiedarti, et al 2016) explained in detail that,

"Gerakan Literasi Sekolah is a participatory effort or activity involving school members (learners, teachers, principals, education personnel, school supervisors, school committees, parents), academics, publishers, mass media , community (community leaders who can represent exemplary, business world, etc.), and stakeholders under the coordination of General Directorate of Primary and Secondary Education Ministry of Education and Culture".

Gerakan Literasi Sekolah is not only the responsibility of the teachers or the school. Gerakan Literasi Sekolah is the responsibility of all people, the school and its academic community, the mass media, and the community. All of those people are expected to have active and collaborative roles in the Gerakan Literasi Sekolah.

According to Wiedarti, et al. (2016: 29-30), the school literacy movement focus on three phases namely (1) habituation stage (no bill); (2) development stage (have simple bills); and (3) learning stage (have academic bills). In an effort to increase the school's literacy, teachers / schools are expected to be proactive and creative in determining the literature by having more reading enrichment. Thus, students get more up to date and quality reading

books. In addition, students can be more motivated for getting the reading books that are still up to date.

Based on field studies to schools, researchers discover the findings about literacy, as follows. First, there are schools that have launched the school literacy movement. The school is characterized by having (1) representative library, reading park, reading corner; (2) reading activity for 15 minutes before the lesson begins; (3) activity of reading enrichment books (novel, nonfiction) and bills; (4) literacy competition; and (5) literacy team that consist of teachers, students, and the community. Second, the schools that are still in testing phase of literacy program already have representative library and reading corner, but there is no official team in charge of optimizing the school literacy movement. Third, the schools that already have libraries, but not yet representative, and there is no team for the school literacy movement.

In the university context, colleges are now starting to apply literacy. One of the concrete facts is the formation of campus literacy team. Campus literacy team is formed to formulate concepts and ideas in improving the quality of campus literacy. On our campus, State University of Surabaya (Unesa) was formed Unesa Literasi Center or Pusat Literasi Unesa (PLU). Pusat Literasi Unesa has functions (1) as a center of campus literacy activities, such as literacy seminars, literacy training, or about the authorship and book publishing; (2) as a consultation center for campus literacy, school literacy, or macro literacy; and (3) as a place to optimize and increase academic literacy in the campus either for the lecturers or students. The concretization of Pusat Literasi Unesa, e.g. the simultaneous book discussions in every month, Literacy Based Kuliah Kerja Nyata and literary seminars / training.

In addition to literacy centers, the lecturers and students also form off-campus activities related to literacy. That way, the lecturers and students can work together in optimizing and increasing literacy on campus.

The Problem of Movement of Literacy in Indonesia

Literacy in Indonesia is experiencing growth until now. However, on the other hand, "like a ship, there must be a wave that shakes it". Likewise with literacy in Indonesia, it seems not comprehensive applied in various parts of Indonesia until now. If it is factually reviewed, there are four factors causing literacy in Indonesia is still not maximized.

First, it relates to school literacy. Literacy schools in remote areas are called the foremost, the outest, and the most left behind (3T). Schools in these areas are difficult to apply school literacy optimally because it is very difficult to get up-to-date books. In addition, the student's ability in literacy is also still very minimal. Thus, more extra effort is required in optimizing literacy movements in remote area schools.

Second, it relates to the need to buy books. Some Indonesians still think that books are not so important. Therefore, they do not prioritize books as necessity. In fact, through a book a person can improve literacy skills and increase knowledge.

Third, it relates to the tax charged on books. In the public view, the tax charged on books are still considered high. Therefore, the book selling price is also high. It is considered

as one of the factors causing the people's low ability in purchasing books. If the tax on books can be lowered, it may increase people's ability in purchasing books.

Fourth, interest in reading and writing has not grown optimally in the community. The interest in reading and writing is still not as big as the listening tradition which is used by many communities in remote areas.

Literacy Movement in Indonesia: Staring on the Future

Gerakan Literasi Indonesia today may be considered in the early stages. Thus, the Indonesian literacy movement still needs more maintenance and support from various parties. If all parties have fully supported the literacy movement, Indonesia will have qualified human resources because it has a good literacy competency.

As a developing country, Indonesia is now starting to provide scholarships for students who want to continue studying and get bachelor degree, master degree, or doctor degree. Thus, the government strongly supports the human resources in Indonesia into a high-literal figure. Teachers are also encouraged to pursue higher education, by providing scholarships for teachers who want to continue their studies to get master degree. The lecturers are encouraged to optimize more their academic ability by continuing to the higher education level, like taking the doctor degree or the professor level.

In the future, literacy quality in Indonesia can be optimal. That way, Indonesia can compete with other nations in terms of literacy. However, once again, the developments in literacy movements in Indonesia is not "as easy as pie". Nevertheless, optimism must be maintained so that the Indonesian literacy movement can be achieved optimally.

Conclusion

There are 2 literacy journals in Indonesia; 9 journal articles about literacy; 12 books about literacy; and there are 60 titles of books related to literacy in the bookstore. The government's role in the literacy movement in Indonesia is forming Gerakan Literasi Sekolah (GLS) team that has role to optimize literacy movement in schools and in Indonesian society. This is a preliminary research. Therefore, any suggestions for further research can be examined more deeply about literacy in Indonesia especially from the script, thesis, and dissertation. Thus, a more comprehensive research on literacy movements in Indonesia can be produced.

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The Complex of Narcisism Brings Veronika to Suicide? A Travel to the Discovery of the Intelligence of the Heart

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‘Keep mad and behave as normal people’

Paulo Coelho

‘No life is complete without a touch of madness’

Paulo Coelho

‘A man who claims to know what is good for others is
dangerous ‘

Sri Nisargad Maharaj Sri
Nisargad Maharaj

Abstract

This paper examines the motivations which bring the protagonist of the novel " Veronika decides to die," written by Paolo Coelho in 1996, to decide to commit suicide. Particularly, the study analyzes Veronika's difficulties caused by a form of narcissism that, together with a high degree of conformism, bring her to the decision to put an end to "what people called life ",

The analysis is on the enlightenments which give Veronika the idea of what it means to be alive and focus on her psychological journey from her 'normal' life to a new desirable and fresh one, outside the asylum's walls of a psychiatric hospital. Considerations are made on the relationship Veronika has with her parents, mainly with her mother, and with the sexuality she experiences at Villette, the psychiatric hospital.

Furthermore, the analysis has been on her approach to conformism and respectability through which she has built a false image of herself with difficulties to manage her emotions. It is in this direction that Veronika understands that the heart affects the way she perceives and reacts to the world around her, she perceives that the success in life depends more on an her ability to manage her emotions than on the intellectual ability of her brain.

Keywords: narcissism, mother, sexuality, conformism, respectability, suicide.

Introduction

Veronika, the protagonist, is a twenty-four-year-old Slovenian girl, who seems to have everything, youth and beauty, boyfriends and a loving family and a good job. Yet, on a precise day, November 11th 1997, she *"decides"* to die by swallowing a large amount of sleeping pills expecting never to wake up. The first reason why she decides to die is her unwillingness of experiencing the same routine in her life, and once her youth is gone she thinks that her life will be nothing but sufferings. The second is a philosophical reason: she is tired of witnessing what is going on in the world, war and poverty that make her feel even more powerless since she does not see any solution. When the barriers of society overwhelm Veronika and the *"ordinary"* life becomes too normal, she looks for her solution: death which for her means *"freedom, the Eternal oblivion."*

However, she does wake up in a mental hospital called Villette, similar to a prison, where it is said to her that she only has five days or a week to live because of her heart damages caused by the sleeping pills. In the Villette, the patients who are *'accused'* of insanity are described as passive, narcissistic, masochist, and vain. Here, Veronika meets two new friends, Zedka and Mari who help her find another perspective of life, no longer oppressed by moral and social restrictions. She also meets Eduard, the schizophrenic of whom she falls in love; he becomes her guide to the deep understanding of the *"real"* Veronika. Actually, Edward gives her the way of exploring her sexuality with an approach that she has never experienced before.

Discussion and Development

It is known that Veronika *"wasn't killing herself because of a lack of love. It wasn't because she felt unloved by her family or have money problems or any incurable disease"* However, she finds herself with tubes not in the Hell, as she believes, but in a place *"worse than the hellYou're in Villette"*, the place from which *'no one had never escaped'* and where *"no one can judge"*

In a semi-sleep status Veronika enters in a long interior monologue in which she analyzes her present life and foresees the future one *"there is no point worrying about it; nothing will change. And I'll accept it"* Between Hamlet's questions *"To be"* or *"Not To be?"* she still decides *"Not to be"* and tries to find how she can die in the hospital. And actually, the doctor tells her that her life will last *"within five days, a week at most"* due to the heart damages. During her waiting, a substance called *'Vitriol'* is given to her in order to take all her bitterness out.

Like the seven-day journey of Dante who guided by Virgilio (the Human Reason) passes from the sin, represented by the dark wood (Hell) to the expiation (Purgatory) and arrives at the purification (Paradise) under the guide of Beatrice (Grace-God's intervention), Veronika has almost a week, a limited time to understand her guilt and reach the Paradise. In her psychological journey at Villette Veronika meets Zedka, Mari and Edward who guide and help her with their stories and experiences that they tell in a form of expiation and warning. Actually, she realizes who the *'real'* Veronika is, the only one she *"could love"*

But, does she need to get crazy to live? Is it the approaching death which leads Veronica to live authentically and express the emotions she has never allowed herself to feel? In order to give an answer it is necessary to enlighten Veronika's life and behaviour. During her life she withdraws into respectability and conformity and entrenches herself into her super-ego, betraying her image and the very essence of her *Id*. She judges through the eyes of the 'others', through the framing and labelling society, a sort of a 'Big Brother', protecting and invasive, who watches and controls her thoughts and even her way of making love. Veronika has fear, she is afraid of being judged by others because she herself judges. When she realizes not to possess her "real" image which is not the one that appears, she wants to destroy herself, she has not the courage of venturing into the unknown and undertaking a journey in a strange land where she can discover herself 'different' from what she is and renounce to false securities which protect her: family, love, work, friends. Infact, Veronika retreats from the interpersonal relationship with herself since she does not know the 'other', and because the 'other' is her reflected image she refuses to love it. She is unable to betray her image as well as to depart from it. This brings her to the extreme act, as Jung states *"it can be a source of unworthy and extreme acts, but that allows us to survive and, during the fight, make our conscience grow up"*

Therefore, she needs to develop the awareness of whom she really is and of what it is around her, her apparent attitudes of autonomy, wellness, determination, availability to relations support the image she has created of herself. She often lives these attitudes with a sense of superiority but often with anger that is her way of denying her suffering. On the contrary, Veronika has feelings of emptiness, indifference and meaninglessness, boredom and superficiality in the interpersonal relationship.

Two turning points are relevant in Veronika's journey, first when she tastes the pleasure without limits from playing the piano to the libidinous ones, and second the consideration of the big role of family in shaping her character. Veronika is described as a woman who has enough love from such a caring family. However, she hates her mother as in this quotation depict: *"Then she started to feel hatred for the person she loved most in the world: her mother. A wonderful wife who worked all day How can I hate someone who only ever gave me love? Thought Veronika, confused, trying to check her feelings. But it was too late; her hatred had been unleashed She hated the love she had been given because it had asked nothing in return, which was absurd, unreal, against the law of nature. "*

It shows that her hatred to her mother becomes the disappointments of her life since she feels her life is 'shaped' like her mother wants her to be: a woman that is able to play the piano, have good education, getting married someday and having children. In other words, a woman who lives in the symbolic order. Also, Veronika experiences Oedipus complex, an attraction of love for the parent of opposite sex, with the corresponding jealousy of the parent of the same sex.

The evidence of this theory is in the description: *"She hated her father too when he was still young, she had loved him secretly, not the way one loves a father, but as a man. She hated him because he had always been so charming and so open with everyone except her*

mother" The second point is related to her experience of pleasure without limits, from playing the piano to the libidinous ones *"Do you want me to masturbate you?"* echoes in her memory when she is with tubes. And one day Mari tells her to masturbate, to see how far she can go before death comes unto her. Veronika agrees and finds Eduard, the mute schizophrenic and masturbates in front of him. She lets it all out and finally finds herself with multiple orgasms *"Veronika and Eduard are both standing up, face to face, she naked, he fully clothed. Veronika slid her own hand down to her genitals and started to masturbate; she had done it before, either alone or with certain partners, but never in situation like this, where the men showed no apparent interest in what was happening [. . .] She wanted to die in orgasmic pleasure, thinking about and realizing everything that had always been forbidden to her"*.

The experience of her open and intense sexuality without fictions, helps her find out how far she can go *"she had never experienced the most hidden part of her own desires"*, and the result is that *"half of her life had been unknown to her"*. She has learned to give men *"a precise amount of pleasure, never more, never less, only what was necessary"*. This is the reason why she wants to know from the doctor if she is *"a pervert"* and if *"that played some part in my attempted suicide. There are so many things I didn't know about myself"* She even goes beyond, she wishes Zedka was there too because *"a woman knows how to touch another woman's body better than any man "*

Nevertheless, Veronika breaks the border that oppresses her unconscious, and lets her *Id* out of the circle of *ego* and *superego*, leaving her with more questions about herself that she has never known before.

However, this curiosity leads her to the willingness to be alive and know herself better. The hospital more than a hell becomes the purgatory where Veronika expiates the guilt of not having the courage to be *"different"* that means to be *"herself"*. The achievement of the paradise becomes feasible since she seems to have found her dimension and freedom from her obsessions. She feels dynamically involved in the search for the true *"Self"* and desires to live deeply every moment of the short time left. It is her desire to die that allows Veronika to live authentically, to express the emotions she has never allowed herself to feel: hate and love, anger and joy, disgust and pleasure.

Veronika's life is mainly guided by her reason and by respectability and conformity where she felt protected and superior. At Villette, Veronika seems to follow the intelligence of the heart, greater and free from her Ego, which is rooted on the need of compassion and not on the need to classify, label, adjust the reality according to defined, predictable, rigid schemes.

Nevertheless, Veronika can not stay inside the walls of Villette, where once again she feels protected and free to express herself, she must be free in the every day life. It is with Eduard that she *"decides"* to live. *"but then, the greatest craziness of men and women is precisely that: love"?*

Conclusion

In the paper the analysis shows one of the interpretations of Veronika's causes which bring her to plan the suicide. The psychological and social components, the relationship with her parents and her approach to conformism and respectability, are present in her life which she builds on a false image of herself.

The study considers that Veronica, Mari, Eduard and Zedka aspire to achieve freedom which is not only physical but interior, the freedom of being themselves, of being unique and '*different*'. And this is not achieved once and for all; the doctor tells Mari that she is not cured, she still needs to learn that she is "*different*" "*unique*", she is cured when she does not force herself to be the same as everyone else. Also, the reflection is on the courage necessary not to produce, "*Vitrol*," or bitterness and in the enjoying of the sexual pleasures that for Veronika is the enlightenment which gives her the idea of what it means to be alive and get the enthusiasm of starting a new life.

However, a lot of issues arise from the novel and invest psychological, social, religious, moral, male and female fields, so that there may be different interpretations and many questions to which different answers could be given.

Nevertheless, the recent researches conducted on physiology shows that the heart actually communicates with the brain in the way that greatly affects how we perceive and react to the world around us. They affirm that success in life depends more on an individual's ability to manage emotions than on the intellectual ability of the brain. Anyway, it seems that the writer leaves the readers to their reflections, not giving any truth, but instilling in them the necessary doubt which gives the input to consider themselves as thinking beings, and then men and women.

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Email Requests Realizations by Tunisian Postgraduate Students

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Abstract

The aim of the present study is to analyze the requests realizations of a group of Tunisian postgraduate students sent to their professor via emails. This study examines the email requests in terms of the degree of directness employed and seeks to find out whether the directness level of Tunisian postgraduate students e-requests varies with increasing the imposition of requests.

Results prove the reliance of Tunisian postgraduate students on direct strategies when requesting their professor. This is manifested in the preference for direct questions and mood derivables in requests for information and expectation want and need statements for requests for action. The findings also reveal no significant differences between requests for information and requests for action concerning direct strategies and conventionally indirect requests. However, a significantly higher number of hints was found in non-conventionally indirect requests for requests for action. Tunisian postgraduate students realized their requests for information and requests for action with different request realizations, but they displayed a preference for directness in the two types of requests.

The preference for direct requests strategies may enhance a negative effect on their evaluation by their recipient. This suggests that Tunisian postgraduate students have not acquired enough pragmatolinguistic and sociolinguistic knowledge to request appropriately a socially superior person. Accordingly, this study suggests some pedagogical implications and suggestions for Tunisian EFL (English as a Foreign Language) instructors. Henceforth, Tunisian teachers and syllabus designers should devote more attention to developing Tunisian EFL learners' pragmatic competence through teaching L2 pragmatics.

Keywords: e-requests, politeness, directness, ranking of imposition.

1. Introduction

Lan (2000) notes that email (electronic mail) has become a tool of mass global communication with the advantages of simplicity and flexibility. Indeed, a massive amount of email messages is sent out every day around the world (ibid). As far as the academic setting is concerned, although most student-professor interaction occurs during office hours, in class, before and after class, and perhaps on the phone, email has become a viable alternative means of communication, providing the convenience of obtaining clarification, feedback, and permission almost instantly when students need it (Biesenbach-Lucas, 2007). Therefore, email is becoming an accepted means of communication between university students and their professors (Biesenbach-Lucas, 2007). As a matter of fact, the use of emails has become a necessary part of students' academic interaction, becoming more common than the student-teacher office hour meeting (Biesenbach-Lucas, 2006, p.81).

Though email has become a common interpersonal communication medium, it does not mean that this medium is used without difficulty. While there is a growing feeling that many people indeed live in a web world (Haythornthwaite and Hagar, 2005) and are perhaps becoming digital natives, these technological abilities do not seem to translate to academic emails (Prensky, 2001, 2009). Both NS and NNS are often faced with uncertainties regarding the style and politeness strategies in email interaction (Crystal, 2001; Barron, 2000, 2002, 2003; Biesenbach Lucas, 2006) especially in hierarchical relationships where the power asymmetry needs to be maintained. This is particularly the case in student-faculty email interaction (Economidou-Kogetsidis, 2011). While people can write emails to peers in any manner they like, writing emails to authority figures requires high pragmatic competence and critical language awareness of how discourse shapes and reflects power asymmetry in an institutional context (Chen, 2006). Email writers' ambivalence and uncertainty about how to encode communicative intent in this text-only medium tend to surface especially in hierarchical relationships and in situations involving impositions on the addressee (Biesenbach-Lucas, 2007).

In fact, one of the main functions of student-to-teacher email is requests, asking for help or information (Bloch, 2002; Martin et al., 1999). Request according to Byon (2004), is "a directive that embodies an effort on the part of the speaker to get the hearer to do something" (p. 1674). Making e-requests in a foreign language is face threatening because it requires considerable cultural and linguistic expertise on the part of the speaker (Yang, 2009). Inappropriate request strategies can easily cause communication breakdowns. Therefore, in order to have a successful communication the speaker should be aware of some variables namely social power, degree of familiarity and ranking of imposition regarding requests. When NNS make requests in the target culture, despite their grammatical knowledge of that language, they may transfer their native request strategies into the target language and this may result in the production of inappropriate requests (Koike, 1989).

The purpose of the present study is to address the void in the literature since few studies (Hardford and Bardovi-Harlig, 1996; Biesenbach-Lucas and Weasenforth, 2000; Biesenbach-Lucas, 2002, 2004, 2006, 2007; Chen, 2001, 2006; Bloch, 2002; Hendriks, 2010; Economidou-Kogetsidis, 2011) tackled the issue of examining academic email requests, due to the email's relative newness in the academic sphere. Furthermore, to the researcher's knowledge, there is no study that tackled this issue in the Tunisian context. Hence, the present study attempts to fill in the gap in the literature.

2. Method:

The corpus of the present study consists of 182 emails written by Tunisian postgraduate students enrolled in several institutions in Tunisia to their professor. The emails were sent between the years 2010-2012. The data were collected from the inbox of the researcher's supervisor. The emails were naturally or spontaneously generated, that is, they are naturally occurring discourse as opposed to elicited discursive data. In most studies on requests, data was collected primarily through either DCTs or oral role-plays. However, only a few studies have focused on authentic emails encoding requests addressed by students to faculty (Hartford and Bardovi-Harlig, 1996; Chen, 2001; Lee, 2004; Biesenbach-Lucas, 2007; Economidou-Kogetsidis, 2011). This approach was also adopted by Chen (2015) who affirms that this type of data is representational real-life data.

For ethical considerations, the participants were contacted via emails and granted permission for use of the data for research purposes. They were informed that their emails would be kept confidential and no personal information would be revealed. The gathered emails are student-initiated interactions, which await a response. However, given the asynchronous character of CMC, all the emails constitute apparently complete interactions in the sense that they often contain moves such as initial greetings or final farewells (Bou-Franch, 2006). Then, the emails were coded according to their communicative purpose. Only the emails that contain request(s) are selected. The first number of the gathered emails was 250 but after selecting only the e-requests, it became 182. Thus, all emails contained requests and expected an answer. The emails contain a total number of 371 requests, since in some cases, one email contained several requests.

3. Participants

The writers of the emails are 81 Tunisian postgraduate students of English, 67 of whom are female and 14 are male. While it is important to keep in mind that there may be gender preferences concerning the realization of requests (cf. Kouletaki, 2005), this factor is not considered in this study due to feasibility concerns. The participants' mean age is 30.5. Their first language is Arabic. All of these students knew the professor personally. They are enrolled in postgraduate programs. The participants are supposed to be advanced at the level of language proficiency because all of them had studied English for at least 3 years in BA (Bachelor of Art) before enrolling in postgraduate programs. Therefore, they are considered competent enough to write an email of this type without any need for further proficiency level inquiry. The following table summarizes the information related to the description of the participants.

Table 1: Description of the participants

Group	81 Tunisian postgraduate students
First language	Tunisian Arabic
Mean age	30.5
Level of education	MA, PhD and aggregation students of English
Gender	Male: 14 Female: 67

The receiver of the emails is a male professor aged over 50. The students-professor relationship in this context could be described as friendly but formal and the postgraduate students are expected to show respect to their professor (as explained through personal communications with the professor).

4. Results

Through analyzing the requests gathered from the corpus, the aim is to identify the most frequent request strategies used by Tunisian postgraduate students when addressing their professor. Request sequences are divided into request strategies, i.e. the move that most clearly conveys the request proper and request support, i.e. the move(s) that prepare the ground for the request, or mitigate its impact, etc. (Bou Franch, 2006). The current study focuses only on the participants' preferences for the realizations of the head act of requests in terms of the degree of directness. The head act is the part of the request that realizes the act independently of the other elements such as external and internal modifications (Blum-Kulka et al., 1989).

To determine the degree of directness, the researcher used a modified version of request strategies that was proposed initially by Blum-Kulka et al., (1989) and revised by Biesenbach-Lucas (2007) and Felix- Brasdefer (2012a) to deal with email requests. To identify the type and the frequency of requestive head acts used by Tunisian postgraduate students, the data was analyzed, and the frequency of occurrence and percentage of each type of strategy were calculated.

A total of 371 requests were elicited from the corpus. Three kinds of head act realizations were found: direct, conventionally indirect, and non-conventionally indirect. Thus, there is a variation in the use of requestive strategies on the part of Tunisian postgraduate students of English.

Within direct strategies, the following types were identified: mood derivable (imperatives), performatives, want statements, need statements, direct questions, like/appreciate statements and expectation statements. The coding of the data shows that direct request strategies has the highest frequency of use (73.85%). The most favored direct strategy is expectation statements accounting for 16.98% followed by mood derivables accounting for 14.55% and then followed by direct questions (12.66%) and like/appreciate statements (8.62%). The findings have shown that the subjects prefer to resort to more direct strategies when addressing their professor. These results are in line with recent research on student-faculty email communication (Economidou-Kogetsidis 2011; Felix-Brasdefer 2012a), which report a high frequency of direct requests used by NNSs when writing a request to their professors. The preference of directness may be considered as an instance of solidarity politeness or positive politeness strategies, in that it expresses camaraderie. This finding is in accordance with Najeeb et al., (2012) who reported that the majority of Arab nonnative speakers used positive politeness strategies in their requests when emailing their supervisors.

As it is noticed from the results, the subjects choose to opt for need and want statements accounting for more than 14%. The choice of using these strategies to convey a "help-needed" tone may help the participants to gain some attention from their addressee. However, as maintained by Chen (2006), this strategic choice is likely to cause two pragmatic problems from the addressee's perspective. These problems are first the appearance of the student as a needy and helpless student, which is quite the opposite from the expected impression that a graduate student should show such as being independent and self-confident

(ibid). Second, when expressing their own needs or wants, the postgraduate students may stress their rights and give no options to their professor other than accepting to do their requests (ibid).

As for conventionally indirect strategies (conventionalized utterances that contained references to ability, willingness, or possibility), all requests realizations at this level of directness belong to the so-called query preparatory conditionals. They refer to the ability or willingness to perform the speech act (Blum- Kulka et al., 1989, p. 18) and mostly take the form of an interrogative construction containing the modal verb ‘can’ (Searle, 1975). Corpus results reveal that the sub-strategy having the highest frequency vis-à-vis all strategies is query preparatory with a percentage of 21.56%. Conventional indirect requests were generally realized by question forms, and the modals used are those that manifest ability (can/could), willingness (will/would), and mind (would you mind). The preference for this strategy could be explained by the fact that it would be better to give the professor a wide range of options to do or not to do the request rather than imposing on him doing it through direct strategies.

By using conventionally indirect strategies, the participants try to show a high degree of politeness in order to minimize or soften the impact of request on the professor and to protect their face and the addressee’s face. The requesters try to remove themselves from any imposition and show respect to the requestee. It is clear from the findings that “can/could” was the prominent modal used to make requests. This indicates that Tunisian postgraduates have acquired the basic principles in making requests in English.

The employment of non-conventionally indirect strategies (i.e., hints) was extremely low (4.58%). In line with Biesenbach-Lucas (2007), one reason that may be behind the non-use of hints is that the participants do not know how to produce situation-appropriate hints. This shows that Tunisian postgraduate students have not acquired enough pragmalinguistic knowledge. Another reason is that non-conventional indirect request may not secure uptake, so hints may not be successful in conveying the speaker’s intention.

In sum, an overall view of the request data made available by the subjects revealed that direct requests was the strategy widely chosen by the participants. The findings revealed that the most frequently used direct sub-strategy is expectation statements followed by mood-derivables and direct questions.

Table 2: Type of Strategies and degree of Requestive Directness: General Results (N: 371)

Strategy		Number of occurrence	Percentage (%)	
Direct	Mood derivables (imperatives)	54/371	14.55	73.85
	Performatives	26/371	7.00	
	Want statements	21/371	5.66	
	Need statements	31/371	8.35	
	Direct questions	47/371	12.66	
	like/appreciate statements	32/371	8.62	
	expectation statements	63/371	16.68	
Conventionally indirect	Query preparatory	80/371	21.56	21.56

Non-conventionally indirect	Hints	17/371	4.58	4.58
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4.1. Analysis of head acts in requests for information and requests for action

Another aim of requests analysis is to find out whether the directness level of Tunisian postgraduate students email requests varies with increasing the imposition of requests. According to Sifianou (1992, pp. 121-122), requests can be categorized into requests for information, and requests for action. Sifianou (1992) states that requests for action involve a higher degree of imposition than the first category. The gathered requests from the corpus were classified into requests for action and requests for information following the typology of Sifianou (1992). It is found that the 371 requests are made up of 217 requests for information and 154 requests for action. Thus, 58.5% of the requests are requests for information while 41.5% of them are requests for action. The following pie chart illustrates the distribution of requests across the corpus.

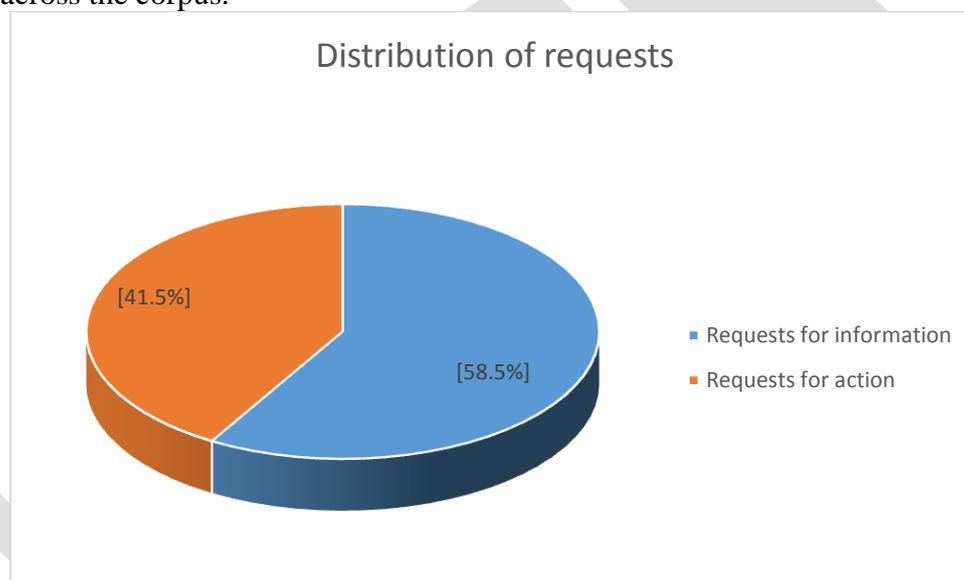


Figure 1: Distribution of requests according to their types across the corpus

Both email requests for information and requests for action were analyzed according to the coding scheme proposed initially by Blum-Kulka et al., (1989) and revised later by Biesenbach-Lucas (2007) and Felix-Brasdefer (2012a) as it was done for the overall requests. As far as requests for information were concerned, the participants resorted to direct strategies in the great majority of the English email requests for information.

Results reveal that 74.65% of the requests for information are direct whereas 23.5% of them are conventionally indirect and only 1.84% are non-conventionally indirect. The most used direct strategies used in requests for information are direct questions accounting for 21.65% followed by mood derivables (13.82%) and performatives (10.59%) (See table 3 and figure 2).

Table 3: Type of strategies and degree of requestive directness: requests for information (N: 217)

Request for information (217)				
Strategy		Number of occurrence	Percentage (%)	
Direct	Mood derivables (imperatives)	30/217	13.82	74.65
	Performatives	23/217	10.59	
	Want statements	16/217	7.37	
	Need statements	12/217	5.52	
	Direct questions	47/217	21.65	
	like/appreciate statements	15/217	6.91	
	expectation statements	19/217	8.75	
Conventionally indirect	Query preparatory	51/217	23.50	23.50
Non conventionally indirect	Hints	4/217	1.84	1.84

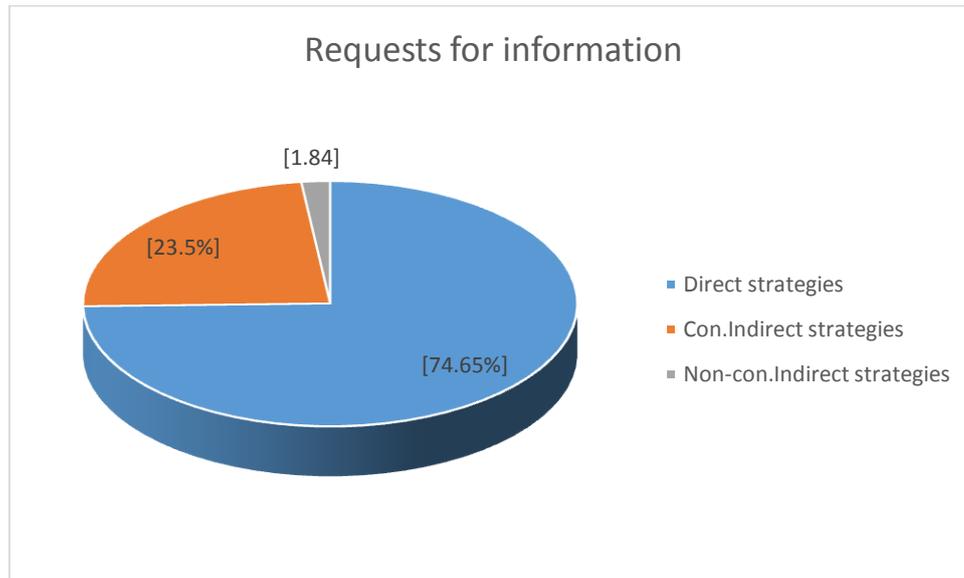


Figure 2: Request strategy types in requests for information

Similar to the results of requests for information, the analysis of requests for action shows a tendency on the part of the participants to use direct strategies with a percentage of 72.72%. The most direct sub-strategies are expectation statements accounting for 28.57% followed by mood derivables accounting for 15.58% and need statements accounting for 12.33%. On the other hand, conventionally indirect requests were used with a percentage of 18.83% and 8.44% of the requests for action are identified as non-conventionally indirect as it is shown in table 4 and figure 3.

Table 4: Type of strategies and degree of requestive directness: requests for action (N: 154)

Request for action (154)				
Strategy		Number of occurrence	Percentage (%)	
Direct	Mood derivables (imperatives)	24/154	15.58	72.72
	Performatives	3/154	1.94	
	Want statements	5/154	3.24	
	Need statements	19/154	12.33	
	Direct questions	0/154	0	
	like/appreciate statements	17/154	11.03	
	expectation statements	44/154	28.57	
Conventionally indirect	Query preparatory	29/154	18.83	18.83
Non conventionally indirect	Hints	13/154	8.44	8.44

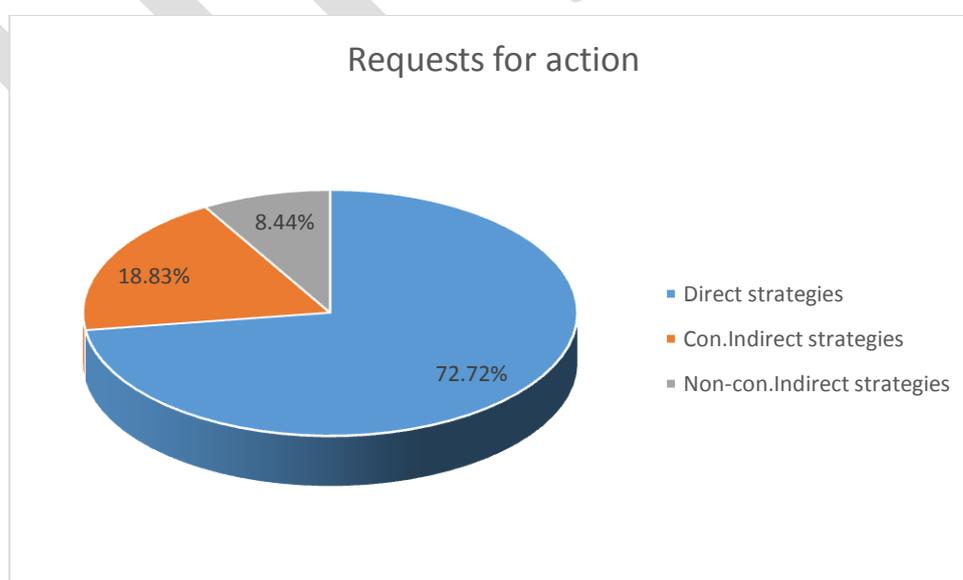


Figure 3: Request strategy types in requests for action

The general results indicated that the number of direct strategies and indirect strategies in the participants' English email requests for action and requests for information were to some extent similar, and there was an overall preference on the part of the participants for directness. As it is attested from the results, 74.65% of the requests for information are direct as opposed to 72.72% for requests for action. On the other hand, 23.5% of the requests for information are conventionally indirect compared to 18.83% of the requests for action. As far as non-conventionally indirect requests are concerned, it is found that 1.84% of requests for information and 8.44% of request for action are hints.

Chi-square tests of Independence, being suitable for nominal data, were conducted in order to check whether there were significant differences between the directness employed in students' email requests for action and requests for information main strategies. The Chi-square results reveal no significant differences between requests for information and requests for action concerning direct strategies ($X^2=0.173$, $df=1$; $P=0.677$) and conventionally indirect requests ($X^2=1.162$, $df=1$, $P=0.283$). On the other hand, a significantly higher number of hints was found in non-conventionally indirect requests for requests for action ($X^2=9.03$; $df=1$; $P=0.0027$).

Table 5: Degree of directness for requests for information and requests for action (main strategies and their Chi- square results)

	Most direct strategies	Conventionally indirect	Non-conventionally indirect
Requests for information	162/217 74.65%	51/217 23.50%	4/217 1.84%
Requests for action	112/154 72.72%	29/154 18.83%	13/154 8.44%
Chi-square test results	$X^2=0.173$ $df=1$ $P=0.677$	$X^2=1.162$ $df=1$ $P=0.283$	$X^2=9.03$ $df=1$ $P=0.0027$

As for requests for information, the statistical results indicated that students employed a significantly higher number of performatives ($X^2=10.34$, $df=1$, $p=0.0013$) and also a significantly higher number of direct questions ($X^2 = 38.19$, $df=1$, $p=0.0001$). On the other hand, the statistical results indicated that students employed a significantly higher number of expectation statements ($X^2 = 25.09$, $df =1$, $p=0.0001$) and also a significantly higher number of hints ($X^2 = 8.906$, $df=1$, $p=0.0028$) in their requests for action. These differences were significant at a $p < 0.01$ level.

Direct requests for information were mainly realized through direct questions (21.65%) and performatives (10.59%) while no case of request for action is realized through direct questions. Instead, requests for action are realized through expectation statements (28.57%) and it displays a significantly higher number of hints (8.44%). This might suggest some pragmatic awareness on the part of the participants in that they differentiate between requests for action and requests for information. In other words, while request for action may be perceived as more face threatening by the professor, requests for information may usually

be assumed as part of the students' rights in educational settings, and concurrently, teacher's professional responsibility. As a matter of fact, the participants resort to expectation statements (28.57%) instead of direct questions to express direct requests for action.

Overall, it could be said that Tunisian postgraduate students realized their requests for information and requests for action with different request realizations, but they displayed a preference for directness in the two types of requests. Furthermore, requests for information and requests for action differed in their direct realizations with direct questions preferred in the former category and expectations statements preferred in the latter one.

The findings revealed that Tunisian postgraduate students resorted largely to direct strategies (rather than conventional indirectness) both in the case of requests for action and for information, with direct questions, mood derivables and expectation statements as the most preferred substrategies. This result is in line with Biesenbach-Lucas (2002, 2004), Biesenbach-Lucas and Weasenforth (2000), Chen (2006) and Economidou-Kogetsidis (2011) who similarly found that their NNSs tended to also favor direct strategies.

Table 6.: Degree of directness for requests for information and requests for action (sub-strategies and their Chi-square results)

Natural requests	Mood derivables	Performatives	Want statements	Need statements	Direct questions	Like/ appreciation statements	Expectation statements	Query preparatory	Hints
Requests for information	30/217 13.82%	23/217 10.59%	16/217 7.37%	12/217 5.52%	47/217 21.65%	15/217 6.91%	19/217 8.75%	51/217 23.50%	4/217 1.84%
Requests for action	24/154 15.58%	3/154 1.94%	5/154 3.24%	9/154 12.33%	0/154 0%	7/154 11.03%	44/154 28.57%	29/154 18.83%	13/154 8.44%
Chi-square test results	X ² = 0.224, df=1, p=0.635,NS	X ² = 10.34, df=1, p=0.0013	X ² =2.872, df=1, p=0.09,NS	X ² = 0.016, df=1, p=0.897,NS	X ² = 38.19, df=1, p=0.0001	X ² = 0.904, df=1, p=0.341,NS	X ² = 25.09, df=1, p=0.0001	X ² = 1.169, df=1, p=0.281,NS	X ² = 8.906, df=1, p=0.0028

5. Discussion and summary

The analysis of the e-requests elicited from the corpus under scrutiny revealed that three kinds of head act realizations were found: direct, conventionally indirect, and non-conventionally indirect. Within direct strategies, the following types were identified: mood derivables (imperatives), performatives, want statements, need statements, direct questions, like/appreciate statements and expectation statements. Thus, there is a variation in the use of requestive strategies on the part of Tunisian postgraduate students of English.

The findings teased out that direct request strategies have the highest frequency of use (73.85%). The findings have shown that the subjects prefer to resort to much more direct strategies when addressing their professor. These results are in line with recent research on student-faculty email communication (Economidou-Kogetsidis, 2011; Felix-Brasdefer, 2012a, Najeeb et al., 2012), which report a high frequency of direct requests used by NNSs when writing a request to their professors.

The preference for directness may be considered as an instance of solidarity politeness or positive politeness strategies, in that it expresses closeness. It can also be considered as an evidence of transferring Tunisian cultural norms since it is the expected behavior in the Tunisian context when requesting a higher-ranking subject. However, such direct e-requests

can be perceived as impolite and discourteous, and therefore capable of causing pragmatic failure. This is primarily due to the fact that the participants may appear to give the professor no options other than accepting to do their requests.

It is also noticed from the findings that the subjects choose need and want statements. The choice of using these strategies to convey a "help-needed" tone may help the participants to gain some attention from their addressee. The present study is in line with previous studies on L2 students' email requests to professors (Biesenbach-Lucas and Weasenforth, 2000; Chang and Hsu, 1998; Hartford and Bardovi-Harlig, 1996) and FtF talk (Gee, 2002) which have also found that many L2 students made requests with this tone (cited in Chen, 2006).

However, Chen (2006) explains that the frequent use of want statements along with the word "help" by a student is likely to project a negative image as a needy and helpless student, which is quite the opposite from the attitudes such as independence, and confidence that a graduate student is expected to demonstrate. Gee (2002) particularly notes that the word "help" indicates a situated meaning of "charitable assistance" and the word "need" implies the student's neediness and inadequate ability, which projects the student as "a needy, problem-plagued suppliant" (p. 168). He suggests that students ask for "professional guidance" and "supplemented aid" from professors while showing their competence to do things well at a promising level (p. 169). Another problem posed by Chen (2006) is that the use of unmitigated want statements by students suggested a coercive tone, thus failing to show status-appropriate politeness in student-professor communication.

In her study, Murphy (2006) notes that direct requests made via email were seen as impolite by their receivers. Whenever the request is worded too directly, the addressee may feel his/her autonomy has been imposed upon and thus feel annoyed (*ibid*). Indeed, a request needs to be worded in such a way that the receiver feels that his/her rights have been fairly treated and adequately addressed (*ibid*). Direct requests can threaten relationships since they may affect the addressee's autonomy, freedom of choice and freedom from imposition (Brown and Levinson, 1987; Spencer-Oatey, 2000b).

In line with Chen (2006), using direct request strategies could put students out of status in asymmetrical communication. Indeed, requests are inherently face-threatening acts to both the requester and requestee as it is attested in the literature. As a matter of fact, they require more indirect language structures and politeness strategies (Brown and Levinson, 1987). In such interactions, it is expected that the participants opt for the principles of deference politeness or negative politeness proposed by Brown and Levinson (1987).

Thus, Tunisian postgraduate students might use more indirect requests when addressing their professor to show an inclination on their part for non-imposition or not assuming that their request will be automatically carried out. When using conventional indirect request strategies, Tunisian postgraduate students would give their professor the option to choose whether to carry out the request or not, which is the case of negative politeness strategies. Giving options in requests is a principle of politeness in English (Lakoff, 1989, 1990) as it shows consideration for the hearer and also gives him/her a face-saving line of escape (Lakoff, 1989, 1990). These devices act as distancing mechanisms that mitigate and hedge the request.

Hence, for the speech act of request, indirect language style is preferable. Thus, it would be better to give the professor a wide range of options to do or not to do the request rather than imposing on him doing it through direct strategies. Blum-kulka (1987, cited in Marti, 2006, p. 1839) reports that the most polite strategies in English are perceived to be

conventionally indirect ones. The conventionally indirect strategy might be a universal method of making request toward the addressees (Ellis, 1994; Trosborg, 1995).

Al-Ali and Alawaneh (2010, pp. 327-328 cited in Tawalbeh and Al-Oqaily (2012)) pointed out that in Arab norms, a university professor is one who has gained much academic knowledge, and, thus placed at the top of the academic and social hierarchy. Accordingly, the participants have to reflect their awareness of this asymmetrical professor-student relationship. Part of that reflection is the use of conventionally and non-conventionally indirect strategies to give the professor more options and diminishes the force of the request (ibid). However, this is not the case in the corpus under examination since results revealed that the subjects overuse direct request strategies.

The employment of non-conventionally indirect strategies (i.e., hints) was extremely low (4.58%). This shows that Tunisian postgraduate students have not acquired enough pragmalinguistic knowledge. In line with Biesenbach-Lucas (2007), one reason that may be behind the non-use of hints is that the participants do not know how to produce situation-appropriate hints. Another reason is that non-conventional indirect request may not secure uptake under the circumstances and hints may not be successful in conveying the speaker's intention (ibid).

It could be said that Tunisian postgraduates, in spite of the so many years they spend in learning English, were sometimes not capable of performing adequate polite requests in English since they heavily rely on using direct request strategies when addressing their professor via emails. Even though the participants used a proportion of conventionally indirect strategies and mitigated their requests, instances of pragmalinguistic failure may arise. More specifically, the analyses of email requests for action and requests for information indicated that, in both cases, Tunisian postgraduate students resort largely to direct strategies (rather than conventional indirectness).

6. Conclusion and implications

The current study focuses on the participants' preferences for the realizations of the head act of requests in terms of the degree of directness. It could be said that Tunisian postgraduates, in spite of the so many years they spend in learning English, were sometimes not capable of performing adequate polite requests in English since they heavily rely on using direct request strategies when addressing their professor via emails.

The preference for using direct request found through data analysis when students initiate requests to their professor suggest that the participants are not fully aware of the social factor of power and they are unaware of the politeness conventions that arise as a result of the influence of power. This suggests that they were not also aware of the social and situational rules governing request making. The direct requests found in the students' emails can easily put these postgraduate students out of status as they often fail to observe these deference principles and tend to assume compliance on the part of the addressee.

Consequently, the findings of this study could be of help to curriculum designers in Tunisia in the sense that it raises their awareness in recognizing the gaps Tunisian EFL learners experience in their interlanguage pragmatic system. Indeed, the contribution of this study is to help notice the gaps in Tunisian students' pragmatic interlanguage system specifically when they request via emails.

Accordingly, this study suggests some useful pedagogical implications. The research findings provide some suggestions for EFL instructors in Tunisian universities. English

language teachers are required to pay closer attention to the pragmalinguistic nuances of the ways in which speech acts such as request are realized. There are, however, two potential challenge areas for language instructors: understanding the importance of explicit instruction of L2 pragmatics, and creating instructional materials needed for the activities.

Tunisian teachers and syllabus designers should devote more attention to developing Tunisian EFL learners' pragmatic competence through teaching L2 pragmatics. Tunisian EFL learners need to be supplemented with explicit instruction regarding the pragmatics of English and specifically teaching pragmatic issues concerning requesting via emails. This may be achieved by using authentic materials and more classroom awareness-raising activities (Aribi, 2014). Instances of authentic material include authentic academic emails for various requests. As Kasper (1997, p. 9) argues that the conscious-raising activities in classrooms could help learners to "make connections between linguistic forms, pragmatic functions, their occurrence in different social contexts, and their cultural meanings" and to ultimately improve the learners' sociopragmatic competence. The use of authentic materials in the context of pragmatics instruction is highly recommended as it can highly benefit Tunisian EFL learners to raise their awareness about pragmatic issues such as politeness. Non-native learners in general and Tunisian learners in particular should be offered native models of English email requests in order to know how native speakers perform requests according to different contexts and social factors.

However, the goal of teaching pragmatic practices and offering native models of emails for making requests in English may not necessarily be to encourage Tunisian learners to achieve native-like speech proficiency. There is an assumption that NSs norms are an ideal target for non-native speakers; however, privilege constructs of nativeness in English are debatable on the cross-cultural, functional, and pragmatic ground (Canagarajah, 1999; Kachru, 2001; Seidlhofer, 2005 cited in Najafabadi and Paramasivam, 2012). Non-natives may choose being distinct to assert their identity, and NSs may prefer some degree of divergence as a sign of fully belonging to the target community (ibid)

Thus, Tunisian learners of English should be aware of the socio-cultural and pragmatic differences between English and Arabic (Aribi, 2012). They should be aware that indirectness is highly valued with Anglo-Saxon societies and being direct with NS of English may cause misunderstandings. This knowledge can help Tunisian EFL students to use appropriate language in specific situations, according to an accurate assessment of contextual features. In order to help learners develop pragmatic knowledge, L2 teachers may need to attract the learners' attention to cultural and situational factors that shape language use in context through employing explicit and implicit pragmatic instruction.

It is also suggested that Tunisian learners be given input (both native forms and usage as well as those of competent non-native speakers) to help them distinguish the appropriate forms from the non-appropriate ones. After that, they should be allowed to make their own decisions on how to make requests. It should, therefore, be a major goal in English language teaching to teach cultural schemata and to make non-native learners aware of differences between their own cultural schemata and those of NSs (Najafabadi and Paramasivam, 2012).

Instructors should remind students that, in teaching sociopragmatics, the intent is not to impose values and beliefs on learners, but to inform them about the differences in sociopragmatic norms between cultures and how these norms are reflected in language (ibid). Thus, it is worthy to say that Tunisian EFL learners need more explicit instruction that would help them make their emails and requests more socially appropriate and polite.

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Issues in Translation as a Multidisciplinary Field

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Abstract

The paper argues and shows, like many other scholars, that translation is a branch of linguistics but is multidisciplinary, as a translator must have not only pure linguistic competence in the source language (SL) and the target language (TL), but also adequate competence in other fields, depending on what is to be translated. While translation is a branch of linguistics, it falls under macrolinguistics as it goes beyond pure linguistics. To capture the multidisciplinary nature of translation, the paper divides a translator's competence into, what the author calls (a) linguistic competence and (b) non-linguistic competence, which are dealt with in turn in Section 3 and Section 4, respectively. In dealing with former, the paper shows the scope the scope of a translator's linguistic competence: a translator's linguistic competence is not only in terms the grammatical and lexical competence in the source language (SL) and the target language (TL) includes the knowledge of other things such conventions adopted by organizations and institutions involved in the SL and the TL. After a detailed discussion of non-linguistic competence, the paper concludes that 'A comprehensive translation teaching programme should, of necessity offer not only courses in pure linguistics but also in other disciplines.

Keywords: Interpretation, Linguistic competence, Multidisciplinary, Non-linguistic competence, Source language, Target language, Translation.

1. Introduction

In linguistics, the term *translation* is used in a broader sense and in a narrower sense. In a broader sense, translation is the process of providing in a language an equivalent of a word, utterance or text expressed in another language. In a narrower sense, which is generally used, including this paper, the term *translation* is only used if the equivalent is given in writing, while the term interpretation, or interpreting, is used when the process is oral

In both translation and interpretation, a text in a language A is replaced by an individual X by its equivalence in another language B. In both cases, language A is the source language (SL) and language B the target language (TL). The difference between translation and interpretation and whether X is a translator or an interpreter is determined by the choice of communication used by X: if the communication is written, the activity is an instance of translation and X is a translator and if the communication is oral, the activity is an instance of interpretation and X is an interpreter.

Translation and interpreting are very important in the corporate world and in regional and world organizations. Their importance in the corporate world may be illustrated by the fact that in many cases directions for use of products marketed by many industries, for example pharmaceutical products, are given in more than one language, and many companies organizing international workshops/ seminars/ conferences need and use translators and interpreters. The importance of translation and interpreting is more obvious for regional and world organizations. The constitutions, treaties, conventions and similar legal instruments of most such organizations specify more than one official language. For example:

- Common Market of Eastern and Southern Africa (COMESA): Arabic, English, French and Portuguese;
- Southern African Development Community (SADC) are English, French and Portuguese;
- East African Community (EAC): English, French and Swahili;
- United Nations (UN): Arabic, Chinese (Mandarin), English, French, Russian and Spanish.

There are several types of translation, including the following from a list provided by Newmark (1988): word-for-word translation, literal translation, faithful translation, adaptation and free translation, which he explains as follows:

- **“Word-for-word translation:**
This is often demonstrated as interlinear translation, with the TL immediately below the SL words. The SL word-order is preserved and the words translated singly by their most common meanings, out of context. Cultural words are translated literally.

The main use of word-for-word translation is either to understand the mechanics of the source language or construe a difficult text as a pre-translation process.”

- **“Literal Translation**

The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated singly, out of context. As a pre-translation process, this indicates the problems to be solved.”

- **“Faithful translation**

A faithful Translation attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures. It ‘transfers’ cultural words and preserves the degree of grammatical and lexical ‘abnormality’ (deviation from SL norms) in the translation. It attempts to be completely faithful to the intentions and the text-realisation of the SL writer.”

- **“Adaptation**

This is the ‘freest’ form of translation. It is used mainly for plays (comedies and poetry; the themes, characters, plots are usually preserved, the SL culture converted to the TL culture and the text rewritten. The deplorable practice of having a play or poem literally translated and then rewritten by an established dramatist or poet has produced many poor adaptations, but other adaptations have ‘rescued’ period plays.”

- **“Free translation**

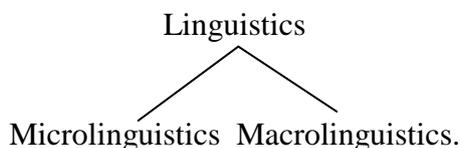
Free translation reproduces the matter without the manner, or the content without the form of the original. Usually it is a paraphrase much longer than the original, a so-called ‘intralingual translation*’, often prolix and pretentious, and not translation at all.”

Literal translation is generally said to be wrong but this judgment is not always right because whether literal translation is right or wrong depends on the objective of the translation: it is wrong if the objective is to give the equivalent in the TL of a text written in the SL and it may be right if the objective is, for example, to show whether there are grammatical differences, including differences in word order, between two languages when conveying the same meaning or communication, but then, the literal translation is expected to be followed by the ‘faithful translation’.

2. **The Multidisciplinary Nature of Translation**

Given that translation is done using language, it is part of linguistics as a branch, or subfield, of linguistics. The various branches of linguistics are classified into two groups based on the scope of each branch: one group is said to belong to microlinguistics and the other to macrolinguistics:

(1) Microlinguistics and macrolinguistics



Microlinguistics is concerned with the structure of language, for example phonology, morphology and syntax, without any relation or reference to other disciplines, while macrolinguistics is concerned with language as it relates to other disciplines such as cultural anthropology and sociology.

As a branch of linguistics, translation belongs to macrolinguistics because, for one to be a successful translator, they must have not only adequate competence in the languages involved, namely the source language (SL) and the target language (TL), but also, in many cases in other disciplines, mainly, but not only, cultural anthropology. It follows that translation is a multidisciplinary field, as demonstrated by many a writer, for example Gambier and Doorslaer (2016) and House (2014).

Disciplines other than linguistics include (a) cultural anthropology, dealing with cultural issues in translation, (b) sociology, which views translation as one of the social phenomena, (c) law, in which language, including translation, is extremely important, and (d) philosophy, to name but a few. The various competences needed by a translator will be dealt with in Section 3, devoted to linguistic competence, and Section 4, dealing with non-linguistic competences.

3. Linguistic Competence

3.1 The scope of linguistic competence

Linguistic competence, in both the SL and the TL, is, undoubtedly, the most important competence of a translator and, indeed, an interpreter. Consider the following scenario:

(2) Scenario 1

- John has to translate a text from language A into language B;
- John has adequate linguistic competence, including spelling, in both SL and TL; but
- John has no non-linguistic competence in one of the two languages.

(3) Scenario 2

- Peter has to translate a text from language A into language B;

- Peter has inadequate or no linguistic competence, including spelling, in both SL and TL; but
- Peter has adequate non-linguistic competence in one of the two languages.

Obviously, the expectation is that John will perform better than Peter, as to perform entirely or partly in the translation of a text, linguistic competence is always absolutely necessary while non-linguistic competences are not always needed. This is the reason why in the vast majority of learning institutions offering translation courses or translation programmes are located in Departments of Linguistics, Departments of Literature and Languages or similar units or other units.

Having linguistic competence in both the Source Language (SL) and the Target Language (TL) is not a guaranty that the translation will be perfect: some words or phrases may not be translatable.

Elements of linguistic competence include minimally:

- Adequate lexical knowledge;
- Adequate grammatical knowledge
- Adequate pragmatic capacity; and
- Adequate capacity to use the right register and style.

The main challenges for translators have to do with terminology, which is part of lexical knowledge, as they have to know or search for technical terms belonging to a variety of disciplines: administration, biology, chemistry, computational linguistics as an application of computer science industry, government, military science, etc. A translator must either know or successfully search for many items such as:

- Names of regional and international bodies in both SL and TL;
- Names of committees, subcommittees, conferences, seminars, workshops of regional and international bodies in both SL and TL
- Acronyms in both SL and TL; and
- Common proverbs and idioms in both SL and TL.

Concerning acronyms, a translator and, indeed, an interpreter must know that an acronym for the name of an organization in a language is sometimes not an abbreviation of the name in that language but in another language, as decided by the organization. Consider, for instance, the datain (4):

(4) Thee acronym CEDAW

ENGLISH		FRENCH	
Name	Acronym	Name	Acronym
((International) Convention on the Elimination of all Forms of Discrimination Against Women)	CEDAW	Convention internationale sur l'élimination de toutes les formes de discrimination contre les femmes	CEDAW
European Committee for Electrotechnical Standardization	CENELEC	Comité européen de normalisation électrotechnique	CENELEC

Clearly, French has borrowed CEDAW from English, where CEDAW is a real acronym for the name of an organization, while English has borrowed CENELEC from French, where CENELEC is a real acronym for the name of an organization.

Likewise, in (5) the acronym COMESA in French and Portuguese has been borrowed from English: Similar examples are given in (5)

(5) The acronym COMESA

ENGLISH		FRENCH		PORTUGUESE	
Name	Acronym	Name	Acronym	Name	Acronym
Market for Eastern and Southern Africa (COMESA)	COMESA	Marché commun de l'Afrique orientale et australe	COMESA	Mercado comun para Africa orientale e australe	COMESA

3.2 Untranslatability

The Italian adage *Traduttore, traditore*, well known by professional translators, literally means 'translator, traitor' is often used to point out that there cases where something cannot be translated or is translated imperfectly.

That anything said in one language can be translated in any other language is not true. In this regard, one must be mindful of the fact that to explain is not to translate: while, probably, anything said/written in one language can be explained in any other language, not everything said/written in one language can be trsnalted in any other language. Two cases must be distinguished here, namely:

- (a) Cases where an SL term has no equivalent in TL; and
- (b) Cases where an SL text is translated but the TL translation loses something present in the SL text.

The two cases will be discussed in turn

Not everything can be translated. Ordudari (2007) uses the term untranslatability to refer to cases where something cannot be translated. This is the case, for example, of many technical terms and culture-specific concepts (CSCs) (Ordudari (2007).

3.2.1 Cases where an SL term has no equivalent in TL

SL terms that cannot be translated in some TLs include, notably:

- Technical terms;
- Culture-specific terms (CSTs); and
- Environment-specific terms (ESTs).

Examples of English technical terms that cannot be translated in many languages are given in (6):

- (6)
- a. atom bomb
 - b. hydrogen
 - c. microscope
 - d. nitrogen
 - e. oxygen
 - f. phoneme
 - g. sulfuric acid
 - h. syntax
 - i. telescope

While all these English terms can be perfectly translated in most European languages, Chinese, Hebrew, Japanese, Russian and a few other languages, most languages in the worlds, including Zambian languages do not have equivalent technical terms. It is worth noting that most technical terms in a number of semantic fields, or discipline, have been are phonetically similar in many languages because these languages have borrowed and, often, nativized (i.e phonetically and usually graphically) many technical terms from other languages.

Many culture-specific terms (CSTs) (Ordudari 2007 uses the term ‘culture-specific concepts’ (CSCs)) cannot be translated: they can only be explained. An example of this is the Chewa/Nyanja word *lobola*. This term denotes the sum of money that a man or his family pays to the woman he wants to marry. It would be wrong to translate it into English by **dowry**: the English term **dowry** refers to the sum of money or/and the property that a woman gives to a man when they get married.

One way of solving the problem posed by the occurrence of an ‘untranslatable’ SL term is to use the same SL term in the TL followed by an explanation in the TL using a footnote or

endnote, called ‘translator’s note’. It is worth noting that translator’s notes are used to provide any useful or necessary piece of information.

3.2.2 Cases where an SL text is translated but the TL translation loses something

The Italian adage *Traduttore, traditore*, which means ‘a translator is traitor’, is best illustrated by cases where the TL translation does not contain some elements contained in the SL text.

The first example is the English translation of the Italian saying ‘*Traduttore, traditore*’, which is the main title of my paper. However you translate ‘*Traduttore, traditore*’ into English, for example ‘*Translator, traitor*’ or ‘*A translator is a traitor*’, something is lost: the fact that the English translation does not render the play of words contained in ‘*Traduttore, traditore*’: phonetically, i.e. in pronunciation, the words ‘**traduttore**’ and ‘**traditore**’ only differ in one sound: **u/i**.

As a second example, consider the English adages in (7):

- (7) a. No pain, no gain. (or: No gain without pain.)
 b. No sweat, no sweet. (or: There is no sweet without sweat)

In addition to their meaning, these sayings have an aesthetic value provided by the phonetic similarity of the key words: the key words **pain** and **gain** in ‘**No pain, no gain**’ are phonetically similar (they only differ in one sound), which is also the case for the two key words **sweat** and **sweet** in ‘**No sweat, no sweet**’.

Texts where something contained in an SL text is absent in the TL translation include puns. These are humorous sentences where one word has more than one meaning and when one meaning is taken, the text makes you laugh or has the potential to do so. Here is an example I downloaded from the Internet.

- (8) Time flies like an arrow. Fruit flies like a banana

(http://www.tnellen.com/cybereng/lit_terms/puns.html)

In this pun, humour is based on the fact that in the meaning of ‘flies’ is not the same in the two sentences: ‘flies’ is a verb in ‘Time flies like an arrow.’ but a noun in ‘Fruit flies like a banana.’

If you translate the text in (8), you are likely to get a TL text which is not humorous because the two instances of ‘**flies**’ will be translated by phonetically different words.

That not everything can be translated is, perhaps, best illustrated in literature: translation of poems (loss of rhythm, loss of rhyme etc), tongue-twisters etc.

It is worth noting that the Italian adage *Traduttore, traditore* 'translator, traitor' is a half-truth belonging to the second fallacy, 'Anything written in one language can be translated in another language, which is the key term of the title of this paper. It is not entirely a fallacy

The Italian adage *Traduttore, traditore* cannot, and should not, be understood literally, in the sense that all translations miss something from the original text and, consequently, no translation is perfect: what is true is that in some cases, something is lost in translation. The adage is, therefore, not entirely a fallacy but a half fallacy, that is a half-truth.

Traduttore, traditore is a fallacy because some texts, notably many individual terms and many individual sentences, may be perfectly translated. Consider, for example, the English isolated words in (9) and the English isolated sentences in (10).

- (9) Isolated words
- a. to eat
 - b. to see
 - c. to kill
- (10) Isolated sentences
- a. I drank water in the morning today
 - b. They want to go now
 - c. Come here!

4. Non-Linguistic Competence

It is commonly believed that whoever knows both source language (SL) and target language (TL), that is, has linguistic competence in both SL and TL, can translate. This is a fallacy. It is a fallacy because to translate, the translator must also have other competences such as cultural competence in both SL and TL and competence in established translation conventions.

. The minimal stock of requirements for a professional translator is as follows:

- Linguistic competence;
- Cultural competence in both SL and TL;
- Competence in established translation conventions; and
- Competence in the use of translation/interpreting tools.

The remainder of this section is devoted to (a) cultural competence in both SL, (b) competence in established translation conventions and (c) competence in the use of translation tools.

4.1 Cultural competence in both the SL and the TL

In what follows, these requirements will be dealt with in turn.

With regard to linguistic and cultural competences, Ordudari (2007) writes:

"[...] one of the troublesome problems of translation is the disparity among languages. The bigger the gap between the SL and the TL, the more difficult the transfer of message from the former to the latter will be. The difference between an SL and a TL and the variation in their cultures make the process of translating a real challenge."

In my paper, entitled 'Code of Ethics in Interpreting: An African Point of View' (Chanda 1994), presented at *The Fourth East and Southern African Sign Language Seminar*, held in Kampala, Uganda, in August 1994, and published in Denmark by the Danish Deaf Association in the Proceedings of that seminar, I showed the importance of cultural competence in interpreting. What I said on this topic is valid for translation and, therefore, all those wanting to know more about my thoughts on the cultural dimension of interpreting and translation are urged to read the proceedings of *The Fourth East and Southern African Sign Language*, held in Kampala, Uganda, from 15-21 August 1994.

In the Kampala paper I have just mentioned, I gave two examples from Bemba, a Bantu language spoken in Zambia and, to a lesser extent, the Democratic Republic of Congo (DRC). The first example is the translation of the Bemba noun **umwana**. This kinship term renders the English term **child** but there are cases where the concept of 'child' is not the same in Bemba and in English. Thus, my child and a child of my brother are both denoted by the same term in Bemba: they are both *abaana bandi* 'my children' while in English a brother's child is a 'nephew' or 'niece' depending on the sex. The second example I gave is the translation of the English verb *marry* into a Bantu language. In English culture a woman can marry a man just as a man can marry a woman, but in Bantu culture, only men marry and women are married. Consider the following sentence schema:

(11) X married Y.

In English language, in a context where there is no same-sex marriage, either X is a male and Y a female or X is a female and Y a male. Thus both sentences in (12) are acceptable:

- (12) a. Peter married Joyce.
b. Joyce married Peter.

In a Bantu language, because in Bantu culture only men marry and women are married, the English sentence in (9b), **Joyce married Peter**, must be translated by a sentence meaning in English **Joyce was married by Peter**. Those who speak a Bantu language, even if they are gender activists, will agree with me. A lesson to be drawn from this example is that it is not possible to 'degendrify' a language without reforming society and culture.

Consider further the Bemba sentence in (13a) and the English sentence in (13b), below:

- (13) Bemba (Bantu language)
- a. Mwana wandi, ndeefwaya ukeese mailo.
 - b. My child, I want you to come tomorrow.

Those who know both English and Bemba are likely to say or think that (13b), '*My child, I want you to come tomorrow*' is a translation of (13a), '*Mwana wandi, ndeefwaya ukeese mailo*', However, the concept of *child* is not the same in English culture and in Bantu culture, which includes Bemba culture. For example, in Bantu culture the children of my brother are my children in addition to, among others, my biological children and, if I marry a woman who has had children with another man or other men, the stepchildren are my children. So, if I say *Mwana wandi, ndeefwaya ukeese mailo*, out of context the addressee, viz. the person referred to by the Bemba phrase *Mwana wandi*, can be a biological child of mine or someone else such as a child of a brother of mine, a stepchild of mine, if I marry a woman with a child fathered by another man.

The conclusion to be drawn from the example in (13) is at least twofold as follows:

- Out of context, (13b), '*My child, I want you to come tomorrow*' is just one of the possible translations of (13a), '*Mwana wandi, ndeefwaya ukeese mailo*'; and
- Language is both an integral part of a people's culture, which includes, to use a German term used in anthropology and philosophy, *Weltanschauung*, i.e. world-view.

On the connection between language and culture, the German scholar and diplomat **Wilhelm von Humboldt** (1767 – 18105) was of the following view:

"A language is more than a grammar and a vocabulary — it embodies a distinctive world-view, and it is that which constitutes the common Element and which expresses the common culture underlying the diversity of individuals." (Mautner 1997: 256)

4.2 Competence in established translation conventions

Many regional and international organizations have some general and some language-specific conventions for translators and, therefore, any professional translator, working for such organizations as a full-time or as a freelance translator, must follow these conventions. For example:

- For many documents (e.g. reports) the cover page of a translation must indicate the target language (e.g. FRENCH) followed below by the indication of the source language (e.g. Original: ENGLISH);
- Where in itemizations English has (a), (b), (c) etc or (i), (ii), (iii) etc, the requirement for some other languages in some organizations (e.g. UN General Assembly, UN Agencies, COMESA, SADC) is, usually to replace the English double round bracket with one bracket, as follows: a), b), c), i), ii), iii) etc;

- Where more than one translation of the name of an organization, committee etc is possible, translators and interpreters are required to use the translation adopted by the organization. For instance, for many years the French translation of *Common Market for Eastern and Southern Africa* was *Marché commun de l'Afrique de l'Est et de l'Afrique australe*, but now the only accepted French translation is *Marché commun de l'Afrique orientale et australe*;
- Unless all letters in in a title or the name of an organization, committee, conference/ seminar/ workshop etc have been capitalized by the writer (e.g. UNITED NATIONS, instead of 'United Nations', most words (nouns, adjectives, verbs etc) in a title or the name of an organization, committee, conference/ seminar/ workshop etc are usually capitalized in English, while in many cases in French only the first word is capitalized. For example, the French equivalent of *Court of Justice* is *Cour de justice du COMESA* and not *Cour de Justice du COMESA*;
- As has already been pointed, and illustrated in (4) and (5), there are cases where an acronym coined in one language has been adopted in another language.

4.3 Competence in the use of translation tools

Translation tools include, among others:

- Reference materials (dictionaries, existing reports and other documents of the organization concerned):
- Translation software packages for machine-assisted translation, e.g. **Reverso, Babylon, Systran, Google, Dragon**; and
- Computers, in most cases (a) for typing, (b) for machine-assisted translation and (c) to communicate, if need be, with the client.

5. Conclusion

The paper is a mere contribution to the theory and practice of translation in two ways. First, it has shown, like other writers, such as Gambier Doorslaer (2016) and House (2014). that while translation is a branch of linguistics, it falls under macrolinguistics as it goes beyond pure linguistics.

The paper has also discussed the scope of a translator's linguistic competence: a translator's linguistic competence is not only in terms the grammatical and lexical competence in the source language (SL) and the target language (TL) includes the knowledge of other things such conventions adopted by organizations and institutions involved in the SL and the TL.

A comprehensive translation teaching programme should, of necessity offer not only courses in pure linguistics but also in other disciplines.

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The Reluctant Fundamentalist: Negotiating Post-9/11 Muslim Identity

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Abstract

This study aims to trace the trajectory of identity of Changez Khan, a Muslim protagonist in Mohsin Hamid's Novel: The Reluctant Fundamentalist (2007). The protagonist is a Pakistani, cultural Muslim immigrant, who succeeds in getting quality education and subsequent lucrative job in his dreamland – the USA. There occurs 9/11 with heavy backlash, discrimination, profiling and islamophobia that term Muslims as others of America and terrorist or danger indispensable. Media has a significant role in developing the negative image of Muslims, which ultimately change the perception of public at large. This binary oppositional status and backlash at personal, professional and public levels require Changez to negotiate his identity as a member of minority outgroup and adjust his place in the majority ingroup host society. Thus, the course of multiple identities, he was undergoing, gets disrupted and he opts reactive identity construct (Nagra, 2011), which brings him back to his original identity prototype. Though he is a cultural Muslim, he never practices religious orthodoxy, however, treating all Muslims with same approach in the west is the reason which compulsively unites Muslims to retaliate unanimously. Changez being a fresh immigrant returns home, Pakistan. If he had been first or second generation American Muslim, the course of action would have been different.

Keywords: Muslim, Identity, 9/11, The Reluctant Fundamentalist, Mohsin Hamid, immigrant.

Introduction

A most horrible act of international terrorism took place on 11 September 2001 when two hijacked passenger jets crashed into the north and south towers of the World Trade Centre, Manhattan, New York, one crashed into Pentagon in Arlington, Virginia and one crashed into a rural area of the southern Pennsylvania, which perhaps was planned to hit either the White House or the U.S. capitol. The attacks affected the USA politically, economically, socially and psychologically and its consequence were felt globally. About 3000 people died; the infrastructure of million dollars' worth got devastated; America sustained \$ 83 billion dollars direct and indirect loss and overall economic impact of the attacks was estimated over \$ 639 billion dollars; about 100000 (0.1 million) people may have lost their jobs (L. A. Peek, 2005). About tens of billions of federal dollars were allocated to wage 'war on terror' and improve security measures at both local and state level (Cohen, Eimicke, & Horan, 2002; Waugh Jr & Sylves, 2002; Wise & Nader, 2002). The people were exposed to physical health issues like "inhalation injuries, musculoskeletal injuries, burns, and eye injuries (L. A. Peek, 2005); emotional, psychological and traumatic shocks were felt across the state (Kershaw, 2002; Meisenhelder & Marcum, 2004); the cases of depression, anxiety, post-traumatic disorder and insomnia were recorded in the following weeks and months of the attacks (Galea, Ahern, Resnick, & Kilpatrick, 2002; Kershaw, 2002; Schlenger et al., 2002; Schuster, Stein, & Jaycox, 2001; Scott & Connelly, 2002; Taintor, 2003). The attacks culminated in serious political ramifications (Harwood, 2004; Klein, 2004; Oliphant, 2004; L. A. Peek, 2005; Seelye, 2004). Socially, the American culture of openness deteriorated to congestion because of intensified measures taken for security and defence (Martin, 2012). The USA Government passed Executive Orders and legislation like 'The Uniting and Strengthening American by Providing Appropriated Tools Required to Intercept and Obstruct Terrorism Act of 2001' (USA PATRIOT ACT) to deal with domestic terrorism, whereas 'The National Defense Authorization Act' justified/authorized the government to fund for war against global terrorism (Haque, 2002). Peek and Sutton argue that the backlash, ensued after the attacks, culminated in "the culture of disaster" in the country, which permeated globally (L. Peek & Sutton, 2003). The initial phase of national mourning and grief (Turkel, 2002), was followed by strong sense of national unity and pride (Collins, 2004), which ultimately culminated in the era of prosocial behaviour (Cohen et al., 2002). As the feelings of patriotism and national integrity intensified among American natives (Collins, 2004; Turkel, 2002), the members of the minority religious and ethnic groups, who were allegedly associated with the terrorist attacks, experienced acts of blame, anger, discrimination and harassment (L. A. Peek, 2005).

America has a long history of racial hatred, discrimination and harassment in the days of war, emergency or disaster. Germans had been treated as others of America after the First World War. They were asked to get registered, wear and keep identity cards, and were forbidden to speak German language. Consequently, Germans assimilated American national identity to survive. In the same vein, Japanese had been discriminated, profiled and othered after the Second World War. They were put in detention camps and othered in the daily course of life; as a result, they also assimilated to American national/ethnic identity to survive and they strategically abandoned

to retain their ethnic distinctive identity marks (L. A. Peek, 2005). Hate against Muslim was already prevalent and part of American discourse because of Iran Revolution (1979), bombing, kidnapping, and hostage taking in the Middle East during (1980-1990), Salman Rushdie affairs (1989), Gulf Wars, Oklahoma City bombing (1995). This already prevalent xenophobic trait got spur after the 9/11 attacks. It is, therefore, a thought-provoking question to probe and analyse that how Muslims negotiated their identity in the wake of 9/11 discrimination, hatred, religious profiling and othering.

Literature, being representative of life, undertakes various issues and problems connected with human life. However, initially it was difficult for literature to respond and represent heightened emotive state projected by mainstream American media and American government, and intensive xenophobia and excessive patriotism displayed by American people. However, with the lapse of time, there emerged the genre of post-9/11 literature. In the beginning, it presented white man's point of view without delving deep to analyse psychology of perpetrators and terrorists. Moreover, it was one-sided: *Terrorist* (2006) of John Updike and *The Last Days of Muhammad Atta* (2006) of Martin Amis bear good testimony of such trend. In latter phase, there emerged some serious works, especially from Europe, which include Frédéric Beigbeder's *Window on the World* (2003), Ian McEvan's *Saturday* (2005), Jonathan Safaran Foer's novel *Extremely Loud & Incredibly Close* (2005), Ken Kalfus' *A Disorder Peculiar to the Country* (2006), Don DeLillo's *Falling Man* (2007) and Joseph O' Neill's *Netherland* (2008). However, the above-mentioned works established white man's point of view or represented one side of the coin i.e. the west not the rest/east. Thus, it was incumbent to portray the other side of the coin and Mohsin Hamid's *The Reluctant Fundamentalists* (2007) broke the ice. The work raised questions of identity crises, religious profiling, othering, discrimination, prejudice suspicion, marginalization, physical or verbal assault, stereotyping and demonization of Muslims in the wake of attacks. The study analyses and traces the changes in Muslim identity depicted in the novel.

Objective

This study aims to explore and analyse the strategies adopted by Muslim protagonist to cope the identity crises in the aftermath of 9/11 attacks.

Research Question

How does the identity of an immigrant Muslim protagonist get affected in the pre and post-9/11 USA with reference to Mohsin Hamid's *The Reluctant Fundamentalist* (2007)?

Literature Review

Identity

Identity is a concept what an individual develops about him/herself that keeps evolving over the time. Social ascription and individual perception are the core factors which shape the concept. The definition of identity in *Cambridge English Dictionary* (2017) reads: "Who a person is, or

the qualities of a person or group that make them different from other”. *English Living Oxford Dictionaries* (2017) define it, “The fact of being who or what a person or thing is. The characteristics determining who or what a person or thing is.” *Merriam-Webster’s Learner’s Dictionary* (2017) defines it “Who some is. The qualities, beliefs etc. that make a particular person or group different from others.” Erikson defined identity as a character or personality with distinctive features shared with others (Yousif, 2008). The early theories on identity defined it as in-born self-entity with certain characteristics (quoted in Kellner, 2003).

Oyserman, Elmore, & Smith (2012) maintain, “Identities are the traits and characteristics, social relations, roles, and social group memberships that define who one is” (69). Lois (2003) further adds that an individual devises a concept of “self” in the light of others’ reaction or perception about the person (11). Though interaction with a society influences and shapes identity, the interaction is predominantly based on the “social structure” it takes place (L. A. Peek, 2005:23)

Initially, theories propounded identity with fixed and static attributions, but the latter studies termed it as fluid and everchanging, and thus it transformed from “being” to “becoming” (Dillon, 1999:250); shaped by personal choices, individual experiences, social ascriptions and changes in the realm of politics, society, culture, history one dwells in (Cook, 2000; Y. Haddad, 1994; Nagel, 1994). Identity is continuous, changing and fluid; external conditions have key importance in shaping one’s identity (Jenkins, 2008; Nagel, 1994; Waters, 1990). However, Nagra, (2011) takes “identity as an ongoing social process shaped through self-attribution and societal ascription. Like all other identities, Muslim identities can be produced, reproduced and transformed in different social settings” (427). She further adds, “I understand is as a religious minority identity vulnerable to the same social processes of systematic inequality, external labelling, and otherness as other ethnic and racial groups” (427).

In the earliest theories, as mentioned above, identity was propounded as “stable, constant, and given”(Downie, 2013:22). Bayart (2005) disregards this approach because it terms some identities authentic but excludes those which are different; moreover, it hinders change of essentialized part of identity into multiple, hybrid or hyphenated identity. However, modern and post-modern theories replace essentialist notion of identity with constructivist one, and they expound identity as reflexive, dynamic, chosen and ever-changing. Eid (2007) establishes that an individual is independent in constructing views about self, but the social ascription can limit his/her agency. Identity is not stable, static, uniform, but it is self-reflexive, chosen, dynamic and continually-constructed (M. Ali, 2011; Kellner, 2003). Kellner (2003) treats identity as a drama played by an individual, whereas Downie (2013) takes the argument further that identity is not altogether “chosen”, but it is “assigned” as well (23).

There are various theoretical approaches to identity formation and development. Social Identity Theory (SIT) and Role Identity Theory (RIT) are two main theoretical streams which explain the process of Identity formation. The first stream includes Social Identity (SIT) (Hitlin, 2003; M. A. Hogg & Ridgeway, 2003; M. A. Hogg & Terry, 2000; M. Hogg & Abrams, 1988; Olkkonen & Lipponen, 2006; H Tajfel, 1981; H Tajfel & Turner, 1986; Henri Tajfel & Turner, 1979; J. Turner, 1982) and Self-categorisation Theories (SCT), which is an extension of SIT (J. Turner,

Hogg, Oakes, & Reicher, 1987). The second stream consists of Identity (IT) (Peter J Burke, 1980; McCall & Simmons, 1966; S Stryker & Burke, 2000; Sheldon Stryker, 1968; Sheldon Stryker & Serpe, 1982; R. H. Turner, 1978) and Identity Control Theories (ICT) (P. J. Burke, 1991). However, in addition to dynamic concept of identity, an immigrant develops multiple identities once exposed to varied, transcultural and global world. Hall (1996) added that people can develop mixed or hybrid based identity. Eid (2007) maintain that in order to counter essentialized notion of identity, theorists use terms like ‘hyphenated’, ‘hybrid’ or ‘creolized’ concept of identity. Afshar, Aitken and Franks (2006) establish that an individual has multiple identities. Baumann (1996) adds that when an individual feels being connected with different communities, the notion of multiple identity with mixing and overlapping characteristics gets enrooted in his/her consciousness. Rahnema (2006) maintains that in addition to their generation, class and gender identity, immigrants mostly develop three different type of identities i.e. original national identity they belong to, the new national identity of the host nation and religious identity. H Moghissi, Rahnema, & Goodman (2009) add that these identities are antithetical and keep dominating others. Downie (2013) contends that immigrants do not always experience such type of conflict in their multiple identities. However, Ali (2011) dispels such perceptions with the views that individuals develop reconciliatory approach to overcome conflicting nature of multiple identities.

Hewitt (2003) establishes differences in situational, social and personal forms of identity. Whenever we interact with others, we define the situation to construct a sense of actions, mode of behaviour and the limit of action what and how to do or not in the given situation, and thus the interpretation of the prevailing phenomenon establish situational identity (Vryan, Adler, & Adler, 2003:368). Thus, situational identities are subject to rapid change in an environment where the dynamics of interaction are changing profusely, however, some aspects of identity remain unaffected (John P. Hewitt, 2010). Social identity is defined on the bases of group affiliations. It remains more stable as compared to situational identity and does not get that much affected when an individual interacts in different social structures or moves to different places (Vryan et al., 2003:371). External ascription and social categorization on the bases of religion, ethnicity, age, gender provide grounds for attaching labels and extracting meaning to define our identity that who we are (Peter J. Burke, 2003).

Butler, Bayart, Hall and Kellner postulate identity as a performative. Identity is constantly performative therefore is continually mutational and changing one (Bayart, 2005). “Kellner (2003) argues that, not only is identity constructed, it is also continuously constructed around looks, image, and consumption and is then performed or projected to others. In other words, our experiences and interactions with others may impact our sense of self and/or our presentation of self” (Quoted in Downie, 2013:26).

The role of religion in the formation of identity has remained overlooked in the earliest theoretical approaches to identity construction. Warner (1997) refers this gap as a “huge scholarly blind spot” (218). These studies include race, ethnicity, age, gender etc. as factors of identity formation, but religion remains excluded (Cerulo, 1997; Frable, 1997; Howard, 2000).

Even a study, conducted about religious symbolism in Christianity, does not include religion as a means of identity (Appiah & Gates Jr, 1995:1). However, religious sociologists have conducted several studies which determine the scope of religion in establishing identity and maintaining solidarity especially among immigrants (Ebaugh & Chafetz, 2000; Gibson, 1988; Y. Y. Haddad & Lummis, 1987; Hammond, 1988; Herberg, 1983; Min & Kim, 2002; R. S. Warner & Wittner, 1998; R. Williams, 1988). These studies do not directly analyze religion as a source of identity, but they however trace the relationship between ethnic and religious identity. Another array of studies analyzes the role of religion in maintaining the traditions of a culture or ethnicity which help the first generation of immigrants to settle in the new migrated land and provide a source of identity to the second generation (Bankston & Zhou, 1996; Chong, 1998; Kurien, 1998; Ng, 2002; Rayaprol, 1997; Yang, 1999). Different immigrant groups adopt different approaches to integrate ethnic and religious identities. Some immigrant communities prefer to boast their religious identities and vice versa (Yang & Ebaugh, 2001).

There are various theoretical frameworks, which explain that why immigrants tend to stress on their religious rather than social, role or personal identities. Smith (1978:1175) maintains that in order to cope stress, estrangement and perplexity of the new place, immigrants turn to their religion. They develop religious institutes and start cultural activities in order to produce similar environment of homeliness in the alien host social structure (Kurien, 1998; Rayaprol, 1997). In this situation, religion significantly contributes to define self and group association among these immigrants, though they might have taken religion as far for granted in their native homelands. This type of approach is very much common with immigrants who come from a religious majority and travel to a host country where they become a religious minority. Vietnamese Buddhists, Israeli Jews, Indian Hindus and Pakistani Muslims are appropriate examples of such immigrants who opt to live in America. The second approach is that immigrants, in addition to religious activities, also start activities of social welfare and community development (Chen, 2002; Hurh & Kim, 1990), which integrate them into religious affiliation. The third, immigrants resort to religious identity in order to reduce the strain caused by ethnic, American and immigrant identities (Feher, 1998; Yang, 1999); in addition, it helps the immigrants to attach themselves as they feel socially isolated in the new host society (Kwon, 2000). It is observed that shared worship brings different communities at the same platform regardless to their ethnic, racial or national differences (Sullivan, 2000). The fourth theoretical framework maintains that immigrants use religion as a mean to retain ethnic or individual distinctiveness once they come across multicultural context of American society (Rayaprol, 1997). Owing to secular and pluralistic social practices in America, religious adherence does not find serious consideration, therefore these immigrants insist on the retention and transfer of religious values, beliefs and traditions to their next generations (S. R. Warner, 1998). Shared worship practices, ceremonial dress code, physical features and activities are used as strong identity markers to procure group affiliation and retain self-awareness (R. Williams, 1988). Thus, religion remains important factor in the formation of identity of immigrants. Viswanathan (1998) adds that in addition to racial, ethnic and class differences, the use of religion for social stratification is very much common in the modern state.

Muslim Identity

The image of Muslim and Arab identity in the west has exacerbated from bad to worse. Ridouani (2011:2) maintains, in past, Muslims were known as “erotic”, “primitive”, “ignorant” but after the 9/11 attacks, these terms disparagingly converged to ascribe them as “terrorist”, “fundamentalist”, “blood-thirsty” (quoted in Schonemann, 2013:1-2). “Muslims have been portrayed as barbaric, ignorant, closed-minded semi-citizens, maddened terrorists, or intolerant religious zealots” (Ahmed, 2003; Esposito, 2002; quoted in Abbas, 2004:28).

Hopkins adds that after “the events and the aftermath of 11 September 2001, the subsequent global circulation of images of Muslim men as terrorists, and their perceptions about politicians responses to the events” young Muslims were embedded with the feelings of alienation and they deliberated to dissociate themselves with other Muslims (Hopkins, 2007:1126). After 9/11 and 7/7, the changed perception of society and the way they identified Muslims, the identity of young British Muslims was significantly affected (Ansari, 2004; Basit, 2009; Blackwood, Hopkins, & Reicher, 2013; N. Hopkins, 2011; N. Hopkins & Kahani-Hopkins, 2004; P. Hopkins, 2007; P. E. Hopkins, 2004; Jaspal & Cinnirella, 2010). Kibria (2008) and Roy (2004) point out various ways which mark the construction of Muslim identity in the western world. Byng (2008), in her study on Muslim Americans, asserts that the wake of the 9/11 attacks the identity construct of Muslims has undergone the process of change owing to the ascriptive nature of social inequalities meted out to them as a minor religious outgroup.

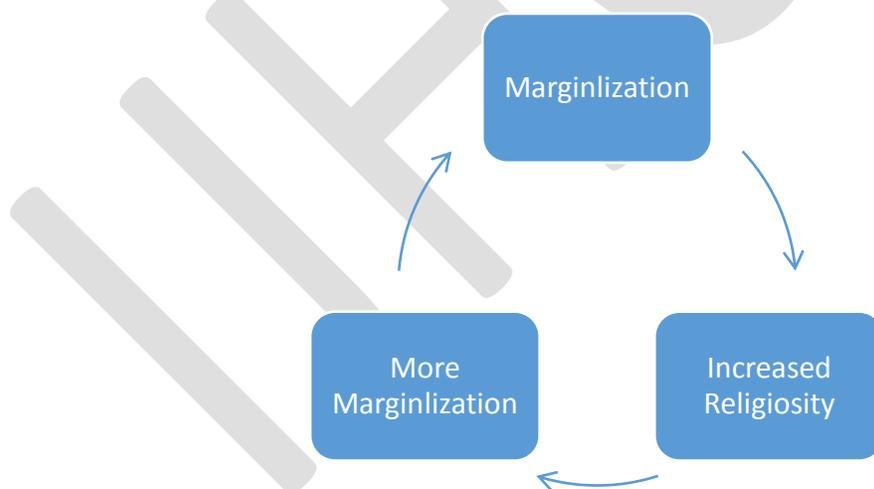
The various studies conducted in the USA (El-Halawany, 2003; Gupta *, 2004; L. A. Peek, 2003, 2005), in Canada (Downie, 2013; Nagra, 2011) and in the UK (Ahmad, 2006; Ansari, 2004; Basit, 2009; Blackwood et al., 2013; Gillespie, 2006; N. Hopkins, 2011; N. Hopkins & Kahani-Hopkins, 2004; P. Hopkins, 2007; P. E. Hopkins, 2004; Jaspal & Cinnirella, 2010) which establish that discrimination, harassment, prejudice, labelling, religious profiling, physical or verbal abuses and superfluous scrutiny ensued in the wake of 9/11 and 7/7 have affected Muslim identity.

Negotiating Muslim Identity after the 9/11 Attacks

(Roy, 2004) conducted studies in the backdrop of popular discourse surged after the 9/11 attacks, which demonized Muslims and Islam, whereas, Bracke & Fadil (2012, Fadil (2009), Jouili & Amir-moazami (2006) and Parvez, (2011) conducted research to ascertain that how Muslims, in an individual capacity, negotiated their identities and dispelled negative image and perceptions about Muslims and Islam while dealing with other Muslims or majority Non-Muslims. As the demand for information about Muslims and Islam increased in the wake of 9/11 attacks, Muslims, mosques and Muslim organization started to teach positive side of Islam to dispel the negative perception about Islam and Muslims (Halafoff, 2011). Educating others was a self-assumed responsibility undertaken by Muslims (Downie, 2013). Muslims produced a counter-narrative to negate dominant discourse demonizing Muslims and Islam in the society (Jouili & Amir-moazami, 2006). Muslim women were found active in dealing with the issues of gender-discrimination, woman rights, representation and equality associated with Islam. In addition,

their knowledge about Islam also increased (ibid, 2006). With this wave, the knowledge of Islam increased among Muslims (Halafoff, 2011; Nagra, 2011). Frisina (2010) noted young Muslims assumed the role of scholars and undertook the responsibility of dispelling negative perceptions about Muslims and Islam. In days of muddied politics, a routine explicit encounter with the task: “what it means to be a Muslim” compelled Muslims to show their stance and position and they separated culture from religion (Roy, 2009:24). Majority religious ingroup focused on “cultural transformation of religious symbols”, whereas the minority outgroup was restricted during the surge of this wave (Beaman, 2012:68). In response of discriminatory treatment and negative perception, minority religious outgroup emphasized the separation of culture and religion (Roy, 2009; R. Warner, Martel, & Dugan, 2001; R. H. Williams & Vashi, 2007). Islamophilia has deep-rooted history, yet it became more patronized in the wake of the 9/11 attacks. Shryock (2010) points out that as Islamophobia is an outcome of ill-conceived abhorrence, likewise Islamophilia is based on uncritical devotion and attachment to Islam.

Religion became a source of personal and social identity after the attacks. L. A. Peek (2005) presented a three-staged model, though not universal, based on emerging Muslim identity gaining saliency: i) Religion as ascribed Identity, where religious identity was taken for granted ii) Religion as chosen identity, when individual became aware of their Muslim identity and started to affirm it and iii) Religion as a declared identity, despite religious profiling, labelling, verbal and physical harassment, discrimination, Muslims continued to affirm/ assert their Muslim identity. In addition, Rahnama (2006) presented a circular model:



However, Afshar et al. (2006), Duderija (2008), Khan (2002), Modood (2005), H Moghissi et al. (2009), Nagra (2011) and Parvez (2011) adopted reactive identity formation model in their studies. Nagra (2011) coined the term “reactive identity formation” that is mainly derived from Portes & Rumbaut's (2001) concept of “reactive ethnicity”, which postulates that whenever a group immigrants experiences racial, national or ethnic discrimination in the host society, they get more inclined towards their original racial, ethnic or national group with an enhancement of their attached identification. Nagra added that it is not only ethnic or racial discrimination but if

any minor religious group experiences discrimination on the bases of religion, they increase their identification with their religious group. Nagra established that Muslims started to affirm and assert their religious identity despite massive discrimination, harassment and religious profiling.

Muslim adopted different strategies to negotiate and cope identity crises. Some became educators, representatives and advocates of Islam. They increased their knowledge about Islam and Muslims and started to dispel negative stereotyping about them. Others adopted reactive identity formation and strove to affirm and assert their religious identity with increased attachment and commitment with their religious obligation. However, some started distancing themselves from Muslims and/or Islam either due to negative perception of majority ingroup or expectation of minority outgroup. There emerged another group of Muslims who abandoned their religious identity and assumed Muslim identity as a cultural part, and did not manifest religious orthodoxy in their conduct nor did strictly adhere to the injunctions of Islam (Downie, 2013). This adds to the context of the study that how the protagonist of the novel, a Pakistani, Muslim emigrant, negotiates his identity in the wake of post-9/11 othering, labelling, harassment, discrimination, profiling, islamophobia and xenophobia.

Data Collection and Analysis

Pre-9/11 Multiple Identities

Changez, the protagonist of the novel, is an immigrant from Pakistan, who goes to the USA, studies in Princeton, gets a lucrative job in Underwood Samson and starts to live with an American dream – a life-long yearning of an underdeveloped citizen. At this stage, he is having multiple identities: nationally and ethnically he is a Pakistani, religiously a Muslim, yet being an employee of a multi-national valuation company, he is perceived and identified as an American in the countries he goes for the company business.

a) National/Ethnic Identity

Changez does not hide his past and the land he hailed from – Lahore, Pakistan. He mentions that his land has remained subject to various “invaders from the Aryans to the Mongols to the British” (Hamid, 2010:4). At Princeton, he publicly behaved like a “prince, generous and carefree”, but also worked “three on-campus jobs” (ibid, 6). He cannot forget the tea he had at home in Lahore (ibid, 9). Even Erica, his girlfriend, points out that he should abandon the strong yearning for home (ibid, 12). Owing to alienation, detachment and unfamiliar situation, immigrants try to develop an environment similar to the culture they migrated from (Kurien, 1998; Rayaprol, 1997; Smith, 1978). Manhattan, New York brings an aura of home to Changez (Hamid, 2010:19), because of prevalence of Urdu language, Pakistani food at the Pak-Punjab Deli (ibid, 20). As a marked manifestation of eastern hospitality, guests from Pakistan are served with a free meal on their first arrival in the restaurant (ibid, 23). The owner of Pak-Punjab Deli and Changez speaks in Urdu language (ibid, 24).

b) Cultural Muslim Identity

There is a significant number of Muslims who identify themselves as culturally rather than religiously Muslims. They do not strictly observe to the injunctions of Islam and nor do they show religious orthodoxy (Moghissi et al., 2009; Rahnema, 2006). On his arrival in the USA, Changez's religious identity as a Muslim is cultural one. He grows up beard in New York after the attacks (Hamid, 2010:32). He utters, "Thank you, God!" only once moreover privately when he outdoes other Princeton fellows and gets a job (ibid, 9). He drinks wine quite opposite to the injunctions of his religious identity: he drinks wine with Sherman and other colleagues to celebrate job induction (ibid, 23), in a party given by Jim at his house where some twirled to the beat of music and "The rest of us watched from the sidelines, cocktails in hand" (ibid, 26), during dinner with Erica's father at their house (ibid, 32), with Erica at his apartment to celebrate successful acceptance of the manuscript of her novella (ibid, 52), when he is being fired from the job (ibid, 97). It is not only in the USA, but also in Pakistan he and his family members consumed alcohol. He has not been found praying five times a day or observing religious orthodoxy in the novel.

c) New Host American National Identity

Assimilation of Host (American) Identity

Changez's stay in America is the fulfilment of a long-cherished dream (ibid, 2). He is "happy" being an active part of American society moreover its contributor (ibid, 3). For him, Professors at Princeton are like "titans" and students "philosopher-king" and he considers himself as a "star" (ibid, 2). He is "confident" of getting a good job (ibid, 3). He gets injured but makes "through physiotherapy in half the time the doctors expected" (ibid, 4). He is aggressive and proactive and pleased" with his co-workers and boss (ibid, 5). He is confident and aware of his professional development (ibid, 26). He maintains fascinating "public persona" (ibid, 7); he feels "well and truly smitten" after meeting with Erica and his excitement about the adventure of forthcoming life is more pronounced (ibid, 18). Vacation in America is a superb experience (ibid, 12). He finds "a kindred spirit at the office" (ibid, 24); feels 'empowered' at Underwood Samson and expects bright future; (ibid, 22); he has a credit card to spend in an hour more than his father earned in a day (ibid, 22). After successful induction in Underwood Samson, he feels himself "a young New Yorker" and his future expectation run high: "My world would be transformed" (ibid, 27). Before the attacks, he is over-optimistic and assured of his future in America, but afterwards a gloomy change shatters his dreams.

After induction in job, Changez feels change in his identity: "I was, in four and a half years, never an American; I was *immediately* a New Yorker" (ibid, 20). On the day of joining in Underwood Samson, Changez does not think as a Pakistani, rather he is "*proud*" of his impressive office at the firm (ibid, 21). He wishes if he could show it to his parents and friends (ibid, 21). He wants to boast of his new national identity. While referring to his relationship with American co-workers, Changez uses pronoun "We" rather than I (ibid, 23, 39), moreover they are "indistinguishable" (ibid, 23). Though he is aware of his non-American identity, yet his

“Pakistaniness was invisible, cloaked by my suit, by my expense account, and – most of all – by my companions” (ibid, 42). However, Wainwright, a non-white from the West Indies, warns Changez, “Beware the dark side, young Skywalker” (ibid, 23). Regarding Changez, it becomes true after the attacks, whereas Wainwright, albeit exotic, does not face such discrimination, because, perhaps, pre-9/11 racial/national or ethnic differences gets substituted with religious differences in post 9/11 phase.

Once Changez and Erica are watching firefly at Union Square, Erica stands in front of him with her back to his chest. Changez places his arm around her resting his palm on her belly. He feels “an intimate gesture – like that of an expectant father with his pregnant wife” (ibid, 100). Changez wishes to merge in the majority in-group by giving birth to a child through Erica, but it does not come true after the attacks.

Changez’s Princeton degree, Underwood Samson business card and Erica’s love earn him a respectable nod of approval in the society and it also give meaning to his life. To the best of his comfort and satisfaction, this paves the way for his entry into an established class of the American society, whereas his family at Lahore is withering (ibid, 51).

Integration into New Host Identity

Immigrants have two options either to segregate or integrate into the identity of the host society. Integration is likely to assimilate and acquire the language, culture, values, traditions and norms of the host land, whereas segregation is to remain stuck to the original identity prototype. In this context, Changez integrates into the American society. He is quite a familiar with English music, even at one point of time Erica, an American by origin, asks him to identify a musical number, and he immediately informs her that it is “Bryan Adams, ‘Sumer of ’69’” (ibid, 11). He drinks wine (ibid, 12), goes for outing and party with his American fellows, and not only falls in love with Erica, an American, English and Christian, girl, but also drinks bear with her (ibid, 16). Changez is well- aware of American female icons and he associates Erica with “the camp of Paltrow than to that of Spears” (ibid, 13). Changez alludes his dilemma of either looking or not at the naked breast of Erica with a passage in *Mr Palomar* (ibid, 14). During training session at Underwood Samson, Wainwright, one of the new entrants in the firm, is twirling his pen in his fingers and Changez reminisces Val Kilmer in *Top Gun* (ibid, 21). Changez drinks wine with American fellows in different personal, professional and public parties and meetings (ibid, 23, 26, 32,52, 97). This process of assimilation and integration gets halted in the wake of backlash ensued after the attacks.

Backlash of the Attacks at Personal, Professional and Public Level

When the attacks took place, the minority outgroup faced backlash, discrimination, exclusion, harassment and profiling at personal, professional and public level, which affected their identity.

At Personal Level

After attacks, when Changez first time meets Erica, he feels, they are “encountering one another at a funeral” (ibid, 48). During conversation, Erica says, “You were kind and true”. She uses past tense to refer their relationship, nevertheless, they are together then too (ibid, 81). They become very cold to each other. After much deliberate avoidance, Changez sends her a brief email, which takes him much time to compose. The turmoil in private life and workplace disturb the course of affairs, even he fails to communicate eloquently with his intimate ones (ibid, 79). Even situations worsen to the extent where survival of personal relationship became a persistent dilemma: “whether to continue to try to win her over or to accept her wishes and leave, and in the end I chose the latter” (ibid, 81-82). It is obvious the attacks ruined the intimacy, attachment, warmth and attraction in personal relationship between the majority ingroup and minority outgroup.

At Professional Level

In addition to personal level, professional life also gets disturbed. Changez realizes the intensity of hostility and othering: “I found myself better equipped to regard as misguided – or at least myopic – the resentment which seethed around us as we went about our business that autumn in that New Jersey corporate park” (ibid, 58).

A cold meeting with Erica, an impending war in Pakistan and prevailing suspicion and mistrust leave Changez desolate and heartbroken. He develops beard. Jim called Changez and said, “some people around here think you’re looking kind of shabby. The beard and all. Quite frankly, I don’t give a shit. Your performance is what counts, as far as I’m concerned, and you’re the best analyst in your class by a long way. Besides, I know it must be tough for you with what’s going on in Pakistan” (ibid, 82).

He does not enjoy his trip to Chile. He does not drink, eat and sleep during flight. He regrets going there (ibid, 84). He loses focus on his work: “my laptop was open, my internet connection enabled, and my pen and notebook positioned by my side – I found myself unable to concentrate on our work” (ibid, 86). The vice president cautions him about his lethargy and passiveness, “Look, man, what’s the problem? You’re not getting anything done. I know you’re supposed to be good, but from my perspective you aren’t delivering squat. Tell me what you need. You want help with your model, more direction? Tell me and I’ll give it to you, but for God’s sake pull it together” (ibid, 87). However, Changez cannot share his inner turmoil and problems because: “at the level of human beings our connection was nil. So I apologized, saying that his feedback had hit the mark, but that he need not worry because I would redouble my efforts. Everything is under control” (ibid, 87). Changez “knew he had begun to resent [him]” and Changez started to resent him too. (ibid,87). This resentment keeps piling, till he decides to resign from his job in the company. Working relationship, harmony and understating among co-workers degenerate into mistrust and suspicion after the attacks.

On the last day, after resignation, Changez realizes “how deep was the suspicion I had engendered in my colleagues over these past few – bearded and resentful – weeks; only

Wainwright came over to shake my hand and say farewell; the others, if they bothered to look at me at all, did so with evident unease and, in some cases, a fear which would not have been inappropriate had I been convicted of plotting to kill them rather than of abandoning my post in mid-assignment. The guards did not leave me until I was outside the building, and it was only then that I allowed myself to rub my eyes with the back of my hand, for they had been watering slightly” (ibid, 97). This embodies disintegration at professional level.

At Public Level

Changez is conscious and admits that the course of his relationship with America changes after the attacks (ibid, 13). “I WONDER NOW, sir, whether I believed at all in the firmness of the foundations of the new life I was attempting to construct for myself in New York. Certainly I *wanted* to believe; at least I wanted not to disbelieve with such an intensity that I prevented myself as much as possible from making the obvious connection between the crumbling of the world around me and impending destruction of my personal American dream” (ibid, 56). Changez receives odd treatment at the airport of Manila, he feels that he was “under suspicion” which invokes the feelings of “guilt” in him (ibid, 44).

In a hospital like institution, when Changez goes to meet Erica, a staff nurse informs Changez “right now you’re the hardest person for her to see. You’re the one who upsets her most. Because you’re the most real, and you make her lose her balance” (ibid,80).

Changez believes that the behaviour of America after the attacks is not natural but it is “posturing” (ibid,101). He always took “America as a nation that looked forward” but after the attacks, he realizes that American nation is “struck by its determination to look *back*” (ibid,69). Now “Living in New York was suddenly like living in a film about the Second World War” (ibid,69). Changez surmises that the reason lying behind the change of American people’s attitude may be “a time of unquestioned dominance? Of safety? Of moral certainty? I did not know – but that they were scrambling to don the costumes of another era was apparent” (ibid,69).

The backlash at personal, professional and public level thrust upon Changez lead him to the situations where he, as a member of minority outgroup, may define his identity and place in the majority ingroup host society.

Identity Crises and Awareness of Muslim Identity

Changez stops watching television showing American troops dropping into Afghanistan (ibid,59). Once he watches a daring raid of American troops on a “Taliban command post”, he responds it with surprise, “Afghanistan was Pakistan’s neighbor, our friend, and a fellow Muslim nation besides, and the sight of what I took to be the beginning of its invasion by your countrymen caused me to tremble with fury. I had to sit down to calm myself, and I remember polishing off a third of a bottle of whiskey before I was able to fall asleep” (ibid,60). “The next morning I was, for the first time, late for work. I had overslept and woken with a cracking

headache. My fury had ebbed, but much though I wished to pretend I had imagined it entirely, I was no longer capable of so through a self-deception. I did, however, tell myself that I had overreacted, that there was nothing I could do, and that all these world events were playing out on a stage of no relevance to my personal life. But I remained aware of the embers glowing within me, and that day I found it difficult to concentrate on the pursuit – at which I was normally so capable – of fundamentals” (ibid,60).

After the attacks, Changez realizes that the USA is changed. He is quarantined and goes under additional inspection. “Armed sentries manned the check post at which I sought entry; being of a suspect race I was quarantined and subjected to additional inspection; once admitted I hired a charioteer who belonged to a serf class lacking the requisite permissions to abide legally and forced therefore to accept work at lower pay; I myself was a form of indentured servant whose right to remain was dependent upon the continued benevolence of my employer” (ibid,95). These acts of discrimination invoke the feelings of his place and position in the host society. He remembers the meeting with Juan-Bautista, who informs him that he is a modern day janissary, working for the mighty USA at the cost of his own civilizational devastation. “*Thank you, Juan-Bautista, I thought as I lay myself down in my bed, for helping me to push back the veil behind which all this had been concealed!*” (ibid,95).

In addition, Jim also tells Changez, “The economy’s an animal. It evolves. First it needed muscle. Now all the blood it could spare was rushing to its brain that’s where I wanted to be. In finance. In the coordination business. And that’s where *you* are. You’re blood brought from some part of the body that the species doesn’t need anymore. The tailbone. Like me. We came from places that were wasting away” (ibid,58). Now, Changez is uncomfortable with the idea that he belongs to a place that is “condemned to atrophy” (ibid,58). He however regards the positive side of argument that he has “chosen a field of endeavor that would be of ever-greater importance to humanity and would be likely, therefore, to provide [him] with ever-increasing returns” (ibid,58).

To soothe Erica, Changez takes the persona of Chris – ex dead boyfriend of Erica – and love her, but at the same time he is conscious of his own identity loss: “I did not seem to be myself” (ibid,63). Changez remembers, “I watched her shut eyes, and her shut eyes watched *him*” (ibid,63). Changez feels both “*satiated* and *ashamed*” his shame is more confusing for him, “Perhaps, by taking on the persona of another, I had diminished myself in my own eyes; perhaps I was humiliated by the continuing dominance, in the strange romantic triangle of which I found myself a part, of my dead rival; perhaps I was worried that I had acted selfishly and I sensed, even then, that I had done Erica some terrible harm” (ibid,63-64).

During the business trip at New Jersey for the valuation of a cable company, when a member of majority ingroup (American) called Changez as “Fucking Arab”, Changez reacted aggressively, yet he was not xenophobic to assert his identity. He said, “I am not, of course, an Arab. Nor am I, by nature, a gratuitously belligerent chap.” (ibid,70). These all events paved the way for identity crises and subsequent identity awareness.

Commitment with New Host American Identity

Despite it, Changez tries to show his commitment to his host identity. He works with Erica to collect donation for the victims of the attack and this role pleases him (ibid, 50). After knowing about ultimate disappearance of Erica, Changez becomes desperate. He wishes to see her, to receive her email or call. He goes to the places Erica took him once, because, "I thought I might see her or because I thought I might see something of us, I am not now certain" (ibid, 99). He wishes to see her, and see them untied but now he has lost hope of being together. All memories "have vanished as though they had never existed" (ibid, 99). Despite affiliation and commitment, after 9/11-truma, the minority out-group cannot live with the majority in-group and even majority in-group seems withering. (ibid, 98).

Reactive Religious Identity Construct

The backlash, discrimination, additional inspection and quarantine at New York airport, abusive encounter with an American who called him 'Fucking Arab', meeting with Juan Bautista, Jim's definition of Economy and American support to India against Pakistan in the impending war lead him to reactive religious identity construct; consequently, he starts defending his people and thus he goes against the majority ingroup.

When Juan-Bautista mentioned that the name of the uncle of Changez's father was included in Spanish translation of the poets of the Punjab, it gave pleasure to Changez (ibid,88). On his arrival in Pakistan, Changez believes that discussing life in America with his parents would be out of context and it would be likely sing in a mosque (ibid,75). He censors mention of Erica during his discussion about America. (ibid,76).

Changez starts to assert his national pride and sanctity: "For we were not always burdened by debt, dependent of foreign aid and handouts; in the stories we tell of ourselves we were not the crazed and destitute radicals you see on your television channels but rather saints and poets and – yes – conquering kings. *We* built the Royal Mosque and the Shalimar Garden in this city, and *we* built the Lahore Fort with its mighty walls and wide ramp for our battle-elephants. And we did these things when your country was still a collection of thirteen small colonies, gnawing away at the edge of a continent" (ibid,61). Changez says to the American fellow, "We Pakistanis tend to take an inordinate pride in our food. Here in Old Anarkali that pride is visible in the purity of the fare on offer; not one of these worthy restaurateurs would consider placing a western dish on his menu" (ibid,60). He adds that people are not given to "vegetarian recipes" like Indian, nor "the sanitized, sterilized, processed meats" are common like in America; moreover, the people are not "squeamish" while fulfilling their desires (ibid,61).

The American fellow wants to pay half bill in accordance with his American culture, but Changez stops him from doing so with his cultural rite "here we pay all or we pay none" (ibid,98). He observes his cultural value and pays the bill out of hospitality.

Changez says that the boy alleged in the assassination plot of an American was baselessly incriminated (ibid,109). He arranges rallies and campaign against American attacks on Afghanistan in Lahore, Pakistan. His grown-up beard is a symbolic commitment to his original identity. Nevertheless, Changez is still “lover of America” (ibid, 1); New York “occupies a place of great fondness in [his] heart” (ibid, 20); moreover, he does not hate America yet intentional deliberation of past tense “was” infers that his dream of living a prosperous life in the dreamland is no longer intact. He remembers Erica (ibid,10), but he is not willing to recount it (54).

Discussion and conclusion

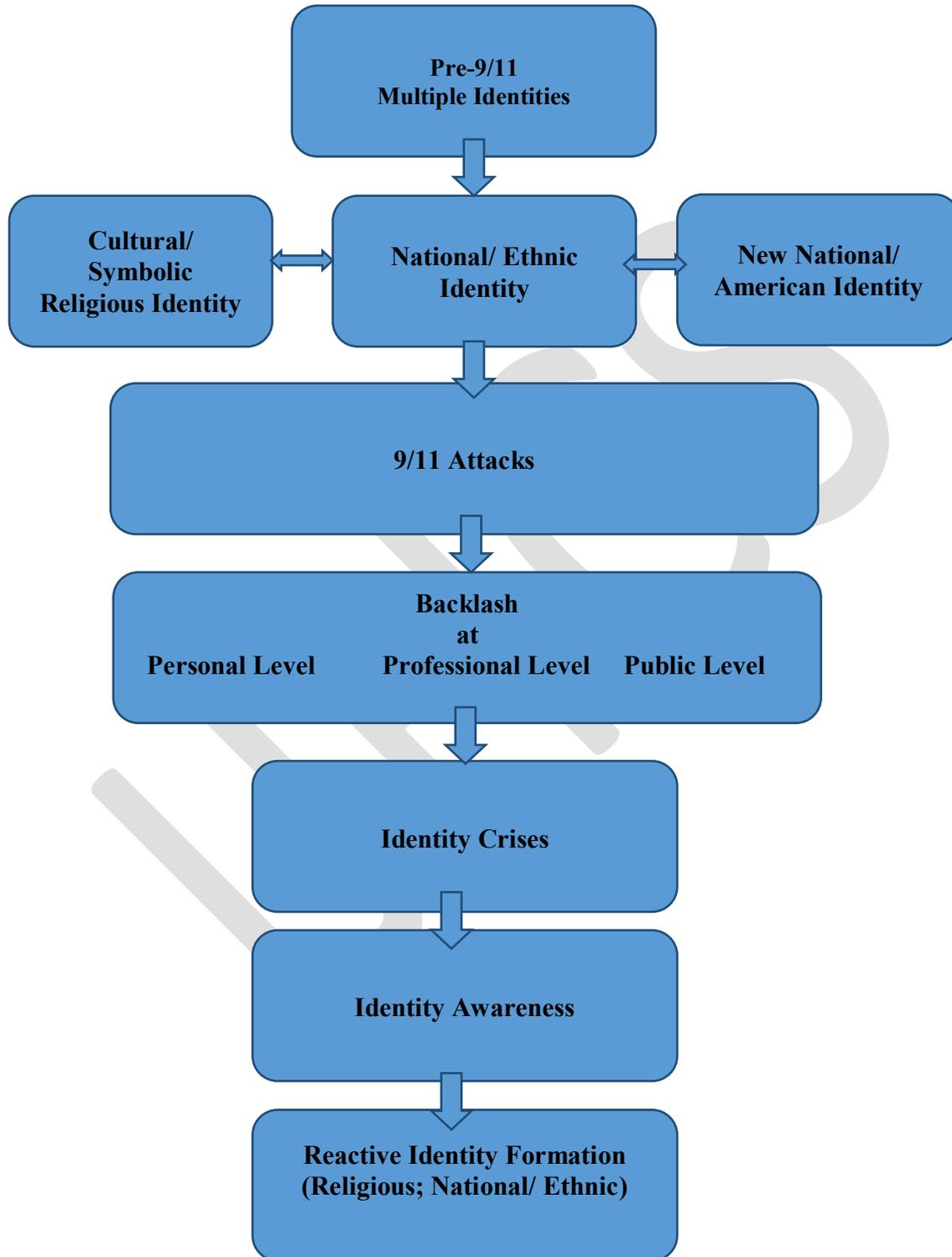
Both German and Japanese people were discriminated, othered, persecuted and marginalized in the USA after the First World War (1914-18) and the Second World War (1939-45) respectively, as result, they segregated from their original ethnic identity and assimilated into the melting pot of American national identity (L. A. Peek, 2005). Discrimination against German Japanese was of ethnic or national nature. However, unlike German and Japanese, Muslims reacted against discrimination and preferred to maintain their Muslim identity; moreover, the stigmatization and discrimination against Muslim was of religious nature. Media added to the development of a negative perception about Muslims as a terrorist, barbaric and danger indispensable (S. Ali, 2008; L. A. Peek, 2005), which permeated the deep recesses of public consciousness. Many American civic leaders, government officials, newspaper article writers, opinion leaders, religious scholars, intellectual leaders and personnel from law enforcement agencies proactively came forward to contain and condemn ensuing hostility and discrimination against Muslims (Lee, 2002). Despite efforts and activism, many cases of hostility, discrimination, religious or ethnic profiling, verbal and physical assault, threat, property losses, harassment, hate crimes, civil rights violation and job discrimination were reported against Arabs, Muslim or the individuals having affinity with Muslims like Latinos, South Asians, Hindus and Sikhs (L. A. Peek, 2005). In spite of the vast ethnic diversity, Muslims had been treated as homogeneous entity across the west (Cesari, 2005; Said, 1978). After the 9/11 attacks, all Muslims were perceived as responsible for act of a small group of Muslim activists/terrorists. Being treated as others of America, Muslims from diverse ethnic or national group showed solidarity, affiliation and commitment. Though projected as a clash of civilization – revival of the crusades – it was a religion versus national identity conflict. It was not a clash between Christianity and Islam, but in fact it is between a national and religious identity. Religion versus national identity: Islam versus American nationality.

Like any other immigrant, Changez goes to America with two different identities i.e. ethnically/nationally Pakistani and religiously Muslim. Though he strives to assimilate new host American identity, yet the memory of original religious and national identities is fresh. In the present postmodern, transnational and transcultural globe, immigrants cannot stick to one identity, but they develop multiple identities (Afshar et al., 2006; Baumann, 1996). Likewise, he develops multiple identities: assimilation/integration of the new American identity and reconciliation with the original national and religious identity. A very fine bordering line keeps these various identities distinct, yet they have an overlapping phase to undergo the process. But,

the attacks disrupt the smooth course of integration into the new host identity. Changez faces discrimination at personal, professional and public levels. He tries to show his commitment to the host identity and society, and bears the backlash; however, there comes a point where he steps forward to rebut and reject the feelings of islamophobia and discrimination. In doing so, he does not care for his economic loss and devastation of his American dream. The trajectory of his pre-and-post-9/11 identity can better be traced with the help of the given chart:



Post-9/11 Muslim Identity



There rises a profound and probing question that Changez being a fresh immigrant to the USA decides to go back to Pakistan even at the cost of his American dream, financial loss and bright career. If he had been first, second or third generation American Muslim, then the course of his action would have been altogether different. It is therefore obligatory for literature as well other institution of life to undertake these sensitive questions to make this world peaceful, co-existent, pluralistic and heterogeneously united.

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Freedom and Choice in Heterosexual Relationships in Simone de Beauvoir's *Les Mandarins*

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Abstract

Previous studies focused on Simone de Beauvoir as the precursor and proponent of modern French feminism but virtually ignored the author's core existentialist principles of freedom and choice in human relationships, particularly in heterosexuality. It is this unique angle that de Beauvoir has chosen for representing and sustaining her position in scholarship that this study sets out to explore. Thus, the study adopts the French 'explication de texte' as its methodology and attempts to portray the deep structures which are male/female relationships with differing levels of commitment. Using Existentialism and Feminism as its major theoretical framework the study does a content analysis of the selected narrative, Les Mandarins. It is discovered in the study that in their relationships, both male and female characters act according to their personal choice, not feeling obliged to follow social conventions. The findings also reveal that regardless of whether characters are in extra-marital or non-marital relationships, they readily accept responsibility for their choice.

Keywords: sexual freedom, existentialism, choice, heterosexuality, responsibility.

Introduction

The sole preoccupation of existentialism is human existence (Omogbe 38). Thus, existentialists consider every human being on earth as an actor on a stage. To exist, therefore, involves making choices freely among the many available choices and thereafter assuming full responsibility for the choices made. Although there are many themes in existentialism both as a philosophical and literary theory, freedom and choice are among those that permeate all the different strands. This paper, therefore, attempts to present Simone de Beauvoir's existentialist viewpoint on freedom and choice in relationships that are heterosexual as presented in *Les Mandarins*.

Existentialists "do not only use works that are strictly philosophical, but also popular writings, plays, novels and drama" in order to understand man in his environment (Omogbe 38). In this study, *Les mandarins*, a text by the French existentialist and feminist philosopher and writer, Simone de Beauvoir, is examined to highlight her representations of male/female sexual relationships at two levels: first, in extra-marital relationships and second, in non-marital relationships.

The examination of human relationships at these two levels, namely, in extra-marital and non-marital relationships, brings in the relevance of feminism whose main concern is male/female relationships. Thus, the study will lean heavily on two principles of existentialism namely freedom and choice. Also, it will explore a relevant aspect of radical feminism, using it as an analytical tool because this aspect of feminism often advocates for multiple sex partners in order for women to take total control of their body.

Arnaud Tomes (62) notes that existentialism promotes the view that humans are free to chart their own course in life, control their affairs and then assume full responsibility for the consequences of their choices and actions. For existentialists, when an individual chooses what to do, it is a choice, when he refuses to choose, that also in itself is a choice, because that individual has chosen not to choose. Thus, there appears to be no middle ground or sitting on the fence in existentialism as regards choice.

Freedom, Choice and Responsibility

Human freedom comes with a heavy responsibility because although man has the freedom to choose what course to follow, he is also responsible for the consequences of his actions or inaction (Tomes 42). In other words, man's destiny is in his own hands. His future is not predestined; rather it is the projects he resolves to carry out that determine his actions, and all his actions are geared towards fulfilling his life's projects. The exercise of freedom matters most in existentialism, because, as Omogbe (45) opines, "one does not acquire freedom since it is identical with human existence and is inseparable from it."

In his work, Tomes (42) quotes Jean-Paul Sartre saying that “l’existence précède l’essence” [existence precedes essence]. In other words, man does not have any predetermined essence; instead he exists first of all and thereafter creates his own essence through his free choices and actions. According to Tomes (62) « La liberté n’est pas une qualité qui viendrait s’ajouter aux autres propriétés constituant la nature humaine, mais elle constitue l’être même». [Freedom is not a quality that adds itself to other constituents of human nature, but it constitutes the being itself]

Man’s freedom is inseparable from responsibility because man is responsible for the way he uses his freedom. In other words, man has a limitless range of choices before him, yet he is responsible for whatever he makes of himself because there is no possibility of any excuse. Thus, this freedom is a heavy burden and it is this realization that makes man to be seized with anguish and he seeks in vain devices to run away from this freedom. Sartre refers to this as: “mauvaise foi” [bad faith]. Bad faith is self deception because no matter how hard man tries to run away from his freedom, this is impossible because according to the existentialists, man is inseparable from his freedom. Besides, the society also has a way of limiting man’s freedom through the setting of ethical standards. This brings to mind Jean-Paul Sartre’s renowned saying that, “L’enfer c’est les autres” [Hell is other people]. Thus others become hell to an individual in the sense that they pass judgment on the choices and actions of that individual.

A close reading of Simone de Beauvoir’s *Les mandarins* shows that the characters’ exercise of freedom in different areas of life is central, but this study focuses specifically on matters relating to male/female sexual relationships.

Sexual Liberality as Choice in *Les mandarins*

The setting and time of the novel is in the post-second World War French society. During this period, there was a shift in moral values, from that of rejecting the Christian moral code to accepting sexual liberalism, which allows for setting standards for oneself. A major factor that necessitated this change in people’s view of sexuality is their experience in the two World Wars, the World War I (1914-1918) and the World War II (1939-1945). These wars had a great impact on sexuality in 20th century French society and its literature. By the end of the World War II, hundreds of cities lay in ruins; two in Japan were devastated, each by a single atomic bomb. Millions died in gruesome concentration camps. Instead of adhering to long-held traditional norms and values, people adopted their own codes of behavior. The horrors of these wars along with the untold suffering that humans experienced resulted in the questioning of the belief in the existence of a God and the belief in the goodness of human nature (Casper 29).

The prevalent view of sexual liberality of the post-war period is well presented in Simone de Beauvoir’s works. The selected text, *Les mandarins*, portrays characters with liberal sexual attitudes, attitudes that emphasize the idea of personal freedom, choice and responsibility for one’s actions. The two main families in text are the families of Robert and Anne Dubreuilh and that of Henri Perron and Paule Mareuil. The story is told alternatively in the first person by two narrators. The first is Anne, a psychoanalyst and the wife of a renowned, committed writer

named Robert Dubreuilh who is a literary and political mentor of Henri Perron. The second narrator is Henri Perron, a man in his late thirties, who is a committed writer, a staunch supporter of the Resistance movement, and director of a newspaper of the Left Wing titled *L'Espoir* which was founded in the clandestinity of 1943. Henri Perron lives with Paule, his partner of ten years, a singer but who abandons her singing profession and moves in to live with him.

Freedom and Choice within Extra-marital Relationships

Robert Dubreuilh and his wife, Anne, are among the characters in the novel that although married, have extra-marital relationships. On one occasion, an American named Scriassine who lives in France invites Anne to his hotel. She accepts the invitation, informs her husband about it and leaves for the hotel. While they drink, Scriassine asks Anne if she has ever cheated on her husband, he says « C'est drôle; dans le milieu où vous vivez, toutes les femmes sont affranchies : et vous, on se demande si vous avez jamais trompé votre mari». (117) [It is funny; in the place where you live, all the women are emancipated: and you, one wonders if you have ever been unfaithful to your husband]. To that, Anne replies: "Trompé: quel mot affreux! Nous sommes libres Robert et moi et nous ne cachons rien. (117) [Unfaithful: what a horrible word! We are free Robert and I and we hide nothing from each other].

The freedom that exists between Anne and Robert is what existentialism advocates. Therefore, Anne points out to Scriassine that she and Robert understand the word 'tromper' [to cheat] differently from 'ne rien cacher' [to hide nothing]. Neither Robert nor Anne considers having other sexual partners outside their marital union as cheating and as a result, they both freely discuss their extramarital exploits. For them, having extramarital affairs is simply a question of their exercise of freedom of choice in sexual matters.

A notable point here is that radical feminism advocates the view that women should live freely and enjoy having rights over their own body and this justifies short-term sexual relationships with several partners. Although Anne's husband Robert Dubreuilh also has female lovers outside their union, there is a remarkable difference between Anne and her husband regarding their extra-marital relationships. The difference lies in the fact that Robert can have affairs without feeling emotionally attached to his partners, whereas Anne accepts only those whom she considers as friends. The following portion highlights the different levels of commitment between Robert and his wife Anne:

J'étais très différente de Robert; ça lui [Robert] paraissait normal de ramasser dans un bar une jolie putain et de passer une heure avec elle. Moi je n'aurais jamais accepté pour amants des hommes dont je n'aurais pas pu faire des amis et mon amitié était exigeante. (117 & 118)

I have been very different from Robert, it would appear normal to him [Robert] to take a beautiful prostitute from a bar and spend an hour with her. Me, I would never accept as lovers men who I

would be unable to make friends with, and my friendship is demanding (*Our translation*).

The exercise of choice in the case of Robert and Anne is seen in the level of their commitment to their partners. Robert has little or no commitment in his relationships with other women. His relationships are always casual; because he does not attach any importance to them. As soon as he finishes sleeping with a woman, he immediately puts an end to the relationship. The worth of such relationships in Robert's view is close to nothing. He simply gets sexual satisfaction and thereafter goes his way. Anne on the other hand, always goes into deep and lasting relationships with men.

Extra-marital relationship that is characterised by serious commitment is exemplified in Anne Dubreuilh's relationship with Lewis Brogan, whom she meets during a conference for psychoanalysts in America. Lewis understands that Anne has affection for him and as a result came back to New York, yet he deliberately refuses to propose to her, in an effort to heighten Anne's desire for him. By doing this, Lewis demonstrates his own way of wielding power over Anne; he wanted her to recognize that as the man, he is in control. However, Anne demonstrates extra-ordinary boldness by proposing to Lewis. When Lewis finally takes her home, Anne feels very happy and says: « Il était nu, j'étais nue, et je n'éprouvais aucune gêne : son regard ne pouvait pas me blesser ; il ne me jugeait pas [. . .] Son désir me transfigurait. C'était si miraculeux ». (39) [He was naked, I was naked, and I did not feel uneasy: his look did not upset me, he did not judge me . . . His desire transformed me. It was so wonderful].

The point illustrated by this story is that extra-marital relationships may eventually evolve to deep relationships. The relationship between Anne and Lewis is characterized by the absence of restraint that could mar sexual pleasure. The goal of both partners is to have as much pleasure as they possibly can. As Anne puts it, Lewis' desire for her body transformed her. This is only achievable because she did not feel any uneasiness around Lewis or feel as if she was being judged.

Another fact that can be noted from the relationship between Anne and Lewis is the deconstruction of female stereotyping as a weaker vessel. As Pilcher & Whelehan (167) put it, "stereotypes exist at a collective level. For example, women are considered as emotional and unpredictable." In the narrative under study, this view is debunked by de Beauvoir because she presents Anne as emotionally stronger than Lewis. After Anne's departure, Lewis felt as if a part of him had died. As a result, he is no longer able to bring women to come and pass the night with him even though he feels the urge to do so. In his letters, Lewis tells Anne how troubled he became after she left Chicago. He writes « Est-ce que je vais continuer à vous aimer chaque jour de plus en plus ? Je ne peux plus ramener chez moi des femmes d'une nuit. Celles à qui j'aurais pu donner un petit bout de mon cœur, je n'ai plus rien à leur offrir ». (179) [Am I going to continue loving you more and more by the day? I can no longer bring women to my house. Those to whom I would have given a little part of my heart, I have nothing at all left to offer them now].

Additionally, there is a marked similarity in the relationship between Anne and Robert and that between Anne and Lewis in terms of openness. Anne tells Lewis everything about her relationship with Dubreuilh and she does the same to Robert on her return to France. However, the author also points to the fact that there are dangers in relationships where lovers are separated from each other both by time and geographical distance. One of such dangers is jealousy. While one party is away, the other may become jealous, wondering with whom his partner may be spending nights, or as in the case of Lewis and Anne, both parties may become jealous.

With the passage of time, jealousy may lead to yet another danger—feelings of insecurity. In a relationship where security is lacking, both partners may suffer emotional distance. Instead of the bond of friendship between them becoming closer and strengthened, it wanes and weakens. Such feelings of insecurity eventually make an individual to feel that his/her partner is less committed to their relationship.

This is applicable in the relationship being analysed here. Even though Anne keeps her promise and returns to see Lewis, and together they visit Chicago, Ohio, New Orleans, and Mexico, deep within him, Lewis still feels insecure and so does Anne too. Lewis remembers that Anne's visit would soon end and then she will return to Europe. This thought disturbs him, and in order to avoid suffering an emotional loss for a second time, Lewis proposes to Anne. He asks her to divorce her husband and then come to live with him. Lewis tells her: "Vous êtes mariée. Mais vous pouvez divorcer. Nous pouvons vivre ensemble sans être mariés." (245) [You are married. But you can divorce. We can live together without getting married.] Anne turns down his offer and this depresses Lewis. In his depressed state, Lewis decides to stop loving Anne or at least, reduce his love for her because he knows that when his love for Anne reduces, he would be better prepared to get over her absence quickly and not suffer so much when she finally leaves him and returns to France.

In order to achieve his aim of loving Anne the less, Lewis takes her to stay with a family in New York. The third time Anne returns to see Lewis in America, she realizes on the very first day of her arrival that things have changed between them because the relationship lacked its former warmth. Time and geographical distance as well as Lewis' decision to reduce his attachment to Anne have contributed to the waning of their love. The remarkable openness existing between them moves Lewis to confess to her.

Je tiens toujours à vous, beaucoup ; j'ai beaucoup
d'affection pour vous, mais ce n'est plus de l'amour [. . .]
Oui, une femme c'est agréable; on cause, on couche
ensemble, et puis elle repart: il n'y a pas de quoi perdre la
tête. (383)

I still feel attached to you, a lot; I have a lot of affection for
you; but it is no longer love. . . . Yes a woman is likeable,
you talk with her, make love to her, and then she leaves

again: there is nothing in that over which a person should lose his head. (*Our translation*)

As it turns out, Anne becomes sad that she is unable to meet Lewis' emotional and sexual needs since he desires a woman who would love him and live with him. A woman who simply visits, chats, makes love with him and thereafter be gone for many months is not what he wants.

Thus, as the novel illustrates, the fact that individuals are free to make sexual choices, have as many sexual partners as they desire outside their marital unions, does not necessarily mean that such relationships ultimately lead characters to happy and fulfilling lives. On the contrary, short-term relationships eventually leave one insecure, alone, and perhaps afflicted with emotional pains.

Sexuality in Non-Marital Relationships

Henri and Paule are an example of individuals, who though, not married to each other, live together. Henri is a writer while Paule is a singer. Before coming to live in Henri's house, Paule had numerous lovers; however, she abandons singing, moves in with Henri and decides to limit her sexual interests to Henri alone. Henri on the other hand, still keeps other lovers. Thus, their relationship sets off on an unequal footing—unequal commitment.

Henri tells his lover Paule that although he will continue to live with her, he desires to have as many female lovers as possible:

Il faut que je te parle franchement ; je ne vivrai jamais avec une autre, jamais. Mais, [. . .] j'ai envie de nouveauté, d'aventures, j'ai envie d'histoires sans importance avec des femmes. (135)

It is necessary that I speak frankly with you; I will never live with another woman, never. But . . . I desire new things, adventures; I desire to have casual love affairs with women. (*Our translation*)

A close reading of the excerpt above reveals Henri's attitude towards women. His view amounts to objectification of women. His low esteem of women is seen in his words "j'ai envie de nouveauté" [I desire new things]. In other words, he only derives pleasure from a woman at the beginning of a relationship and as soon as the initial passion wanes he dumps her for another. Thus it becomes clear that Henri exercises his freedom and choice by going from one woman to another. Furthermore, he considers it adventurous because he says "j'ai besoin d'aventures" [I desire adventures].

Many feminists are against Henri's view because it reduces women to mere pleasure kit for men. Worse yet, Henri says "j'ai envie d'histoires sans importance avec des femmes", [I desire to have casual love affairs with women]. His lack of esteem for women makes him look down on Paule thereby withdrawing the openness that marked their relationship initially. Also

this negative view led to his subjecting her to all manner of maltreatment which finally made Paule to lose her psychological balance.

For instance, at the onset, frankness is at the basis of this relationship. Whenever Henri gets a new lover, he tells Paule about it and they both discuss it openly. But with the passage of time, that rule is broken and Henri begins to hide his love affairs from Paule. Eventually Paule gets to know about Henri's romance with Nadine, a family friend. Thus, when Henri tells Paule that he wants to have many casual relationships with women, Paule replies him thus:

Mais tu en as une [. . .] avec Nadine. Oh ! Rassure-toi ! je ne suis pas jalouse d'une enfant; surtout pas de Nadine ! [. . .] Je te l'ai dit la nuit de Noël : un homme comme toi n'est pas asservi aux mêmes lois que les autres. Il y a une forme banale de fidélité que je ne réclamerai jamais de toi. Amuse-toi avec Nadine et avec qui tu voudrais [. . .] Tu vois que je respecte ta liberté. (135)

But you have one . . . with Nadine. Oh! Rest assured! I am not jealous of a child; especially not of Nadine! . . . I told you on Christmas night: a man like you is not enslaved to the same laws as other men. There is a form of banal fidelity that I will never demand of you. Have fun with Nadine and with anyone you wish . . . You can see that I respect your freedom. (*Our translation*)

Although Paule respects Henri's freedom and vows never to demand fidelity from him, she feels deeply hurt about what Henri does and this makes her cry constantly. Unequal commitment, which eventually leads to secrecy, makes Paule to suffer emotionally. The painful experience that Paule suffers illustrates that this idea of freedom may not be as clear cut as existentialists and feminists may have us believe.

The relationship degenerates further when Henri indulged in lies. When Henri plans to visit Portugal, he refuses to take Paule along on the pretext that he does not have enough money to pay for both of them. Thus, it came as a shock to Paule when she learns that Henri will travel with Nadine to Portugal instead. Paule weeps bitterly because of Henri's dishonest and dubious behaviour towards her, thus she tells him: "Je suis sans défense et tu en abuses," (139) [I am defenceless and you are abusing it].

Therefore, one can safely conclude that even in relationships that allow for multiple sexual partners, happiness is not guaranteed. Within such relationships also, there exists characters that resort to cheating on their partners. Furthermore, the existence of unequal commitment leads to yet more difficulties as those who are involved in such relationships look for ways to put them to an end as Lewis does on realizing that he cannot have Anne all to himself, or as Henri does by keeping secrets from Paule. In other words, neither existentialism nor feminism gives total 'freedom' to its adherents in the real sense of the word freedom.

Use of the Female Body as a Tool/Weapon

Characters exercise freedom and choice for different motives. While there are characters who exercise such freedom for the attainment of sensual pleasure or for the gratification of sexual desire as have been exemplified above, there are yet others who use their body as a tool or weapon. *Les mandarins* is replete with examples of such individuals. Among them is a young girl of eighteen named Nadine who uses her body as a means to an end, giving her body to men in exchange for what she wants. Although Nadine hardly enjoys having sex, she engages in it in order to get what she cannot get otherwise. The narrator affirms that “Pour Nadine, faire l’amour était évidemment une occupation ennuyeuse” (131). [For Nadine, lovemaking was evidently a boring experience].

Hear her as she laments to her mother one day concerning her relationship with a man called Lambert:

Oh! Il [Lambert] demande plus que tu ne crois. [. . .] D’abord tous les soirs il demande à coucher avec moi : ça m’assomme. Tu ne rends pas compte : si je refuse ça fait tout un drame. [. . .] Par-dessus le marché, si je ne prenais pas mes précautions, il me ferait un gosse à tous coups. p. 95

Oh! He [Lambert] asks for more than you think. . . . First of all, every night he asks that I sleep with him: that bores me to death. You don’t know: If I refuse it would create a scene. . . . Above all, if I am not careful, he will get me impregnated all the time. (*Our translation*)

From what Nadine says, it is obvious that engaging in sex is extremely boring to her, yet she succumbs to it since that is what will make men keep her in their company, thereby enabling her to get what she wants from them. She once asked her mother: « Comment veux-tu que j’aie des histoires avec des types si je ne baise pas ? [. . .] Si je veux sortir avec eux il faut que je couche avec, je n’ai pas le choix. Seulement il y en a qui le font plus ou moins souvent, plus ou moins longtemps » (96). [How do you expect me to go out with men and not sleep with them? If I want to go out with them then I must sleep with them, I don’t have a choice. It is only that there are some who do it more or less often, more or less longer].

Nadine belongs to the class of women who use their sexuality to free themselves from the shackles of unwanted situations or circumstances. In radical feminism, this is very much permissible if a woman on her own volition chooses to prostitute herself, thereby using her body to get what she cannot get otherwise. Nadine takes this stand when she seduces Henri in order for him to take her along to Portugal. She gets him drunk and makes love to him.

To show that she is fully in control, Nadine plays on Henri’s emotions. As Henri sees her naked beside him, he attempts to make love to her but she firmly refuses. Nadine’s refusal shows

that she has the upper hand, and is highly manipulative. She postpones the sexual act, withholding it until she gets what she wants from Henri, thereby demonstrating that she is fully in control. She tells him: “Tu as été gentil mais je n’aime pas recommencer, pas le même jour” [You were pleasant but I do not want to start all over again, not on the same day], meaning that she would allow him to sleep with her on another day. Nadine knows that if she postpones the immediate gratification of Henri’s desire by withholding her body from him, she can get him to promise to take her to Portugal. It is only after she gets Henri’s word that she allowed him to have sex with her.

The point of interest here is that women can wield power over men through the use of their body. Nadine tells Henri her reason for forcing herself on him: “Quand on couche avec quelqu’un ça brise la glace; on est bien mieux ensemble qu’avant. [. . .] je voulais que tu me trouves gentille. [. . .] Je veux que tu me trouves assez gentille pour m’emmener au Portugal. (91) [When one sleeps with someone it breaks the ice; people get closer together than they were before. . . . I wanted you to find me pleasant. . . . I want you to find me pleasant enough to take me to Portugal]. Henri ends up taking her to Portugal because that is the only way Nadine would allow him to sleep with her.

Another point worthy of note here is that in this instance, both parties got what they wanted; Henri got Nadine’s body by agreeing to take Nadine to Portugal while Nadine was able to satisfy her desire of visiting Portugal by giving her body to Henri. Thus, this relationship can be described as a mutually beneficial one.

Another occasion that Nadine resorts to the use of her body as a tool was during the years of German Occupation of France. Because this period was marked by scarcity of food, Nadine’s mother, Anne Dubreuilh, tries all in her power and provides food for her family. Her mother’s efforts notwithstanding, Nadine throws herself at an American soldier in order to obtain abundant food. In her words:

Remarque que pour ça [pourvoir à nos besoins], maman était formidable ; elle se tapait des quatre-vingts kilomètres à vélo pour nous ramener un kilo de champignons ou un bout de charogne ; mais ça ne m’empêchait pas. Le premier américain qui m’a foutu sa caisse de rations dans les bras, j’étais folle. (92)

Take note that in that [catering for our needs] mother was formidable; she would ride some eighty kilometres on bike to bring us a kilo of mushrooms or a piece of carrion; but that did not prevent me. I became madly in love with the first American [soldier] who gave me his rations. (*Our translation*)

Much later, after the war, Nadine continues to use her body as a tool, but in this instance, as a punitive measure against her male friend Lambert. In order to punish him and wound his male pride for having wronged her, Nadine goes and sleeps with a soldier named Joly for whom

she has no affection. The use of her body as a way to punish Lambert worked because Lambert, unlike many other characters in *Les mandarins*, is intolerant of multiple sexual partners. This is well captured in a conversation between Nadine and her mother:

- Il va y avoir des étincelles a-t-elle ajouté d'une voix jubilante : j'ai revu Joly et nous avons recouché ensemble. Tu imagines la gueule de Lambert quand je vais lui raconter ça !
- Nadine ! ne lui raconte pas. [. . .] Tu as fabriqué cette histoire exprès pour le blesser en la lui racontant
- Évidemment, j'ai voulu le punir ; il le mérite bien.
- Alors tu dois comprendre que Lambert ne supportera jamais que tu l'aies trompé ; tu vas lui faire une peine affreuse et gâcher irrémédiablement toute votre histoire
- There are going to be sparks! She added in a happy voice: I saw Joly and we recommenced sleeping together. You can imagine how Lambert will yell when I narrate this to him!
- Nadine! Do not tell him about it . . . You deliberately made this happen in order to hurt him by telling him of it.
- Evidently, I wanted to punish him; he well deserves it.
- Then you must understand that Lambert can never put up with the fact that you cheated on him; you will cause him very serious pain and totally spoil your relationship with him (*Our translation*)

As Anne says, "Lambert ne supportera jamais que tu l'aies trompé" [Lambert can never put up with the fact that you cheated on him]. This turned out to be very true because Lambert cannot bear the thought that another man slept with Nadine. As a result of this act of unfaithfulness on Nadine's part, both of them broke up and ended that relationship.

There is more to be seen here than just the breakup of the union between Lambert and Nadine. Note that the word "tromper" [to cheat] has a very different meaning in the relationship between Lambert and Nadine as opposed to that between Anne and Robert. In the case of Anne and Robert, such idea of 'cheating on another' does not even exist! They strongly portray the existentialist view that every individual should be free to express themselves in whatever way they deem fit. Thus, Anne refers to 'tromper' [to cheat] as "un mot affreux" [a horrible word]. They both consider sexual liberality a norm.

In contrast, it is this same word "tromper" that puts an irreparable rift between Lambert and Nadine. The lesson here is that while the majority of Beauvoirian characters demonstrate by their way of life the acceptance of multiple sexual partners, there are exceptions. For some characters, though they may be in the minority, sexual fidelity is still a must.

Another female character, Lucie Belhomme is a further proof that women can use their body as a tool to get what they want. Lucie Belhomme is a rich and very influential woman who

believes that with her body and beauty, a woman can get whatever she wants. The remarks of Marie-Ange about Lucie lend credence to this claim:

A son âge elle [Lucie Belhomme] a encore tous les hommes qu'elle veut et elle s'arrange pour mélanger les utiles et les agréables. En ce moment, elle en a trois qui veulent tous les trois l'épouser. [. . .] Chacun croit qu'il est le seul à savoir qu'il y en a deux autres. (309)

At her age she [Lucie Belhomme] still has all the men she wants and she mixes the useful and the pleasant ones. At the moment, she has three of them and each of the three wants to marry her. . . . Each believes he is the only one that knows that there are two others. (*Our translation*)

Apart from using her own body, there are times when Lucie also uses her daughter Josette, in order to get her way. During the war years, for example, she used her daughter who is a very beautiful young girl to get the German soldiers to do her bidding. Before the war, Lucie ran a dressmaking firm. However, when the war started, the firm was to be liquidated. Rather than see that happen, Lucie uses both herself and her daughter to ensure that her firm does not collapse. Hear her as she confides in Henri:

Personne ne saura jamais ce que j'ai payé pour avoir la maison la maison Amaryllis à moi et pour en faire une grande boîte [. . .] Je ne pouvais la sauver qu'en me servant des Allemands : je me suis servie d'eux et je n'irai pas vous raconter que je le regrette. Evidemment, on n'a rien sans rien ; je les ai reçus à Lyons, j'ai donné des fêtes : enfin, j'ai fait le nécessaire. Ça m'a valu quelques ennuis à la Libération, mais c'est déjà loin, c'est oublié. (310)

No one will ever know what I paid to have Amaryllis house by myself and to make it a great firm . . . I was only able to save it by using the Germans: I used them and I am not going to tell you that I regret it. Evidently, nothing goes for nothing. I received them in Lyons, I threw parties; finally I did what was necessary. That brought me some problem with the Liberation, but that was long ago, it is already forgotten. (*Our translation*)

Lucie Belhomme's Machiavellian spirit can be seen in her ruthless decision to give her daughter Josette to sleep with German soldiers against the young girl's wishes. With her body and her daughter's made available, Lucie ensures the survival of her dressmaking firm. This demonstrates that in some instances, women exercise power by using their body to free themselves from conditions they find discomfiting especially economic situations. As Lucie notes, she does not regret her actions since she is not under any form of duress when she engages in those sexual acts. She willingly consents to them, considering them as the only means to save herself from serious war conditions which threatened her financial security.

As Josette continues to go out with German soldiers, she falls in love with one, much to her mother's displeasure, because in this kind of relationship, love is not tolerated. Moreover, French women were not expected to relate with German Occupiers. Mercier, a man who worked with Lucie during the war period got hold of some passionate love letters that the young German soldier wrote to Josette as well as the pictures they took together. For three years after the war, Mercier threatens Lucie with blackmail and Lucie keeps paying him off, because if these documents appear in public, it would mean imprisonment for Lucie and Josette. Later, when Mercier is caught and imprisoned he demands that Lucie fight for his release or be exposed.

Rather than be exposed, Lucie again throws her daughter Josette into the hands of a man that could save them from the consequences of this treachery if discovered. She finds Henri Perron to be the right man for the "job." Thus, she arranges for Vernon the director of Studio 46 to accept Henri's play on the condition that her daughter Josette plays a major role. The stage was thus set for Henri to meet Josette, and sure enough, Henri falls in love with Josette because she is a very beautiful girl. When Lucie senses that Henri's love for Josette has grown, she summons him to her house and presents the case before him. She tells Henri that Josette was not useful to her during the war because she fell in love with a German soldier. Hear Lucie as she completes the story:

Josette ne m'a jamais servie à rien, elle s'est compromise d'une manière parfaitement inutile ; elle est tombée amoureuse d'un capitaine, un beau garçon sentimental et sans aucun influence qui lui a envoyé des épîtres enflammées [. . .] elle les laisser trainer partout, et aussi des photos où ils paradaient tous deux [. . .] Mercier a vite compris le profit qu'il pourrait en tirer [. . .] Voilà trois ans que je casque, et j'étais prête à continuer. Il a été indicateur de la Gestapo, et on vient de l'arrêter. Il me fait dire que si je ne le sors pas de là, il nous met dans le bain. (311)

Josette was not useful to me in any way, she compromised in a perfectly useless manner; she fell in love with a captain, a handsome and sentimental boy without any influence who sent her passionate letters . . . she left these letters everywhere, and photos where the two of them paraded . . . Mercier quickly understood the gain he could get from them. It is already three years that I have paid and I was ready to continue. He was an informant of the Gestapo and has just been arrested. He makes me say that if I don't get him out, he will implicate us. (*Our translation*)

Having heard the story, it becomes evident to Henri that Josette sees him as instrumental in helping them out of a difficult situation. She does not agree to sleep with him out of love, and deep inside, Henri feels hurt and cheated. After much persuasion from Lucie he agrees to bear false witness in the court, claims that Mercier was not on the scene of the crime the day on which the crime was committed. All these false claims are against his long held values, which suddenly

become obsolete due to his relationship with the Belhommes. When he sees himself in the house of Lucie Belhomme dining with them, Henri becomes surprised at his choice of friends. The narrator affirms that “Le soir où il [Henri] se trouva attablé entre Lucie Belhomme et Claudie de Belzunce devant une bouteille de champagne trop sucré, Henri s’étonna brusquement : « Qu’est-ce que je fais ici ? » [The evening that he [Henri] found himself seated between Lucie Belhomme and Claudie de Belzunce before a table with very sweet champagne, Henri was suddenly surprised: “What am I doing here?”]

Lucie is a shameless trickster with no remorse and de Beauvoir refers to her as one of “de petites arrivistes” [small go-getters]. This knowledge of her background gives insight into her true nature; she can do just anything in order to acquire riches. Lucie was not always rich, so while her daughter Josette was growing up, she was never opportune to visit places of interest as other children did. Josette relates her childhood experiences thus: « Je n’ai jamais été à la foire. [. . .] Non. Quand j’étais petite, on était pauvres ; puis maman m’a mise en pension, et quand j’en suis sortie, j’étais une grande personne ». (471) [I have never been to the funfair. . . . No. when I was small, we were poor; then my mother put me in the boarding house; and when I came out from there, I was already grown].

A deep-seated fear of becoming poor again drives Lucie Belhomme to become a ruthless go-getter. It also explains why she is attached to her dressmaking firm so strongly that she tells Henri that she would rather lose her head than see all her wealth come to a sudden end.

As for Josette, she still has horrible memories of the deprivations she suffered during her childhood. She is constantly afraid of the possibility of becoming poor again and this fear makes her to do whatever her mother asks of her even when it is contrary to her wishes. For example, she chooses to collaborate with German soldiers in order to save her mother’s dressmaking firm.

On an occasion, Henri asks Josette what would make her happy “Qu’est-ce qu’il faudrait pour que tu sois contente?” [What will it take to make you happy?]. She honestly replies: “N’avoir plus besoin de maman et d’être sûre de ne jamais redevenir pauvre.” [Not needing my mother any longer and being sure of never becoming poor again.] Josette says that she would be happy if she no longer needs her mother not because she does not love her mother, but because she hates being a tool in her mother’s hands.

She further confides in Henri, that her mother asks her to lie to people about her real age, and at her mother’s directions; she visits a beauty house often in order to look young and match the ‘age’ that her mother gives her. She also complains to Henri that on her own accord, she never entertains the desire of becoming a beauty model, yet she sees herself labouring to become one so as to please her mother. She confesses: “Je n’ai jamais voulu être mannequin : et je n’aime pas les vieux messieurs.” [I never wanted to become a model: and I don’t love old men]. Josette sleeps with old men in order to do what her mother asks of her, and that was how Henri came to understand why she fell for him.

Conclusion

This study demonstrates by the use of multiple examples that *Les mandarins* is a novel that presents the core existentialist theme of freedom and choice in heterosexual relationships. As presented in the text, each individual must ultimately accept personal responsibility for their actions unaided by society, traditional morality or religious faith. This is in accordance with a statement made by Jean-Paul Sartre that, “L’enfer c’est les autres” [Hell is other people]. This implies that when validation and identity derives from others, others become hell in the sense that others pass judgement on the choices and actions of an individual. In other words, there is commendation when the society feels that the individual acted in the right way, and condemnation when they feel that he acted in the wrong way. But as *Les mandarins* points out, both major and minor characters are completely to choose and act freely.

Characters in the novel enjoy full sexual liberality, whether married or not. In addition,, when characters deem it fit, they occasionally use their sexuality as a means to an end as exemplified in the case of Henri, Nadine, Lucie and Josette. Characters are not bound by any socially established conventions, they neither allow themselves be guided by social conventions nor religious rules. They are act as freely as they choose to, and this supports the existentialist philosophy that says “we are free to define ourselves . . . that we are radically free.”

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Developing Administrative Performance of School Principals in Dhofar Governorate from the Viewpoints of Teachers

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Abstract

The study aimed to develop the administrative performance of School Principals in Dhofar Governorate from the viewpoints of teachers. To achieve the objectives of the study, the descriptive approach was used through the use of the questionnaire as a main tool, which included 37 paragraphs divided into five areas related to the administrative functions of the school principal. The validity of the questionnaire was verified by the sincerity of the arbitrators; its stability was verified by using the Alpha-Cronbach stability factor (97%). The final questionnaire was applied to a random sample of 278 teachers in Dhofar schools. The data were analyzed and processed statistically using the (SPSS) program. The study found that the school principals in Dhofar governorate perform their administrative duties to a great extent. It also recommended that the Ministry of Education had to grant managers international and local renewable licenses at least every four years, and study the problems faced by school principals during their work and try to overcome them.

Keywords: Development, Administrative Performance, Schools Principals, Dhofar governorate, Teachers.

▪ **Introduction:**

The educational administration in the present era is of interest to many researchers and stakeholders, because it is a basic function in every society, its importance is reflected in its active role in producing the new generation, and preparing it to be ready, first to advance itself and then to advance their homeland so as to reach the maximum luxury at the lowest cost, time and effort.

Management is responsible for the success or failure of any institution. It also plays a major role in making the necessary decisions to manage facilities and conduct life. In fact, the last decade of the twentieth century has witnessed several political, social and other variables. It is only the result of creativity in the formation of a new conceptual framework for management that includes concepts and guidance, and prepares for new horizons (Khawaja, 2012).

The school administration as one of the most important educational departments represents the cornerstone of the school entity and the engine of its human and material potentials and resources, which direct and coordinate to complete the educational goals that the school seeks to achieve (Al-Badri, 2009).

Therefore, the head of the school in general has a great interest in educational studies because of his prominent role in promoting the educational process of learning, especially in the Sultanate of Oman where the Ministry of Education seeks to raise the academic qualifications of school principals and the development of school administration, and also seeks to allow them greater autonomy and privacy through the implementation of the decentralized school self-management system.

▪ **Problem of the study:**

The study problem has been determined in the following two questions:

1. What is the level of administrative performance of school principals in Dhofar Governorate from the perspective of teachers?
2. What are the proposals for developing the administrative performance of the school principals in Dhofar Governorate from the point of view of teachers?

▪ **The limits of the study:**

The study is limited to the following limits:

1. The substantive limits: the administrative tasks of the school principal related to the following: planning for the school work and the financial budget, the school building and its facilities and material facilities, caring for the staff of the school, caring for students' affairs and developing relations with the local community.
2. Geographical limits: Rakhiot State Schools.
3. Human limits: teachers in the schools of the state of Rakhiot.
4. Time Limits: This study was implemented during the academic year 2014-2015.

▪ **Terminology of study:**

1- Development:

Bourn (2014, 16) defines it as "the need to challenge stereotypes and give people the skills and confidence to support change towards a more just and sustainable world."

It is also known as "many strategic processes that integrate with the purpose of developing individual abilities that will benefit the individuals themselves in their professional lives and the institution in which they work" (Vennapoosa, 2010, 26).

It is procedurally defined as: a variety of planned changes designed to improve the practices of school principals in the state of Rakheet for their administrative duties.

2- Management Performance Level:

Alian (2012, 49) defined it as "the level determined by school principals for their actual practice of some area of their work".

It can be defined as: "the degree to which teachers appreciate the practice of managers through the following areas: administration, education profession, community relations, human relations, total degree of participatory leadership, teacher-manager relationship, job satisfaction, social status, educational performance and relationship with Students, and the overall degree of job satisfaction" (Al-Rajhiya, 2014, 10).

It is procedurally defined as: the degree to which teachers in the state schools of Rakheet appreciate their managers for the areas covered by the current study tool.

▪ **Objectives of the study:**

The study aimed to:

1. Determine the degree of practice of school principals in the state of Rakheet for their administrative duties.
2. Develop proposals to improve the performance of school principals in the state of Rakheet for their administrative duties.

▪ **The importance of the study:**

The importance of the study is highlighted in terms of its contribution to the following:

1. To draw the attention of officials of the Ministry of Education to the importance of developing the practices of school principals for their administrative functions and to take appropriate actions and measures.
2. Provide information on the reality of the practice of the principals of mountain schools for their administrative tasks, which helps in taking decisions and actions to address the weaknesses and strengthen the strengths of these tasks.
3. Open the door for researchers to conduct further research on the current field of study.

▪ **Theoretical framework:**

1. The concept of school administration and its functions:

The school administration is an important component of the educational process, which works to stimulate the elements of the educational process, both material and human, and is working to activate them as they permeate in all aspects of educational activity.

It is defined as a group of processes carried out by more than one individual through the way of participation, cooperation and mutual understanding, which is composed of the principal of the school and his deputies, the senior teachers, teachers, pioneers, mentors and administrators, all those who work in the administrative and technical aspects.

It is also known as the way in which a school is run in a society according to its ideology, economic, social, and political and other cultural forces in order to achieve its objectives in a

climate of healthy human relations, concepts, tools and modern methods of education to achieve the best results with minimal effort and cost. "(Abdel Raouf & Amer, 2009, 75)

Therefore, school management is not an end in itself, but a means to achieve the objectives of the educational process, which focuses on the preparation of young generations to be useful to themselves and their community, through the practice of many processes such as planning, organization, follow-up and evaluation.

Therefore, the functions of the school administration are defined as follows (Amayra, 2012):

- Working to educate and provide the learner with diverse and renewable experiences through and by which he can face the problems he faces.
- Create conditions and provide various services and experiences that help to educate and teach students and achieve the integrated development of their personalities.
- To raise the performance level of teachers to implement the prescribed curricula to achieve the educational goals, by informing them about the latest information, knowledge, means and methods of teaching and training, and holding seminars and courses for them and motivate them materially and morally.

2. Developing school management and manager practices in the Sultanate of Oman:

The school administration witnessed a remarkable development in performance, moving from the stage of central authority to the stage of educational management, which adopts participatory management in decision-making and implementation of strategies. The school administration is no longer limited to running the affairs of the institution in the old way, which is reflected in the maintenance of the system in the school, but the attention has become focused on the learner in the first place, as it provides all the conditions and possibilities that develop his thinking and mind, to become a good citizen in his community.

The Sultanate of Oman, like the other countries of the world, pays great attention to the profession of education, works on raising the professional level of the workers in the field of education, provide them with the opportunities for continuous growth, and work to improve the quality of education and the achievement of the educational goals through paying attention to the school director and developing his performance in view of his vital role in school. In addition, the performance levels of students and teachers are related to the level of performance of the principal and the degree of effectiveness that characterizes the performance of his educational mission.

Al-Rajhiya (2014) emphasized that the modern educational developments introduced by the Ministry of Education in the Sultanate in the field of school administration such as school performance development system, self-management system, electronic administration and communication between the schools, the family and the local community are important to promote educational learning process. In addition, the Ministry has taken it as a means to develop school performance, involving teachers, parents and students in presenting their views on how to improve school performance.

In this regard, the Ministry annually launched a book containing all the ministerial regulations and decisions that must be applied in all schools in the Sultanate in all governorates from all administrative and supervisory bodies as a framework for school development.

The Department of Performance Development, which is affiliated to the Department of Human Resources Development in the Governorate of Dhofar, also conducts ongoing

workshops, courses and training programs for school principals in various fields such as management skills, leadership, and supervision in school administration, English language and educational research.

▪ **Previous studies:**

1- Abu-Khattab study (2008):

The study aimed to identify the degree of availability of effective school management in the public schools in the Gaza governorates from the point of view of the managers and ways to improve it. The sample of the study consisted of all the principals of the schools in the region with 370 men and women. The study found that the elements of effective school administration in public schools are highly available, and the areas of questionnaire obtained the following relative weights: Educational leadership (88.8%), school climate (84.1%), Faculty members (86%), school equipment (85.7%), Academic achievement (83.5%), extracurricular activities (84.5%), and the relationship with the local community (84.4%).

2- Shehadeh study (2008):

The study aimed to identify the reality of the administrative practices of the directors of education in the light of the criteria of strategic management. Therefore, a questionnaire was designed and applied to the sample of the study which consisted of (176) educational supervisors and head of department out of (314) educational supervisors and head of department. The responses of the sample were then analyzed using the Statistical Package for Social Studies (SPSS) program. The study found that the directors of education practice the skills of evaluation and control in a medium / medium level. It also found that there were no statistically significant differences in the degree of administrative practice of education managers in the light of the strategic management criteria due to the variable of type of work, sex, years of service, while there were individual differences of statistical significance attributed to the scientific qualification.

3- Alhadidi Study (2009):

The study aimed to identify the extent of the practice of the higher educational leadership in the Ministry of Education and Higher Education for its administrative role from the point of view of subordinates. The study sample consisted of the entire study population of (158) individuals. The questionnaire was used as a key tool in the study. The study found that the degree of practice of higher educational leadership in the Ministry of Education and Higher Education for its administrative role in the light of modern administrative thought came according to the fields of study as follows: "Planning", which came in the first place, followed by "Organization" which ranked second, and then came "guidance" to take the third place and then came "follow-up and evaluation" in the last place.

4- Al-Sanidiya Study (2009):

The study aimed to identify the degree of administrative and technical practices for school principals and their role in the professional development of teachers in post-primary schools in the Sultanate of Oman from the point of view of teachers, the sample consisted of (764) teachers in 46 schools from seven educational districts in the Sultanate. A questionnaire was prepared and applied to the sample of the study, Shafia test, and then the data were analyzed

using the arithmetic mean, standard deviations, T tests, (one-way ANOVA), Post-primary education schools ranged from "high" to "intermediate".

5- Nazzal Study (2009):

The study aimed to identify the relationship between the degree of educational decisions and the degree of ability to solve problems among secondary school principals and their principals in the northern governorates of the West Bank from the perspective of their managers and directors. The study population consisted of (339) managers and directors, the study found that the degree of practicing educational decisions and the ability to solve problems from the point of view of view of the male and female principals of secondary government schools themselves were very large.

6- Alian study (2012):

The study aimed to identify the degree of availability of public school principals in the governorates of Jerusalem, Ramallah and Al-Bireh for organizational culture, administrative practices and the relationship between both of them from the viewpoints of teachers. The study population consisted of (8493) teachers for the academic year 2011/2012. A random sample of (457) teachers has been selected and a questionnaire was applied to them. The study found that there is a high degree of organizational culture and management practices from the viewpoints of teachers.

▪ Study Methodology:

The study is based on the descriptive method used to describe a specific phenomenon or problem, and is quantified by collecting and categorizing data and information about the phenomenon or problem, as well as classifying, analyzing, and subjecting it to accurate studies.

▪ Society and Study Sample:

The study community is composed of all men and women teachers in the state of Rakheet distributed on the following schools: Rakhiot, Ajdrot for boys, Ajdrot girls, Shohob for boys, and Shohob for girls' Ardet, Sharshiti, and Heron. The study relied in the selection of the sample on the comprehensive inventory method, so that the whole society was taken as a sample for the study, which reached (278) men and women teachers in the above-mentioned schools according to the statistics of the General Directorate of Education in Dhofar for the academic year (2014/2015). After excluding the sample of the survey which contains (40) teachers, (207) questionnaires out of (238) which are valid for statistical analysis (i.e. 87%) were recovered.

▪ Study tool (Questionnaire):

1- Questionnaire: in its initial form:

The questionnaire was designed as a main tool for collecting data based on the theoretical background of the study. This was done in order to identify the views of teachers in the schools of the state of Rakhiot about the level of administrative performance of school principals and their proposals for its development, according to the Likert scale (very significantly, significantly, moderately, little, very little), where it included (42) divided into

(8) areas, representing the tasks of the school principal, in addition to (9) proposals to improve the performance of the director.

2- The validity of the questionnaire:

After preparing the questionnaire in its initial form, its credibility was verified by presenting it to a group of specialists and experts numbering (10) arbitrators. Based on the observations of the arbitrators, some amendments were made to the questionnaire. We had to reformulate some paragraphs, delete some of them, and merge some similar areas with each other. The final questionnaire consists of (37) paragraphs divided into (5) areas, and the number of proposals was reduced from (9) proposals to (5) proposals.

3- Reliability of questionnaire:

In order to verify the reliability of the questionnaire, it was applied to a sample of 40 school teachers in Dhofar Governorate, and then the stability coefficient of Cronbach's Alpha was calculated for each area of the questionnaire, and for the questionnaire as a whole, as shown in the following table:

Table (1)
Alpha Cronbach test results to measure questionnaire reliability

S	Area	No. of items	Alpha coefficient
1	Planning for school work and financial budget	11	91.80%
2	School building, facilities and physical facilities	6	93.40%
3	Sponsoring personnel at the school	7	81.60%
4	Caring for students' affairs and developing relations with the local community	8	95.70%
5	Communicate with the Office of Educational Supervision	5	93.40%
	Questionnaire as a whole	37	97.00%

It is clear from Table (1) that the values of the questionnaire stability coefficient in the different fields are high, which is higher than the acceptable rate (60%), giving an indication of the validity of the questionnaire.

▪ Field application of the study:

After the questionnaire was prepared in its final form, it was applied to the sample of (207) teachers in the schools of the state of Rakheet through the supervision office in the region during the second academic year 2014-2015.

▪ Statistical Processes:

The study data were analyzed using the Statistical Package for Social Sciences (SPSS), No. 20, based on the following statistical methods: percentage, repeatability, arithmetic mean, standard deviation, relative weight, and Cronbach's Alpha test.

▪ **Study results, discussion and interpretation:**

1- The results of the study related to the first question and its discussion and interpretation:

To answer the first question, which states: What is the level of administrative performance of school principals in the province of Dhofar from the perspective of teachers? The arithmetic mean, the standard deviation, and the degree of performance of the sample responses of the study were calculated on the whole questionnaire in all its fields, and the items of each field separately. Table (2) illustrates this:

Table (2)

Responses of the study sample to the areas of the questionnaire in all its items

Area	Ser. of item	Seq.	Items	Mean	Std. Div.	Performance level
First field (Planning for school work and financial budget)	4	1	He allocates administrative and educational tasks to the school staff and determines the size of the required works.	3.76	1.152	High
	5	2	Prepare the school plan in a timely manner.	3.73	1.129	High
	6	3	Help organize school meetings, follow up on their decisions, and draw useful conclusions.	3.63	1.249	High
	7	4	The school performance improvement reports are due at the end of the school year to study strengths and weaknesses to improve performance in the following year.	3.66	1.116	High
	3	5	Form committees to improve and develop the work within the school to serve the school plan.	3.58	1.301	High
	6	8	This is due to the analysis of the students' work and the therapeutic and enrichment plans when developing the school plan.	3.53	1.177	High
	11	7	Provides a special record of expenses for financial allocations and discharge statements.	3.43	1.263	High
	1	8	Teachers are allowed to participate in the development and coordination of the school schedule.	3.34	1.439	Medium
	2	9	Involves all school staff in developing a school plan	3.25	1.341	Medium
	10	10	Activate the functions and roles of the proposed Finance Committee.	3.07	1.256	Medium
	9	11	Forms a financial committee represented by a group of qualified teachers.	3.05	1.243	Medium
The average of the first field (planning for school work and financial budget)				3.47	1.242	High
Second field	12	1	Ensure the safety of the flag and provide the images of His Majesty in the classroom and administrative offices.	4.26	1.122	Very high
	15	2	Supervises the receipt of books and teachers' guides from the stores, handing them over to students, limiting the deficit and following up on their availability.	4.20	.997	Very High

(School building, facilities and physical facilities)	17	3	Following up the provision of school furniture according to the needs of the school community.	4.09	1.142	High
	13	4	Interested in classroom capacity and finding suitable solutions for student density.	4.06	1.093	High
	16	5	He continues to provide learning resources, computers and science labs.	4.02	1.063	High
	14	6	Supervises the continuous maintenance and maintenance of the school building and corridors.	3.86	1.195	High
The average of the second field (school building, facilities and physical facilities)				4.08	1.102	High
Third field (Sponsoring personnel at the school)	22	1	Keeps track of staff attendance and discipline	4,21	1.010	Very High
	24	2	Prepares job performance reports for school staff.	4.12	1.055	High
	19	3	Implements official laws and regulations relating to the work of employees.	4,01	1.059	High
	4	20	Keep track of employee records and files and ensure that data is correct.	4.00	1.050	High
	5	21	Follow up and meet the needs of teachers related to the requirements of their functions and administrative and technical roles.	3.77	1.232	High
	6	23	Responsible for implementing vocational development programs within the school for its employees.	3.58	1.191	High
	18	7	Members and associated posts are nominated according to their needs for out-of-school professional development programs.	3.53	1.249	High
The average of the third field (school personnel care)				3.89	1.121	High
Fourth field (Caring for students' affairs and developing relations with the local community)	28	1	Supervises the means of transportation of students and their needs and follow-up.	4.03	1.021	High
	26	2	Supervises the follow-up of students' attendance and discipline by applying the Student Affairs Regulations.	3.98	1.112	High
	27	3	Supervises the educational, social, health and psychological needs of the students in coordination through the relevant teachers.	3.80	1.196	High
	25	4	Supervises students' definition of Student Affairs.	3.72	1.123	High
	32	5	Supervises the formation and activation of parents' councils.	3.62	1.138	High
	31	6	Oversees the organization of links between the school and the community with its individuals, groups and institutions.	3.52	1.153	High
	29	7	Supervises the organization of school programs for community service.	3.46	1.185	High
	30	8	He follows how the school can benefit from the community's potential.	3.44	1.189	High
The average of the fourth field(Caring for students' affairs and developing relations with the local community)				3.70	1.140	High

Fifth field (Communicate with the office of educational supervision)	33	1	Supervises the activation of educational gate records.	4.09	1.039	High
	37	2	Send the necessary letters to the Office of Educational Supervision of the needs of the school.	4.09	1.073	High
	34	3	Following up the provision of regulations and procedures from the educational gate.	4.03	1.061	High
	35	4	Issuing internal circulars for all staff at the school with the availability of the regulations to view and work according to them.	3.094	1.113	High
	36	5	Prepare a quarterly report on the progress of the school and explain what has been accomplished and what has not been accomplished and send it to the Office of Educational Supervision.	3.81	1.101	High
The average of the fifth field(Communicate with the office of educational supervision)				3.99	1.077	High
The Average of the questionnaire as a whole				3.83	1.136	High

The above table shows the following:

1. The overall arithmetic mean for all areas of the questionnaire is 3.83, which indicates that the administrative performance level of managers in the schools of the state of Rakhiot for administrative tasks was high.
2. The ranking of administrative tasks performed by managers according to the mathematical average is as follows: school building, facilities and physical facilities, communication with the Office of Educational Supervision, taking care of students' affairs, developing relations with the local community, and planning for school work and financial budgeting.
3. The general average of school work planning and the financial budget is (3.47), with a standard deviation of (1.242), indicating that the level of performance of managers in this area was high.
4. The mathematical averages for the areas of planning for school work ranged between (3.05) and (3.87). This result indicates that the level of performance of managers for the administrative tasks in this area ranged from medium to high.
5. The general average of school building, facilities and physical facilities is (4.08), with a standard deviation of (1.242), which indicates that the level of performance of managers in this area was high.
6. The mathematical averages of the school building area, facilities and physical facilities ranged between 3.86 and 4.26. This result indicates that the level of performance of managers for administrative tasks in this area ranges from high to very high.
7. The general average of personnel care at school is (3.89), with a standard deviation of (1.121), indicating that the level of performance of managers in this area was high.
8. The math averages for the school personnel welfare areas ranged between 3.53 and 4.21. This result indicates that the level of performance of managers for administrative tasks in this area ranges from high to very high.

9. The general average of student care and development of relations with the local community is (3.70), with a standard deviation of (1.140), indicating that the performance of managers in this area was high.
10. The mathematical averages for the fields of student affairs and development of relations with the community ranged between (3.44) and (4.03). This result indicates that the level of performance of managers for administrative tasks in this area was high.
11. The general average of communication with the Office of Educational Supervision is (3.99), with a standard deviation of (1.077), indicating that the performance of managers in this area was high.
12. The mathematical averages for the field of communication with the Office of Educational Supervision ranged between (3.81) and (4.09). This result indicates that the level of performance of managers for administrative tasks in this area was high.

The above results can be traced to the following:

1. School principals' focus on routine jobs, without looking for ways to develop organizational concepts and practices.
2. Lack of sufficient time to plan for school work when applied in field work.
3. Lack of time for the teacher to participate in financial tasks, in addition to the dependence of managers on themselves in relation to financial functions.
4. The managers' attention to employees, because they are a key engine in the educational process, as the educational process cannot not be completed properly without following-up staff and paying attention to them.
5. The great interest of the Ministry of Education in the electronic follow-up and the transition of school and educational work to electronic systems in light of the Sultanate's orientation towards e-government.
6. The importance of educational supervision, as it represents an important part in the work of the school director to learn all the new developments, both in terms of the Ministry of Education or the requirements of work.

These results are consistent with the results of the Huff study (2006), and Alian (2012).

2. Results related to the second question and its discussion and interpretation:

To answer the second question, which states: What are the proposals for developing the administrative performance of school principals in the province of Dhofar from the perspective of teachers? The arithmetical averages, standard deviations, and degree of approval of sample responses were calculated on the development proposals included in the questionnaire, and Table (3) illustrates this.

Table (3)
Responses of the study sample members on the proposals for developing the administrative performance of school principals

Ser. of item	Seq.	Items	Mean	Std. Div.	Degree of approval
5	1	Holding administrative leaders for training programs, meetings and periodic meetings with employees to enhance their sense of importance of administrative work.	4.20	0.96	Very High
4	2	The tasks delegated to staff should be circulated in	4.20	1.10	Very High

		writing.			
3	3	The use of administrative decentralization in decision-making is adopted by giving the employee an opportunity to decide on his or her own method of execution.	4.18	1.08	High
1	4	Preparation of an integrated educational program by the Ministry of Education to prepare and qualify the principals of schools in coordination with universities and holders of qualifications and managerial experience.	4.14	1.08	High
2	5	Conducting targeted courses for school principals related to their administrative work, modern school administration, communication skills and communication with teachers and students.	4.13	0.969	High
General average of proposals			4.17	1.039	High

The above table shows the following:

1. The general average of development proposals is (4.17) with a standard deviation of (1.039), indicating the approval of the sample members to a large extent of the proposals that were submitted to improve the administrative performance of school principals.
2. The two Proposals (5) and (4) received a very high degree of approval from the sample. These proposals indicate the need to generalize the tasks delegated to the staff in writing and the need for the administrative leadership to hold training programs, meetings and periodic meetings with the employees to enhance their sense of administrative work. The arithmetic mean of these two proposals is (4.20).
3. Approval of the rest of the proposals with the approval of a large, descending order as follows:
 - Proposal No. (3), with an average of (4.18), relates to the necessity of administrative decentralization in decision making by giving the employee an opportunity to decide on his own method of executing the tasks.
 - Proposal No. (1), with an average of (4.14), relates to the preparation of an educational program by the Ministry of Education to prepare and qualify the principals of schools in coordination with universities and those with qualifications and managerial experience.
 - Proposal No. (2), with an average of (4.13), relates to the holding of targeted courses for school principals related to their administrative work, modern school administration, and communication skills with teachers and students.

▪ **Study Recommendations:**

In light of the results of this study, the following recommendations are proposed:

1. The need to improve the conditions of the selection of the headmaster according to Islamic standards, and provide courses for candidates before their appointment and then test them, and then nominate those who passed this test successfully.
2. Holding training courses for school principals to train them on the technical competencies related to the role of the school principal and to know their necessary administrative tasks.

3. Working on granting a local international license to the Director, which is to be renewed every four years, and to be approved by the Ministry of Education and applied in all provinces and states in the Sultanate.
4. School principals should be made aware of the problems facing teachers in schools, and listen to them and develop appropriate solutions to these problems.
5. Allow teachers to share and coordinate the school schedule.
6. Activate the functions and roles of the proposed financial committees within each school.
7. Forming financial committees of qualified teachers in the school.

▪ **Proposed studies:**

The study suggests further studies on:

1. Preparing a proposed program for the administrative and technical development of school principals in different schools in the Sultanate of Oman.
2. Conduct such a study on post-primary education and compare results with the results of this study.
3. Problems faced by school principals in the performance of their administrative duties in all governorates of the Sultanate.
4. The extent of activating participatory management in the schools of Dhofar Governorate.

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La poésie symboliste et la fiction : d'une syntaxe de la fiction à une syntaxe fictive¹

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Résumé

La syntaxe est une composante essentielle, voire incontournable dans toute étude qui vise à mettre en avant la poétique de la fiction dans la poésie symboliste. Toutefois, chez Rimbaud comme chez Mallarmé, elle risque de passer d'une « syntaxe fictionnelle » à une « syntaxe fictive » dans laquelle les assises et les principes de la structuration font étonnamment défaut à la proposition. A cet égard, débordement syntaxique, absence de verbes et omission de relateurs sont autant d'indices symptomatiques d'une volonté de tenir un discours « a-logique », démesuré et anti-expressif.

Mots clefs : Fiction, syntaxe fictive, dérèglement, écart, Rimbaud, Mallarmé.

¹ Cet article a été présenté dans le cadre d'un colloque sur la fiction.

Introduction

Dissserter sur l'engouement des symbolistes pour la fiction relève d'une tautologie. C'est plutôt la *poétique* de la fiction qui doit nous intéresser. Ainsi, l'appareil formel qui soutient cette poétique et qui en fait une expérience esthétique en retrait par rapport aux autres tendances poétiques institue les poètes symbolistes comme des parias, des subversifs, des transgresseurs et des maudits. Ces « candidats à l'exil » semblent ainsi chercher à redimensionner, sinon à renouveler, leur dispositif sous-jacent à la fiction si bien que le texte poétique risque de sombrer dans ce que Bakhtine appelle « la dialogisation interne », signe d'une rupture entre les standards relatifs aux discours littéraire et socio-idéologique de l'époque et les poètes dont la posture et « les ailes » les « empêchent de marcher »².

Dans ce papier, nous essaierons de revenir sur la syntaxe de la fiction et d'en cerner, par là même, les différents avatars chez deux figures phares de la poésie symboliste, à savoir Arthur Rimbaud et Stéphane Mallarmé.

1. Syntaxe de la fiction

La syntaxe est l'aspect linguistique la moins étudiée par rapport aux autres composantes de la langue. Du moins, elle est souvent annexée à la *sémantique* laquelle est prise comme le principal soubassement des études stylistico-thématiques. Nous citerons, à cet égard, les tentatives d'un éminent spécialiste tunisien de la *syntaxe poétique* qui, tout en menant diverses recherches dans ce domaine, avance la notion de « *la syntaxique* », dans un dictionnaire de stylistique qu'il a élaboré, comme notion forgée par analogie à « *la sémantique* » et « *la poétique* ». Il y propose aussi l'expression de « syntaxe figurée » par analogie à « sens figuré ». Au-delà du sort des notions proposées, elles renvoient à l'imagerie syntaxique où les choix structurels sont sentis plus proches du figural que du grammatical. Cela montre aussi que les réflexes interprétatifs classiques ne reconnaissent pas dument la composante syntaxique et que cette dernière constitue la pièce manquante dans le dispositif conceptuel relatif à l'acte du décodage.

Cela dit, notre tentative d'appréhension de quelques textes de la poésie symboliste – ne serait-ce que d'une manière sélective et allusive – institue la syntaxe comme la composante permettant une rencontre originale avec ces textes situés dans ce qui a été appelé la période post baudelairienne, période qui connaît, selon toute vraisemblance, une vraie mise en branle du processus de modernisation du discours poétique. Ainsi, dans le poème « Le Dormeur du val » de Rimbaud, malgré l'immense délire interprétatif dont il a fait l'objet, le travail du poète sur la syntaxe passe souvent sous silence au profit des *isotopies*, des *images*, des jeux sur le lexique et, somme toute, tout ce qui relève de l'aspect sémantique.

En effet, dans sa stratégie dénonciative de la guerre, si la composante sémantique se prête aisément à l'étude quant il s'agit de déchiffrer le passage d'une mise en scène de la mort à une « mise à mort » du soldat, l'aspect syntaxique paraît moins facile à discerner mais plus rentable une fois interrogé. Ainsi dans le sonnet présentant un cadre naturel idyllique, le travail sur l'axe syntagmatique et sa contribution à la mise en place d'une double lecture du poème paraît fort intéressant. On y distingue, à cet égard, une

² Suivant l'image baudelairienne où se confondent le statut du poète et celui de l'albatros.

espèce de débordement syntaxique par rapport à l'ordre rythmique découlant de quelques notes supplémentaires – sous forme de rejet – spectaculairement perturbatrices : « d'argent », « dort », « luit » qui sont outrageusement reportés au vers suivant en générant une discordance entre l'organisation syntaxique et celle rythmique. Ces notes surajoutées, comparables à une « fausse note » en musique et s'apparentant à ce que les spécialistes de la médecine appellent *extrasystole* (trouble du rythme du cœur) sont révélatrices d'une perturbation du rythme ou d'un « dérythmement », selon l'expression de Bakhtine, causé par une structuration tordue et exorbitante de la phrase. Le fait ainsi de rejeter presque systématiquement des verbes intransitifs au vers suivant est symptomatique d'une syntaxe discrètement subversive en ce sens que cela donne à lire un dérèglement de l'organisation *thème/prédicat*, organisation en vertu de laquelle tout énoncé se dote d'un contenu informatif pertinent et communicable.

Dans cette perspective, le rejet de l'élément prédicatif, c'est-à-dire celui qui constitue l'essentiel du message en terme de contenu informatif, est une manière de déstabiliser la langue et, par la suite, de reporter au maximum l'information comme si le vers ne pouvait pas contenir la réalité tragique et que le rejet, phénomène normalement condamnable dans le système accentuel canonique, était l'espace naturellement propice pour la révélation macabre. Le prédicat qui épouse les limites d'une note située dans le rejet est une façon de désavouer son contenu et de ne pas le reconnaître comme élément essentiel et primordial.

Cela pourrait même aboutir à un paradoxe, voire une distorsion, entre la posture syntactico-sémantique de ce prédicat (nécessitant selon Kristeva une grande mobilisation même sur le plan de l'énergie physique déployée pour l'énoncer) et son statut d'élément « rejeté ». Le poète, par ces tours et ces détours syntaxiques semble condamner le prédicat, symbole d'apport et de nouveauté, à l'inanité et la volatilité.

La syntaxe de la fiction est, de même, perceptible dans le poème énigme « L'Etoile a pleuré rose ». Ce quatrain hermétique s'institue comme l'espace d'un jeu sur la fluctuation syntaxique alimentant les enjeux d'une vision onirique, d'un projet alchimique ou d'une parole prophétique :

L'étoile a pleuré rose au cœur de tes oreilles,
L'infini roulé blanc de ta nuque à tes reins,
La mer a perlé rousse à tes mammes vermeilles,
Et l'Homme saigné noir à ton flanc souverain.

Dans ce poème, la syntaxe de la phrase est d'autant plus fluctuante qu'elle laisse entrevoir des structures sémantiquement insaisissables, voire hermétiques. C'est ainsi que le retour cyclique de la configuration « Verbe d'action + Adjectif de couleur + Complément » s'inscrit dans une stratégie de « dés-incarnation » du réel. L'insertion d'un adjectif de couleur dans la position d'attribut affecte le sens du verbe et le recatégorise en un verbe d'état en lui faisant subir une *désémentation*. Cela signifie la perte de son apport prédicatif, rôle qui lui est normalement dévolu, pour se convertir en une simple copule servant à décrire un *état* plutôt qu'à véhiculer une *action*.

Mais si le phénomène, pourtant générateur de brouillage, est habituel en langue française, le fait d'attribuer au verbe couler, à titre d'exemple, un *complément de*

provenance (« de ta nuque ») et un *complément d'aboutissement*³ (« à tes reins ») constitue un autre facteur de brouillage dans le sens où la présence de deux compléments incite à une interprétation du verbe comme un vrai verbe d'action.

La recatégorisation déclenchée par l'affaiblissement sémantique – plus techniquement la morphémisation générant la métaphorisation du verbe – est incompatible avec le sens de la localisation dans l'espace que laisse entendre la présence des différents compléments circonstanciels. En effet, « L'infini [qui] roule de ta nuque à tes reins » oblige normalement à écarter toute interprétation métaphorique du verbe « rouler » et son adjectif de couleur « blanc » avec lequel il forme un entier lexical (cas de configuration s'apparentant à des expressions de type « tomber amoureux », « faire jeune » où le verbe est plus enclin à l'interprétation métaphorique).

La métaphorisation qui découle de la volonté de se passer de l'action véhiculée par le sens du verbe et la réduction de son rôle en termes de contenu prédicatif (le verbe devient un simple morphème relateur) semble débarrasser la phrase de ces derniers points d'ancrage qui la rattachent à la réalité.

2. La syntaxe fictive

L'« anéantissement » de l'action causée par le refus de toute forme de représentation du réel s'accroît davantage dans d'autres poèmes où la typographie du vers corrélée à un lexique délirant et une syntaxe de la déraison met en avant l'image du poète voyant à la quête d'une écriture « a-temporelle », « im-personnelle », épurée et idéelle⁴.

On propose ce poème intitulé Paris presque totalement exempt de toute présence verbale :

Al. Godillot, Gambier,
Galopeau, Volf-Pleyel,
– Ô Robinets ! – Menier,
– Ô Christs ! – Leperdiel !

Kinck, Jacob, Bonbonnel !
Veillot, Tropmann, Augier !
Gill, Mendès, Manuel,
Guido Gonin ! – Panier

Des Grâces ! L'Hérissé !
Cirages onctueux !
Pains vieux, spiritueux !

Aveugles ! – puis, qui sait ? –
Sergents de ville, Enghiens
Chez soi ! – Soyons chrétiens !

Dans ce poème caractérisé par une absence étonnante des verbes, les mots s'enchaînent en vertu d'une syntaxe parataxique qui n'est, *de visu*, qu'une forme

³ Parmi une terminologie pléthorique relative à la dénomination des compléments de ce ces types, nous avons opté pour les appellations « provenance » et « aboutissement » puisées chez J. Dubois vu qu'elles conviennent le mieux à notre exposé.

⁴ Au sens relationnel de l'adjectif.

d'absence de la syntaxe elle-même. Le verbe assurant la cohésion et la cohérence grammaticales de la proposition n'est que le signe de la présence d'une structure, voire d'une logique qui doit présider à toute utilisation du langage. Tandis que son absence signifie la volonté d'enrayer toute sorte de structuration, et également toute logique discursive. Cette absence donne à lire, aussi, une tentative de se passer de l'ancrage spatio-temporel et personnel (l'absence du verbe entraîne *ipso facto* l'effacement de la *deixis* indicielle et du « je » énonciateur se situant au centre de l'univers et permettant, par la suite, de situer les objets dans le monde).

Dans cette syntaxe tantôt parataxique tantôt cumulative et « anti-phrastique », chaque syntagme nominal, ou parfois même chaque signe, constitue potentiellement une phrase à part entière. Le passage de la *concaténation* au *mot-phrase* rappelle la notion de discours *holophrastique* de Kristeva. Il s'agit d'un cas d'aphasie dynamique sur le plan de la linéarisation syntagmatique caractéristique des discours déviants et irrationnels (discours enfantin, délire, *lapsus* etc.)

L'expérience esthétique du « maître »⁵ ne semble pas déroger, elle aussi, à ce principe d'irrationalité. On assiste avec lui à une recherche de la plénitude de l'être dans un langage démesurément « désincarné ». C'est ainsi que la fréquence des verbes ne dépasse pas statistiquement vingt pour cent dans le recueil *Poèmes* (statistiques réalisées par P. Guiraud dans une optique de description grammaticale), ce qui met en évidence une volonté d'en endiguer l'emploi, alors que la fréquence des noms est beaucoup plus importante (le poème « Un coup de dès » est composé de 22 vers comprenant un seul verbe).

La dislocation de la phrase mallarméenne – ou du moins ce manque de cohérence syntagmatique dû à l'absence des verbes – permet aux exégètes de parler de relations syntaxiques sinon inexistantes du moins lâches entre les composantes de la même proposition (alors que la définition de la proposition repose forcément sur une relation de dépendance entre des termes *recteurs* et des mots *régimes*). Commentant ce phénomène, Kristeva parle d'emploi « suprasegmental du mot »⁶, d'une « prédominance du mot par rapport à la grammaire »⁷, et également d'une « disjonction des éléments de la structure »⁸.

Plus encore, la tendance à élider le verbe s'accompagne souvent d'une suppression inédite des morphèmes grammaticaux servant à expliciter le lien et la hiérarchie syntaxiques entre les mots et assurer, en conséquence, la clarté de l'énoncé. On propose, à ce sujet, la première strophe de « La chevelure vol... » :

La chevelure vol d'une flemme à l'extrême
Occident de désirs pour la tout éployer
Se pose (je dirais mourir un diadème)
Vers le front couronné son ancien foyer

On souligne que, d'emblée, le titre est grammaticalement provocateur dans la mesure où la suppression de la flexion verbale prive le verbe de son statut et de son identité

⁵ Autre nom de Mallarmé.

⁶ *Révolution du langage poétique*.

⁷ *Ibid.*

⁸ *Ibid.*

syntaxiques et le range parmi les substantifs, ce qui génère une configuration incongrue avec deux noms dont l'agencement sur l'axe de la linéarité est incompatible.

L'omission des morphèmes est une constante dans tout le poème. Ainsi, pour une lecture sémantiquement concluante, il serait indispensable de procéder à une récupération de ces morphèmes relateurs qui font défaut à la phrase. Du fait, dans le dernier vers de cette strophe, il s'avère utile, pour aboutir à un sens plausible, de réintégrer la préposition « pour », ce qui permet d'avoir « se poser vers le front pour couronné son ancien foyer » sous peine d'agrammaticalité vu que la terminaison du participe passé « couronné » ne le permet pas ; l'essentiel serait de se fier à l'oralité qui constituait, à l'origine de la poésie, le seul aspect à prendre en considération. Il est possible aussi de réinsérer la préposition « par » pour avoir « se poser vers le front couronné par son ancien foyer » quitte à opérer un changement radical au niveau sémantique.

Cette strophe, proposée à titre d'échantillon, illustre le cas d'une syntaxe aussi fluctuante qu'« a-logique ». Les constituants de la phrase entretiennent, vraisemblablement, des relations difficilement identifiables et fédératrices de brouillage sémantique. La syntaxe flottante et vacillante – qui n'est en réalité qu'une syntaxe inexistante et fictive – est davantage accentuée par l'absence des signes de ponctuation. Ces signes qui ont une valeur de redondance en ce qu'ils confirment et marquent les structurations et les limites syntaxiques *intra* et *inter* phrastiques corroborent, par leur absence, la volonté du poète de saper les principes de la syntaxe (précisément la *syntaxe profonde* au sens que lui donne Ducrot) qui gouverne tout acte discursif.

D'un point de vue énonciatif, dans la même strophe, le poète n'hésite pas à s'infiltrer brutalement et abusivement dans son discours en se permettant d'introduire un « je » pronom personnel (dans « je dirai mourir un diadème » déjà mis entre parenthèses) relevant de l'énonciation au sein d'un énoncé entièrement marqué par la troisième personne du singulier. Le débordement du *locuteur* sur le *délocuté* dans un poème entièrement dédié à la description d'un tiers est à comprendre comme une autre déclinaison de l'absence d'un ordre énonciatif organisateur qui doit commander le texte poétique. On se permet de parler d'une poétique du dérèglement qui pousse au maximum l'écart dans son aspect structurel.

Conclusion

En conclusion, nous dirons que la composante syntaxique dont l'étude s'avère souvent porteuse d'appoint sur le plan stylistique et thématique est à faire valoir aussi bien dans la poésie rimbaldienne que dans celle mallarméenne. La syntaxe de la poésie symboliste est remarquablement « instrumentalisée » et abusivement « détournée » en ce sens qu'elle se voit mobilisée pour servir l'idée d'une langue épurée et désincarnée, et ce au risque de recréer une « situation babélique » où le discours poétique se veut *intransitif* et *anti-expressif*.

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Facilitating English-Language Learning to EF Learners with Poetry

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Abstract

There are many new techniques in teaching English in EFL classes nowadays. Literature in general, and poetry in particular, can be used in teaching English language to EF Learners. The most efficient one tends to be reading and writing of poetry. While a vast number of scholars think that poetry promotes language acquisition process, they will also believe that poetic concepts and cultural assumptions are usually quite difficult for EF learners to comprehend. Whereas this may be true of poems as a reading activity yet, the practice of poetry in the writing class can offer real and combined ways of language learning which are of personal expressions. Normal structures can give learners an outline for communicating thoughts those which are important to them, without the limitations of linguistic precision. Picture lyrics, pattern poems and haiku, thus offer methods for making English a method for individual expression, imagination and improvement, serving to diminish obstructions in a nonthreatening learning place. Well known song scripts can likewise draw attention to elocution, sound and sentence stream, notwithstanding containing contemporary social critique. This study proposes that a more extensive viewpoint on the use of verse in the language classroom can prompt important and effective language learning and will add taste to the process of learning.

Keywords: Teaching Poetry, Learning English, Picture Poems, Pattern Poems, Rhythm & Aesthetics of Poetry.

I. Introduction

The conventional perspective of verse as a standout amongst the most complex types of artistic and semantic expressions renders it for a special only for the most advanced language learners. And still, after all that, the abundance of artistic allusions, recorded references and social presumptions normally seen in progress of famous poets, can restrain appreciation enormously for the native speaker (NS) and non-native speaker (NNS) similarly. Like Brindley (1980) states:

Poems often deal with geographical or social settings alien to the students' experience. Perhaps the greatest barrier to understanding poetry, however, is its elliptical, metaphorical, and highly allusive language. Poetry, from this perspective (i.e. as a high-level, individual reading activity), has little to offer the EFL classroom, especially at middle school and high school level. (Brindley p.1)

However, when one takes a wider vision of the word, one can see that: “a poem is a piece of writing in which the words are chosen for their beauty and sound and are carefully arranged, often in short lines which rhyme” (*Collins Cobuild*, 2001). This definition, which is without reference to perception of uneasy metaphorical, social, or moral suggestions, and nothing about linguistic accuracy, metrical structure, sentence structure or consistent sequencing of thoughts, opens the ways to pop-songs, haiku, pattern poems, picture poems, nursery rhymes and folk songs, all of which can be seen as verse. By focusing on delight, and introducing verse “through media and methods that provide maximum student involvement and interest” (Brindley p. 1), language learning can be very easy, and learners of various levels can get benefit from the medium of poetry to utter their views in the target language.

Another hypothesis with respect to the examining and composing of verse is that it is an individual movement. This study, though, takes an intuitive, shared approach, and depicts how poems can be utilized to advance collaboration and correspondence and expression at the personal level, in the EFL classroom. By inviting students to be "in the poem" (Moore p.44), effectively reading poems in groups or in pairs, and making thoughts together, verse can turn into a vital piece of the EFL classroom and can be a method of researching issues pertinent to the students' experiences, backgrounds, and demeanours.

II. Picture Poems

Picture poems have a key role in offering a visual point on arranging of words, and are in this manner a successful method for urging learners to interact with the target vocabulary. By utilizing non-linguistic structures, students can play with the language, creating visual and verbal output.

Poetry can turn into a basic piece of the EFL classroom and can be a method for examining issues important to the learners' experiences, backgrounds, and outlooks.

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or a glimpse
the religious mind
when the cloud is broken through
you are lost in it. (Krishnamurti 2001)

An essential kind of picture poem, as in the above figure 1, is one intended to resemble the question it depicts. The structure for this situation is the shape of the object, and duty-completion originates from masterminding words to coordinate that shape. Poems 1 and 2 in figure 1 utilize very much shaped sentences, yet poem 3 just uses two words (smoke, fire) representing the flexibility of pictorial expression through reiteration. Poem 4 takes this idea further, playing with importance by arbitrarily exchanging three words (memory, clouds, perception) in a shape suggestive of one of them (clouds), before making last remarks. In its refusal of punctuation, this poem allows the reader to associate and interpret subjectively.

In figure 2 below one can see another kind of picture poem, in which the words outline the object being portrayed. Likewise with past cases, these words can be sentences or accumulations of word-affiliations, without syntactic structure. Along these lines, learners can encounter quick accomplishment as far as communicating in English, and stress or nervousness can be decreased. These lyrics consequently urge students to cooperate and explore different avenues regarding the objective language in a non-debilitating learning condition, and can be shown on the classroom walls, giving constant approval of the students' endeavours and capacities. It is clear that the above mentioned example are attractive and will draw the student's attention to itself and in this way it even makes the learner taste the aesthetics of poetry.

Figure 2
Picture poems (2): the words are organized to serve outlining a shape.



III. Haiku

Haiku develops conceptualizing and community oriented expression, and encourages expression without the burden of sentence structure. Learners are urged to notice words and short expressions as independent, and to play with the sounds of the words, “while juxtaposing simple ideas”. If learners at the beginning have difficulty in comprehending any piece of picture poem’s structure, then certainly, the picture will help them to comprehend it easily and then learn the words, step by step, too. Figure 4 demonstrates some examples of students from Hadfield & Hadfield (1997):

Figure 3

Haiku Example (Adapted from Hadfield & Hadfield, 1997, p. 17).

1.
Summer grasses -
All that remains
Of soldier’s visions.
2.
Spring:
A hill without a name
Veiled in morning mist.
3.
Clouds now and then
Giving men relief
From moon-viewing.

¹ Some studies have been conducted on the use of picture poems and pattern poems so far. They tend to more focus on it in terms of teaching it to the secondary and primary schools, but I take this suggestion further and think that it must be taught the university level, too.

4.
 The winds of autumn
 Blow: yet still green
 The chestnut husks.
5.
 You say one word
 And lips are chilled
 By autumn's wind.
6.
 A flash of lightning:
 Into the gloom
 Goes the heron's cry.

It is clear, the expression is quick, visual, and deep, and learners are capable to create certainty and creativity. Vocabulary, spelling and lexicon aptitudes can likewise be centred around, as students look for words describing ideas and impressions.

This type of insightful verse is a reasonable medium of expression for EF learners, since its structure is straightforward and adaptable. The conventional 3 lines and 17 syllables (5, 7 and 5) can be adjusted freely (cf. figure 3), to permit the delineation of a minute, sensation, or impression of a reality of nature. Haiku regularly introduces sets of differentiating pictures, trailed by a perception, in this manner summoning state of mind and feeling, yet leaving critique to the reader. This depiction like point of view empowers experimentation and valuation for the aesthetics of words and thoughts, enabling EFL students to put forth profoundly individual expressions in the objective language, unhindered by linguistic structure and sentence structure.

IV. Pattern Poems

Pattern poems can be beneficial for all levels and ages of learners, and are more efficiently for the EFL classroom, as they can be used to teaching purposes of grammar and sentence structure. The *patterns* in these poems usually consist of linguistic items (adjectives, adverbs, verbs), metrical frameworks, phrases or sentence structures, yet they can also contain acronyms (figure 4), in order sequencing and different sorts of patterning. Regardless of their simple, uncomplicated nature, pattern poems fortify, and even instruct, various language aptitudes while testing students to share their vision of their general surroundings in a nonthreatening way. Through composing simple pattern poems, students can:

- use words wisely and observe what is suitable since the problem of realising a suitable format for a poem is removed;
- write a refined writing in a somewhat short time, thus feeling “instant gratification”; (Finch 2011)
- practice exact spelling;
- practice known terminology;

- determine new vocabulary when using the dictionary or thesaurus to discover words that assist their notions;
- use exact language structures like; “phrases, word order, and verb tense”; (Finch 2011)
- improve self-confidence in their capacity to share notions in writing;
- foster creativity by giving their thoughts free control;

- nurture rational and consecutive thoughtful abilities via storytelling;
- polish summarizing ones skills. (Holmes & Moulton p.3)

Figure 4 (below) exemplifies the aforementioned reasons in practice, while a familiar item of vocabulary (*friend*) is adopted like an acronym, to encourage a number of teaching purposes “(spelling, vocabulary, dictionary usage)”. (Finch 2011) The central acronym (figure 4) adopts single word association to define the term of “*friend*, while the acronym to its left uses an *adj* +*Noun* structure”. (Finch 2011)

Two sentences are constructed in the third acronym in this figure. One can see the essential letters appear at the front of each of three or four words:

Figure 4

Acrostic (crossword) poem: Teaching points: Spelling, Vocabulary, Dictionary usage (Holmes & Moulton p.15).

Furry face	Funny	Few people are
Red hair	Real	Real friends
Intelligent eyes	Interesting	In my life. I
Ears that hear everything	Enjoyable	Enjoy seeing true, not
Nose that sniffs	Nice	New friends every
Dog of my dreams	Delightful	Day (qtd. in Finch 2011)

Like the other poetic structures, pattern poems can stimulate a number of optimistic learning functions (cf. Holmes & Moulton 5-7), in many ways, such as; grammar, awareness of phrase and sentence structure, interactive modelling, collaborative groups, cooperative groups, inductive thinking, sensory, sharing and expression.

V. Pop-Song Scripts

Pop songs are common in the EFL classroom for various reasons, however they are seldom viewed as poetic writings, or as models of inventive English writing. Instead of utilizing them exclusively for listening perception and cloze-tests, though, this study recommends that pop-songs and their verses are profitable wellsprings of contemporary social data and models of credible language use. When we see "Yesterday" by Paul McCartney (1965), for instance, we have an underlying three-line rhyming stanza, with the main word giving the rhyme sound (day) and being repeated towards the end of the line three:

Yesterday, all my troubles seemed so far away
Now it looks as though they're here to stay
Oh, I believe in yesterday.

One can see the repetition of this pattern in stanza two, with (*suddenly*) being used to rhyme with *be*, and *me*:

Suddenly, I'm not half to man I used to be,
There's a shadow hanging over me.
Oh, yesterday came suddenly.

The pattern is described by the two-line refrain which follows, introducing interior rhymes of *go/know* and *wrong/long* nonetheless keeping at the end of every line, the (*day*) rhyme:

Why she had to go I don't know she wouldn't say.
I said something wrong, now I long for yesterday.

Now we can see in the third stanza then returns to the original pattern; *day/play/away* rhyme:

Yesterday, love was such an easy game to play.
Now I need a place to hide away.
Oh, I believe in yesterday.

At the end, the refrain and stanza three are repeated in their entirety which makes the poem more attractive:

Why she had to go I don't know she wouldn't say.
I said something wrong, now I long for yesterday.
Yesterday, love was such an easy game to play.
Now I need a place to hide away.
Oh, I believe in yesterday.

We therefore have a non-complicated metrical and rhyming pattern for a verse on a love which is lost and learners can use a format in groups, planning their own version of this pop-song which they know quite well. The meter of this poem is simple and reliable and has many occasions in which nine short syllables take after each other without break: every one of my inconveniences appeared to be so far away. This is important as far as pronunciation practice, since learners who mirror the specialists when singing this tune, will duplicate the right phrasal structure of the sentence. Therefore, a visit to the nearby singing room can be useful as far as gaining right evaluation for sentence-level pronunciation and sound standards, as opposed to a discrete-thing investigation of minimal pairs, which fails to assess sentence flow and the relative stress of words as they seem in various combinations.

For instance *American Pie*, by Don is a pop-song which brings the culture of the target language to the learners. Moreover, the rhyming lines (*ago/how, smile/while, chance/dance, shiver/deliver, bride/inside/died*), this song shows the writer's responses to a significant episode "in the history of American pop culture: the death of three pop-music icons (Buddy Holly, The Big Bopper, and Ritchie Valens) on February 3rd, 1959, which he" connects with the end of the American Dream. Thus, students can study this song for its cultural significance in terms of the appearance of pop in the USA, and also of the disappointment about American institutes and politicians, which became more eminent during the Vietnam War years. This piece of contemporary work of poetry can thus stimulate consciousness of "sentence-level pronunciation (*That music used to make me smile*) and pop-culture", while offering an outline for "student-directed, collaborative composition of a similar poem".

VI. Conclusion

To conclude, this study aimed at to indicating how poems and poetry-related activities most probably improve English language learning at various levels of education. It is recommended that an emphasis on the aesthetics of the words of the target language and on their student directed use in non-linguistic and in linguistic contexts, can improve expression that are both meaningful and relevant of personal meanings, in addition to concentrating on specific aspects of structure and syntax.

A great profundity of idyllic expression is noticed in pop-song scripts, which voice the expectations and fears of poets who are frequently observed as good examples by students at different levels of education. Thus, EF Learners can interact with the target language, during discovering problems which have significance in their views to them, by using these texts as linguistic and effective outlines.

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To Use Literary Texts in ESL/EFL Classes or NOT

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Abstract

This paper looks at the positive and negative aspects of utilizing literature in an ESL class. The writers discuss that if any genre of literature is to be utilized effectively in the class, it should be precisely chosen and investigated precisely in a way which promotes a strong connection between the reader and the content. A particular example of how a literary content may be moved towards in order to encourage this kind of collaboration will be established as a conclusion.

Keywords: ESL/EFL Classes, Literary Stylistics, Language Learning & Literary Texts

Introduction

Does ESL curriculum require including literature? Nowadays with the present focus in ESL on meeting the specific scholastic and word related requirements of the learners, it is anything but difficult to see any regard for writing as superfluous. Is there a reason for incorporating literary texts in the educational modules?

We should first look at the basic contentions against utilizing literary texts. The most widely recognized ones could be what follows. To start with, since one of our primary objectives as ESL/EFL lecturers, is to instruct the grammar and literature, because of its structural multifaceted nature and its special use of language. Second, the investigation of literary texts will contribute nothing to help our learners meet their occupational and scholarly objectives. Third, literature regularly mirrors a specific social point of view; thus, in terms of concept, it might be very uneasy for learners. These arguments unquestionably should be addressed if we decide whether to use literary texts.

Unmistakably, we as a whole offer the target of advancing our learners' attention to the structure of the dialect. Be that as it may, there are Widdowson (1978) brings up two levels of phonetic information: the level of use and the level of utilization. As indicated by his definition, utilization includes a learning of etymological principles, though utilize involves knowing how to utilize these tenets for powerful correspondence. Can a scholarly content add to a learning of possibly one?

The most recent view of scholars of literature is to expect that literature can give a premise to expanding language use. A great number of these writings concentrate on the specific linguistic focuses that are remarkable in the content (see, for instance, Fassler and Lay 1979). Moreover, vocabulary development is managed by consideration regarding word structures and basic expressions. Povey (1972:187), in outlining the points of utilizing literature in ESL classes, contends that "literature will increase all language skills because literature will extend linguistic knowledge by giving evidence of extensive and subtle vocabulary usage, and complex and exact syntax."

While literary texts have generally been utilized to show language use, once in a while it has been utilized to create language use. However the benefit of utilizing literature for this reason for existing is that literary texts present language in discourse in which the parameters of the setting and part relationship are characterized. Language that shows a specific enlist or vernacular is inserted inside a social setting, and subsequently, there is a reason for deciding why a specific

frame is utilized. In that capacity, literature is perfect for building up a familiarity with language use.

A moment regular contention against utilizing literature is that it will do nothing towards advancing the students' scholarly as well as word related objectives. As a matter of first importance, recollect that one need not expect that literature be concentrated to the avoidance of different sorts of writings. Subsequently, it requires not be an issue of either literature or composition. Or maybe, the inquiry is one of regardless of whether the investigation of literary texts can in any capacity add to academic or occupational objectives. Surely, in so far as literature can encourage a general increment in reading skill, it will add to these objectives. An assessment of reading skill lays on a comprehension of what is associated with the reading procedure. Widdowson (74) and others consider reading "not as a response to a content but rather as communication amongst author and reader intervened through the content. This collaboration, it appears to happen on two levels: "linguistic and conceptual". Finally, reading requires the capacity to cooperate with a content by unraveling the language and grasping the ideas exhibited. Besides, these two levels frequently connect. Johnson (1981), in looking at the impacts of the phonetic many-sided quality and the social foundation of a content on the perusing perception of Iranian ESL understudies, found that the connection between these factors is perplexing; in a few occasions recognition with the content made it simpler for students to manage complex syntactic structures, however this commonality likewise brought about understudies' going past the content in deciphering it. What is basic in choosing content is to analyze it for its two difficulties: linguistic and conceptual. While decipherability equations give some list of the previous, lamentably we have little to help us in managing the one mentioned last.

The point of view of reading as collaboration presupposes, or course, that a reader will connect with a specific content. It is here that the motivational factors associated with reading end up very basic. As Gaies (1979:48) highlights, since the reading procedure is the communication of a reader and a content, we remain in measuring up to need of more research on the entire of feeling, attitudinal and experiential factors which would separate individual or groups of students as far as their readiness and capacity to disentangle composed contribution to a current language." For a few students, literature, may give the emotional, attitudinal and experiential components which will propel them to read. All things considered, literary writings can help in the development of reading capability and along these lines add to a student's scholastic and occupational goals.

Literature Review

Many scholars like McKay, Chen, Chnara Khdir and Mariwan Hasan, Bahra Rashid and Mariwan Hasan, Hişmanoğlu, Willis, Ernst-Slavit and Khatib, Rezaei and Derakhshan believe that the advantage of use of literary texts in ESL/EFL classes outweighs its disadvantages. Thus, such a view encouraged us to believe in the positive role that literature plays in ESL/EFL classes.

Although, there are some criticism and problems about using literary texts in ESL classrooms, such as; the difficulty of reading these kinds of texts for students, advantages of utilizing them is irrefutable. Some of the plus points that can arise from using a piece of literature are:

Firstly, motivating the learners to be more tolerant for cross-cultural differences and encouraging them to avoid extremism or fanaticism. Since, most of the literary texts are imaginative - and in this imagination world all discussions are valuable and, there are no rights or wrongs and assuming anything is allowed – they will motivate the willingness of the learner to tolerate and accept the others different cultural viewpoints.

Secondly, increasing the creativity of the independent learners is another benefit of using literary texts in ESL classes. These texts familiarize the students with the available assumptions or facts in literature and this will lead to transferring the imagination power and energy from the texts to the learners.

Thirdly, through reading literary texts ESL learners' linguistic knowledge will be improved.

Finally, students' reading proficiency will be promoted. The reason is that, most of the students to some extent enjoy reading and interacting with literary texts.

Choosing Literary Texts

McKay also believes language teachers and educators should give appropriate consideration to select the most appropriate literary works. There are, of course, lots of authentic texts written in the target language which are not suitable for the level of our students at both of the culture and linguistic levels. To overcome the problem of difficulty of the original texts in terms of reading comprehension, scholars and language teachers try to simplify and re-write the texts using basic and simple vocabularies, e.g., the simplified version of *Hard Times* by Shakespeare for non-native speakers. However, ESL learners get some benefits from simplified texts, but its disadvantages should not be ignored. Some of these mins points could be: a. Simplification makes the information of the texts weaker and less effective. b. Grammar structure simplification of the text will lead to non-readability and ultimately reducing the cohesion. c. Adding extra words to the text or omitting some others from the text for simplification purpose will also increase little or partial development of reading skills (1982).

Therefore, instead of thinking of simplified texts for ESL students, it is better to focus on some other substitutes. For instance, the teachers can use those texts that are fairly easy and readable. This can be measured according to complexity of vocabulary and syntactic structure utilized in the text. Another available alternative is to choose the literary texts that are stylistically not complicated. Most of these types of texts are written for young readers. The theme of such texts is appropriate with the age and cognitive development of young adults. This kind of literature is also relevant to the background knowledge of the culture and language of the learners and they are familiar enough with the theme of the text.

The Advantages of the Use of Literary Texts in ESL/EFL Classes

It can be a source of contexts that are meaningful which includes a reflective variety of words, discourses and prose. It appeals to mind and improves inventiveness and through which cultural consciousness can be developed. Moreover, it can reassure critical thinking.

An unfathomably vital preferred standpoint to the utilization of literary texts in language teaching is in the domain of its authenticity. Classroom exercises in the domain of ESL are portrayed by endeavors at significant and genuine correspondence, at all levels. Thus, there is incredible need to make lessons that utilizing authentic materials these literary texts that are composed in genuine language; delivered for the local speakers and initially planned without showing purposes at the top of the priority list. Given this paradigm, literature would fit in a perfect world, since it is intrinsically legitimate. Two abstract types especially emerge in this regard: the novel and drama. The last gives discussions, articulations of feelings, phrases utilized as a part of typical discourse and articulations that are contextualized. Likewise, books give expressive written work, helping the ESL student utilize creative ability in language learning (Roudrigues 2014).

Also, Roudrigues is in the view that the utilization of literature additionally gives a level of inspiration to the student, given their legitimacy and the important settings they provide. Once more, the engagement of a language's literature with its own particular culture encourages foreign students to build up a social and intercultural mindfulness. This specific factor is the fate of expanded hugeness in the time in which we live, a time where globalization is inescapable. In any case, it should be noticed that literature likewise helps address another issue that of communicating all around shared needs and wants, and not simply needs that are specific to an individual or culture. It needs no elaboration that literature manages ideas that are endemic to the human condition – nature, business, connections, accounts, family and nationality. Since literature epitomizes such all-inclusive ideas the language student is normally ready to relate to it, in this manner making its acceptance simple (2014).

Real Classroom Time and Literature

Dealing with literary texts in the classroom and making an appropriate relationship between the readers and such texts is another significant issue after selecting texts. Decision making about using the efferent or aesthetic type depends mainly on the classroom approach used by ESL teachers. According to Rosenblatt (1978), if the purpose of presenting a set of extracts is to ask the learners to carry off the meaning and gaining some information, then the classroom approach's main focus is on the efferent reading. On the other hand, where the classroom approach is relevant to the students' experience and the aim of the presenting a piece of literature is the learners' enjoyment, then using aesthetic reading is of primary importance (McKay 1982).

Consequently, it is quite obvious that not only the use of literary texts in EFL classes has a key role in making students learn English in an easy way, but also it makes them aware of the culture of the English language and idiomatic expressions. Thus, through knowing the culture of the target language, which is English, students will learn the language easily and in a better way because such a knowledge will familiarize students with the English language to a good extent.

Conclusion

Literature always becomes an inseparable part of the EFL/ESL curriculum. For many students, literature can provide a key to motivating them to read in English. For all students, literature is an ideal vehicle for illustrating language use and for introducing cultural assumptions. Our success in using literature, certainly, greatly depends upon a selection of texts which will not be overly difficult on either a linguistic or conceptual level. Ultimately, however, if we wish to promote truly aesthetic reading, it is essential that literature be approached not differently, but in a manner which establishes a personal and aesthetic interaction of a reader and a text.

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Orwell's Anthropomorphic Representation of Politicians and Common People in *Animal Farm*

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Abstract

This paper attempts to explore the use of anthropomorphism in George Orwell's novella, Animal Farm. It also points out the author's intention in the use of anthropomorphism. This explication aims at laying a finger on Orwell's overuse of anthropomorphism in the novella, focusing on its meaning and usage. Anthropomorphism, which is our main concern in this inquiry, is one of the figures of speech. Theories of anthropomorphism and its specifications are highlighted. The analysis of the novella and a corpus-based investigation of anthropomorphism is analysed in Animal Farm, trying to find out Orwell's motives behind this linguistic device. Then the linguistic device is applied in the novella Animal Farm, and to find out a proper approach to teach the use of anthropomorphism in Orwell's Animal Farm. Orwell uses anthropomorphism in the novella Animal Farm to portray people of power and the ordinary people during the Soviet Revolution, and to unveil his feelings about it. In general, this inquiry demonstrates that this linguistic device has a key role and that the decoration's outlook needs more reassessment.

Keywords: Anthropomorphism, George Orwell, *Animal Farm*, Characters, Politicians.

Introduction

In literature always much space has been given over to a linguistic approach to the issues and interrelationships of figures of speech such as; anthropomorphism, metaphor, simile, symbolism (Enkvist and Spencer, 1964).

The key objective of literature is to amuse readers. Either deeply or subtly, it can affect readers, and one should attentively look for its essential message (ibid.). It is considered to be the expression of an individual of his own real vision, communicated via images and symbols. In the two cases, literature is not considered in that capacity, but rather assessed on a wide sociopolitical or an unclear psychologico-impressionistic foundation (ibid). Literary devices are the art totality of literature (Viktore, 1966).

Artistic style is the style of literary works actualized in all segments of a literary work, i.e. on the level of expansive, thoughts, plot.

Subsequently the objective of most complex investigations is not just to depict the formal highlights of literary works for their own particular purpose, yet, to demonstrate their practical noteworthiness for the understanding of the content (Cousin, 2002).

Metaphorical language utilizes different methods of expression - a method for saying an option that is other than the exact meaning of the words (Coughran, 1907).

One of the theories of the literary device, anthropomorphism is talked about in *Animal Farm*. George Orwell plans to communicate something specific by implication about what occurred between 1930 - 1950 by using animals.

This novella, *Animal Farm* was distributed in England on 17 August 1945. As indicated by Orwell, the book reflects occasions paving the way to and amid the Stalin period precisely before the Second World War, and it was composed when the wartime organization together with the Soviet Union was at its stature and it was at first rejected by various British and American distributors. What's more, this novella was an extremely fascinating, complex, and advising novella. In the novella, George Orwell utilizes farm animals to depict individuals of energy and the everyday citizens amid the Russian Revolution. The novella begins off with Major disclosing to every one of the animals in the homestead how they are being dealt with wrongly and how they can over toss their proprietor, Mr. Jones. They at long last join forces against their owner and he leaves the ranch. At that point they begin their own particular ranch with their own particular standards and edicts. Initially the two individuals responsible for the Animal Farm, which they titled it, were Napoleon and Snowball (Wikipedia, 2013).

The figure of speech that is utilized is anthropomorphism, and this last is the attribution of human qualities to something that is not human (Peters, 2004). Thus, the novella is an extraordinary gem in humanoid attribution and images. The writer here needs to enlighten the reader regarding the socialism and different sorts of government in light of the fact that in this story Mr. Jones the owner of the homestead is in threat of losing his ranch (Stephen, 1949). The animals are arranging a resistance to people since they are treating them awfully. Old major the most seasoned animal and the smartest sort out every last bit of it. At the point when Old Major dies, Snowball, Napoleon and Squealer lead the pack of everything in light of the fact that the pigs are considered as the smartest animals in the ranch. After that Napoleon takes the leader of the country (ibid).

In Paul De Man's theory it is demonstrated that anthropomorphism is the credit of human features to any nonliving 'object, abstract concept, or impersonal being'. In *Animal Farm* one finds that the pigs have a significant role in representing human being.

Anthropomorphism: Definition and Origins

Anthropomorphism, according to Oxford Advanced American Dictionary, refers to certain beliefs or ideas in which gods, animals, or objects are treated as if they possess human qualities, traits, emotions, or intentions (2011). It is considered to be an innate tendency of human psychology. In our daily life, we routinely attribute human emotions and qualities to wild and domestic animals. In fairy tales and fables, anthropomorphic animal characters were so familiar by the first century. The author depicts animals so pleasingly and makes them interesting to mankind. Some animals appear royal to us, others seem silly, some others seem criminal, and others appear innocent, witty, or treacherous.

Children literature of the nineteenth century is rich with anthropomorphic characters such as those in Lewis Carroll's *Alice's Adventures in Wonderland* (1865), *The Adventures of Pinocchio* (1883) by Carlo Collodi and *The Jungle Book* (1894) by Rudyard Kipling, all employing anthropomorphic elements (Wikipedia 2017).

Pigs Representing Politicians

Old Major

Old Major is the founder of 'Animalism'. He represents Marx, however in some ways additionally symbolizes the first leader of communism, Lenin. The book additionally says that Old Major has been displayed at appears under the name Willingdon Beauty who is endeavoring to prompt animals against individuals and give them reasons and confirmations about the vile of people to make dissidence between individual animals.

The Old Major said: [...] why, work night and day, body and soul, for the overthrow of the human race! That is my message to you, comrades: Rebellion! I do not know when that Rebellion will come, it might be in a week or in a hundred years (Animal Farm: 5)

The Old Major is arranging a disobedience to the owner of the farm Mr. Jones, thus, animals go about as people particularly that they had influenced a meeting and they choose to make a Rebellion since they see that Mr. Jones does not give them their rights which was his manly conduct. Orwell intends to state that The Old Major is the founder of 'Animalism', which resents Karl Marx, however in some ways likewise symbolizes the first comrade leader - Vladimir Lenin. The book additionally says that Old Major had been displayed at shows under the name Willingdon Beauty.

Napoleon

Stalin, the second leader of the Soviet Union is represented through the pig, Napoleon. *Animal Farm* ignores Lenin's rule, which was short (and appears to combine Lenin with the charisma of Old Major), and demonstrates Napoleon as the leader of the farm from the beginning of the revolution.

One Sunday morning when the animals assembled to receive their orders Napoleon announced that he had decided upon a new policy. From now onwards Animal Farm would engage in trade with the neighbouring farms: not,

of course, for any commercial purpose but simply in order to obtain certain materials which were urgently necessary (*Animal Farm*: 42)

The animals here intended to draw in with exchange like human, and this sort of medications is human (between individuals or nations) to make arrangements or exchanges. Other than that, exchange has rules, so we comprehend that the animal's act like people, and Orwell's rationale here is to demonstrate the Nazi-Soviet agreement (Segritti, 2003). Napoleon uses his nine loyal attacking dogs as a military force to intimidate and get the other animals under control and consolidate his power. He proves more treacherous than his counterpart, Snowball.

Snowball

Snowball is Trotsky in the novella. Trotsky was one of the first progressives. Perhaps, as Stalin rose to control he ended up noticeably one of Stalin's greatest foes, and was inevitably ousted from the Politburo in 1925 - one year after Stalin took control of the country. In the novella, Snowball is ousted from the ranch similarly as Trotsky had been in 1929. In any case, Trotsky was not just banished in body, he was additionally ousted from the psyches of the Russian individuals. His verifiable part was modified; his face cut out of gathering photos of the leaders of the unrest. In Russia he was reviled as a trickster and backstabber and in 1940 a Stalinist agent killed him in Mexico City (*ibid*).

[...] do you know the enemy who has come in the night and overthrown our windmill? SNOWBALL! , he suddenly roared in a voice of thunder,

*'Snowball has done this thing! In sheer malignity, thinking to set back our plans and avenge himself for his ignominious expulsion, this traitor has crept here under cover of night and destroyed our work of nearly a year (*Animal Farm*: 47).*

Personified Horses

Horses in *Animal Farm* represent the middle and working class of revolutionary Russia.

Boxer

Boxer represents the labour class. Boxer is depicted similar to a committed specialist, however as having a not as much as normal insight. In the following section, Boxer communicates regret subsequent to having exacted physical mischief upon a person while guarding the farm from a looming assault (Segritti, 2003).

He is dead, 'Boxer said sorrowfully.' I had no intention of doing that. I forgot that I was wearing iron shoes. Who will believe that I did not do this on purpose? (*Animal Farm*: 28).

Clover

Clover shows Boxer's female partner. In the following section, clover is endeavoring to learn the letter set A, B, C, D. But learning is a human conduct and is an exemplary case of the task of human attributes to animals i.e. learning while, all things considered, animals cannot learn like humans (*ibid*).

Clover learnt the whole alphabet, but could not put words together. Boxer could not get beyond the letter D. He would trace out A, B, C, D, in the dust with his great hoof (*Animal Farm*: 21).

Personified Dogs

The military or police are represented through the dogs. All through *Animal Farm*, the canines are for the most part depicted as indiscriminately loyal and negligible portrayal is given as to the way the puppies' attributes create throughout the story. In any case, the following section personifies the dogs such that uncovers they are in reality ready to read, and also their intellectual advantages or scarcity lack thereof (ibid.).

The dogs learned to read fairly well, but were not interested in, reading anything except the Seven Commandments (Animal Farm: 21).

Personified Sheep

The sheep represent the majority on the loose. They similar to horses are described regarding their visually impaired acquiescence to the pigs; but, not being guilty is more highlighted similar to their straightforwardness of psyche. The following entry suggests their capacity to remember an expression and also the capacity to verbally review the retained data (Segritti, 2003).

When they had once got it by heart the sheep developed a great liking for this maxim, and often as they lay in the field they would all start bleating 'Four legs good, two legs bad! Four legs good, two legs bad!' and keep it up for hours on end, never growing tired of it (Animal Farm: 21).

Personified Birds

Moses

The tame crow who tells stories of Sugar candy Mountains, the paradise where animals are supposed to go after death. Moses plays only a small role in *Animal Farm*, but Orwell uses the raven to state how communist system exploits religion as something with which the oppressed is pacified.

Conclusion

To conclude, anthropomorphism is the attribution of human qualities to any lifeless thing dynamic idea or impersonal being which George Orwell utilizes as a part of *Animal Farm*. Furthermore, this figure of speech conveys in a way like no other keeping in mind the end goal to beautify or open up, to teach or clear up, to propel or control, to uncover the reason or to avoid consideration far from a lacking framework and perhaps a blend of the above.

Without anthropomorphism, the main character, which is an animal, would not be able to express his feelings. However, with anthropomorphism, a non-fictional event can be fictionalized (Starkey, 1962).

The novella *Animal Farm* is an extremely intriguing, complex, and educating novella. In the novella, Orwell utilizes farm animals to depict individuals at power and the everyday citizens amid the Russian Revolution. Mr. Jones, the head of the farm where the story takes place, is the human character who represents the oppression, and the animals attempt a conspiracy to overthrow their oppressors, becoming ever more human-like in the process (enotes.com). The novella begins off with Major disclosing to every one of the animals in the farm how they are being dealt with

wrongly and how they can overthrow their owner, Mr. Jones. They at last overthrow their owner and he leaves the ranch. At that point, they begin their own ranch with their own principles and precepts. Initially the two individuals accountable for the Animal Farm are Napoleon and Snowball. Napoleon is truly covetous and needs all the ability to be his, so he gets the animals to turn on Snowball and influence him to leave the ranch. After Napoleon assumed control over the pigs, he began defying the decrees that the pigs, and the various animals, composed and recorded toward the start of their assumed control. Before long the pigs have ignored, and changed each law there was from the earliest starting point, and the pigs begin acting and looking like people. After that Animal Farm gradually begins to lose power and Mr. Jones reclaims over.

Despite the fact that the animals cannot speak, write, plan, read or drink wine, they act like human and that what makes the story all the more intriguing and vivid and Critics take note of that Orwell is underlining a fundamental precept of human instinct: some will dependably exist who are more driven, merciless, and willing to get control than whatever is left of society and some inside society will surrender control for security and structure. In that sense *Animal Farm* is viewed as a wake up call, cautioning readers of the traps of upset (encyclopedia, 2008). The significant piece of tone and mentality is anthropomorphism in this novella. Practically every character is a portrayal of a specialist figure in the world then that is why the writer George Orwell does that since he needs to demonstrate how bestial the conduct of the general population was. He likewise needs to portray the circumstance encompassing the Cold War without really using those occasions or individuals (Grant and Stringer, 1995).

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Three Types of Understanding of a Text

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Abstract

There is described and explained notion and definition of the word “understanding”, typology of understanding the text, three types of understanding, their mutual relations and differences, reflection, etc. in the article. For the learning questions of understanding the text, everybody must first study the reflection. Each type of understanding is organized from a typologically appropriate reflective material. Reflection can exist in the removed form, since the text material has already become understandable. If understanding is done for the first time, then reflection is necessary.

The typology of understanding of the text is the only way to show how the taxonomic model of understanding the text interacts with a hierarchically constructed model of the language personality and other similar models. There are included three types of understanding to the typology of understanding of the text: semantizing, cognitive and discriminant. These three types of understanding allow a person to learn all three types of situations represented in the texts by symbolic situations (semantizing understanding), object-reality situations (cognitive understanding) and ideal-reality situations (discriminant understanding), which lies at the basis of the rule of principle conceptual clarity of the text. At the end, we want to note that typology of understanding the text should be the first step in the direction of right understanding. But it should not be forgotten that understanding cannot be taught, it can be learned.

Keywords: understanding, semantic perception, cognitive understanding, discriminant understanding, semantizing understanding, interpretation, typology of understanding.

Introduction

The word "understanding" designates interrelated, but nevertheless not identical phenomena - some processes of thought activity, their results or only their readiness for these processes and results. There are many definitions of understanding in scientific circulation, and it is easy to see that many of them are true, although they contradict each other: "Understanding is the association of the shape of text unit with the value of the same unit," "Understanding is the process of comprehension of internal communications in the content of the text," "Understanding is a movement to the knowledge in process of reading or listening the text," "Understanding is the penetration into human experiences, thoughts, intentions and decisions implicitly presented in the text." All these definitions indicate that it is not difficult to notice it, when you observe yourself or others in daily life, but the task of science is to see the essence of the process behind the visible, behind the phenomenon. For this, we need a constructive theory, i.e. "the construction of pattern of complex phenomena on the basis of some relatively simple sentences" [Einstein 1965: 677]. This pattern can only be systemic, free from "adhesion" of main parts, which are standing to each other in point of a contradiction or contrast.

Typology of understanding the text, which takes into account both the community and the opposites of this complex system, should be the first step in this direction. Commonality of all types of understanding is obvious: understanding takes place where there is or may be arise a misunderstanding; there can participate both the single (individual) and a lot of (collective) understanding persons in any type of understanding; there is a text, presented to this collective and its members; the text has a content that includes some set of faces of understanding; the primary understanding of this content is reflective and the reflective process may have an intuitive or discursive form; the last one has the character of interpretation in case of verbal expressiveness of reflection. For linguistics, it is more important to find out the differences in the types of understanding of the text, not the commonalities, because only the detection of typological differences allows to interpret the activity of understanding systemically, i.e. not as a "uniform process" of the text reception, but as an regulated set of relations between varieties of understanding and varieties of texts.

Analyses

The typology of understanding of the text should also develop a terminology for discussing issues on the understanding of the text: currently there is literally "nothing to talk" about understanding of the text. Finally, the typology of understanding of the text is the only way to show how the taxonomic model of understanding the text interacts with a hierarchically constructed model of the language personality and other similar models. Let's remind and look through it in more detailed.

- Semantizing understanding, i.e. "decoding" of text units that perform in a hint function. This type of understanding mainly takes place in the violation of the semantic perception of the text in conditions of learning the language, for example, in the situation where among the "familiar words" you have met "an unfamiliar word" that is subject to semantization.

- Cognitive understanding, which arises during the overcoming of difficulties in learning the content of cognitive information given in the form of the same units of text that semantizing understanding encounters.
- Discriminant understanding, built on the disparity of ideal realities, presented in addition to the means of direct nomination, but objectified precisely in the means of the text. In certain conditions, these means of the text allow to restore some aspects of the producer's activity situation (thought-activity)(or to restore what these aspects of activity situation turned into during the subsequent existence of the text in society) at the reception of the text. Discriminant understanding is often drawn to the artistic texts, as well as to the texts that are available on the sublanguage of spoken language. The process of discriminant understanding can be combined with processes of semantizing and cognitive understanding or (more often) with their non-reflective analogues, having the character of a semantic perception of the text. It is significant that in the usual reception of the text, the share of semantizing understanding is small in comparison with the analogous non-reflective process of semantic perception. The proportion of proper understanding actually increases when it comes to the relationship between cognitive understanding and a similar process of semantic perception regulated by a cognitive attitude. As for the discriminant understanding, especially during its manipulation to a high-quality artistic text, there is a noticeable predominance of proper understanding over the non-reflective semantic perception, which, of course, does not mean that the recipient in all cases is aware of that he is making reflective acts. Obviously, the three types of understanding allow a person to learn all three types of situations represented in the texts by symbolic situations (semantizing understanding), object-reality situations (cognitive understanding) and ideal-reality situations (discriminant understanding), which lies at the basis of the rule of principle conceptual clarity of the text. If there is a well-developed readiness for all types of understanding, then there cannot be texts that are incomprehensible for collective language personalities, there can only be texts that somebody does not understand, but that texts can be understood. In its turn, the results of understanding can be interpreted, and it is characteristic that the interpretation is also presented in three types: semantic paraphrase, semantic explication and rational semantic construction [Pasternak 1979]. The difference between the three types of understanding of the text does not mean their mutual impenetrability and absolute independence: the understanding of the text is a process that proceeds together with all other processes of thought activity. More often paths lead from the semantizing understanding to the cognitive understanding, but the main ways from the cognitive understanding lead either to the discriminant understanding of the text as one of the moments of artistic assimilation of reality, or to the higher result of the logical process (ascent from the abstract to the concrete, the formation of the scientific concept). The combination of success in the artistic and logical assimilation of reality, presented in the text, gives a very high result of understanding. The idea about the contrast of "layers of understanding," "ways of understanding", "options for understanding" etc. was expressed in earlier times as well. Usually, understanding of significances was contrasted during the direct naming of objects and the understanding of meanings. On this basis, there was distinguished "chthonic layer" and the "noetic layer" of understanding [Hengstenberg 1973:72-73], "proprietary code" and

"hermeneutic code" [Coward, Ellis 1977: 55] and etc. In different ways, opinions about the "three-layered" typology of understanding were expressed as well. So that, R. Collingwood (1946:283) already wrote that, while reading the code of Theodosius, the historian performs the work of understanding in different ways: he either understands in the sense that he reads and translates; or assesses the situation described in the document; or becomes a participant of the described events and experiences them appropriately. Soviet researcher of children's literature V.I. Leibson [1979: 8-9] distinguishes three levels of perception of the text: ascertaining, analyzing and personal (= synthetic). In the psychology of speech was suggested that in the speech performance is understood either "the subject matter of speech" or "thought-conclusion" or the meaning "expressed in subtext" [Morozova 1966: 326-327]. It is characteristic that nobody returned to this topic psychology anymore, if we don't consider the important work that confirmed the fundamental difference between the first and third types of understanding in the experiment [Tsvetkova 1976]. Besides, as already mentioned, in English speaking countries the understanding, which is called semantizing in the present article, is expressed in word comprehension, cognitive understanding - in word understanding, and the discriminant understanding - either in word interpretation or in German word *Verstehen*. At the same time, however, foreign authors do not take into account that the objective differences between types of understanding depend on objective differences in the studied and reflectively developed situations of reality presented in the texts. Types of understanding of the text exist objectively due to significant differences between the types of experience, one way or the other fixed in language personality in the form of images of iconic, objective-reality and subjective-reality situations. Significant differences in the experience lead to the fact that different levels of the model of linguistic personality variously correspond with the willingness of a person to reflect on different taxonomic divisions of experience, participating in the "bunch" between forms of previously encountered situations and the form of new (given in the understood text) situation. This "bunch" contributes to a constant experience change, a change in the attitude toward the shapes of already existing experience, as well as the creative nature of understanding.

Discussions

Both, this experience and the properties that fix its situation forms are different for various types of understanding. Each type of understanding is organized from a typologically appropriate reflective material. Reflection can exist in the removed form, since the text material has already become understandable. In this case, for example, the non-reflective analogue of the semantizing understanding (semantic perception) is built on a simple association: the sound (or written or printed) code is associated with the values. However, if understanding is done for the first time, then reflection is necessary. Semantizing understanding is organized from the reflection on the experience of verbal memory, but in the same way the cognitive understanding is organized over the experience of knowledge: I know that I know Archimedes' law, therefore I understood the mistake in the text "Any frying pan goes down if put it in water". Similarly, I experience the experience, I experience the experience of experiences and get a new experience in this, when it is in the quatrains. Alone with you, brother, I wish I could stay. In the world, they

say, I have little time to live – here we see the image of a modest, laconic, democratic hero, i.e. we restore the situation of Lermontov's thought-activity in unity with the modern system of assessments. Of course, the experience of experience, as well as memory about the memory and knowledge about the knowledge is fixed by the means of the text as a generally reflective experience. If in Lermontov's text was written alone with you, my brother, I wish to stay, then the recipient would have to deal with another form of the text, and consequently with the other experience of its perception and production. In this time, it would be significant that the recipient would not reflect on the operating experience with reduced morphological redundancy in the transfer of the person of Russian verb, not with a neutralizing person with the choice of indirect inclination (I would like to), but he/she would reflect with normal redundancy in the transfer of person with an indicative (I wish). In that case, the reflective act would not show the recipient as the modest hero, because the experience of the linguistic personality would lead him to another form of situation that does not correspond to that particular situation in the author's thought-activity, which required the representation of exactly a modest hero. Of course, the above-mentioned textual detail, taken from the morphology of the verb, is only one of the many details of the form in common organized speech system and this form is relevant for the reactivation of the experience of the language personality, attracted as a material for reflecting. Obviously, the text is constructed and ideal realities are defined with consideration of those processes of reflection that can take place when the form of the text is discriminated.

During the understanding of the artistic text, the semantizing, the cognitive and discriminant understandings form a hierarchy in the sense that, in discriminant understanding reflection occurs over units of text intended for semantizing and cognitive understanding in conditions of a removed reflection. This is easy to observe it in academic materials: a foreign student who is faced with the task of restoring the situation of author's thought-activity, is unable to perceive the meaningful experiences identified in the text, as long as he is not able to semantize the words "alone", "to stay", "in the world" or cannot come out to a cognitive result on the basis of this text. "Here is talking about that there was a war and the narrator was deadly wounded." In its turn, the cognitive result is difficult in that case when the result of semantization of text units is not achieved. The development of the linguistic personality is combined with the formation of a reflective ability. Initially, the reflective ability exists only rudimentary, as this is significantly developed according to the development of the language personality (as, indeed, other aspects of the human personality). However, this development in itself can only lead to unconscious and unnoticed potency, which means that it is advisable to train a detailed, discursively presented reflection expressly. The more this learning is successful it means that the more linguistic personality developed.

That circumstance, that semantizing understanding arises as the organization of reflection on the experience of lexical memory does not at all lead to the fact that a person who has not emerged to other types of understanding yet is deprived of the opportunity to understand messages containing certain information. Messages with the simplest content (a cat can scratch) are understandable and even lead a small child to knowledge. However, this knowledge is built only on the authority of the message or on the simplest household empiricism.

Conclusion

Human, as a linguistic person, possessing only a level of accuracy, genetically correlative with the beginning of the semantizing type gets the knowledge only on this basis, understanding everything. When person also possesses a cognitive understanding type, the type of transition to knowledge changes as well: knowledge arises from understanding. Only in such conditions that a person can understand and learn himself and in this case, the result of the last action can have the form of a concept. In general, a substantial learning of concepts cannot take place with only a semantizing understanding, but the messages are nevertheless understood, and this creates a lot of illusions, especially in pedagogical activity. Below will be shown that the cognitive understanding presupposes the output of a linguistic personality, at least to the level of an adequate choice, to which reflection corresponds, attracting all the elements and connections of past experience into the work of understanding [Kintsch 1974: 196]. Of course, a process of the semantic perception, addressed to the material, is familiar to analogical cognitive understanding or very similar to the familiar one, proceeds unreflectively, "automatically", but for the readiness to cognitive semantic perception of the text on the basis of the removed reflection, person has to go through the experience of understanding on the basis of reflection. Otherwise, the acquired patterns, to the presentation of which's cognitive understanding is addressed in the text, are not obtained by inference but are simply remembered, and then knowledge of laws, like knowledge of the historical context of events, does not rely on genuine conviction of the truth of knowledge. If the semantizing and cognitive understanding of the text have a reflective basis only at the first reception of some given material, after which the same material is subjected to a non-reflective semantic perception, then the discriminant understanding actually cannot be built from ready blocks of action, as far as it is addressed to various kinds of textual actualizations, i. e. actually always - and even during the repeated reception - it is addressed to a new one. If the text only pretends to be artistic, but in reality it gives only information about those or other certain fictionalized facts, then "understanding" will be unreflective, but it will be a non-reflective analogue of cognitive understanding, and in this case will not expect discriminant understanding: in the text it is possible to disaggregate only those things, what is objectified in them and not simply designated by means of direct nomination, by the simplest means of means. If the producer of the text did not have a powerful reflection on the experience of learning reality, then the recipient doesn't have anything to reflect. In the case when the content of the text can really be learned only through a discriminant understanding, the reflective process can proceed both in a discourse and in an intuitive way. Significant experiences already arise at the moment of perception of text forms [Shoemaker 1980: 260], whereas awareness of them occurs, as a rule, in those cases when the understood information should be interpreted (for pedagogical or other purposes).

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Analyzing the Effect of Consumers' Perception of Brand Personality on Purchase Intention (Case study: Maz Maz Company)

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Abstract

Brands that are considered as companies' intangible assets have an important role in companies' development and profitability processes. Now, brand differentiation process is considered as an important strategy in unfair competitions of markets. Therefore, an efficient practical solution can be used to distinguish one brand from other brands using personality brand. Considering the difficulties in the process of identifying the role of Maz Maz Company's trade mark (brand), the recent research analyzes the effect of consumers' perception of brand personality on purchase intention focusing on some basic factors such as awareness, loyalty, preference, recommendation, and purchase intention. The researchers have used structural modeling to report the results. This descriptive research has used a causal-comparative method. Furthermore, library and field research methods and a questionnaire have been used to gather data. All the consumers of Maz Maz Company in Tehran (2015) are considered as the research participants. The statistical sample has been analyzed using Cochran's formula. The recent research has used Cronbach's alpha and content-related validity to identify the validity of the questionnaire. Also, both SPSS and AMOS software programs have been used in data analysis process. According to the fact that all the hypotheses are acceptable using correlation test and structural modeling, it is not logical to reject the main hypothesis. In other words, consumers' perception of brand personality has a positive and significant effect on purchase intention.

Keywords: advisor, attitudinal loyalty, awareness, brand personality, preference, purchase intention.

1. Introduction

Over the past two decades, the development of new products has been considered as a common marketing strategy for many companies. Therefore, the most important thing in brand positioning process is analyzing the specific features of brands. As it was mentioned in the previous section, Brands that are considered as companies' intangible assets have an important role in companies' development and profitability processes. Considering the remarkable number of brands, if we use the general form of brand positioning process, the goods will be lost in the crowd. On the other hand, if we consider a distinct personality for brands, they will never lose their value for customers. This item helps consumers to identify the main features of brand personality. Branding and brand management are considered as new aspects of marketing in Iran. They are used by consumers and producers in a remarkable manner. The owner of each brand spends a remarkable amount of money on his/her brand's development process. However, due to the lack of strategic planning for brands in a long period of time, new competitors are replaced in a simple manner. Therefore, all companies attempt to find a novel method for brand positioning process. Maz Maz Company is one of the most famous organizations of nutrition industry. This company has been established several years ago. The recent research analyzes the advantages of brand positioning in Iran to find the truth in relation to the role of brands in food marketing. Since none of the current research studies have analyzed the relationship among customers' perceptions of brand personality, brand awareness, loyalty, recommendation, and purchase intention, the recent research aims at analyzing the effect of consumers' perception of brand personality on purchase intention. Considering the important role of advisable behavior in encouraging consumers to increase their awareness, it is necessary to analyze all the above-mentioned factors. In this research, the researchers have presented and analyzed new models for brand positioning. The results of this research can be generalized to other brands. In fact, brand personality can increase customers' loyalty and satisfaction.

2. Theoretical Basis and Research Background

Nowadays, brand differentiation process is considered as an important strategy in unfair competitions of markets. The practical solution for brand differentiation emphasizes on using brand personality. Jennifer Aaker (1997) has used brand personality scale focusing on honesty, excitement, seduction, and strength factors (Thomas, 2008). A brand can be considered as a name, sign, icon or plan or a combination of them. It plays an important role in identifying the productions, purchasing, and selling services of one seller also distinguishing his/her products from other sellers' services (Ulrich, 2007). In 1980, companies began using and developing their brands. As a result, most of the researchers and experts were attracted to do research regarding the role of brands in marketing (Chernatony, 1999). Customers' perspectives regarding a specific brand, identifies the value of that brand (Wood, 2008). According to animism theory, brands may also have their own features (Plummer, 1984). Therefore, a consumer can identify the role of a brand in relation to the function of that brand, his/her personality, and the quality of brands (Louis et al., 2010). According to Ferrandi & Valette Florence (2005), brand personality focuses on personality traits. It analyzes the role and personality of an individual in connection with the

main features of a brand (Louis et al., 2010). Personality brand analysis helps different companies to reach to an ideal economic condition (Park, 2005). Aaker (1997) has considered brand awareness as one of the most important parts of brand analysis process. In other words, a well-defined brand personality can always lead to the development of brand preference (Kim et al., 2011). Some researchers (Coleman et al., 1996; Arndt, 1967; Angle et al., 1969) have analyzed the effect of oral sayings based on regional sales assessments (Mizzen, 2007). Also, marketing activities that are performed by different organizations has an important role in this process (Loo, 2012). This part of the recent research analyzes all the previous investigations regarding the effect of consumers' perception of brand personality on purchase intention. Alireza Motameni et al (2010) have analyzed the effect of brand personality on customer loyalty. The results of this research indicated that brand personality affects customer loyalty in a positive and significant manner. Kheiri et al (2011) have identified the effect of brand loyalty and change on consumers' purchase rate. According to the results, these factors have a significant impact on consumers' purchase intention. Somayeh Nasr et al (1990) have done a research regarding the drivers of customers' brand choice using factor analysis. The results indicated that different factors can affect customers' brand choice in a significant manner. Kim et al (2011) have investigated the effects of customers' perception of brand personality focusing on seasonal restaurants. The results of the recent research indicated that perceived brand personality has a positive impact on both brand preference and loyalty variables. Also, brand preference has a positive effect on attitudinal loyalty and word-of-mouth marketing. Furthermore, considering Olive Garden & Chileez's investigation (2011), there is a direct and significant relationship between brand preference and word-of-mouth marketing. Nguyen (2011) has investigated the function of brand loyalty in market formation process. According to the results, the relationship between brand awareness and brand loyalty was merely identified in Vietnam's market. Also, the relationship between advertisement and perceived quality was investigated in Thailand's market. The results showed that there was no significant relationship between distribution and perceived quality factors in both markets. Usakli & Baloglu (2010) have analyzed the role of both brand personality and customers' intentions in marketing. The results indicated that customers relate brand personality to particular objectives. These researchers used Las Vegas' five-dimension scale to analyze the mentioned factors including excitement, seduction, qualification, and honesty which motivate customers to advise others. In his research, Parker (2009) distinguished brand personality from brand image and consumers' perception of brands. The results indicated that comparative analysis helps researchers to explain the function of these factors in a more efficient manner. For private brands, brand personality's congruence led to retrogression in a remarkable manner. However, it is not possible to justify these differences regarding private brands.

3. Method

The recent research analyzes the causal relationship among different variables. Therefore, it can be considered as a descriptive research. According to the fact that the effect of these variables has been identified using structural formula, this research has used a causal-comparative research method. Data have been gathered in two different ways including library and field research

methods. All the consumers of Maz Maz Company in Tehran (2015) are considered as the research study's participants. The statistical sample has been estimated using Cochran's formula. The recent research has used Cronbach's alpha and content-related validity to identify the validity of the questionnaire. The research study's questionnaire consists of two parts. First part includes the questions that are consistent with the personal specifications of participants (demographic variables) such as age, gender, educational level, and income. Second part consists of a 5-point Likert scale (strongly agree, agree, neither agree or disagree, disagree, strongly disagree) (Index 1). Note that 475 copies of the questionnaire were distributed among consumers from which 385 questionnaires were returned (return rate 81%) and used in analysis process. The recent research has used Cronbach's alpha to analyze the validity of the questionnaire. The results indicate that this coefficient is more than 70%. Therefore, the questionnaire is valid and the results are acceptable. Content-related validity has been used in this research. Also, both SPSS and AMOS software programs have been used in data analysis process. Considering this investigation, the perspectives of 60 experts who work in this company were analyzed and after this analysis (Among 60 participants, 54 participants have accepted the validity of this questionnaire), the CVR was estimated (about 80%). According to the main hypothesis of this research, there is a positive and significant relationship between the personality brand of Maz Maz Company and purchase intention. We have analyzed the other hypotheses in order to test the validity of the main hypothesis:

- 1) Consumers' perception of brand personality has a significant and positive effect on brand awareness.
- 2) Consumers' perception of brand awareness has a significant and positive effect on brand preference.
- 3) Consumers' perception of brand awareness has a significant and positive effect on brand loyalty.
- 4) Brand preference has a significant and positive effect on loyalty factor.
- 5) Brand preference has a positive and significant effect on advisable behavior.
- 6) Brand loyalty affects advisable behavior in a significant manner.
- 7) Brand loyalty has a positive and significant effect on purchase intention.
- 8) Advisable behavior has a positive and significant effect on purchase intention.

According to these hypotheses, the conceptual model of the recent research has been indicated in figure 1.

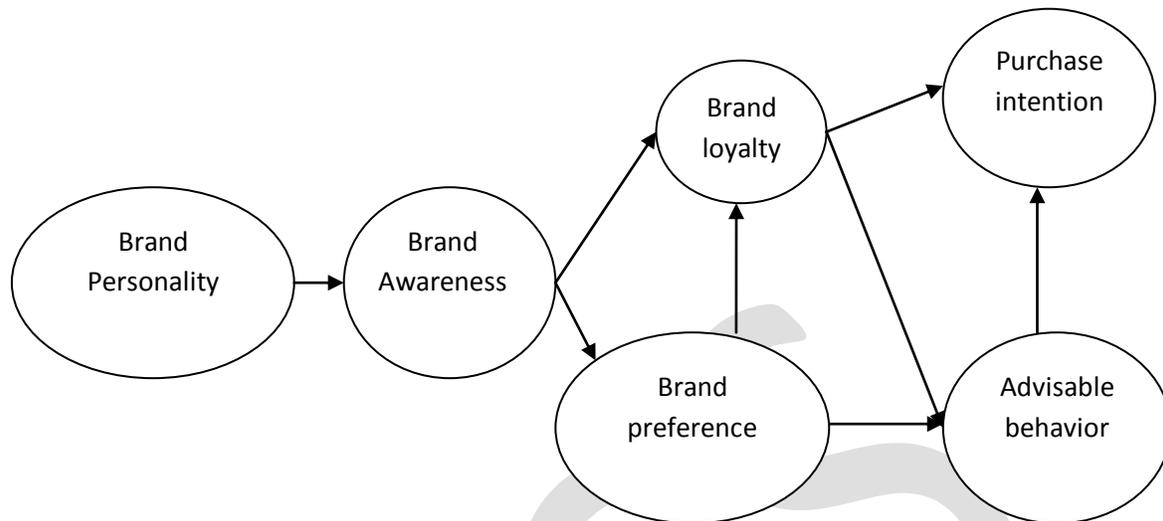


Fig1. The Conceptual model (Dohi et al., 2011; Nguyen, 2011)

4. Results

4.1 Descriptive statistics

According to the results, among 384 participants, 95 individuals are 20 and less than 20 years old, 116 are 20-30 years old, 102 are 30-40, and 71 participants are more than 40 years old. Considering the statistical sample, 175 members are female and 209 are male. 28% of the participants have diploma and high-school diploma, 25% percent have associate's degree, 29% bachelor's degree & 18% have master's degree.

4.2 Inferential Statistics

4.2.1 Kolmogorov–Smirnov Test

Before testing the hypotheses, the most important thing is analyzing the process of data normalization using Kolmogorov–Smirnov test to be able to select the best statistic.

Table1. The results of Kolmogorov–Smirnov test

Variables	Kolmogorov–Smirnov test	Asymp. Sig. (2-tailed)	Results
Brand personality	1.386	0.073	Normal
Brand awareness	1.301	0.068	Normal
Brand Loyalty	1.699	0.076	Normal
Brand Preference	1.179	0.118	Normal
Purchase intention	1.186	0.128	Normal
Recommendation (advisable behavior)	1.179	0.124	Normal

According to the results of table (1), the t-statistic of Kolmogorov–Smirnov test is between +1.96 and -1.96 also the significance level is more than 0.05. As a result, the normal distribution of data is acceptable.

4.2.2 Confirmatory Factor Analysis (CFA)

This research has used confirmatory factor analysis to identify the effect of each variable based on the research questions and hypotheses. Table (2) indicates the results of this analysis.

Table2. The results of confirmatory factor analysis

Scale item	Brand awareness	Brand loyalty	Brand preference	Advisable behavior	Purchase intention	Brand Personality
X1	0.418					
X2	0.507					
X3	0.451					
X4	0.821					
X5	0.708					
X6		0.672				
X7		0.739				
X8		0.798				

X9			0.628			
X10			0.865			
X11				0.592		
X12				0.719		
X13				0.498		
X14					0.452	
X15					0.521	
X16					0.561	
X17					0.652	
X18						0.609
X19						0.472
X20						0.571
X21						0.689
X22						0.797

According to the results of CFA (table 2), all the factor loadings are significant at the 0.01 level. Also, the goodness of fit indices including Chi square, RMSEA, NFI, CFI, and GFI are 2.42, 0.061, 0.94, 0.96, and 0.93, respectively. These values indicate the efficiency of CFA.

4.2.3 Pearson correlation test

This part of the recent research analyzes the relationship among the mentioned variables to test the research hypotheses. The results have been indicated in table (3).

Table3. The results of Pearson correlation test (p<0.01)

No.	Variable	1	2	3	4	5	6
1	Brand Personality	1	-----	-----	-----	----	----
2	Brand awareness	0.61**	1	-----	-----	----	----
3	Brand Loyalty	0.44**	0.38**	1	-----	----	----
4	Brand Preference	0.57**	0.30**	0.63**	1	----	----
5	Purchase intention	0.48**	0.54**	0.29**	0.24**	1	----
6	Recommendation (advisable behavior)	0.32**	0.43**	0.46**	0.37**	0.32**	1

According to the estimated coefficients (99% significance level), there is a significant relationship among all the variables because the significance level is less than 0.05 for all the correlation coefficients.

4.2.4 The function of Structural Modeling in hypothesis testing

When the data of the sample group is converted to correlation matrix or covariance and analyzed based on a series of regression equations, the research model can be used in fitting analysis (using one of the several available computer programs) in order to assess the goodness of fit index in the statistical population from which the sample was selected (Hooman, 2009). Both structural and Coefficient- based models have been indicated in table (2). We will analyze the efficiency of these models and testing hypothesis process in the following sections.

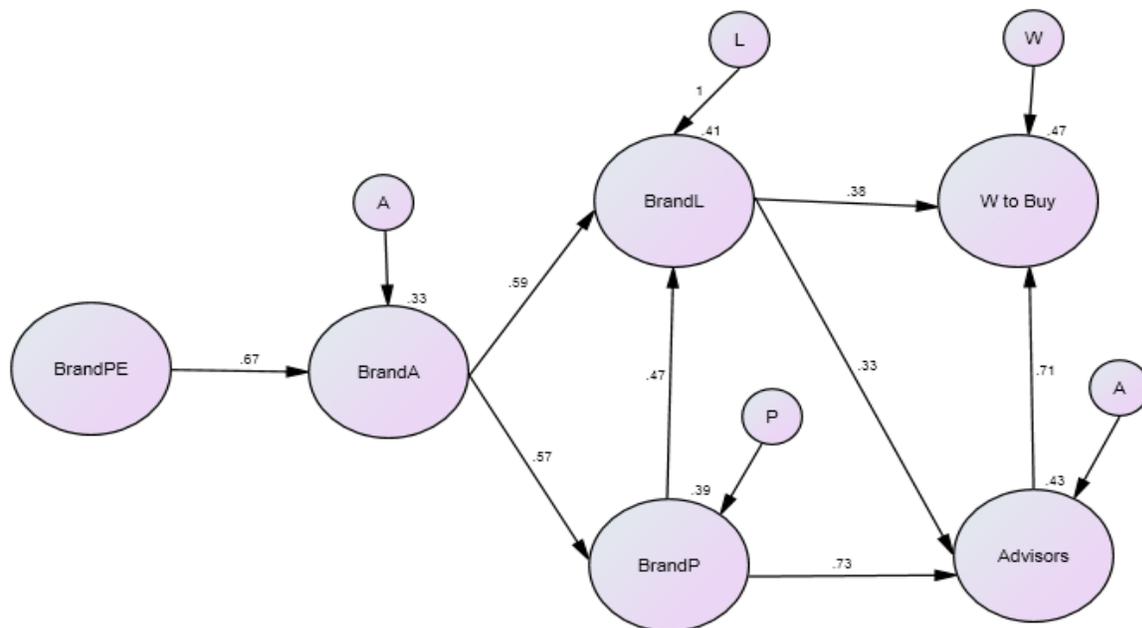


Fig2. The graphic output of the standard model

After modeling and identifying its parameters, the first basic research question is formed regarding the efficiency of the abovementioned model. Different variables including Chi Square, RMSEA, NFI, CFI, and GFI are used to analyze the function of research variables.

5. Hypothesis testing analysis

Table4. The results of hypothesis testing analysis

Standard estimation	Significance level	(T) C.R	Standard Error	Value	Independent variable	correlation	Dependent variable
0.668	***	8.520	0.148	1.261	Brand Personality	→	Brand Awareness
0.567	***	12.288	0.097	1.192	Brand Awareness	→	Brand Preference

0.593	***	9.990	0.111	1.109	Brand Awareness	→	Brand Loyalty
0.473	***	7.225	0.151	1.091	Brand Preference	→	Brand Loyalty
0.334	***	9.461	0.104	0.984	Brand Loyalty	→	Recommendation
0.729	***	14.604	0.091	1.329	Brand Preference	→	Brand Preference
0.708	***	8.793	0.160	1.407	Recommendation	→	Purchase intention
0.381	***	10.333	0.102	1.054	Brand loyalty	→	Purchase intention

5.1 First Hypothesis

Consumers' perception of brand personality has a significant and positive effect on brand awareness. The results of Pearson correlation analysis confirmed the relationship between consumers' perception of brand personality and brand awareness. Also according to the results of path coefficient and critical value (C.R) in Table 4, the consumers' perception of brand personality variable has a positive and significant effect on brand awareness factor (at the 0.01 level). This statistic and its effectiveness is about 1.26 and the standard value is about 0.67. Also according to the critical value (8.52), H₁ (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.2 Second Hypothesis

Consumers' perception of brand personality has a significant and positive effect on brand preference. The results of Pearson correlation analysis confirmed the relationship between consumers' perception of brand personality and brand preference. Considering the results of path coefficient and critical value (C.R) in Table (4), the consumers' perception of brand personality variable has a positive and significant effect on brand preference factor (at the 0.01 level). This statistic and effectiveness is about 1.19 and the standard value is about 0.57. Also according to the critical value (12.28), H₁ (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.3 Third Hypothesis

Consumers' perception of brand personality has a significant and positive effect on brand loyalty. The results of Pearson correlation analysis confirmed the relationship between consumers' perception of brand personality and brand loyalty. According to the results of path coefficient and the critical value (C.R) in Table (4), the consumers' perception of brand personality has a positive and significant effect on brand loyalty factor (at the 0.01 level). This statistic and effectiveness is about 1.09 and the standard value is about 0.47. Also according to the critical value (7.22), H₁ (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.4 Fourth Hypothesis

Brand preference has a positive and significant effect on brand loyalty.

The results of Pearson correlation analysis confirmed the relationship between brand preference and brand loyalty. According to the results of path coefficient and the critical value (C.R) in Table (4), brand preference variable has a positive and significant effect on brand loyalty factor (at the 0.01 level). This statistic and effectiveness is about 1.09 and the standard value is about 0.47. Also

according to the critical value (7.22), H1 (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.5 Fifth Hypothesis

Brand preference affects advisable behavior in a positive and significant manner.

The results of Pearson correlation analysis confirmed the relationship between brand preference and advisable behavior. According to the results of path coefficient and the critical value (C.R) in Table (4), brand preference has a positive and significant effect on advisable behavior (at the 0.01 level). This statistic and effectiveness is about 1.33 and the standard value is about 0.73. Also according to the critical value (14.60), H1 (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.6 Sixth Hypothesis

Brand loyalty affects advisable behavior in a positive and significant manner.

The results of Pearson correlation analysis confirmed the relationship between brand loyalty and advisable behavior variables. Considering the results of path coefficient and the critical value (C.R) in Table (4), brand loyalty has a positive and significant effect on advisable behavior (at the 0.01 level). This statistic and effectiveness is about 1.98 and the standard value is about 0.33. Also according to the critical value (9.46), H1 (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.7 Seventh Hypothesis

Brand loyalty affects purchase intention in a positive and significant manner.

The results of Pearson correlation analysis confirmed the relationship between brand loyalty and purchase intention variables. Considering the results of path coefficient and the critical value (C.R) in Table (4), brand loyalty has a positive and significant effect on purchase intention factor (at the 0.01 level). This statistic and effectiveness is about 1.05 and the standard value is about 0.38. Also according to the critical value (10.33), H1 (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.8 Eighth Hypothesis

There is a positive and significant relationship between advisable behavior and purchase intention variables.

The results of Pearson correlation analysis confirmed the relationship between the advisable behavior and purchase intention. According to the results of path coefficient and the critical value (C.R) in Table (4), advisable behavior has a positive and significant effect on purchase intention (at the 0.01 level). This statistic and effectiveness is about 1.41 and the standard value is about 0.71. Also according to the critical value (8.79), H1 (main hypothesis) is acceptable out of the range of -1.96 and +1.96.

5.9 Main Hypothesis

Consumers' perception of brand personality affects purchase intention in a positive and significant manner.

Considering the fact that all the above mentioned hypotheses are acceptable using correlation test and structural modeling, there is no logical reason to reject the main hypothesis (H₁). It can be said that consumers' perception of brand personality affects purchase intention in a significant manner.

6. Discussion and Conclusion

The recent research analyzes the effect of consumers' perception of brand personality on purchase intention. The main focus of this research is on awareness, loyalty, preference, recommendation, and purchase intention variables. The following section has been allocated to the summary of the results:

1. The most important thing in the process of forming long-term relations with customers is controlling their perceptions of brands. Studies indicated that consumers' personalities affect their purchase intention. Therefore, all the brands should be advertised in an efficient manner. In other words, it should be possible to distinguish brands' consumers from ordinary consumers. Also, manufacturers can use brand communities to distinguish their customers from other customers. Considering the special attention of managers toward customers' community, most of the members of this community believe that they have a lot in common so they should purchase those products that are consistent with their needs.
2. Brand personality analysis can lead to brand awareness. Therefore, the allocation of a specific identity and personality to a brand is efficient and increases brand awareness. Considering the main objective of brand personality in controlling the relations of customers and forming long-term relations with them, developing and protecting brands' personalities are effective. Therefore, it is necessary to use appropriate advertising strategies for customers to form an efficient brand personality.
3. Brand awareness is one of the main factors of products' development and promotion because it not only introduces a product in an efficient manner but also plays an important role in sticking a brand's name in consumers' mind. Also, the maximum geographical coverage promotes the function of distribution systems that have an important role in increasing the awareness of consumers from different brands.
4. According to the results, brand preference plays an important role in marketing. Therefore, brands' managers use efficient strategies to help consumers find a positive attitude toward different brands.
5. The results of the recent research indicated that brand loyalty affects consumers' perception of brands in an efficient manner. As customers' loyalty increases, marketing costs decrease. Brand loyalty increases the number of consumers and helps manufacturers to use marketing strategies in an appropriate manner. The results indicated that word-of-mouth marketing increases consumers' purchase intention. It is recommended that brands' managers use strategies that are efficient in increasing loyalty (customer-value based), promoting the function and quality of customers' community and services, issuing loyalty cards, and increasing the number of celebrations and ceremonies in order to respect customers and develop this organizational culture.
6. According to the effect of advisable behavior on purchase intention, companies attempt to increase and promote word-of-mouth marketing (recommendation). In fact, the main objective of each company is satisfying customers through fulfilling their needs to share their experiences with their families, friends, and their societies.

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Comics Journalism: Towards A Definition

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Abstract

The origins of comics journalism are in the Glasgow Looking Glass magazine which is also accepted as the first modern comics. Today's understanding of comics journalism goes back to Joyce Brabner and Lou Ann Merkle who published Real War Stories in late 1980s which coincides with the rise of graphic novels. It was Joe Sacco who popularised the comics journalism genre in the early 1990s with especially his books on the Israeli–Palestinian conflict and the Bosnian War.

There are undeniable similarities between comics journalism and new journalism of the 1960s and 1970s such as subjective reporting and effort to liken the genre to novel writing. Both comics journalism and new journalism are a kind of literary journalism and have roots in the underground tradition of the 1960s. Like that new journalism grew bigger as being against the Vietnam War, comics journalism has expanded after September 11 attacks. Whereas before 9/11 there were only a few comics journalists, this number has grown more than three times after September 11.

The issues covered by comics journalism are mostly shaped by American politics although there are also a number of examples dealing with topics like global warming and protests movements. Comics journalism is the last phase of the long history of visual journalism which can be even traced back to cave paintings.

This study aims to make a definition of comics journalism by focusing mainly on war journalism.

Keywords: Comics, graphic novel, journalism, comics journalism, graphic journalism.

1. Introduction

Journalism has frequently impacted upon the novel since the rise of the latter as a literary genre in the early modern period. There are many examples of men who were both great journalists and novelists. A selective list of such figures will here suffice to prove the point.

Daniel Defoe is not only recognised as one of the founders of the novel, but also he is regarded as one of the world's first exponents of modern journalism for his account of the hurricane that hit Britain on 29 November 1703, though *The Storm* was not published until the following summer, and newspapers and newsbooks had already been intermittently or regularly published for some sixty or seventy years in Germany, England and France and since 1541 in Mexico.¹ Conversely, Mark Twain contributed to a newspaper run by his older brother, Orion Clemens, as well as to the *Virginia City Territorial Enterprise* before he gained his popularity thanks to a short story called *Jim Smiley and His Jumping Frog*,² which was published in *The Saturday Press*.³ Ernest Hemingway and George Orwell were two journalists who voluntarily went to fight in the Spanish Civil War, and produced two fine novels filled with their war memories, viz. *For Whom the Bell Tolls* and *Homage to Catalonia* respectively. Tom Wolfe and Truman Capote were two pioneers of the New Journalism movement that flourished in 1960s and 1970s, and their reporting underpinned works that are regarded as novels today.

Possibly the most recent development in the fusion of journalism and literary prose fiction is comics journalism. It combines drawings and text in order to inform people about events, issues and situations. Additionally, it resembles New Journalism in that both aspire to the status of novel-writing.

This paper aims to examine comics journalism in four sections. After the introduction, the first main section seeks the origins of comics journalism together with introducing two important figures who contributed today's comics journalism. The third section analyses comics journalism in terms of journalistic aspects within its historical, social, and theoretical contexts whereas the following one compares comics journalism with new journalism. The last section tries to give a definition for comics journalism.

2. On the Origins, The Pioneers, and The Populariser of Comics Journalism

2.1. The Origins

The origins of comics journalism could be sought in the *Glasgow Looking Glass* – a title that was changed to the *Northern Looking Glass* with the sixth issue –, which is now becoming accepted as the first modern comic, created by William Heath (c. 1795-1840), published in nineteen instalments between 11 June 1825 and 3 April 1826. An additional reason in favour of the claim to chronological precedence as a modern comic is that the *Glasgow Looking Glass* includes sequential stories. Sequentiality is the main feature that sets the publication apart from coetaneous graphic journalism as will be broadly discussed later.

¹ John J. Miller, 'Writing Up a Storm', *The Wall Street Journal*, 13 August 2011, <<http://online.wsj.com/news/articles/SB10001424053111904800304576476142821212156>> [accessed 3 October 2017]

² Later he altered the title into *The Celebrated Jumping Frog of Calaveras County*.

³ Mark Twain, 'Jim Smiley and His Jumping Frog' *The Saturday Press*, 18 November 1865, pp. 248-52. <http://digital.lib.lehigh.edu/cdm4/nysp_viewer.php?DMTHUMB=1&search=&ptr=605&CISOPTR=595> [accessed 3 October 2017]

To illustrate the magazine's being first example of comics journalism, let us examine the front page of the first issue of the *Northern Looking Glass* (the sixth one in the series), which satirizes the then King of France Charles X. On our sample page, the King of France is satirised with eight sequential frames interrelated with each other under the subtitle of France within the title of Politics. The page is divided into two columns having four frames each, and creates a flow of narrative from the top to the bottom of each column. The comic strip is introduced with the caption 'The following is the manner in which the King of France passes his time at St Cloud', and the King is portrayed as a coward, tired, unhappy, long-suffering, weak and almost deaf ruler. So, the *Glasgow Looking Glass* has all the qualities necessary for it to be considered comics journalism: sequentiality, a theme, newsworthiness and even meta-narrative.

2.2. The Pioneers

The Cleveland-based liberal social activist Joyce Brabner (1952-) together with fellow-activist Lou Ann Merkle, who coedited the two-volume comics *Real War Stories*⁴ can be seen as the pioneer of comics journalism as they predate Joe Sacco. Even though Brabner is often referred without mentioning Lou Ann Merkle, it is clear from what Braber wrote in the first volume of the *Real War Stories* that it was actually Lou Ann Merkel who came up with an idea of publishing a pamphlet, which was possible put into this shape by Joyce Brabner herself with her background in comics:⁵ 'When I first met Lou Ann, CCCO [Central Committee for Conscientious Objectors] was thinking (reasonably) about getting some stories out by self-publishing a black and white quick-copy pamphlet, drawn by anybody they could find.'⁶

Brabner and Merkle's story 'A Long Time Ago & Today' in the first volume of *Real War Stories*⁷ can be accepted as very close to our understanding of comics journalism today which has been mostly shaped by Joe Sacco. This story is a clear-cut example of subjective reportage. Brabner and Merkle appear in the story as herself, a journalist, sitting on her desk, asking questions to Felipe who tells his own account of Salvadoran Civil War.

⁴ Joyce Brabner and Lou Ann Merkle, *Real War Stories 1* (Forestville, CA: Eclipse Comics, 1987); *Real War Stories 2: Citizen Soldiers* (Forestville, CA: Eclipse Comics, 1991).

The others who contributed to the volumes are as follows: Bill Sienkiewicz (Artist), Dean Mullaney (Publisher), Catherine Yronwode (Editor-in-Chief), Mike W. Barr (Writer), Steve Bissette (Artist), Brian Bolland (Artist), Mark Farmer (Artist), Rebecca Huntington (Artist), Mark Johnson (Artist), Steve Leialoha (Artist), Paul Mavrides (Artist), Alan Moore (Artist), Nancy O'Connor (Colorist), Denny O'Neil (Writer), Sam Parsons (Colorist), Leonard Rifas (Artist/Writer), John Totleben (Artist) and Tom Yeates (Artist).

⁵ Joyce Brabner's other works include:

Joyce Brabner and Thomas Yeats, 'Flashpoint: The LA Penca Bombing' in *Brought to Light: A Graphic Docudrama* (London: Titan Books, 1989) [A Flip Book].

Harvey Pekar, Joyce Brabner and Frank Stack, *Our Cancer Year* (New York: Four Walls Eight Windows, 1994).

Joyce Brabner, Mark Badger and Wayne Vansant, *Activists!* (Stabur Press, 1995).

Joyce Brabner and Mark Badger, *Animal Rights Comics*, 2 vol. (Stabur Press, 1996).

⁶ Joyce Brabner 'How This Happened and Who We are' in *Real War Stories* #1, p. i.

⁷ Joyce Brabner and Lou Ann Merkle, 'A Long Time Ago & Today', in *Real War Stories 1* (Forestville, CA: Eclipse Comics, 1987), pp. 38-51.

Brabner and Merkle's story has real characters and is newsworthy. The main difference from Joe Sacco is that they do not tell their account of the incident, just reflect it from the point of a real character.⁸

2.3. The Populariser

Such is Joe Sacco's importance in the history and development of comics journalism, that he merits a section (if not several theses) of his own, especially as his name recurs throughout this study.

Joe Sacco was born in Malta, on October 2, 1960. When he was one year old, his family immigrated to Australia. He spent his childhood there until 1972 when they moved to the United States, living first in Los Angeles, then from 1974 in Portland, Oregon, where Sacco currently resides. He graduated from Sunset High School in 1978 and obtained his BA degree in journalism from the University of Oregon in 1981. After finding journalism 'exceedingly, exceedingly boring,'⁹ he began working for a local publisher writing guidebooks. In the mid-1980s, he worked for *The Comics Journal*. In 1988, he left the USA to travel across the Europe, also with a rock band, and compiled his memories in *Yahoo* series,¹⁰ subsequently printed under the titles *But I Like It*,¹¹ and *Notes from a Defeatist*.¹² His visit to Europe, especially to Germany allowed him to think about the Palestinian issue more seriously when he met some Palestinians in his German class and also under the influence of ongoing Gulf War. As a product of those days, he created some stories for his fourth issue of *Yahoo* series which is subtitled as 'Airpower through victory', and they could be seen as Sacco's first comics journalism.¹³ In 1993 he published *Palestine* series in nine issues (later gathered in a single volume) following a visit to that country two years earlier.¹⁴ Meantime in 1992, he travelled to Bosnia and documented his memories in his later books, *Safe Area Gorazde: The War in Eastern Bosnia 1992–1995*,¹⁵ and *The Fixer and Other Stories*.¹⁶ In

⁸ To show how effective comics journalism can be, it should be also noted that the story of the ex-navy officer Tim Merrill ('The Elite of the Fleet', in *Real War Stories* 1, pp. 4-10) drew reaction from the U.S. Department of Defense as it mentioned an officer who was violated by his colleagues. According to what Joyce Brabner wrote in the second volume's Editor's Statement, 'In an Atlanta, Georgia, Federal Court, Lieutenant Colonel John Cullen, a special witness dispatched by the Department of Defense in an attempt to stop CCCO's [Central Committee for Conscientious Objectors] distribution of the comic, testifies that he did not find *Real War Stories* very real at all. Specifically, Cullen stated that "greasing," a vicious form of hazing portrayed in *Real War Stories* #1, did not exist. However, Lieutenant Colonel Cullen's arguments were defeated after the U.S. Navy's own records were introduced as evidence. The Department of Defense later notified the CCCO that they were calling it quits. CCCO won. A comic book threat to national security went back into public high schools – something to pick up with the recruitment pamphlets that get handed out on Career Day.'

⁹ Duncan Campbell, 'I do comics, not graphic novels', *The Guardian*, 23 October 2003

<<http://www.theguardian.com/books/2003/oct/23/comics.politics>> [accessed 21 September 2017].

¹⁰ Joe Sacco, *Yahoo*, 6 issues (Seattle: Fantagraphics Books, 1988-1992).

¹¹ Joe Sacco, *But I Like It* (Seattle: Fantagraphics Books, 2006).

¹² Joe Sacco, *Notes from a Defeatist* (London: Jonathan Cape, 2003).

¹³ These stories dating back to 1990-1991 are included in *Notes from a Defeatist* as chapters: 'When Good Bombs Happen to Bad People' and 'More Women, More Children, More Quickly'.

¹⁴ Joe Sacco, *Palestine* (Seattle: Fantagraphics Books, 2001).

¹⁵ Joe Sacco, *Safe Area Gorazde: The War in Eastern Bosnia 1992–1995* (Seattle: Fantagraphics Books, 2000).

¹⁶ Joe Sacco, *The Fixer and Other Stories* (Montreal: Drawn and Quarterly, 2009).

2009 Sacco returned to Palestine and published *Footnotes in Gaza*.¹⁷ In 2012 he compiled his short journalistic works in *Journalism*.¹⁸ Over the years he has won a series of awards including the Eisner Award for Best Original Graphic Novel in 2001.

The influence of Sacco's original training as a journalist can be seen in his books. He puts himself into his stories and questions the idea of objectivity. He suggests that it is by way of a reaction that he puts himself into his stories and questions the idea of objectivity. When he is asked in an interview about this personal intrusion, he says:

Yes. I studied American-style journalism and at some point that began to break down for me. Because I feel that in the case of a lot of topics, you can't be objective. For example, when American or British journalists go somewhere, they bring themselves with them, obviously, and they bring their culture with them. And that isn't often reflected in their stories.¹⁹

He also uses eyewitness accounts in his works. He takes notes from oral accounts of people he interviews. It is very obvious that Joe Sacco knows the advantages of comics over mainstream journalism as he indicates in an interview with Kristine McKenna:

I've been doing comics since I was 6 years old, so it's a medium that's been with me for a very long time, and I think there are advantages to it. It's accessible and immediate — right away, the reader is thrust into a small town in Bosnia. I can make the crane that allows me to hover above a city — I don't have to hire a helicopter to get the picture — and I can take the reader into someone's past. I can ask visual questions that allow me to render it as faithfully as a film director.²⁰

As for his style, he goes back to underground commix, and confesses that he admires Robert Crumb. His drawing and narrative style is quasi-documentary, although it never abandons its cartoonish quality:

Well, in some ways what you see in your head translates more on to the page. But you never get it exact. And you have to realise that you have your limitations and you just have to live with them. But I think this [style] worked well for me. I wanted it to be relatively representational but on the other hand I never want to lose that cartoonishness that I think that helps people put themselves into that situation.²¹

Political aspects are relatively absent from Sacco's earliest work, produced when his concerns as a long-haired artist were primarily artistic. Yet from the time of his first trip to Palestine in 1991, his appearance and outlook changed: he no longer wore long hair and started to draw political and documentary graphic novels. This 'funny' unusual situation can be thought of as the turning point for Joe Sacco because thereafter he became the man who shaped — and continues to shape — comics journalism as we know it today.

¹⁷ Joe Sacco, *Footnotes in Gaza* (London: Jonathan Cape, 2009).

¹⁸ Joe Sacco, *Journalism* (London: Jonathan Cape, 2012).

¹⁹ Joe Sacco, interviewed by Roger Sabin, 29 November 2009 <<http://www.eyemagazine.com/blog/post/notes-on-saccos-footnotes-in-gaza>> [accessed 22 September 2017].

²⁰ Joe Sacco, interviewed by Kristine McKenna <<http://www.laweekly.com/2004-01-01/news/brueghel-in-bosnia/?showFullText=true>> [accessed 22 September 2017].

²¹ Ibid.

3. Comics Journalism and its Journalistic Aspects

In order to appreciate more fully the degree of overlap between mainstream journalism, comics journalism and novelistic writing, it seems advisable to understand the term journalism within its historical, social, and theoretical contexts.

Comics journalists are in pursuit of news which, according to Mitchell Stephens, refers to 'new information about a subject of some public interest that is shared with some portion of the public'.²²

Journalists' own, often down-to-earth ways of referring to their activities are also worthy of consideration. In discussion of their craft, the first thing they believe is that journalism needs a sixth sense, which means they have 'a nose for news'.²³ Comics journalists have definite knowledge of where to get news; Joe Sacco went twice to Palestine, Ted Rall travelled to Afghanistan, Guy Delisle settled in the world's lesser known places like Palestine, Burma (Myanmar), Shenzhen and Pyongyang. Sarah Glidden has sneaked into Syria from across the Turkish border.

Secondly, journalism is a container in which 'news is a phenomenon with volume, materiality, dimension, depth, and possibly complexity'.²⁴ Comics Journalism adds another dimension to this container by its use of images or drawings. The reading of comics journalism is more complex than that of other forms of journalism because a reader is not only supposed to follow a written text but also s/he needs to comprehend images or drawings, and this arguably takes longer than reading a newspaper or watching news on television, at least in a casual manner. S/he needs to pay attention to small details in the frames in order to appreciate the atmosphere of the story which may be conveyed exclusively through images rather than the written word. From the broadcast media comics journalism borrows the notion of adherence, which is 'the ability to keep a radio audience listening [...] in order to hear the end of the story'.²⁵ Drawings are a way of conveying information. For example, in *Jerusalem*, Delisle does not directly write about the conflict between Palestinians and Israelis, he just shows it by drawing armed soldiers, firing guns, shouting people and chaotic streets. With similar intent Sacco constantly keeps streets muddy throughout *Palestine*.

In order to stress the 'vulnerability and fragility of the news',²⁶ journalists view their craft as their child that they need to take care of. When they prepare a story for publishing, they may claim to protect it like a parent keeping its offspring away from the possible dangers of other agencies. Likewise, comics journalists develop an emotional relationship with the works they are producing. They proudly declare how much time they are lavishing on their creation.

Last but not least, journalism is a service in the 'public interest',²⁷ and has as its mission the aim to defend and protect the 'citizens' rights to freedom of information and the right to

²² Mitchell Stephens, 'Journalism and News: Untangling Their Histories', *Beyond News*, 13 March 2011, <<http://journalism.nyu.edu/publishing/beyondnews/2011/03/13/journalism-and-news-untangling-their-histories/>> [accessed 3 October 2017]

²³ Ibid, p. 30.

²⁴ Ibid.

²⁵ Todd Schack, 'A failure of language': Achieving layers of meaning in graphic journalism', *Journalism*, 15.1 (2014), 109-127 (p. 112).

²⁶ Barbie Zelizer, *Taking Journalism Seriously: News and the Academy* (London: Sage Publications, 2004), p. 30.

²⁷ Ibid.

know'.²⁸ Nearly all comics journalists advocate this freedom and more often than not produce a form of journalism which reports facts that cannot be found in mainstream journalism.²⁹ This public interest involves journalists in duties in the name of society. It is consequently possible to adapt the Society of Professional Journalists' Code of Ethics for comics journalists:³⁰

- [Comics] Journalists should be honest, fair and courageous in gathering, reporting and interpreting information.

Comics journalists are mostly honest reporters and not afraid of being in war zones like Sarah Glidden in Syria, Joe Sacco in Palestine and Bosnia, Ted Rall in Afghanistan.

- Ethical [comics] journalists treat sources, subjects and colleagues as human beings deserving respect.

Most of the time, comics journalists become friends with their news sources as do Joe Sacco and Edin in *Safe Area Gorazde*.

- [Comics] Journalists should be free of obligation to any interest other than the public's right to know.

Most comics journalists are freelancers.

- [Comics] Journalists are accountable to their readers, listeners, viewers and each other.

In the preface to their books most acknowledge to their readers the sources they have used in their works including those that inspired them. For example, Joe Sacco cites Edward Said, Michael Herr and Noam Chomsky, while Turkish Artist Kemal Gökhan Gürses recounts how his journalist friends inspired him in his graphic novel *Ayşegül Savaşta: Irak Şahini*.³¹

In a similar way, where graphic representation is concerned, Joe Sacco draws a path for a comics journalist to follow with reference to his own standards. According to him, comics journalists should 'draw people and objects as accurately as possible whenever possible'.³² This is not the case for most comics journalists studied in this paper, however. For example, Guy Delisle prefers simple lines. Secondly, Sacco argues that in order to recreate a specific time, place and situation, a comics journalist should draw in a realistic, down-to-earth fashion. This precept is observed by nearly all comics journalists because even those such as Joe Kubert and Kemal Gökhan Gürses, who draw places they have not visited, research photographs, films, documents and others' drawings to create the exact environment. Thirdly, according to Sacco, visual questions about the thing or situation to be depicted should be asked when comics journalists rely on eyewitness testimonies. Most comics journalists do the same while listening to their interviewees. Fourthly, unlike mainstream journalists, comics journalists are in Sacco's view not supposed to be objective, a tenet which is accepted by all comics journalists because of the subjective nature of the comics medium as it is created with

²⁸ 'Status of Journalists and Journalism Ethics: IFC Principles' *International Federation of Journalists* <<http://www.ifj.org/en/articles/status-of-journalists-and-journalism-ethics-ifj-principles>> [accessed 4 October 2017]

²⁹ The differences between Mainstream Journalism and Comics Journalism will be broadly discussed later.

³⁰ 'Code of Ethics', *Society of Professional Journalists* <<http://www.spj.org/pdf/ethicscode.pdf>> [accessed 5 October 2017]

³¹ Kemal Gökhan Gürses, *Ayşegül Savaşta: Irak Şahini* (İstanbul: Cadde Yayınları, 2006)

³² Joe Sacco, 'Preface: A Manifesto, Anyone?' in *Journalism* (London: Jonathan Cape, 2012), p. x.

one's subjective drawings and narration. Comics journalists can be subjective and filter their observations according to their priorities. Fifthly, somewhat paradoxically perhaps, while looking at two sides of a story a comics journalist 'must strive to find out what is going on and tell it, not neuter the truth in the name of equal time'³³. Lastly, for Sacco as for all comics journalists, one's output should be 'concern[ed] with those [who] seldom get a hearing [as] the powerful are generally excellently served by the mainstream media or propaganda organs.'³⁴ This precept reminds us of Gürses' declaration that his work aims 'to be a part of the tragedy of the people I do not know.'³⁵

Scholars see journalism as multi-faceted and primarily as a profession or expertise that requires a qualification gained through education and training. However, this view hardly holds true where comics journalism is concerned because, except for Joe Sacco, most comics journalists lack any training or education in journalism. Secondly, traditional or mainstream journalism is an institution 'characterized by social, political, economic, and/or cultural privilege'.³⁶ While these privileges have admittedly also shaped comics journalism, they have done so in a different way. A third definition sees journalism as the production of a text, which means a report, a record or a document produced by a correspondent.³⁷ According to James Carey, there are significant implications to seeing all forms of 'journalism as a text that said something about something to someone [and as a means] to grasp the forms of consciousness, the imaginations, the interpretations of reality journalism has contained'.³⁸

It is possible to add James Carey's definition that comics journalism carries mainstream journalism's limits one step forward by offering readers a combination of written text and image which gives them a more complex and challenging experience and consciousness inviting different interpretations. As Todd Schack writes, comics journalism expands and enriches the literature of journalism by creating three layers of meaning:

- an emotional immediacy, created by the ability to provide atmospheric content,
- the formal aspects of the genre that relate to the concept of 'stickiness', both in terms of keeping an audience 'tuned in', and in using images to express complex ideas,
- the mnemonic value of blending words with images that both inform and enhance each other, and that together create a multi-layered narrative that carries the potential to create understanding on an intellectual level as well as feeling on an emotional, visceral level.³⁹

All journalists are the products of the society in which they live, so it is not possible to understand journalism (or indeed the media in general) without reference to sociology, which determines what kind of topics it includes, how news is selected and the values and external factors that affect and govern that selection. Every news story is shaped by the individuals

³³ Ibid., p. xii.

³⁴ Ibid.

³⁵ Gürses, p. 5.

³⁶ Zelizer, p. 36.

³⁷ Ibid., p. 38.

³⁸ James W. Carey, 'The Problem of Journalism History', *Columbia Journalism Review*, 13.2 (1974); reprinted in *James Carey: A Critical Reader*, ed. by Eve Stryker Munson and Catherine A. Warren (Minneapolis: University of Minnesota Press, 1997), pp. 86-94 (p. 93).

³⁹ Schack, p. 110.

who collectively form society whether their role is that of participant, witness or reporter. The people who choose these stories for dissemination as news are, of course, journalists whose selection of news depends on the influence of intangible and invisible values in the selection period such as their background, education, personal judgements, working atmosphere, the environment in which they grew up, their experiences in dealing with bureaucracy, and their relations with readers and the community. The relationship between journalism and sociology stems from the idea of seeing journalism as a profession. This concept views journalists as scientists, in other words as 'social beings who systematically [act] in patterned ways that [have] bearing on the stature and shape of the journalistic collective at large'.⁴⁰ Thinking of journalism as a sociological phenomenon suggests new factors and terms to be added to the discussion such as 'gatekeeping', and the 'selectivity process'.

Although the terms 'gatekeeping' and 'gatekeeper' (aka 'Mr. Gates') were first used by social psychologist Kurt Lewin to describe 'a wife or mother as the person who decides which foods end up on the family's dinner table',⁴¹ it was soon applied to journalism by David Manning White. The term basically refers to the man or editor who decides which news will go forward and which will not. Without understanding 'gatekeepers', it is impossible to understand what news really is.⁴²

According to White, in choosing news stories, gatekeepers are affected by their prejudices, the category of news, and their conception of the audience they are addressing.⁴³ White also mentions the subjectivity of gatekeepers in the conclusion to his article:

This is the case study of one "gatekeeper," but one who, like several hundred of his fellow "gatekeepers", plays a most important role as the terminal "gate" in the complex process of communication. Through studying his overt reasons for rejecting news stories from the press associations we see how highly subjective, how based on the "gatekeeper's" own set of experiences, attitudes and expectations the communication of "news" really is.⁴⁴

The gatekeeper in comics journalism is the comics journalist himself/herself who acts as writer and artist.⁴⁵ The comics journalist decides on what to include into her/his reporting. As Kristian Williams writes, 'at the end of the strip, the reader is left fully outside the frame, but inside the narrative. We see what the narrator sees'.⁴⁶ Comics journalists are affected by their prejudices: for example, Joe Sacco and Kemal Gökhan Gürses use nearly the same racial stereotypes for Arabs.

For Joe Sacco, in the absence of control by an external authority, comics journalism must be subject to a self-imposed 'filter' of subjectivity that is evident to the reader:

⁴⁰ Zelizer, p. 37.

⁴¹ Kurt Lewin, 'Frontiers in Group Dynamics', in *Human Relations*, 1. 2 (1947), pp. 143-53 (p. 145).

⁴² David Manning White, 'The "Gatekeeper": A Case Study in the Selection of News', in *Journalism Quarterly*, 2 (1950), pp. 383-91; reprinted in *People, Society and Mass Communications*, ed. by Lewis Anthony Dexter and David Manning White (London: Collier-Macmillan, 1964), pp. 160-72 (p.161).

⁴³ *Ibid.*, pp. 170-71.

⁴⁴ *Ibid.*, p. 171.

⁴⁵ But in collective works, the gatekeeper is probably the writer, not the artist.

⁴⁶ Kristian Williams, 'The Case for Comics Journalism',

<http://www.alternet.org/story/21520/the_case_for_comics> [accessed 18 December 2017]

It's important for me to put the reader in my position, of being in a situation which they are not familiar with. It's important for the reader to know that I have prejudices, just like they have prejudices, so they can judge what I say and what I write about. It's very clear I'm from the West, so when I talk to a woman about the hijab I don't want to come across as some Know-it-all, or some moral person who can make decisions about what they wear. That's not really my position. I can comment on that but it has to be clear that I am commenting from the viewpoint of someone from the West. It's important to show you are telling someone else's story and to actually show that is an essential part of it to me. I am and act as a filter and I want them to see that filter openly. Most journalists pretend there's nothing in between you and the experience. That's bullshit. They are between you and the experience. I focus on exchanges with people. I do it almost accidentally, because I don't have the money to pursue that big general, big official point of view, which is of no interest to me anyway. Hanging out is a big part of it. Letting people get to know you is a big part of it.⁴⁷

Comics journalists are aware of their audience's needs, in particular, the need for the truth that they cannot find easily in the mainstream media. Except for some very brutal amateur videos posted online, Sarah Glidden's short piece *The Waiting Room*, in which she talks about the Iraqi refugees in Syria, and David Axe's *Everyone Told Us Not to Go to Syria*, which relates a group's dangerous journey into that country from the Turkish border, are two of the best examples of journalism showing the ongoing Syrian civil war from within. Like Sacco, both Glidden and Axe accept the inevitably subjective nature of the comics journalist's viewpoint, making it comparable to that of the gatekeeper as defined by White. According to Adam Bessie, comics journalists serve as a counterbalance to purveyors of mindless jingoism:

Insurgent pen in hand, this is precisely what Rall did, traveling to Afghanistan months after 9/11 to "serve as a counterbalance to the mindless jingoism ... being pumped out by major American newspapers and television networks." And when there, Rall worked outside the corporate media establishment – [much like Glidden and Sacco] – and found that what we've learned of the war is more cartoonish than anything he's drawn: corporate reporters rarely travelled to the real war zones and when they did, they were often so heavily escorted they were unable to see anything other than what the American military or local warlords wanted them to see; most damningly, Rall saw Northern Alliance soldiers paid to shoot rounds into empty desert for exciting TV footage and women paid \$200 to take their burqas off on camera, only to put them on again immediately thereafter, fearful of Taliban reprisals.⁴⁸

The selectivity process is the series of decisions by which issues and events are considered worthy of being disseminated as news items. In effect it amounts to the very creation of featured news stories. In this process, news creates its own value simply by being selected. Although more than a million potentially newsworthy events happen every day in the world, just a few of them become dominant news items. As Stuart Hall argues:

⁴⁷ Joe Sacco, interview by Ernesto Priego, 2 August 2011, <<http://blog.comicsgrid.com/2011/08/sacco-interview/>> [accessed 27 September 2017]

⁴⁸ Adam Bessie, 'Warning: This Article Contains Graphic Journalism', in *Truthout* <<http://www.truthout.org/news/item/2569:warning-this-article-contains-graphic-journalism>> [accessed 20 October 2017]

Yet of the millions of events which occur daily in the world, only a tiny proportion ever become visible as “potential news stories”: and of this proportion, only a small fraction is actually produced as the day’s news in the news media. We appear to be dealing, then, with a “deep structure” whose function as a selective device is un-transparent even to those who professionally most know how to operate it.⁴⁹

As discussed above, comics journalists mostly tend to select news about America’s problematic issues since with its economy and political power,

[It] guarantees the subjugation of other cultures and competing ideologies, and results in news that is lacking in accurate and generous depictions of other cultures, especially those in the Middle East, where America has a vested interest in democratic ideology. It is a power that controls what stories are told, whose stories get told, and who listens. It is a power that makes peoples and cultures visible or invisible to the Western world.⁵⁰

In their selections of topics for coverage, comics journalists also have other motivations. For example, Guy Delisle claims he does not find news, but that news finds him. He draws and writes about the places he went to with his wife, who works for Médecins Sans Frontières. Kemal Gökhan Gürses – although he remains secretive on this topic – was inspired to create Ayşegül by one of his close friends, physically Nevin Sungur, and others. Sarah Glidden was engaged in tracing her Jewish origins when she produced *How to Understand Israel in 60 Days or Less*. By writing on Palestinian issues, Joe Sacco wanted to renounce his childhood view of Palestinians as terrorists:

[...] My impetus for going [to Palestine] was that I felt the American media had really misrepresented the situation [between Israel and the Palestinians] and I was really shocked by that. I grew up thinking of Palestinians as terrorists, and it took a lot of time, and reading the right things, to understand the power dynamic in the Middle East was not what I had thought it was...⁵¹

The subjective decisions of gatekeepers or journalists in the selectivity process often vary from one country to another across the world depending largely on political and ethnic factors. Reviewing international news reporting in the Norwegian press in the early 1960s, Galtung and Ruge proposed some twelve or fifteen criteria as possible determinants of news value.⁵² Nearly four decades later a study of 1276 news articles in three leading UK newspapers published in March 1999 led Harcup and O’Neill to criticise Galtung and Ruge’s twelve criteria and to suggest the following alternative determinants of news value, at least some of which are also valid for comics journalism:

⁴⁹ Stuart Hall, ‘The Determinations of News Photographs’, in *The Manufacture of News: Deviance, Social Problems and the Mass Media*, ed. by Stanley Cohen and Jock Young, rev. edn (London: Constable, 1981), pp. 226-43 (pp. 234-35).

⁵⁰ Molly Scanlon, ‘Comics, Journalism, and War Discourse’, *Public Knowledge Journal*, 3.1 (2011) <http://pkjournal.org/?page_id=1443> [accessed 22 October 2017]

⁵¹ Joe Sacco, interviewed by Omar Khalifa, 19 July 2008

<<http://www.aljazeera.com/news/middleeast/2007/11/2008525185042679346.html>> [accessed 27 October 2017]

⁵² Johan Galtung, Mari Holmboe Ruge, ‘The Structure of Foreign News: The Presentation of the Congo, Cuba and Cyprus Crises in Four Norwegian Newspapers’, *Journal of Peace Research*, 2.1 (1965), pp. 64-90.

- The Power Elite: Stories concerning powerful individuals, organisations or institutions (including political leaders or parties):

The Guardian US Interactive Team's interactive comics journalism *America: Elect! The Action-packed Journey to US Election Day* is a good example for this category.

- Celebrity: Stories concerning people who are already famous

Not very often seen in comics journalism.

- Entertainment: Stories concerning sex, show business, human interest, animals, an unfolding drama, or offering opportunities for humorous treatment, entertaining photographs or witty headlines.

While relatively few comics journalists deal with such topics as sex, show business, or relate stories that lend themselves to humorous or witty treatment, some do focus on human interest stories involving natural disasters, ecological issues and the abuse of human and / or animal rights.

- Surprise: Stories that have an element of surprise and/or contrast.

Some comics journalism works may include elements of surprise.

- Bad News: Stories with particularly negative overtones, such as conflict or tragedy.

Most comics journalists choose to feature a tragedy or a conflict such as the turmoil in the Middle East which is broadly the subject treated by authors discussed in this thesis.

- Good News: Stories with particularly positive overtones such as rescues and cures.

This is a rarely seen topic in comics journalism, which like the mainstream news media tends to emphasize the world's problems.

- Magnitude: Stories that are perceived as sufficiently significant either in the numbers of people involved or in the potential impact.

This criterion is met by comics journalism, which repeatedly treats the Middle East crisis affecting millions of people.

- Relevance: Stories about issues, groups and nations perceived to be relevant to the audience (such as when shared ethnic identities or political allegiances are involved).

Comics journalism dealing with the turmoil in the Middle East is again a good example of this.

- Follow-up: Stories about subjects already in the news.

Joe Sacco followed up his investigative coverage of Palestine, a region already only too well known internationally, by producing two graphic novels.

- Newspaper Agenda: Stories that set or fit the news organization's own agenda.⁵³

The Bosnian War, the Palestinian Issue, the Invasion of Iraq and 9/11 arguably meet this requirement.

⁵³ Tony Harcup and Deirdre O'Neill, 'What Is News? Galtung and Ruge revisited', *Journalism Studies*, 2.2 (2001), pp. 261-80 (p. 279).

4. Comics Journalism and New Journalism

To consider comics journalism without linking it to New Journalism would be futile and myopic. In the following discussion, New Journalism will be defined broadly by comparing its evolution with that of comics journalism.

In their quest for originality, literary authors frequently claim to have created new genres just as they give new names to their works. When Henry Fielding wrote *Joseph Andrews*, which is considered by some to be the first full-length English novel, he called it a 'comic epic poem in prose'. Similarly, Truman Capote used to call some of his works 'non-fiction novels', although they have proved to be either partly or largely fabricated. Underlying this so-called experimentation is a concern on Capote's part to appear simultaneously unique and observant of traditionally accepted genres, in an interview, Capote confesses his intention:

The author lets his imagination run riot over the facts! If I sound querulous or arrogant about this, it's not only that I have to protect my child, but that I truly don't believe anything like it exists in the history of journalism.⁵⁴

The same problem still exists among comics journalists today. As will be discussed below, there are several terms which at times have been preferred to 'comics journalism', although they do not mean exactly comics journalism.

Capote's claim to uniqueness also stems from the idea of the death of the novel. Although the novel has never yet died, from time to time people have thought of it as moribund.⁵⁵ In a 1923 essay called 'Ulysses, Order and Myth', T. S. Eliot said that 'the novel ended with Flaubert and with James'⁵⁶ to show how different James Joyce's *Ulysses* was from the work of his immediate predecessors. Two years later, the Spanish philosopher Ortega y Gasset similarly wrote that 'it has become practically impossible to find new subjects' for the novel.⁵⁷ And according to Louis Decimus Rubin, although novels are still written, all possible literary forms of the genre have been exhausted, and authors should invent new techniques to pursue their writings. He also reminds his readers that the novel is generally seen as a 'nineteenth-century phenomenon'.⁵⁸

Similarly, although comics journalists do not mean to imply the death of journalism, most of them complain about the bad journalism done by the mainstream media. Joe Sacco has criticised the offensive and distorted aspects of news reporting published in mainstream media:

⁵⁴ George Plimpton, 'The Story Behind a Nonfiction Novel', *New York Times Book Review*, 16 January 1966, <<http://www.nytimes.com/books/97/12/28/home/capote-interview.html>> [accessed 3 September 2017]

⁵⁵ For the most recent discussion concerning the 'death of the novel', please see Will Self's article on the *Guardian*: Will Self, 'The novel is dead (this time it's for real)', *Guardian*, 2 May 2014 <<http://www.theguardian.com/books/2014/may/02/will-self-novel-dead-literary-fiction>> [accessed 5 May 2017]

⁵⁶ T. S. Eliot, "'Ulysses, Order, and Myth,'" Review of *Ulysses* by James Joyce', *The Dial*, 75.5 (1923), pp. 480-83 (p. 483).

⁵⁷ José Ortega y Gasset, *The Dehumanization of Art and Other Essays on Art, Culture, and Literature* (New Jersey: Princeton University Press, 1968), p. 59.

⁵⁸ Louis Decimus Rubin, 'The Curious Death of the Novel: Or, What to do about Tired Literary Critics' in *The Curious Death of the Novel: Essays in American Literature* (Baton Rouge: Louisiana State University Press, 1967), pp. 3-23 (p. 5).

I still read *The New York Times* — not that I find its reporting always particularly good. There are some subjects that I know well, and when I read the *New York Times* correspondent writing about it — I can't tell if it's the correspondent or the editor who's played with the story — there's some stuff that I find really offensive and wrong based on my own personal experience. So it makes me a little suspicious of the rest of it somehow.⁵⁹

Sarah Glidden asserts that she, together with her friends who formed the non-profit multi-media journalism collective called the Common Language Project, chose to become involved in international issues because of the general attitude of US mainstream media towards international coverage:

We were in the middle of two expensive and disastrous wars, a collapsing economy, and a handful of other tense conflicts and relationships with other groups and governments. Instead of expanding coverage of these issues, American journalism seemed to be turning inward. There are a bunch of reasons for this, of course. The business model the news media had been using for almost a century wasn't working anymore, and it couldn't adapt. Foreign bureaus and investigative reporting were the first things that newspapers cut to save money. International reporting still exists, it's just that there is much less of it and there are fewer people doing it.⁶⁰

Among the new genres produced as a result of the aforementioned attempted rejection of the novel is New Journalism, which derives from the effort to liken journalism to novel-writing. Before any analysis of New Journalism and its relationship to comics journalism, it is advisable to contextualize its birth by examining the social, political, and economic situation of the United States of America of the 1960s.⁶¹ It was a decade of wars, uprisings, revolutions, freedom movements and technological developments. Colour television, already a part of daily life for some Americans in the 1950s, became widely available and people watched landing on the moon live. While the political left was rising, right-wingers were hunting them down. Three major political figures, John F. Kennedy, his brother Robert ('Bobby') and Martin Luther King, were assassinated; the U.S. army was fighting in Vietnam. 'Those years — 1965-1973 — were the American High Sixties. The Vietnam War was in overdrive through most of the period; the U.S. economy was fat and bloody; academic imperialism was as popular as the political kind'.⁶² This decade created its counterculture and sense of alienation epitomized by the Kent State massacre on 4 May 1968.

In this sense, there is a relationship between New Journalism and the era in which it flourished. New Journalism tried to be the voice of the counterculture. Phyllis Frus writes about the field that it covered:

⁵⁹ Joe Sacco, interviewed by Liz Crain, July 2011 <<http://progressive.org/crainjuly11.html>> [27 October 2017]

⁶⁰ Sarah Glidden, interviewed by Sara Drake, 12 May 2013 <<http://badatsports.com/2013/meanwhile-on-comics-journalism-and-an-interview-with-sarah-glidden/>> [accessed 27 September 2017]

⁶¹ Although the term 'New Journalism' was first coined by Matthew Arnold in 1887, I use it here in this thesis to mean the movement in the United States of America during the 1960s and 1970s.

⁶² John Barth, 'The Literature of Exhaustion' in *The Friday Book: Essays and Other Non-Fiction* (London: The Johns Hopkins University Press, 1984), pp. 62-76, (p. 62).

New journalism was defined by the dominant as “Other” in much the way the subcultural and countercultural phenomena that the New Journalists covered – Vietnam War protests; civil rights, Black Power, labor-organizing, and student-militancy campaigns; the “human potential” movement and Utopian communes; and the myriad subcultures revolving around race; reggae, rock, drugs, and clothing styles – were seen by the dominant culture as departing from the consensual values and practices of society as a whole.⁶³

As broadly discussed above, comics journalism is ‘other’ for exponents of and subscribers to the ‘dominant’ journalism. Comics journalists cover the topics that are denied by the mainstream media. Just as the Vietnam War may be seen as the main cause for the emergence of New Journalism, so September 11 explains the increase in comics journalism. After 9/11, together with the 15th and 20th November 2003 Istanbul Bombings and the 7th July 2005 London Bombings, the trauma that had affected America nearly triggered a worldwide trauma thanks to President Bush who famously said ‘Every nation, in every region, now has a decision to make. Either you are with us, or you are with the terrorists’.⁶⁴ Throughout its history, America has always found an enemy to blame, because

much of US identity and one basis of its nationalism is formed in opposition and opprobrium directed at an ‘Other’. Despite the early injunctions in US foreign policy not to go in search of monsters to destroy, they have usually animated its foreign policy and provided it with an overarching purpose. Broad conceptual dichotomies have provided a momentum and a point of contrast to bring US identity into sharp relief. [...] Bush’s early response after 9/11 presented another dualistic choice of either standing with the US or against it. The administration’s rhetorical conflation of all sorts of disparate opponents belied reality and set Washington on course for Iraq, thus evading the implications of 9/11.⁶⁵

Twelve years later, the same problem persists. In order to protect the security of the nation, news items are filtered through this created paranoia. Former CIA employee Edward Snowden who released around 200,000 classified documents to the press chose a documentary filmmaker, Laura Poitras, rather than a journalist from big media cartels to help him reveal the secret files because

After 9/11, many of the most important news outlets in America abdicated their role as a check to power — the journalistic responsibility to challenge the excesses of government — for fear of being seen as unpatriotic and punished in the market during a period of heightened nationalism. From a business perspective, this was the obvious strategy, but

⁶³ Phyllis Frus, *The Politics and Poetics of Journalistic Narrative: The Timely and the Timeless* (Cambridge: Cambridge University Press, 1994), p. 129.

⁶⁴ George Walker Bush, ‘Address to a Joint Session of Congress and the American People’, <<http://georgewbush-whitehouse.archives.gov/news/releases/2001/09/20010920-8.html>> [accessed 18 September 2017]

⁶⁵ David Ryan, ‘9/11 and US Foreign Policy’, in *American Thought and Culture in the 21st Century*, ed. by Martin Halliwell and Catherine Morley (Edinburgh: Edinburgh University Press, 2008), pp. 49-64 (pp. 56-57).

what benefited the institutions ended up costing the public dearly. The major outlets are still only beginning to recover from this cold period.⁶⁶

The main source of comics journalism before 9/11 was the Bosnian War, where America was blamed for being late to intervene in the conflict. Joe Sacco and Joe Kubert produced their documentary comics on the conflict which include *Soba* (1988), *Safe Area Gorazde* (2000), *The Fixer* (2003) and *War's End* (2005) by Joe Sacco and *Fax from Sarajevo* (1996) by Joe Kubert, and *Shenzhen* (2000) by Guy Delisle on the Far East China.

In the post 9/11 era, there have also appeared many examples of comics journalism by comparison with the pre-9/11 era. Since 2001 comics journalism has gradually developed into a serious sector with contributions by new exponents like Sarah Glidden, David Axe, Ted Rall, Josh Neufeld, Dan Archer, Kemal Gökhan Gürses, and websites solely devoted to the genre like News Manga (Japanese), The Common Language Project, The Cartoon Picayune, Archcomix and The Cartoon Movement.⁶⁷

Additionally, most of the works produced on the above-mentioned websites cover topics that are inadequately mentioned enough in mainstream journalism. *Army of God* by David Axe and Tim Hamilton tells the story of the African militant Lord's Resistance Army led by Ugandan ICC fugitive Joseph Kony. Sarah Glidden focuses on the Middle East with *The Waiting Room* and her forthcoming work *Rolling Blackouts*. Josh Neufeld's *Bahrain: Lines in Ink*, *Lines in the Sand* tells of Bahrain's short-lived Pearl Revolution through two young Bahraini editorial cartoonists who found themselves on opposite sides. Dan Archer's interactive comic *The Nisoor Square Shootings* is a retelling of the incident where seventeen Iraqi civilians were killed. Ted Rall draws and details the student movement that exploded in Quebec in the summer of 2012 in *Quebec's Not-So-Quiet Revolution*.

The exponential increase in comics journalism after 9/11 becomes clearer thanks to Fred Halliday's reading of 9/11 according to which 'the main target of 11 September is not U.S. power or a somewhat carelessly defined "civilized" or "democratic" world, but the states of the Middle East themselves'⁶⁸ which in the end was brought into a turmoil.

The president of America, as mentioned above, told the world to choose which side it was on which basically meant a choice between us (the West) or them (Muslim terrorists). Inevitably, political cartoons capitalized with remarkable speed on the frantic aftermath of 9/11. In the slow build-up to war on 18th February 2002 the cover of Germany's leading weekly news magazine *Der Spiegel* portrayed President George Walker Bush as Rambo, Secretary of State Colin Powell as Batman, Secretary of Defense Donald Rumsfeld as Conan, Vice President Richard Cheney as Mr Halliburton and National Security Advisor Condoleezza Rice as Valeria of the Red Brotherhood with a subtitle of 'The Bush Warriors: America's Crusade Against Evil'.⁶⁹

⁶⁶ Edward Snowden, interviewed by Peter Maass, 13 August 2013, in 'Peter Maass Blog', <http://www.petermaass.com/blog/the_snowden_interview/> [accessed 29 September 2017]

⁶⁷ For an up-to-date list of comics journalisms, please see Lukas Plank's website: <<http://lukasplank.com/2013/06/04/comics-journalism-index/>> [accessed 22 September 2017].

⁶⁸ Fred Halliday, *Two Hours that Shook the World: September 11, 2001: Causes and Consequences* (London: Saqi Books, 2002), p. 40.

⁶⁹ On 27 October 2008, *Der Spiegel* put them on the cover again but in a completely war-worn depiction with a subtitle of 'The Bush Warriors: End of the Performance'. Please see 'Die Bush Krieger: Amerikas Feldzug

Not only did weekly news magazines respond to this call to arms, but also comics, especially those belonging to the superhero genre. In the aftermath of September 11, many superhero comics and special issues supported the American government's war on terror by just mentioning a few words which implicitly or explicitly identified Muslims as being responsible for the attacks. For example there is a panel in 'Static Shock: Wednesday Afternoon' by Dwayne McDuffie, Denys Cowan and Prentis Rollins in which Mr Akkad is attacked in his Arcade by his old customers, local youngsters who see Mr Akkad as fitting the profile of 'terrorists'. It is noteworthy that one of the youngsters utters a sentence which closely matches the above-mentioned views, especially those of Huntington in 'The Clash of Civilizations': 'This is about *civilization*. Are you for it or against it?'⁷⁰ Or in Frank Miller's *Holy Terror*, when a 'Muslim' suicide bomber tries to hit a saloon but fails because of a blown fuse in his suicide belt, 'a cop [in the crowd] happened by just in time to spare the slob a nasty trip to paradise'.⁷¹

After September 11, comics journalists mostly produced work on the Axis of Evil countries proscribed by President Bush on 29 January 2002 and including Iran, Iraq and North Korea which were believed to have weapons of mass destruction (WMDs).⁷² This axis was developed 'Beyond the Axis of Evil' to cover Cuba, Libya and Syria by John Bolton, then Undersecretary of State, on 6 May 2002.⁷³ Later the list was completed by Condoleezza Rice's 'Outposts of Tyranny' with the addition of new countries Belarus, Burma and Zimbabwe.⁷⁴ While a Muslim majority populated only one of these additional countries, U.S. concern centred mainly the Middle East, where states were either attacked by the U.S. herself or turned into a turmoil. As already demonstrated, much comics journalism has focused on these countries.

Superhero and journalism comics treating the September 11 attacks differ mainly in the attitude they take. Whereas superhero comics have mostly supported the U.S. government's hunt for Muslim terrorists by creating Muslim enemies in their panels, comics journalism has given Muslims the right to speak. While superheroes have shown how powerful America is, comics journalists have revealed what kind of sufferings it has caused, especially in the Middle East. It is possible to argue that comics journalists have had a mission, the mission of informing people all around the world about what really has been occurring in the so-called 'Axis of Evil' countries and the Middle East.

One of the pioneers of New Journalism, Tom Wolfe denies that it constituted a movement: 'Nevertheless, New Journalism was the term that caught on eventually. It was no

gegen das Böse (The Bush Warriors: America's Crusade Against Evil)' *Der Spiegel*, 18 February 2002; 'Die Bush Krieger: Ende der Vorstellung (The Bush Warriors: End of the Performance)' *Der Spiegel*, 27 October 2008.

⁷⁰ Dwayne McDuffie, Denys Cowan and Prentis Rollins, 'Static Shock: Wednesday Afternoon' in *9-11: The World's Finest Comic Book Writers and Artists Tell Stories to Remember*, II (New York: DC Comics, 2002), pp. 29-37 (p. 34). Italics are mine.

⁷¹ Frank Miller, *Holy Terror* (California: Legendary Comics, 2011), p. 76.

⁷² George Walker Bush, 'President Delivers State of the Union Address', <<http://georgewbush-whitehouse.archives.gov/news/releases/2002/01/print/20020129-11.html>> [accessed 30 August 2017]

⁷³ John Bolton, 'Beyond the Axis of Evil', <<http://www.acronym.org.uk/docs/0205/doc01.htm>> [accessed 30 August 2017]

⁷⁴ Condoleezza Rice, 'Excerpts: Condoleezza Rice', <<http://news.bbc.co.uk/1/hi/world/americas/4184751.stm>> [accessed 30 August 2017]

“movement”. There were no manifestos, clubs, salons, cliques; not even a saloon where the faithful gathered, since there was no faith and no creed’.⁷⁵ Although Wolfe says that there are no rules and manifestos for New Journalism, he defines it in such a strict way that his 1973 article becomes a manifesto in itself. On the contrary, the pioneer of comics journalism Joe Sacco writes an overt manifesto in the preface to his recent book *Journalism*. His attempt to create a general manifesto for all journalists from his experience of comics journalism inevitably failed to suit everyone.

New Journalism’s proponents aimed ‘to excite the reader both intellectually and emotionally’,⁷⁶ by blending the techniques of realism with journalism.⁷⁷ For the New Journalist, it was and still is vitally important to narrate his or her facts to the reader through novelistic techniques:

The new journalist, then, will have to have something of the novelist’s eye and ear, the novelist’s ability to project himself into the head and viscera of others, the novelist’s cauterizing skills at self-exploration. This doesn’t mean he has to be able to write novels.⁷⁸

Comics journalism develops this notion of crossover as a medium where journalism, novelistic writing and art meet. It would consequently be conceptually deficient not to mention the tie between New Journalism and comics journalism. The prime difference is quite simply the visual support that comics journalism offers through its images. When asked about the relationship between comics journalism and New Journalism, Joe Sacco said that

It [New Journalism] definitely has been [meaningful to my work]. *Dispatches*, by Michael Herr, which is considered New Journalism — the strength of that book is in the atmosphere it creates. It gives you a taste of Vietnam in your mouth. It’s not about “On April 12, 1965, the Americans landed and I drank...” or something like that. It’s about mood, in a way. I’ve read many books about the Vietnam War, because once I was doing a comic about it, which I scuttled.⁷⁹

New Journalists and comics journalists often use first person narrative since the use of the first person helps authors to make their readers potentially share their viewpoint and/or possibly empathize with or react against their protagonists. It is one of the easiest ways of writing about the interior monologues of the writer or his/her chief character:

At its best, the first person singular can reflect the context of events, give a passionate depth sounding, resonate with social need, answer for a moment the avidity for touch and

⁷⁵ Tom Wolfe, ‘Seizing the power’, in *The New Journalism*, ed. by Tom Wolfe and E. W. Johnson (London: Picador, 1975), pp. 37-51, (p. 37).

⁷⁶ *Ibid.*, p. 28.

⁷⁷ *Ibid.*, p. 46.

⁷⁸ Nat Hentoff, ‘Behold the New Journalism – It’s Coming After You’, in *The Reporter as Artist: A Look at the New Journalism Controversy*, ed. by Ronald Weber (New York: Hastings House, 1974), pp. 49-53 (p. 53).

⁷⁹ Joe Sacco, interviewed by Hilary Chute, June 2011, in ‘The Believer Magazine’, <http://www.believmag.com/issues/201106/?read=interview_sacco> [accessed 5 October 2017]

intimacy which is one of the diseases of a mass society, and thus truly justify what this writer says, feels, suffers.⁸⁰

Comics journalists do not have to force themselves to use a subjective viewpoint because by setting themselves in the narrative, they achieve the same immediate success as New Journalists gain thanks to the use of 'I'. Most comics journalists include themselves in their stories. Joe Sacco and Guy Delisle are protagonists throughout their stories, whereas Kemal Gökhan Gürses only appears in the prologue and uses Ayşegül as a vehicle to express the first person point of view. Joe Kubert follows Gürses in telling the story through the mouth of a character, Ervin, in *Fax from Sarajevo*.

Comics journalism is one step beyond New Journalism in terms of inviting readers into the story because readers can easily identify themselves with comics characters. Scott McCloud says that

When you look at a photo or realistic drawing of a face, you see it as the face of another. But when you enter the world of the cartoon, you see yourself. I believe this is the primary cause of our childhood fascination with cartoons though other factors such as universal identification, simplicity and the childlike features of many cartoon characters also play a part. The cartoon is a vacuum into which our identity and awareness are pulled, [...] an empty shell that we inhabit which enables us to travel in another realm. We don't just observe the cartoon, we become it!⁸¹

From this definition it is possible to argue that the more simple the drawing, the more identification it invites and receives. For this reason, Joe Sacco draws himself in a very cartoonish manner while his depictions of others are realistic. Among the three comics journalists that are covered in this thesis, Guy Delisle is the one who uses the simplest drawings. Except in his self-portrayal Joe Sacco prefers the most accurate depictions possible as indicated in his manifesto. Kemal Gökhan Gürses likewise tends to draw as realistically as possible, although he uses some fictional elements. Guy Delisle prefers simple lines. In this regard, it is arguable that Joe Sacco creates a strict mainstream within comics journalism, while on the contrary other comics journalists remain aloof from this and stay more independent.

Reportage is the essence of New Journalism. What is different from classic reportage is that in their interviews its exponents feature 'live events and people'. It is not, however, the essence of comics journalism. As seen in the examples from works by Guy Delisle, Kemal Gökhan Gürses and Joe Kubert, comics journalists need to relate a current or past event drawing on real documents and witnesses. But, especially for Joe Sacco and Sarah Glidden, reportage is nevertheless highly important since their work mostly depends on interviews. They act as reporters in the first instance: they interview people, recording them on tape, taking notes or photographs or drawing rough sketches, before later giving full rein to their artistic skills when they are at their drawing board. Since they do not want to miss a key point in their interviews, at that stage they do not spend much time in drawing. Comics journalists

⁸⁰ Herbert Gold, 'On Epidemic First Personism', in *The Reporter as Artist: A Look at the New Journalism Controversy*, ed. by Ronald Weber (New York: Hastings House, 1974), pp. 283-287 (p. 286).

⁸¹ Scott McCloud, *Understanding Comics: The Invisible Art* (New York: Harper Perennial, 1994), p. 36.

are reporters first, then artists. They act as correspondents in public and become artists only when they are on their own. When they interview people, they keep silent and listen alertly to the eyewitnesses while collecting and memorizing visual details to draw later.

According to Tom Wolfe, the extraordinary power of New Journalism stems from the following four devices:

- Scene-by-scene construction, telling the story by moving from scene to scene and resorting as little as possible to sheer historical narrative.
- Witness [to] the scenes in other people's lives as they took place – and record[ing] the dialogue in full.
- Third-person point of view, the technique of presenting every scene to the reader through the eyes of a particular character, giving the reader the feeling of being inside the character's mind and experiencing the emotional reality of the scene as he experiences it.
- Recording of everyday gestures, habits, manners, customs, styles of furniture, clothing, decoration, styles of travelling, eating, keeping house, modes of behaving toward children, servants, superiors, inferiors, peers, plus the various looks, glances, poses, styles of walking and other symbolic details that might exist within a scene.⁸²

These four rules of presentation and observation largely match the practices of comics journalism. Firstly, most works of comics journalism are divided into chapters depicting different scenes that imply the evolution of narrative visually rather than verbally. Secondly, comics journalists mostly tend to tell the stories of people by following them very closely. Thus Joe Sacco's *The Fixer* tells the story of the protagonist, Nevan, by watching him throughout the book. Thirdly, instead of describing characters' emotions with words, comics journalists show them via their drawings. In *Ayşegül Savaşta*, Kemal Gökhan Gürses gives two full long strips (which means two days in a row in a newspaper comic strip) so as to stress the heroine's reaction to the chaotic atmosphere right after the bombing. Joe Sacco spends eight pages in order to reflect Ghassan's feelings of confinement during his nineteen-day stay in custody, dividing each of these eight pages into equal vertical frames as narrow as Ghassan's cell.⁸³ Lastly, in keeping with Wolfe's fourth rule of procedure in New Journalism, all comics journalists depict details as much as they can, hiding them in their frames for readers to find rather than indicating them explicitly in words. Details are vital to nature of comics journalism. Sacco often draws two-page-wide frames to give a detailed view of the scenes he depicts. Delisle uses images to give us interesting facts about local life in his works while looking for a playground for his children or wandering around on his own. In *Fax from Sarajevo* Joe Kubert shows the progressive destruction of the city in the background of his drawings.

New Journalism is not a movement that flourished and disappeared in a decade. It still survives, continuing to share the same contrarian viewpoint opposed to the mainstream and to advocate telling the hidden truth. These days it has, however, taken a new guise, appearing in a new mixed medium: comics. For example, in his hybrid work combining prose diary and

⁸² Wolfe, 'Seizing the Power', pp. 46-47.

⁸³ Joe Sacco, *Palestine*, pp. 105-112.

comic strip *To Afghanistan and Back*, Ted Rall suggests that covering Afghanistan is not as easy as it is said to be. Also Emmanuel Gilbert's *The Photographer* recounts the stories of the humanitarian organisation Doctors without Borders in war-torn Afghanistan and 'illuminates many of the challenges that Americans have been struggling to understand since 9/11'.⁸⁴ Guy Delisle's comics give insightful documentation of far and hard-to-reach places such as, Pyongyang, Burma, and Shenzhen. Hence, it is more than plausible to suggest that comics journalists are as revolutionary and radical as were the New Journalists and should be accepted as their successors.

To exclude new journalism when assessing comics journalism is, as previously indicated, like talking about Marxism without mentioning Karl Marx. Unfortunately, Benjamin Woo fails to include new journalism in his review of Sacco's *Palestine*, which in terms of traditional journalism, he labels a non-journalistic work despite its general acceptance as one of the first examples of comics journalism. Woo's first concern is that *Palestine* 'was produced without the support of a news agency and released by a publisher of alternative and pornographic comic books'.⁸⁵ There is no necessity for a work to be published by a news agency for it to be accepted as journalism if we take account of new journalists' works which have been published by book companies. Secondly, Woo accuses Sacco of not meeting any 'notable people'.⁸⁶ Who are these notable people? Can an ordinary person not be notable? Is s/he not worth making an interview with? Possibly, these notable people are from 'the power elite' which is one of the determinants of news value that Harcup and O'Neill suggested.⁸⁷

5. Towards a Definition

There are numerous terms to describe the activity of those graphic artists who choose either to portray or to act as reporters such as comics journalism, reportage drawing, graphic journalism, observational cartooning, documentary illustration, and subjective visual reportage such as that of Joe Sacco. At all events, there is no need to be afraid of classifying works of this type as examples of comics journalism, even if one prefers the term 'graphic novel' to designate the whole hybrid genre, which will always retain an element of its illustrative visual ancestry. In this thesis, the term comics journalism will be used as other definitions do not exactly convey the combination of journalism and sequential images.

Reportage drawing (or observational cartooning and documentary illustration) is not sequential and generally does not have speech balloons. More often than not it consists of a one-page or a splash page drawing or illustration intended to document a situation, environment, conflict or an interview. Unless it is accompanied by an explanatory written text, it does not of itself generally convey a narrative. The British illustrator George Butler, who

⁸⁴ Alexis Siegel, 'Introduction' in *The Photographer* by Emmanuel Gilbert (London: First Second, 2009), p. v.

⁸⁵ Benjamin Woo, 'Reconsidering Comics Journalism: Information and Experience in Joe Sacco's *Palestine*', in *The Rise and Reason of Comics and Graphic Literature: Critical Essays on the Form*, ed. by Joyce Goggin and Dan Hassler-Forest (North Carolina: McFarland, 2010), pp. 166-177 (p. 173)

⁸⁶ Ibid.

⁸⁷ Harcup and O'Neill, p. 279.

has recently covered the conflict in Syria,⁸⁸ and the American artist Janet Hamlin, who has published a book with sketches from the Guantanamo courts,⁸⁹ are two exponents of the art.⁹⁰

Although the term graphic journalism is extensively used, unlike comics journalism it does not necessarily imply sequentiality. Moreover, it is all too easily confused with nineteenth-century pictorial journalism which flourished as a result of Thomas Bewick's improvements to xylography after 1777 and Alois Senefelder's invention of modern lithography in 1796.⁹¹

Similarly use of the terms cartoon journalism or comic journalism would be confusing as they were also used to mean illustrated journalism of the nineteenth century.⁹²

In order to give a proper definition of comics journalism, it would first be advisable to define journalism itself. Although dictionaries still define journalism simply as 'the work of collecting, writing and publishing news stories and articles in newspapers and magazines or broadcasting them on the radio and television',⁹³ and a journalist as one 'who writes news stories or articles for a newspaper or magazine or broadcasts them on radio or television',⁹⁴ for more than a century now scholars in a variety of institutional settings have tried to describe journalism in a broader context. A more academic definition of journalism is provided in the 1998 study *The Sociology of Journalism* by Brian McNair, who sees it as 'any authored text in written, audio or visual form, which *claims* to be (i.e., is presented to its audience as) a *truthful* statement about, or record of, some *hitherto unknown* (new) feature of the *actual, social world*'.⁹⁵

By combining McNair's definition of journalism with the definition of comics by Scott McCloud as 'plural in form, used with a singular verb, juxtaposed pictorial and other images in deliberate sequence, intended to convey information and / or to produce an aesthetic

⁸⁸ For his website, please see: <<http://www.georgebutler.org>> [accessed 16 August 2017].

⁸⁹ Janet Hamlin, *Sketching Guantanamo: Court Sketches of the Military Tribunals, 2006-2013* (Washington: Fantagraphics Books, 2013). For her website please see: <<http://www.janethamlin.com>> [accessed 16 August 2017].

⁹⁰ For a comprehensive list of documentary illustrations, please see: <<http://reportager.uwe.ac.uk/projects.htm>> [accessed 16 August 2017].

⁹¹ Peter Dowling, 'Truth versus Art in Nineteenth-century Graphic Journalism: the colonial Australian case', *Media History* 5.2 (1999), pp. 109-125 (p. 109). Also note that 'often incorrectly credited with the invention of engraving on the end-grain of boxwood, Bewick can certainly be described as the reviver and improver of the craft.' Iain Bain, 'Bewick, Thomas (1753-1828)', *Oxford Dictionary of National Biography*, online ed. (Oxford University Press, 2004) <<http://www.oxforddnb.com/view/article/2334>> [accessed 27 August 2017]. For Alois Senefelder, see most recently Winfrid Glocker, 'Sen(n)efelder, Johannes Nepomuk Franz Alois (auch: Aloys)', in *Neue Deutsche Biographie (NDB)*, Band 24 (Berlin: Duncker & Humblot, 2010), pp. 251-52. Available online: <http://www.deutsche-biographie.de/sfz80036.html> [1 September 2017].

⁹² To read more about this topic, please see:

Richard Noakes, 'Punch and comic journalism in mid-Victorian Britain', in *Science in the Nineteenth-Century Periodical: Reading the Magazine of Nature*, ed. by Geoffrey Cantor and others (Cambridge: Cambridge University Press, 2004), pp. 91-122; Jung-Sun N Han, 'Empire of Comic Visions: Japanese Cartoon Journalism and its Pictorial Statements on Korea, 1876-1910', *Japanese Studies* 26. 3 (2006), pp. 283-302.

⁹³ Cambridge Dictionaries Online, s.v. journalism

<<http://dictionary.cambridge.org/dictionary/british/journalism?q=journalism>> [16 August 2017]

⁹⁴ Ibid., s.v. journalist <<http://dictionary.cambridge.org/dictionary/british/journalist?q=journalist>> [16 August 2017]

⁹⁵ Brian McNair, *The Sociology of Journalism* (London: Arnold, 1998), p. 4. Italics are his own

response in the viewer',⁹⁶ we may deduce that comics journalism is written and drawn in the comics medium, and claims to convey to its readers a truthful statement about or record of some hitherto unknown past or new feature of the actual, social or political world, charting events as they evolve. It is literary journalism in the comics medium. A comics journalist acts as an artist and writer and is the latest representative of the long tradition of visual and literary journalism that goes back to John McCosh and William Howard Russell or ultimately Thucydides. Comics journalism is therefore a subsection within the comics medium.

⁹⁶ McCloud, p. 9.

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Amy Waldman's *The Submission*: Trauma on a National Scale

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Abstract

*The sudden disappearance of the Twin Towers created a big gap both in the city's outward appearance and in the lives of many people in the aftermath of September 11. Soon after the attacks, there aroused a discussion about what should be done to the site of destruction, which was immediately named "Ground Zero". Besides the political authorities, architects strove to reflect opinions about the necessity of another structure. Now an ex-journalist, Amy Waldman worked in the years after the attacks as a reporter and reflected what she witnessed in the aftermath of the attacks in her very first novel, *The Submission*. Though the author refrains from referring to the attacks in the novel as those of 9/11 so as to liberate the world of imagination, as she recounts in the recoded TV interviews, it is difficult to read the novel without thinking about the 9/11 context. Therefore, the novel is quite an illuminating source in the sense that it provides a fictionalized version of what was experienced in the aftermath of the 9/11 attacks mostly in terms of the collective trauma and lost sense of attachment to place upon the unexpected devastation of the Twin Towers that caused psychological emptiness in addition to the physical emptiness in the city's outward aspect. This paper studies Amy Waldman's *The Submission* in terms of collective trauma.*

Keywords: Amy Waldman, *The Submission*, 9/11, Collective Trauma, 11 September 2001.

The subtlest change in New York is something people don't speak much about but that is in everyone's mind. The city, for the first time in its long history, is destructible. A single flight of planes no bigger than a wedge of geese can quickly end this island fantasy, burn the towers, crumble the bridges, turn the underground passages into lethal chambers, cremate the millions. The intimation of mortality is part of New York now: in the sound of jets overhead, in the black headlines of the latest edition.

All dwellers in cities must live with the stubborn fact of annihilation; in New York the fact is somewhat more concentrated because of the concentration of the city itself, and because, of all targets, New York has a certain clear priority. In the mind of whatever perverted dreamer who might lose the lightning, New York must hold a steady, irresistible charm.

The buildings, as conceived by architects, will be cigar boxes set on end.¹

The Author and the Novel

Released in 2011, *The Submission* gained reasonable attention from the reading public.² In the interviews after the publication of her book, Waldman stated that she did not specifically aim to write a post-9/11 novel as she believed that the sub-genre had already been much exploited and she wanted the readers to feel free of the crushing burden of that day and to become engrossed in the fiction. Yet still, with its frequent references to a supposedly unspecified attack on towers as described or recalled by the characters and clearly referring to 9/11 according to Laura Frost,³ the book is inevitably classed among examples of literature inspired by the catastrophe. It can be even regarded as an objective guide to help us understand and visualize what happened on that day and in the aftermath. Its implied message is that what happened was indeed a global event that shockingly destroyed people of varying nationalities.

Additionally, despite the absence of explicit references to 9/11, the use of sayings such as 'there was no joy on *that day*',⁴ 'people with a direct connection to *this attack*',⁵ 'in the wake of the attack',⁶ 'What are your thoughts on jihad?',⁷ 'a year after the attack'⁸ and all these taking place in New York, shows the obvious allusions to 9/11 and prepares the reader for the idea that he/she is about to read fiction depicting the aftermath of September 11. Another significant point is that just as the people who died on 9/11 differed considerably in nationality and religion, the novel has a wide perspective in dealing with the aftermath of the unnamed disaster that killed thousands of people. It portrays the lives of Americans and non-Americans and people following different religions such as Jews, Christians and Muslims,

¹ Elwyn Brooks White, 'Here is New York (1949)', reprinted in *Empire City: New York through the Centuries*, ed. by Kenneth T. Jackson and David S. Dunbar (New York: Columbia University Press, 2002), pp. 695-711 (p.710).

² The novel was listed in these following newspaper's booklists: 'Best of 2011: EW's 10 favourite novels of the year' in *Entertainment Weekly* <<http://www.ew.com/article/2011/12/16/best-novels-of-2011-2>>: 'Notable Fiction of 2011' *The Washington Post*, 9 December 2011

<http://www.washingtonpost.com/entertainment/books/notable-fiction-of-2011/2011/11/02/gIQAmlFiO_story.html> [accessed 30 April 2017]

³ Laura Frost, 'Archifictions: Constructing September 11', in *Transatlantic Literature and Culture after 9/11*, ed. by Kristine A. Miller (London & New York: Palgrave Macmillan, 2014), pp. 198-221 (p. 212).

⁴ Amy Waldman, *The Submission* (London: William Heinemann, 2011), p. 5. [Italics are mine]

⁵ *Ibid.*, p. 9.

⁶ *Ibid.*, p. 13.

⁷ *Ibid.*, p. 25.

⁸ *Ibid.*, p. 38.

reminding the reader that what happened has universal dimensions. Therefore, the reader encounters multiple voices and reactions of people residing in the same country yet having different opinions, which was indeed the author's intention. As she says, 'there are different emotions, different (class) perspectives'⁹ that people feel or witness in the aftermath of the attacks.

As for the question of whether or not her novel should feature in booklists relating to 9/11, Waldman answers that 'I do not really feel like it is about 9/11 per se; it is about the aftermath, about a lot of questions we, as a country, faced'.¹⁰ In another interview, she adds that she did not mention anything openly about 9/11 because she consciously¹¹ wanted the reader to read and imagine freely, meaning presumably that she wanted people to conceive the consequences of any assault that came to mind. In another interview where the novel is presented as 'an alternative history to post 9/11, Waldman says that she 'wanted to capture the diverse group of people and issues'¹² that emerged in the aftermath of 9/11. Having published the novel on the tenth anniversary of the attacks and compared it with the novels written earlier than hers, Waldman says she has taken 'a longer view, sort of stepping back and looking at what has happened to the country in the coming years'.¹³

The novel is also an important piece of literary work in the sense that it allows the reader to develop a broad view of the relationship between literature and architecture. In her analysis of the emergence and development of literature after 9/11, Laura Frost asserts that there is interconnectedness between the two. She states:

There were significant correspondences between literature's and architecture's approaches to September 11. Both fields wrestled with abstraction versus figuration, with direct versus elliptical treatment of the events, with finding the right tone [...], and with the question of whether a certain period of time needed to elapse before one might produce an adequate aesthetic response to historical trauma.¹⁴

Though not much time has passed between the attacks and the release of *The Submission*, after reading Waldman's novel one can easily end up weighing the effect of places on people in the aftermath of disasters and admiring how neatly it is treated in this novel. Regardless of the fact that the novel deals with other such major themes as the importance of nationalism, religion and otherness, that of the connection between space, trauma and architecture can be easily distinguished.

Set in Manhattan, the novel opens with a portrayal of trauma and grief in the aftermath of a massive attack and it gradually shifts the attention to a jury of New Yorkers who are assigned to select a memorial for the victims of the attack. After a tough selection process, the jury finally decides on the Garden project that belongs to a Muslim architect named Mohammed Khan. Although the selection has not been an easy process for the jury, the situation becomes even more complex with the announcement of Mohammed Khan as the

⁹ Amy Waldman, interviewed by Marcia Franklin, 10 October 2012

<<https://www.youtube.com/watch?v=8lxzRPnG7vI&spfreload=10>> [accessed 1 May 2017].

¹⁰ Amy Waldman, interviewed by Jeff Glor, 21 December 2011 <<https://www.youtube.com/watch?v=Xz3H6K-LbaQ>> [accessed 1 May 2017].

¹¹ Amy Waldman, interviewed by Marcia Franklin.

¹² Ibid.

¹³ Ibid.

¹⁴ Frost, p. 200.

winner of the blind competition. The declaration greatly heightens the tension within the jury, and this long process of whether or not the committee should publicly announce that the Muslim architect's design would be chosen is the main topic of discussion in the novel. Other than the story of her protagonist, Mo Khan, Waldman also narrates that of two other characters: Sean, whose brother died in the buildings during the rescue work,¹⁵ and Asma, an illegal Bangladeshi resident in Manhattan whose husband, a cleaner at the buildings, died after the attack. Left with her little son alone in Manhattan and with very little knowledge of the English language, she faces hardship in the city. She becomes a public figure at the open discussion about the Garden memorial with her supportive thoughts about Khan's design and in an appalling turn of events is later killed by an unknown assassin.

The fact that there is a variety of cases gathered around the plot of a memorial allows the novel to host several discussions, a point which the author also confirms when she says 'The novel has a lot of different themes'.¹⁶ From the interviews with the author so far, we gather that Waldman feels she has gained a wider perspective regarding the aftermath of September 11 after having stayed in Afghanistan and Pakistan for her job in the years following the attacks. Although she says 'she did not interview actual people' in those countries, she observed and imagined the situation of her country (after 9/11) thanks to her experience as an ex-reporter.

Waldman informs her readers that the seeds of her novel go back to her talk (in 2003) with a friend about the Vietnam Veterans' Memorial designed by Maya Lin.¹⁷ Applying the once-controversial idea of the South-Asian architect's design for the Vietnam War monument to the real 9/11 Memorial Design Competition in 2003 in the light of the big debate about the presence of Muslim communities in the West that was then current, especially in the US, the author contemplates 'what would have happened if a Muslim designed the 9/11 memorial?'¹⁸ And she adds that the discussion surrounding the proposed Ground Zero Mosque a year before her novel was published confirmed her view that it would play out in the way that she imagined.

Having developed that idea over time through her increased knowledge and experience, the author has written a novel that is obviously open to a wide range of reactions. Proceeding from the author's explanation that there are a lot of different themes in the novel, this paper will explore the importance of memorials in terms of the spatial values they possess in a country. Referring to the arguments about the selection of the winning memorial design, the aim is to display and discuss the spatial dimension of architecture, especially memorials and gardens, in the light of Foucault's text 'Des Espaces Autres' (1984) and taking account of the architectural response to the September 11 attacks that have been generally recognized as having caused national trauma.

The City and the World Trade Center Before and After 9/11

When one considers how the sudden disappearance of the World Trade Center gave rise to all kinds of rhetoric and trauma, it seems legitimate to infer from the foregoing discussion that

¹⁵ More information will be given about Sean in the following pages.

¹⁶ Amy Waldman, interviewed by Marcia Franklin.

¹⁷ Referring to this talk with a friend, Waldman relates in one of the interviews that after the anonymous competition for the Vietnam Veterans' Memorial, 'some people thought Maya Lin was not appropriate.' Amy Waldman, interviewed by Marcia Franklin.

¹⁸ Amy Waldman, interviewed by Marcia Franklin.

there is a mutual interplay between the individual and the city. As individuals are constantly in contact with their environment, and especially their surrounding buildings/structures (and certain iconic objects that define a city), they gradually and naturally gain a sense of attachment to place. The links between people and places are interdependent because individuals are in constant interaction with their surrounding environment. Objects and individuals exist in an evolving relationship even when people are unaware of it. The perception of the link between the city and the individual takes its source from things that might seem insignificant yet which set values and leave impressions on individuals that over time prove to be profound. Walter Benjamin explains this process as one of appropriation or quasi-ownership in an architectural setting:

Buildings are appropriated in a twofold manner: by use and by perception — or rather, by touch and sight. Such appropriation cannot be understood in terms of the attentive concentration of a tourist before a famous building. On the tactile side there is no counterpart to contemplation on the optical side. Tactile appropriation is accomplished not so much by attention as by habit. As regards architecture, habit determines to a large extent even optical perception. The latter, too, occurs much less through rapt attention than by noticing the object in incidental fashion. [...] For the tasks which face the human apparatus of perception at the turning points of history cannot be solved by optical means, that is, by contemplation, alone. They are mastered gradually by habit, under the guidance of tactile appropriation.¹⁹

For Benjamin, structures transfer emotional attachments. This process is achieved over time and through habit as well as through the contribution of memory. Without lived experience, which can equally well be called ‘use’, the necessary compilation of memories through habitual familiarity cannot take place; there is a need for the physical presence of the individual in the specific environment for the process of appropriation to occur.

In applying Benjamin’s approach in his article focusing on the relationship between identity and architecture after 9/11, Neil Leach echoes Benjamin’s view that

These appropriations are reinforced by habit. Here memory plays a crucial role. Over a period of time the sensory impulses leave their mark, traces of their reception. These traces are themselves not forgotten, but constitute a type of archive of memorized sensory experiences that constitute our background horizon of experience.²⁰

Therefore, the effect and importance of time becomes inseparable from remembered places as together they form what is called experience, thus forming a sense of space. Thus, the individual’s sense of ownership of public or communal space within or immediately outside particular buildings results from prolonged familiarity with them, in other words from an extensive store of memories.

In the case of cities, while the individual contributes to the creation and development of the city with its urban sprawl, s/he possesses a place within it that initially does not seem to mean much. Outlining a similar approach to that of Henri Lefebvre and Michel de Certeau with regard to the formation of urban society, Elizabeth Grosz states:

¹⁹ Walter Benjamin, *Illuminations*, trans. by Harry Zohn (London: Fontana, 1992), p. 233.

²⁰ Neil Leach, ‘9/11’, *Diacritics*, 33.3/4 (2003), 75-92 (p. 79).

Humans make cities. Cities are reflections, projections, or expressions of human endeavour. On such views, bodies are usually subordinated to and seen as merely a “tool” of subjectivity, self-given consciousness. The city is a product not simply of the muscles and energy of the body, but of the conceptual and reflective possibilities of consciousness itself.²¹

The city plays a big role in societal development in the sense that it presents a body-like mission in its presentation of architecture. It provides the space that architecture completes by its presence. The city plays a big role in societal development by affording individuals a range of public or communal architectural sites, which they may collectively wish to appropriate, as if it were its mission to weld them into a single body of citizens. Paul Ricouer notes these and other implications of the difference in scale between building-related and urban space:

The city also gives rise to more complex passions than does the house, inasmuch as it offers a space for displacement, gathering, and taking a distance. There we may feel astray, rootless, lost, while its public spaces, its named spaces invite commemorations and ritualized gatherings.²²

The city inevitably exists and acquires its distinctive character owing to the presence and contribution of the individuals who inhabit it. In a quasi-reciprocal process the activities of the individual city-dweller contribute to his or her subjective impressions of the city. Over time that subjectivity helps the individual to gain experience and knowledge as s/he starts to become familiar with the urban environment either as a growing child or a newcomer. To quote Tuan:

Human beings not only discern geometric patterns in nature and create abstract spaces in the mind, they also try to embody their feelings, images, and thoughts in tangible material. The result is sculptural and architectural space, and on a large scale, the planned city. Progress here is from inchoate feelings for space and fleeting discernments of it in nature to their public and material reification.²³

Tuan here draws a line from the general to the specific by highlighting the move from space to place. His framing of this spatial transition hints at the personal awareness raised during the transition period. The feeling of place may not happen very easily; it may even take long years, yet gradually one ‘becomes a subconscious of knowing’.²⁴ Normally in the case of urban experience, the self needs time to feel a sense of belonging to a city. However, urban awareness and knowledge can also be achieved without high concentration or cognizance on the part of the individual amid the bustle of city life.

Writing in 1980, de Certau mentions the difference between space and place while ‘seeing Manhattan from the 110th floor of the World Trade Center’.²⁵ When he descends from the 110th floor of the WTC into the streets, he observes the footsteps of the people in the city.

²¹ Elizabeth Grosz, *Space, Time and Perversion: Essays on the Politics of Bodies* (New York: Routledge, 1995), p. 105.

²² Paul Ricouer, *Memory, History, Forgetting*, trans. by Kathleen Blamey and David Pellauer, (Chicago: The University of Chicago Press, 2004), p. 151.

²³ Yi-Fu Tuan, *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota Press, 2001), p. 17.

²⁴ Ibid, p. 184

²⁵ Michel de Certau, *The Practice of Everyday Life*, trans. Steven Rendall, (Berkeley, CA: University of California Press, 1984), p. 91.

The 'walkers', for him, are part of what he calls a walking circle; they achieve this association without being aware of it and that is why each pedestrian is seen as 'neither author nor spectator'.²⁶ Though they do fill and congest the city space, this crowd formation indeed happens without the individual being aware of it. And it is at this point that space becomes 'a practiced place'.²⁷ In the same text, he defines the World Trade Center

as a gigantic rhetoric of excess in both expenditure and production. [...] To be lifted to the summit of the World Trade Center is to be lifted out of the city's grasp. One's body is no longer clasped by the streets that turn and return it according to anonymous law; nor is it possessed, whether as player or played, by the rumble of so many differences and by the nervousness of New York traffic.²⁸

From de Certau's equivocal comment about the Twin Towers, it is possible to deduce that the fall happened in the place where they felt privileged at being very close to the sky (as if that were possible) and in an unforgettable setting. Yet, with the fall of the grand, iconic buildings together with the demise of the thousands of people who worked there, the survivors' sense of the WTC being a distinct place disappeared when they saw that they could also have fallen to their death there. Pamela Thurschwell hints at this mental process when she writes:

On the one hand we are never really the tower, we are always the small vulnerable person in the tower; on the other hand it turns out the tower is vulnerable too; in fact towers fall as well as people.²⁹

If people were asked about the meaning of the Twin Towers in 2000 and now, there would doubtlessly be huge differences in their answers. Whereas they once represented 'American power, the importance of capitalism, phallic masculinity',³⁰ they are today remembered as the site where nearly three thousand people lost their lives in September 2001. The zone of the ruins known as Ground Zero holds great significance particularly for New Yorkers who witnessed the event or lost someone dear to them. Though before 9/11 the towers already had great symbolic as well as financial importance, their destruction intensified and increased the powerful symbolism ascribed to them. Similarly, in his article about World Trade Center before and after the attacks, Michael Lewis clearly explains the change in the city at the time when the buildings were present and after they disappeared:

It is now clear that the World Trade Center towers occupied a far greater position in the physical and psychological landscape of New York than anyone realized. They have now become what much of the world could plainly see (and which New Yorkers could only belatedly see): the city's most conspicuous and symbolically freighted civic monument.³¹

²⁶ Ibid, p. 93.

²⁷ Ibid, p. 117.

²⁸ Ibid, pp. 91-2.

²⁹ Pamela Thurschwell, 'Forecasting Falls: Icarus from Freud to Auden to 9/11' *Oxford Literary Review*, 30:2 (2008), 201-33 (p. 219).

³⁰ Tim Cresswell, 'Place', in *Booksite.elsevier.com*

<<http://booksite.elsevier.com/brochures/hugy/SampleContent/Place.pdf>> [accessed 28 October 2017]

³¹ Michael J. Lewis, 'Before & After; In a Changing Skyline, A Sudden, Glaring Void' in *The New York Times*, 16 September 2001, <<http://www.nytimes.com/2001/09/16/weekinreview/before-after-in-a-changing-skyline-a-sudden-glaring-void.html>> [accessed 20 May 2017]

Although Lewis's article was published within a week after the attacks, it stands as an informative piece of writing that helps the reader to have an easier understanding of how the city has been altered by the loss of the iconic buildings. The reasons for this change become apparent if one again considers the differences between space and place:

Space signifies a field of practice or area in which a group or organization (such as a state) operates, held together in popular consciousness by a map-image and narrative or story that represents it as a meaningful whole. Place represents the encounter of people with other people and things in space. It refers to how everyday life is inscribed in space and takes on meaning for specified groups of people and organizations. [...] Places tend to be localized when associated with the familiar, with being "at home." But they can also be larger areas, depending upon patterns of activities. Network connections, and the projection of feelings of attachment, comfort, and belonging.³²

The loss of the iconic towers is reflected both in real life and fiction as an event that caused a great change in both the outward appearance and inner feel of Manhattan. In one of the (real-life) stories in *110 Stories*, the degree of attachment to the towers is expressed as follows by a witness who saw the aerial assault happen from his flat:

Those twin towers were my landscape, my navigational points, my night lights. I write staring out the window, depending on the fixedness of the landscape to give me the security to allow my thoughts to wander, my imagination to unfold. Now, I am afraid to look out the window, afraid of what I might see.³³

Art Spiegelman is one of the millions of witnesses who has expressed similar feelings of disorientation, adding that 'those towers had been our taken-for-granted neighbours, always picture-postcard visible a mile south of our front stoop'.³⁴ People in New York were indeed always attached to the Twin Towers, but the degree of the attachment increased as sharper awareness associated them with the heroic efforts to save fellow-citizens initially at a local level but then throughout the nation.³⁵

In the aftermath of the attacks the consequences were varied because whenever routine is disturbed and the familiar appearance of any given space is altered, problems ensue, occurring in the psyche as much as in the physical world:

In the aftermath of September 11, the transmission of traumatic feelings through aesthetic means — as it occurred, for instance, through the televised coverage of the World Trade Center collapse — conferred victim status to the nation as a whole. This view of trauma was one of many factors in the development of a new national myth, one that drew from therapeutic discourse to suggest that prior to the attacks, the United States was itself a fully constituted whole until it endured an unexpected and unidirectional assault from

³² John A. Agnew and Jonathan M. Smith, *American Space, American Place: Geographies of the Contemporary United States* (Edinburgh: Edinburgh University Press, 2002), p. 5.

³³ A. M. Homes, 'We All Saw It, or the View from Home', in *110 Stories: New York Writes After September 11*, by Ulrich Baer (New York: New York University Press, 2002), pp. 151-53 (p. 151).

³⁴ Art Spiegelman, 'Re: Covers' in *110 Stories: New York Writes after September 11*, ed. by Ulrich Baer (New York: New York University Press, 2002), pp. 284-[2]86 (p. 284).

³⁵ This development will be discussed more broadly in the following pages.

outside which spun it into chaos, a chaos it could only recover from by restoring its integral — and identical — wholeness.³⁶

While empathy with the suffering of others, particularly those of our own nationality, is a natural human trait, Steve Pile extends this notion, stating that ‘a sense of a solid shared world and a stable sense of ourselves within that world is seen to be essential for our psychic and physical survival’. He further comments that ‘it is the shared public geographies which transcend objective reality’.³⁷ Therefore, once the individual is presented with the atmosphere of settled city life, habitual experience gradually and naturally turns into attachment to one’s surroundings including buildings and structures.

Memorial Sites and the Country

According to the *Oxford Dictionary*, a memorial is ‘a statue or structure established to remind people of a person or event’.³⁸ It serves to commemorate, i.e., to cite Merriam-Webster, ‘to do something special in order to remember and honor (an important event or person from the past)’.³⁹ Therefore, contribution of memory is essential as it guides us to understand the past in terms of politics, culture and social life. Here, inevitably, the reminder of the past also contributes to people’s understanding of contemporary politics, culture and social life.

In his study of collective trauma, Neil Smelser explores the depths of trauma experienced nationwide. He stresses that the gravity of any tragic incident intensifies the impression that it leaves on individuals and citizens generally. He states:

In the case of a collective trauma, there is often an interest in representing the trauma as indelible (a national shame, a permanent scar, etc.), and if this representation is successfully established, the memory does in fact take on the characteristics of indelibility and unshakeability.⁴⁰

Smelser’s explanation underlines people’s need to preserve the memory of a past disaster throughout their lifetime and sometimes well beyond it (e.g. the annual Civil War Gettysburg re-enactment in the USA or the centenary of the Titanic disaster). He states that memorials are a part of this way of thinking, yet at times their presence may seem not more than a token if dutiful acknowledgement of a past event that is fast fading from everyday consciousness as life goes on. He states:

A memorial to an event, it has been pointed out, has elements of both reactions: to memorialize is to force a memory on us by the conspicuous and continuous physical presence of a monument; at the same time a memorial also conveys the message that now we have paid our respects to a trauma, we are now justified in forgetting about it.⁴¹

Though memorials are generally intended to ensure permanent commemoration, for Smelser it is also possible that some may favour their installation as a convenient form of catharsis,

³⁶ Rachel Greenwald Smith, *Affect and American Literature in the Age of Neoliberalism* (Cambridge: Cambridge University Press, 2015), p. 64.

³⁷ Steve Pile and Michael Keith, ‘Introduction Part I: The Politics of Place’, in *Place and the Politics of Identity*, ed. Steve Pile & Michael Keith (London: Routledge, 1993), pp. 1-21 (p. 12).

³⁸ <<http://www.oxforddictionaries.com/definition/english/memorial>> [accessed 17 May 2017]

³⁹ <<http://www.merriam-webster.com/dictionary/commemorate>> [accessed 17 May 2017]

⁴⁰ Neil J. Smelser, ‘Psychological and Cultural Trauma’ in *Cultural Trauma and Collective Identity*, ed. by J. Alexander and others (Berkeley: University of California Press, 2004), pp. 31-59 (p. 42).

⁴¹ *Ibid.*, p. 53.

which absolves them from further, more personal commemoration. As Julian Bonder has somewhat provocatively observed,

Since the 1980s, Western societies have developed a fascination with memory. In its many forms, memory has become a marker of global culture: in historiography, psychoanalysis, visual and performing arts, and media — and particularly in urban studies, public art, landscape design and architecture. The pursuit of memory is evident in the way real and mystic pasts are re-presented, remembered, or forgotten, marking contemporary politics and global culture.⁴²

It may have been the inseparable link between psychic wounds, trauma and memory that, in the Western world especially, gradually led to the idea of memorial building. There are several examples of memorials after incidents that have left their marks in history. To name but a few of those commissioned since 1800, the World War I and II memorials in Washington DC, the Berlin Holocaust Memorial, the Lincoln Memorial, and the Arc de Triomphe in Paris are probably among the most well-known and frequently visited.

In the case of memorials throughout America, it is worth noting that memorials have contributed hugely to the shaping of the country since 1776:

Memorials have long played central roles in shaping and defining understandings of America: the Washington Monument, Statue of Liberty, Lincoln Memorial, USS Arizona Memorial, Gateway Arch, Vietnam Veterans Memorial are all symbolic markers of the nation. For Americans, the touristic experience of visiting them [...] is a primary means of learning about and becoming an emotionally engaged member of the nation. American memorials help to create and celebrate an imaginary national citizen: the representative American, the “good citizen that all American citizens aspire to become”. [...] Many American memorials are sites of reformation and transformation: spaces and places where history and identity are frequently reconsidered in order to cultivate, or revive citizen identification with an inconstant nation.⁴³

In accordance with the views of Erika Doss cited above, then, it is not very surprising that soon after the attacks there were discussions about what should be done on the site where the World Trade Center tower blocks used to stand. The enactment of different small-scale rituals as an interim measure showed that something creative had to be done in order to heal the nation psychologically and to help the mourners, who were mostly inhabitants of Manhattan. One of the very earliest suggestions came from American art critic Deborah Solomon. In her article, she immediately advocates the construction of a new edifice on Ground Zero in order to fill the void because sooner or later people will instinctively need it: ‘Building is not just a matter of office space and revenue. It is also a basic human impulse, a means for imagining an ordered universe’.⁴⁴ She adds that the situation that was experienced in (Lower) Manhattan can be considered ‘as a clash between the solid and the void, between new buildings and no buildings, between a desire to reach into the future and an opposing

⁴² Julian Bonder, ‘On Memory, Trauma, Public Space, Monuments, and Memorials’, *Places: Forum of Design for the Public Realm*, 21.1 (2009), pp. 62-69 (p. 62).

⁴³ Erika Doss, *Memorial Mania: Public Feeling in America* (Chicago: The University of Chicago Press, 2010), p. 56.

⁴⁴ Deborah Solomon, ‘Art/Architecture; From the Rubble, Ideas of Rebirth’, *The New York Times*, 30 September 2001, <<http://www.nytimes.com/2001/09/30/arts/art-architecture-from-the-rubble-ideas-for-rebirth.html>> [accessed 23 February 2017]

desire to mourn, to recall, to hold a vigil that never ends'.⁴⁵ Having introduced the importance and necessity of a structure in the city, she appeals for common sense and presents the wide range of people's opinions (especially those of the artistic community living in Tribeca, many of whom witnessed the attacks). Some people wanted a park, others wanted a bigger trade centre than before or simply nothing to be built. In addition to these, one person, a sculptor, wanted a memorial to be built in the void left by the twin towers. Solomon's article simultaneously elaborates and modifies an embryonic sketch-proposal for the memorial by Louise Bourgeois, who believed that 'the people who suffered at the hands of this catastrophe must be remembered by name. The memorial should be a list of the victim's names; names beautifully hand-carved into stone'.⁴⁶ In the same spirit, there were also quite a lot of sensitive newspaper articles about what should be done on the Ground Zero site. The then mayor of New York City, 'Rudy' (Rudolph) Giuliani also brought up the matter of the necessity of a non-mercenary memorial at Ground Zero. In his farewell speech in December, 2001, he declared:

I really believe we shouldn't think about this site out there, right behind us, right here, as a site for economic development. [...] We should think about a soaring, monumental, beautiful memorial that just draws millions of people here that just want to see it. We have to be able to create something here that enshrines this forever and that allows people to build on it and grow from it. And it's not going to happen if we just think about it in a very narrow way. [...] You'll have all the economic development you want, and you can do the office space in a lot of different places. [...] This place has to become a place in which when anybody comes here immediately they are going to feel the great power and strength and emotion of what it means to be American.⁴⁷

Giuliani's statement focuses on the importance both of not forgetting the event and of learning from it as its memory is perpetuated. While he mentions that the place would be a site of commemoration, it should (and inevitably would) also embody national values so that, standing there, New Yorkers and other visiting Americans could find solace and, if possible, a means to recuperation. In response to the suggestion that a (bigger) trade centre should be built on the site, he expresses the view that financial concerns should not preoccupy the country at a time of national mourning, though his implied anticipation that people will surge to the site nevertheless hints at some potential benefits for the local economy.

In the debate about what should succeed the Twin Towers, there were some who believed that there should be a memorial on the site inspired by parallel examples in world history. Philippe de Montebello, Director of the Metropolitan Museum of Art, suggested that, as in Berlin and Hiroshima, the (9/11) memorial should 'convert [...] ruins into monuments'.⁴⁸ Nor was he alone in mentioning the Peace Memorial in Hiroshima, thereby raising the question of the role of historicity and supranational humanitarianism in the design of memorials.

Memorials help the unfortunate eye-witness of a cataclysm to overcome possible ongoing mental conditions (paranoia, acathexis, etc.) due to his / her past experience. Sturken

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Diane Cardwell, 'In Final Address Giuliani Envisions Soaring Memorial', *The New York Times*, 28 December 2001, <<http://www.nytimes.com/2001/12/28/nyregion/28GIUL.html?pagewanted=1>> [accessed 12 October 2017]

⁴⁸ 'Save the Facades', <<http://www.savethefacades.com/articles.htm>> [accessed 12 October 2017]

suggests that ‘the memorial is perhaps the most traditional kind of memory object or technology’. Whether or not there are public controversies or disagreements over their form or other architectural considerations, memorials are probably one of the most usual forms of commemoration. As for the question of what a memorial is and how should it be presented, there seem to be no rules, yet some scholars have at least already defined what its function should be:

As events and circumstances unveil in the present, a memorial’s destiny is to recall the past and provide conditions for new responses in the future. As our psycho-political and ethical companions, memorials should help us consider trauma and rethink and reactivate the past. They should encourage critical consciousness, committed memory-work, and the possibility of engaging with the world through transformative practices.⁴⁹

Erroneously claiming that memorials constitute a (relatively) ‘new field of study’, Lisa M. Moore is another American who posits that ‘the current interest in memory and memorialization is typically traced back to World War II and the Holocaust’,⁵⁰ adding judiciously that

Sites of former atrocity can be reclaimed through memorialization to serve multiple purposes: they can occupy a private sacred space for mourning as a form of symbolic reparations or justice for survivors; they can fulfil didactic ends, teaching the preventative lessons of “never again” to future generations; and, they can create group cohesion (or division) and serve as a nation building mechanism in the aftermath of conflict.⁵¹

Obviously, trauma is another factor that can play a very big role in the content of a memorial when it marks a catastrophe. It is there because it represents what was once experienced, be it suffering or celebration, normally by all or a large part of the public. When it marks a catastrophe, its presence makes the once damaged community more aware of history as the traumatized mind may not have been aware of events at the time or in their immediate aftermath. In an article that deals with the ‘indexicality’ of trauma and spatiality, Patrizia Violi argues that

These places maintain a real spatial contiguity with the trauma itself; indeed, they are the very places where the traumatic events in question have occurred, and the demonstration of such continuity is an essential part of their inherent and constructed meaning.⁵²

In accordance with this view, Susannah Radstone suggests that what happened after September 11 2001 has had certain influences on the texture of (American) society and that this happened without the citizens being aware of it. She says:

To speak of September 11 in the context of trauma prompts analyses of the hidden wounds etched on cultural memory by these attacks. But trauma proposes a passive, “acted-on” victim or culture whose wounds become the focus. According to trauma

⁴⁹ ‘Site Selection Process for Memorial Park & Garden in Honor of Crash Victims’
<<http://dgs.dc.gov/sites/default/files/dc/sites/dgs/publication/attachments/Site%20Selection%20Process%20for%20Memorial%20Park%20and%20Garden%20Presentation%206-28-12.pdf>> [accessed 10 April 2017]

⁵⁰ Lisa M. Moore, ‘(Re)covering the Past, Remembering Trauma: The Politics of Commemoration at Sites of Atrocity’, *Journal of Public & International Affairs*, 20 (2009), 47-64 (p. 49).

⁵¹ *Ibid*, p.51.

⁵² Patrizia Violi, ‘Trauma Site Museums and Politics of Memory’, *Theory, Culture & Society*, 29.1 (2012), 36-75 (p. 39).

theory, the impact of catastrophic events blocks free association, that creative process through which experience, memory, and fantasy are woven into the texture of a life— or a culture.⁵³

Soon after the attacks, a large number of psychologists published articles claiming that what the American nation had been through would result in trauma, either in the immediate aftermath or in the long term. Reviewing the situation retrospectively in 2008, John A. Updegraff and others comment:

The attacks of 9/11 provided an unusual opportunity to examine the predictors and long-term consequences of meaning-making among individuals coping with a collective social upheaval. Although a vast majority of Americans were not directly exposed to the attacks, the largely symbolic threats that the attacks represented (unpredictability, possibility of war and future terrorist attacks, loss of security, threats to the “American way of life”); all challenged fundamental assumptions most Americans held about both national and personal invulnerability.⁵⁴

After the attacks, the belief prevailed that ‘history was transformed on September 11, 2001’,⁵⁵ and several people were convinced that nothing would be the same from that day on. The sudden absence of the World Trade Center created a void not only where the towers stood but also in a lot of people’s psyche. This sense of emptiness also explains why there were so many things such as letters, teddy bears, flowers, pictures, paintings, etc. that people immediately put around Ground Zero. These were like small, personal memorials or ‘temporary memorials’, as Erika Doss calls them. In the early days the need to build something immediately no matter how small or how dubious its aesthetic value was the chief priority for many Americans. As Doss notes:

Just a few months after 9/11, several New York architects [...] designed a public viewing platform at the edge of Ground Zero, a temporary wooden stage where up to three hundred people at a time could survey the ruins of the World Trade Center.⁵⁶

In keeping with this development, according to David Dunlap, there was an area within the site known as ‘Memorial Park’ since September 11, 2002. It is reported that in its early days it was a space designed by an architectural firm and a ‘temporary morgue that has become a permanent shrine of its own’.⁵⁷ Though it was already a sacred space, this area gradually evolved into a space of commemoration, showing the intention and desire of local people to mourn because, to cite Christine Ferer, ‘in the minds of 9/11 families, it’s not only sacred space, it’s going to be the final resting place of their loved ones’.⁵⁸ According to Dunlap’s 2008 article, the human remains in this area would be ‘transferred to the ground

⁵³ Susannah Radstone, ‘The War of the Fathers: Trauma, Fantasy and September 11’, in *Trauma at Home: After 9/11*, ed. by Judith Greenberg, pp. 117-23 (p. 118).

⁵⁴ John A. Updegraff and others, ‘Searching for and Finding Meaning in Collective Trauma: Results from a National Longitudinal Study of the 9/11 Terrorist Attacks’ *Journal of Personality and Social Psychology*, 95. 3 (2008), 709-22 (p. 711).

⁵⁵ Marita Sturken, ‘The Aesthetics of Absence: Rebuilding Ground Zero’, *American Ethnologist*, 31. 3 (2004), pp. 311-25 (p. 312).

⁵⁶ Erika Doss, *Memorial Mania*, p. 51.

⁵⁷ David W. Dunlap, ‘Renovating a Sacred Place, Where the 9/11 Remains Wait’, in *The New York Times*, 29 August 2006, <http://www.nytimes.com/2006/08/29/nyregion/29morgue.html?_r=0> [accessed 20 January 2017].

⁵⁸ *Ibid.*

zero memorial' for the world not 'to forget that "the heart of the memorial is the human remains"''.⁵⁹ With the memories of the loved ones in the minds of relatives and the general public, the area turned out to be a place of commemoration full of meanings to be translated in due course to a permanent memorial site. Prior to the opening of the Ground Zero Memorial, the local residents were certainly not excluded from the idea of commemoration. Ground Zero was invested with their collective, first-hand memories and with what remained of their prolonged trauma. Thinking about this (later transferred) memorial and similar ones, great or small, around Ground Zero, Marita Sturken comments:

The narratives and meanings produced at Ground Zero matter at the local level precisely because they have impacted in profound ways the redesign of an enormous area of a densely populated city and because they reveal the problematic relationship between urban design and the commercial interests that govern a metropolis such as New York.⁶⁰

There was also the idea of creating new meaning by ensuring that any reconstruction would both be an improvement on the former WTC and encapsulate the collective experience of 9/11. This controversially reconstructed edifice on Ground Zero contains several layers of significance considering its past as one of the most important iconic buildings and trade centres in the world with people from different nationalities.

Furthermore, numerous other memorials have been erected following the attacks. One can encounter many of them not just in lower Manhattan but in several states of the country. By August 2011, Ella Zhang summarized the situation as follows for CNBC:

During the decade-long period of healing [...] there are some 700 recorded memorials in the U.S. and more are underway or planned. Most of them are in New York, New Jersey, Massachusetts, and Connecticut, home to the majority of the victims. Others are hundreds of miles away, such as one in North Dakota. The memorials vary widely in size, design, and cost. Some are public, others private. Some mark the event, others the people who perished. The memorials convey a variety of emotions and ideas, from loss to hope, in both concrete and symbolic ways. Some mark the life and character of an individual, others the values and ideals of the nation. Remnants of the World Trade Center towers — typically steel girders — have been incorporated into many of the memorials. Some 1,100 pieces have been made available for that purpose.⁶¹

Seeing that there are serious efforts to continue the work of commemoration, it could be argued that the nation still needs the scar to heal, so total was and is the void created by the disappearance of the towers.

The Submission and Collective Trauma

The discussion of a memorial following the attacks arose not long after the events. There were many articles and public discussions about what to do next. As can be seen from the previous explanations, the aims and objectives of memorial projects are manifold. Though it is obvious that memorials can be erected following a tragic event in order to help heal the community and nation, the building process does not happen so easily, especially in the planning stage.

⁵⁹ Ibid.

⁶⁰ Marita Sturken, *Tourists of Memory: Memory, Kitsch and Consumerism from Oklahoma City to Ground Zero* (Durham, NC: Duke University Press, 2007), p. 168

⁶¹ Ella Zhang, 'September 11 Memorials across America', on CNBC, 29 August 2011, <<http://www.cnbc.com/id/44006075/page/1>> [accessed 30 February 2017].

Naturally, every individual can have his or her own ideas about what a memorial in his/her own city should comprise, a situation which, given the almost infinite range of opinions, makes compromise difficult. Lisa Benton Short sums up the inevitable nature of this situation as follows:

Memorials are intended, if not explicitly then implicitly, to stimulate debate. The debate often revolves around the interpretation of history, the meaning of an event or person, and how that meaning should be conveyed in the built form.⁶²

The quotation shows the nigh-impossibility of achieving common agreement within the city or community about a memorial. In addition to the difficulty of overcoming the tragedy or trauma resulting from what has happened in order to make a balanced, objective value judgement, subjectivity is also liable to intrude in the business of commenting on history in a concrete, aesthetic way. It could be inferred that the resulting memorial structure is in the end a product of an artificial synthesis of widely diverse ideas: 'it exists because a particular society says an object, event, person or place is valuable enough to ensure that it is passed along to the next generation'.⁶³ Memorials deal with the future as much as they are concerned with marking past incidents. Hence, the building of places of memory means creating ever-living spaces. As the sites of memory are united with the milieu and are embodied within individuals' daily lives, they have the capacity to affect social memory as well as the texture of urban life. Since they are involved in such an interaction with their surroundings and city life, Short observes that it is not possible to exclude the effects of 'culture, location, class, power, religion, gender and even sexual orientation [...] for what is considered to be worthy of preserving as heritage. Because national identity, and memory are socially constructed, they are also inherently contested'.⁶⁴ Therefore, with the unavoidable inclusion of a multiplicity of elements in a memorial, it is unfair to expect the citizens and local residents to remain neutral.

Despite the fact that *The Submission* is classed as fiction, there are quite a few points that evoke the real situation in the aftermath of September 11 with regard to depictions of the site of destruction, the range of victims in terms of their nationality, social class and religion, references to the demolished structure as 'buildings' (recalling the Twin Towers), discussions about what kind of memorial should be built and especially the insistence on the names of victims, the sense of loss following the disappearance of familiar and much-loved landmarks, and the ongoing language of individual and, especially, collective trauma.

In *The Submission*, the reader feels the extent of grief that the nation has been through in the post-9/11 decade. By comparison with the other novels written after 9/11, Waldman gives fewer places to flashbacks or characters' nightmares, yet it is understood that the suffering endured has affected the majority of the public. Therefore, what some of the characters, especially Claire, Sean and Asma, have been through cannot be identified as anything other than trauma.

In particular, the portrayal of the situation of one member of the jury, Paul Rubin, reminds the reader of the traumatic content of the novel while it also bears resemblances to the situation of many people both in reality and in works of post-9/11 fiction. From its

⁶² Lisa Benton Short, 'Politics, Public Space and Memorials: The Brawl on the Mall', *Urban Geography*, 27.4 (2013), 297-329 (p. 300).

⁶³ Ibid

⁶⁴ Ibid.

opening pages the novel depicts the trauma victims' realization that the seemingly unreal horror to which they were exposed did indeed happen:

The trauma, for Paul, had come later, when he watched the replay, pledged allegiance to the devastation. You couldn't call yourself an American if you hadn't, in solidarity, watched your fellow Americans being pulverized, yet what kind of American did watching create? A traumatized victim? A charged-up avenger? A queasy voyeur? Paul, and he suspected many Americans, harbored all of these protagonists. The memorial was meant to tame them.⁶⁵

The third-person narrator informs the reader that Paul believes there is a relationship between trauma and memorials. He trusts that the new commemorative structure will help those people who are experiencing difficulty in their need to figure out what really has happened and whether this incident has changed their identity or not. Thus, though he may be aware that it does not offer a complete means to recovery, Paul seems to be in favour of the idea of a memorial that will soothe many people who are currently suffering. Seeing a physical embodiment of commemoration will at least make them face their memories and reality. Similarly, in a wider perspective and from an aesthetic point of view, Julian Bonder admits that 'neither art nor architecture can compensate for public trauma or mass murder. What artistic and architectural practices can do is to establish a dialogical relation with those events and help frame the process toward understanding'.⁶⁶ Memorials, then, are visual manifestations that help individuals and citizens to become reconciled to their past. Just as residents in Manhattan urged for a memorial on the Ground Zero site, as has been stated previously, so Waldman handles the same issue. The characters in *The Submission*, like their real-life counterparts, want the presence of a memorial in order to be continuously reminded of the incident so as to accept it and leave a mark in history. Most of those jury members who in the novel are against the Garden project think that it is not an appropriate memorial, which in their view should be 'a national symbol, an historic signifier, a way to make sure anyone who visits – no matter how attenuated their link in time or geography to the attack – understands how it felt, what it meant'.⁶⁷ In reanalysing Cathy Caruth's writing, Julian Bonder comments that in the link between memorials and trauma, 'traumatic suffering creates a need for a new kind of witnessing — what Caruth called the witnessing of impossibility, the impossibility of comprehending the trauma'.⁶⁸ With the evoking of trauma in the novel, Waldman, in a sense, gives information about the psychological atmosphere across the USA. In the following pages, the so-called site of destruction is mentioned by one of the characters, Sean, who lost his firefighter brother in the attacks and has difficulty both in overcoming the loss and in seeing the unrecognizable site of destruction. Sean reimagines the pain and difficulty that his brother experienced in the rescue work while at the same time he himself was there with the hope of saving his sibling:

There were no buildings, no roads, only burning dunes of debris. [...] Every time he put out a hand to take or to give, another was there, waiting. With time came a mappable order: the remains here, the personal effects there, the demolished cars beyond [...]. Returning to Brooklyn each night was like coming home from war [...]. The dust he

⁶⁵ Waldman, p. 13.

⁶⁶ Bonder, p. 65.

⁶⁷ Waldman, p. 5.

⁶⁸ Bonder, p. 65.

brought home was holy — he shook out his shoes and his shirt over newspapers to save it.⁶⁹

The detailed description of the site both praises the heroic work, especially of the firefighters, and records the unpleasant grey tone of the debris area. Waldman's allusion to firefighters inevitably recalls what indeed happened on 9/11 and seems to suggest an authorial intention to highlight the intensification of nationalism after the attacks. The very word 'firemen' indeed evokes ideas of nationalism, especially because of Thomas Franklin's iconic photo titled *Raising the Flag at Ground Zero*⁷⁰ which appeared in *The Record* (Bergen County, NJ) on 12th September 2001. Therefore, Waldman has not sought to avoid addressing the nationalist dimension of reactions to the events; indeed her references to trauma implicitly endorse the nationalist message. Thus, in common with the observations of many psychologists, Waldman once again highlights the psychologically disturbing experience of America in general and the residents of Manhattan in particular.

Through the characters Paul and Sean, Waldman draws the image of individuals who are indeed suffering a belated trauma. While Paul is struggling to find the correct words for what many people have suffered, Sean cannot erase the images of those days from his mind. Seemingly, despite their different ideas about the memorial design, these two characters share in common a changed view of themselves and the kind of American that they previously thought they were as they each appreciate that 'meaning collapsed with the towers'.⁷¹ The way in which the author voices their ideas reveals that their individual forms of trauma are reflected nationwide and have been felt collectively so that U.S. citizens have become more suspicious and each individual carries different worries. Like Waldman, some psychologists in America have expressed concerns about the condition of survivors. Here, stated on the tenth anniversary of the events, are some of the responses of psychologists, historians and sociologists in answer to the question 'Has 9/11 altered the American psyche (by comparison with the assassination of J. F. Kennedy)?':

Unlike the past national traumas of historical significance, the collective fear that 9/11 has given rise to remains palpable. (Brian A. Monahan, Assistant Professor of Sociology, Marywood University, DE)

The definition of post-traumatic stress disorder requires you to watch somebody else trapped in a life-threatening situation. Which, of course, millions did on TV. And the images of the smoking towers have left memories that will not fade. The mass and scope of this tragedy is just too big to get over quickly and has already left a huge impact that will remain for several generations. It has become part of who we are as Americans today. It's part of our memory, part of what we feel, part of our DNA. And so 10 years later, we really are experiencing PTSD on a national scale. (Prashant Gajwani, Associate Professor of Psychiatry, University of Texas)

⁶⁹ Waldman, p. 55.

⁷⁰ 'About the Photo', in *Ground Zero Spirit* <<http://www.groundzerospirit.org/about.asp>> [accessed 18 June 2017].

⁷¹ Herbert Muschamp, 'Art/Architecture; Filling the Void: A Chance to Soar', in *The New York Times*, 30 September 2001, <<http://www.nytimes.com/2001/09/30/arts/art-architecture-filling-the-void-a-chance-to-soar.html>> [accessed 5 February 2017].

Looking back in 50 years, we'll actually see 9/11 as a major turning point, a permanent change in the American sense of self. (Ethan Katz, Assistant Professor of History, McMicken College, Cincinnati, OH)⁷²

The above observations by scholars from different disciplines show that Waldman has well represented the widespread incidence of cases, which convey similar ideas about the relatively recent situation in the United States. Also, most of the comments stated here and on the Healthday website mentioning the after-effects of September 11 define them as collective trauma.

Another scene in the novel that openly informs the reader about the extensive repercussions of that day happens when the US Muslim architect Mo(hammed) Khan is questioned at the airport security. Though the architect does not express his feelings to the officers, Waldman explains that they are no different from the deep emotions felt by other characters during the tragedy. The conversation between Mo and the officers is rendered by Waldman as follows, with her impressionistic but objective commentary providing sympathetic insight into the Muslim's mind and actions during the assault:

"Where were you during the attack?"

"Here. Los Angeles." Naked beneath the sheets in his hotel room, the attack a collage of sound – panicky sirens, fissuring broadcasters' voices, rescue helicopters pureeing the air, the muffle and crush of implosion — from his hotel clock radio. Only when the buildings were gone did he think to turn on the television.

"Here," he said again. [...] Working and longing for New York.⁷³

Though away from the site of destruction, Waldman draws her character as someone who wants to be there. Despite the opposition towards the architect voiced by his fellow-citizens, the author includes him in the spirit of solidarity that is dominant in the country. Accordingly, he wants to contribute to the nation using his skills and intellect as a successful American architect. Hence, besides his shock at what has happened, he has, we clearly infer, experienced self-realization in terms of a sense of place for the destroyed towers and of their value:

What was it he was trying to see? He had been indifferent to the buildings when they stood, preferring more fluid forms to their stark brutality, their self-conscious monumentalism. [...] Now he wanted to fix their image, their worth, their place. [...] It was nostalgia he felt for them. A skyline was a collaboration, if an inadvertent one, between generations, seeming no less natural than a mountain range that had shuddered up from the earth. This new gap in space reversed time.⁷⁴

As an architect whose social role is to understand and feel what a structure means and what kind of sensations it evokes, Mo reveals his ideas about the site of destruction. After the disappearance of the buildings, he realizes that they were indispensable contributions to New York and were indeed unifying symbols of the city. However, now that they are appallingly

⁷² All three experts are cited in the article by Alan Mozes, '9/11 Left Permanent Scars on the American Psyche', in *Healthday*, 11 September 2011, <<http://consumer.healthday.com/mental-health-information-25/psychology-and-mental-health-news-566/9-11-left-permanent-scars-on-the-american-psyche-656551.html>> [accessed 17 March 2017]

⁷³ Waldman, p. 25.

⁷⁴ *Ibid.*, p. 29.

absent, he wants to help people to overcome this huge void with his project, which he defines as a 'simple concept':

A walled, rectangular garden guided by rigorous geometry. At the center would be a raised pavilion meant for contemplation. Two broad, perpendicular canals quartered the six-acre space. Pathways within each quadrant imposed a grid on the trees, both living and steel, that were studded in orchard-like rows. A white parameter wall, twenty-seven feet high, enclosed the space. The victims would be listed on the wall's interior, their names patterned to mimic the geometric cladding of the destroyed buildings. The steel trees reincarnated the buildings even more literally: they would be made from their salvaged scraps.⁷⁵

The descriptions show that Mo Khan includes dense geometric patterns in his memorial design. His use of the steel trees probably symbolizes firmness and indestructibility of the material while also reminding people that, while the demolished towers were indeed conceived for future generations, the trees would now stay to symbolize their immortal memory as they connect the underground and the above ground. In addition, they stand there as grand commemorative objects incorporating fragments of the buildings.

Just as the arguments about the names on the memorial appeared in reality after the design proposals by Lin, Arad and Walker had been submitted, Waldman's novel does not shrink from detailing in fiction the complex niceties of such matters. Obviously, this seems to be one of the important issues upon which Waldman wants to focus the reader's attention. In spite of the other matters such as nationalistic values and religious diversities, Waldman initially chooses to focus on names. The first words of the novel are "The names," Claire said, "What about the names?"⁷⁶ Claire Burwell's mention of the names is significant because she is the woman who has lost her husband in the attacks and is one of the jury members who is at times caught short by the trauma of her loss in addition to the heavy responsibility of raising her children alone. Claire believes that art is a means of processing trauma. She reacts to the words of Ariana, one of the jury members, to the effect that "In the right memorial, the names won't be the source of the emotion", by retorting that "They will for me," and Claire tries to make other people understand what she has been going through. Following Claire's response, the third-person narrator adds that 'They'd all lost, of course — lost the sense that their nation was invulnerable; lost the city's most recognizable icons; maybe lost friends or acquaintances. But only she had lost her husband'.⁷⁷ In the discussions about the memorial, Claire generally has common sense. Though she is absolutely devastated after losing her husband, she suggests that the jury members should try to be objective while she also implies that they need to empathize with her as well as with others like her.

The disagreement on the design of the Memorial in *The Submission* has common points with the one in real life over the winning design for the 9/11 Memorial by the architects Michael Arad and Peter Walker. Arad explains that his idea was to create a constant sense of absence, an inexplicable sense.⁷⁸ He further explains his aim and idea on the memorial as follows:

The surface of the memorial plaza is punctuated by the linear rhythms of rows of deciduous trees, forming informal clusters, clearings and groves. This surface consists of a composition of stone pavers, plantings and low ground cover. Through its annual cycle

⁷⁵ Ibid., p. 4.

⁷⁶ Waldman, p. 3.

⁷⁷ Ibid.

⁷⁸ Michael Arad, 'Reflecting Absence', *Places*, 21.1 (2009), 41-51 (p. 42).

of rebirth, the living park extends and deepens the experience of the memorial. Surrounding the pools on bronze parapets are the names. The enormity of this space and the multitude of names underscore the vast scope of the destruction. Standing there at the water's edge, looking at a pool of water that is flowing away into an abyss, a visitor to the site can sense that what is beyond this parapet edge is inaccessible. The memorial plaza is designed to be a mediating space; it belongs both to the city and to the memorial. Located at street level to allow for its integration into the fabric of the city, the plaza encourages the use of this space by New Yorkers on a daily basis. The memorial grounds will not be isolated from the rest of the city; they will be a living part of it.⁷⁹

Arad's explanation of the memorial suggests that his design aims at an everyday remembrance of that crucial day not just for people who lost an acquaintance in the attacks but also for the whole community. One's first impression is that the design gives special importance to names. It is as if they have priority in the project, as they will be situated in the heart of the previously devastated site. By nesting the memorial in the heart of the city with the names of all the victims on the walls, the designers have made it a place of everyday commemoration. As Lindsay Tuggle reflects:

The 9/11 Memorial, Reflecting Absence, alludes to the lingering trauma surrounding anonymous remains. Arad's [...] understanding of the towers' ghostly footprints recalls Freud's assertion that melancholia 'behaves like an open wound' that seeks to fill itself in the absence. As a memorial to the dead that doubles as a tourist attraction (including an on-site museum), the 9/11 Memorial mimics the magnetic void of melancholia on a national scale. [...] [It] inscribes the national wound into the landscape, while interring the unknown dead at bedrock between the footprints.⁸⁰

However, as has already been stated, this real selection process was also difficult. The disagreements were not just about aesthetic matters. The families of the victims obviously had widely differing ideas, expectations and emotions about the subject:

Controversy erupted even before the results of the competition were announced in January 2004. Issues of naming were especially contentious; plans to randomly list the names of 9/11 victims on the walls of the pools were angrily challenged by those who felt that rescue workers, or "First Responders," should be accorded separate, special status, and by still others who insisted that victims be distinguished according to kinship and company affiliation.⁸¹

The process of deciding about a memorial is obviously fraught with difficulty as may be seen from real situations and is here reflected in fictional form. As an ex-reporter who has knowledge about the controversies so far at least surrounding the Vietnam Veterans' and Ground Zero Memorials, Waldman has used such a debate as the core setting of her novel. For this reason, it is also worth mentioning what happened previously with regard to Maya Lin's memorial design.

In her submission for the Vietnam Veterans' Memorial Maya Lin states her original conception as follows:

⁷⁹ World Trade Center Site Memorial Competition, <<http://www.wtcsitememorial.org/fin7.html>> [1 May 2017].

⁸⁰ Lindsay Tuggle, 'Unburied Trauma and the Exhumation of History: An American Genealogy', in *Trauma and Public Memory*, ed. by Jane Goodall and Christopher Lee (New York: Palgrave Macmillan, 2015), pp. 131-47 (p. 132).

⁸¹ Erika Doss, 'Remembering 9/11: Memorials and Cultural Memory', *OAH Magazine of History*, 25.3 (2011), 27-30 (p. 28).

Walking through this park-like area, the memorial appears as a rift in the earth – a long, polished black stone wall, emerging from and receding into the earth. Approaching the memorial, the ground slopes gently downward, and the low walls emerging on either side, growing out of the earth, extend and converge at a point below and ahead. Walking into the grassy site contained by the walls of this memorial we can barely make out the carved names upon the memorial's walls. These names, seemingly infinite in number, convey the sense of over-whelming numbers, while unifying those individuals into a whole. For this memorial is meant not as a monument to the individual, but rather as a memorial to the men and women who died during this war, as a whole.⁸²

The controversies that Maya Lin experienced were ignited both by her Asian heritage (though she is an American citizen) and by the way she designed the memorial. Marla Hochman relates how she had to struggle for a long time to make it understood that her plan 'was not designed to be a political statement; rather it was meant to provide a quiet, private place for people to confront their anguish and sorrow'.⁸³ After the acceptance of her design in Washington D.C. in 1982, years later in what may arguably be seen as an ironic twist of fate, Lin was on the committee for the Ground Zero Memorial.

An excerpt from the Memorial Jury's January 2004 statement on the selection of the design, in which Maya Lin took part, reads as follows:

"Reflecting Absence" has made the voids left by the destruction the primary symbols of our loss. By allowing absence to speak for itself, the designers have made the power of these empty footprints the memorial. At its core, this memorial is anchored deeply in the actual events it commemorates – connecting us to the towers' destruction, and more important, to all the lives lost on that day.⁸⁴

Thus, the name of the 9/11 Memorial, Reflecting Absence touches on the psychic wound due to the memories of the past. In particular, the footprints and their frequently emphasized national implications for citizens are in accordance with explanation:

Throughout history, the body has been perceived as a receptacle of memory, from the memory of bodily movement, such as walking, to the memory of past events in physical scars, to the memory of one's genetic history in every cell.⁸⁵

As also highlighted by Sturken, memorials awaken people's awareness by connecting them to the past, present and future. They provide a site where one can be reminded not only of the tangible wound but also of the historical and psychological wound. All the explanations and examples about memorials so far, either in real life or in Waldman's work of fiction, lead one towards considering the ramifications of trauma within the extent of memorial spaces.

The Garden as a Memorial and Heterotopia

In addition to the evocation of traumatic incidents in the novel and its portrayal of individuals' widely diverging cultural backgrounds, in its focus on memorials there is also a sense of

⁸² 'Maya Lin's Original Proposal', in *Vietnam Veterans Memorials Fund*, <<http://www.vvmf.org/maya-lin-design-submission>> [accessed 15 March 2017].

⁸³ Marla Hochman, 'Maya Lin, Vietnam Memorial', in *Green Museum* <<http://greenmuseum.org/c/aen/Issues/lin.php>> [accessed 3 March 2017].

⁸⁴ World Trade Center Site Memorial Competition.

⁸⁵ Marita Sturken, *Tangled Memories* (California: University of California Press, 1997), p. 12.

spatiality. As the previous quotation from Sturken's *Tangled Memories* suggests, the body, memory, and psyche all act together in a combination which in the end forms spaces where feelings such as happiness, grief, sorrow are stored and which most of the time manifest themselves in buildings:

Place memory encapsulates the human ability to connect with both the built and natural environments that are entwined in the cultural landscapes. It is the key to the power of historic places to help citizens define their public pasts: places trigger memories for insiders, who have shared a common past, and at the same time places often can represent shared pasts to outsiders who might be interested in knowing about them in the present.⁸⁶

What the reader sees in *The Submission* is that 'traumatic events can seriously destabilize the movement of urban life'.⁸⁷

The space set aside for contemplation, the recollection of victims' names on the interior wall and the use of steel trees are in their different ways appropriate to the aim of commemoration as well as being a contribution to a marker of an historic event. While in real life the names remind people of the WTC, they also bring more meanings to the once huge business space with their legacy of personal memories. It is at this point that Foucault's notion of heterotopia comes to mind with its 'power to juxtapose in a single real place several spaces, several emplacements that are in themselves incompatible'.⁸⁸ In addition to that, as the memorial in the novel is a Garden, it also has initially the potential to bring 'superimposed meanings'⁸⁹ as Foucault suggests. For instance, while some people who enter the garden space may feel sadness, they can at the same time experience anger, feelings of revenge or on the contrary even dream of peace. Moreover, echoing the real-life development on Ground Zero noted above, with the steel trees and a raised pavilion meant for contemplation, it becomes a rather 'sacred' space that might remind one of Foucault explaining this sacredness by reference to the 'traditional garden of the Persians was a sacred space that was supposed to bring together inside its rectangle four parts representing the four parts of the world, like a navel of the world'.⁹⁰ The following ideas of some of the novel's characters and the word 'navel' set somehow a relationship because the word implies the importance that the characters ascribe to the memorial. As a national symbol, they probably want it to be the centre of attention so that the cataclysmic day is engraved in people's memories:

— 'The Garden, will be a place where we — where the widows, their children, anyone — can stumble on joy.' (Claire, 5)

— 'A memorial isn't a graveyard. it's a national symbol, an historic signifier, a way to make sure anyone who visits — no matter how attenuated their link in time or geography to the attack — understands how it felt, what it meant. [...] The Garden speaks to a longing we have for healing. It's a very nature impulse, but maybe not our most sophisticated one. [...] And it is too soft. Designed to please the same Americans who love impressionism.' (Ariana, 5 and 8)

⁸⁶ Dolores Hayden, *The Power of Place: Urban Landscapes as History* (London: The MIT Press, 1995), p.46.

⁸⁷ Adrian Parr, *Deleuze and Memorial Culture: Desire, Singular Memory and the Politics of Trauma* (Edinburgh: Edinburgh University Press, 2008), p. 129.

⁸⁸ Michel Foucault, 'Of Other Spaces', trans. by Jay Miskowiec, *Diacritics*, 16.1 (1986), 22–27. Reprinted in 'Of Other Spaces', in *Heterotopia and the City: Public Space in a Postcivil Society*, ed. by Michiel Dehaene and Lieven De Caeter (New York: Routledge, 2008), 13-30 (p. 18).

⁸⁹ *Ibid.*, p.19.

⁹⁰ *Ibid.*

— ‘A ruined garden within the walls would be so powerful as a work of art, would answer any worries about erasing the hard memories.’ (Maria, 9)

The characters’ expectations from the Garden memorial varies, but the idea that it should serve to heal is the most common one, and they imply that the memorial zone should be a place where different people come together and feel what was once experienced and remember the day throughout their lives.

Mo Khan’s planning a Garden project for a memorial probably has links to his background. Even though he is a non-practising Muslim, his childhood must have exerted some influence over him. In the novel, the majority of the characters take him to be a Muslim even if he is portrayed as an agnostic (28) and therefore his design is called as an Islamic garden (115, 182,189). Considering the Garden memorial’s plan given previously, one can again see similarities between the Garden and Foucault’s explanation of the third principle of heterotopia with its uniting feature that ‘the garden is a rug where the whole world comes to accomplish its symbolic perfection [...] and a sort of blissful and universalizing heterotopia’.⁹¹ Khan’s explanations and feelings match the concept of heterotopia as a uniting space that transcends difference and creates an atmosphere to think about the day of the attacks and commemorate the victims.

Conclusion

As a rich treatment of the aftermath of an unnamed attack, Waldman’s novel is nevertheless unable to be read without contextual awareness of the atmosphere that prevailed in autumn 2001 and of post-9/11 fiction. The novel provides various perspectives that prompt the reader to think about the attacks with a plot that deals largely with the disputatious discussions following the results of a memorial competition. As the memorial has connections with architecture, history and psychology, trauma, space and heterotopia serve as indispensable terms to be explored. Around the theme of a memorial design, the novel presents the idea that what America experienced was indeed a global event causing deep psychological scars. By observing and making use of her experiences, Waldman manages to make a connection between the plan of a memorial site and trauma, in addition to drawing clear lines of traumascapes. The multivocality of the idea of the Garden memorial structure, which can be explained by Foucault’s term of heterotopia, adds to the understanding of the event’s transnational dimension.

⁹¹ Foucault, ‘Of Other Spaces’, p. 20.

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Communication Strategies and Gender Differences: A case study

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Abstract

In second language acquisition (SLA) the use of communication strategies (CSs) has been of interest on research, since it can help learners to attain mutual comprehension effectively. Also communicative strategies contribute to second language acquisition as play a significant role in communication.

The overall aim of this study is to investigate and clarify a wide range of communication strategies that learners in different gender of English use to solve language problems as well as to facilitate problem-free discourse in their oral communication.

Two learners (male-female) of English were paired up in describing six pictures as a part of communication that they had and the interview were analyzed with the Nakatani's (2006) factors of oral communication strategies (CSs).

In the results of this study I investigated that learners used (CSs) differently in audio-video interviews, to continue the communications.

Keywords: Communication Strategies, SLA, Gender Differences.

1. Introduction

In our daily communication, naturally we face numerous problems and the significant point here is solving those problems, i.e., finding techniques and strategies to solve problems. Researchers of learning process especially (Second Language Acquisition-SLA) investigated that there are numbers of strategies which can be used in communication. In other words, in order to solve these problems, we have to use strategies in our communications.

The role of communicative strategies (CS) in second language acquisition (SLA) is significant and this signification investigated by numerous researchers and scholars of SLA. Thao (2005) stated that *“Communication is simply defined as a process in which a message is sent from senders to receivers. In a technical description, it is said that the sender encodes a message and the receiver decodes it. Communication problems occur when the encoded message differs from the decoded message. In other words, the message sent is not the message received.”* (Thao, 2005)

This study attempts to investigate the differences between male and female learners' and their attitudes towards CSs.

2. Theoretical Background

In our study we deal with the communication strategies and gender differences in learning language processes or in second language acquisition. We need to look for the role of techniques and strategies that any instructor, teacher even any tutor has to follow in terms of the best work in communication with the learners, in different genders.

The purpose of this literature review is to look at the available literature to gain an understanding of gender communications. This paper will accomplish its stated purpose by first defining what communication strategies are. Many teachers or instructors of language feel that every problem depends on the learners. Thus, understanding will help to determine the kinds of communication strategies that should be employed.

Kim-Hua and Mohd-Nor (2012) stated that, “Communication is one of the crucial skills that challenge learners to different degrees. The main reason why communication has attracted attention across disciplines is that communication permeates virtually all human interaction activities. What makes human beings unique is that human communication is cognitively, emotionally, and socially complex.”

After years of learning, most learners in the countries (especially the 3rd world) are not fluent and confident English speakers. Numbers of learners may attribute this deficiency to the limited time for oral practice in classrooms and the lack of conversational opportunities outside of them, especially in English as Foreign Language (EFL) settings. However, it may stems from the myth

that learners hold about communication in a foreign language, it's like having excellent pronunciation, nice accent, vast vocabulary size, and deep knowledge of grammar (Huang, 2010).

According to Tannen's study (as cited in Ghafar Samar & Alibakhshi, 2000), "Communication isn't as simple as saying what you mean. How you say what you mean is crucial, and differs from one person to the next, because using a language is a learned behavior: how we talk and listen is deeply influenced by cultural expectations". (Ghafar Samar & Alibakhshi, 2000). Surapa & Channarong (2011) stated that, "Communication Strategies typologies and classifications have been classified differently following the principles of terminology and categorization of different researchers. To date, there is no agreement on these classifications. This means that there is no agreement yet for CS types and classification".

More recently, Cohen (1996), in his study, designed strategy typology specifically to understand learners' strategy use for speaking practices. Cohen used a five-point scale to examine a three-stage process for strategy use: (*preparation before the tasks, self-monitoring during the tasks, and self-reflection after the tasks*).

2.1 Second language acquisition SLA

Generally, second language acquisition (SLA) defined as the process by which people learn a second language; that is, it is the process of learning an additional language by someone who has already learned a native language or multiple native languages. It can also refer to the scientific study of the second-language learning process.

2.2 Communicative strategy (CS)

Linguists define communicative strategy in different ways. For example, Tarone (1983) defined CS as mutual attempts of two interlocutors to agree on a meaning in situations where requisite meaning strategies do not seem to be shared.

Table 1 Definition of Communicative Strategies (CSs)

Poulisse (1989)	“CSs are strategies that a speaker used to solve the communication problems, which are caused by the lack of appropriate forms in the mental lexical. The speaker compensates either by going to the conceptual stage or by trying out alternative linguistic formulations.”
Cohen (2004)	“CS is a systematic attempt by the learner to express meaning by a target language in which the suitable systematic target language rules have not been formed.”
Ellis (1994)	“CSs are procedural skills which learner used to overcome the inadequacies of their interlanguage resources.”
Stern (1983)	“CSs are techniques of dealing with difficulties in communicating in an imperfectly known second or foreign language.”
Corder (1978)	“CS is a systematic technique employed by a speaker to express his own idea when faced with some difficulties.”

**.From the study of Wei (2011), Communicative Strategies in Second Language Acquisition*

2.3 Communication Strategies Taxonomies:

A great number of CSs are indeed adapted from Dörnyei and Scott’s taxonomy (1997) which is one of the most comprehensive and influential taxonomies to date. The following will introduce individual CSs under these categories.

1. Interactional Strategies

The twelve interactional strategies which are examined in this study are presented in the following.

- **Request for Clarification:** Asking for explanation of unfamiliar terms or messages.
- **Confirmation Check:** Repeating the trigger in a rising intonation to ensure one heard something correctly, or using a first language term or asking a full question to ensure the correctness of the input comprehension.
- **Comprehension Check:** Asking questions to ensure one’s messages are understood.
- **Direct Request for Help:** Asking for help directly by an explicit question concerning a gap of one’s information in the target language.
- **Indirect Request for Help:** Trying to elicit help from one’s interlocutor by indicating the problems either verbally or nonverbally.
- **Input Elicitation Strategies:** Expressing explicitly or passing signals to encourage one’s interlocutor to continue talking.

- **Feigning Understanding:** Pretending to understand the preceding message in order to carry on the conversation.
- **Inferential Strategies:** Asking questions or making comments based on established information to test one's hypothesis of the preceding message, show one's current state of understanding, or gain new information.
- **Framing:** Marking the shifts of topics.
- **Verbal Strategy Markers:** Using verbal marking phrases such as "you know" or "kind of" to indicate the use of strategy or less accurate form in the target language.
- **Omission:** Leaving an unknown word as a gap and carrying on as if it has been said with the hope that the interlocutor can fill the gap by context.
- **Time-gaining Strategies:** Using fillers such as "umm..." or repeating interlocutor's words to fill pauses in order to maintain conversation at times of thinking.

2. *Compensatory Strategies*

This study examined five compensatory strategies as described below.

- **Circumlocution:** describing or illustrating, the characteristics of the target.
- **Approximation:** Using one single substitute term with which the target term shares semantic features.
- **Use of All-purpose Words:** use global "empty" lexical term for replace a specific term to compensate for vocabulary deficiency or to avoid making mistakes.
- **Literal Translation:** Translating a first language term literally to a target language term.
- **Self-rephrasing:** Paraphrasing, restructuring, or repeating one's own utterance. Sometimes new information may be added to the repetition

3. *Reduction Strategies*

The two reduction strategies:

- **Message Abandonment:** message had been left as open-end, due to an inability to cope with language difficulty.
- **Message Replacement:** rearranging the original message by another message when feeling incapable for executing it.

4. *Focus-on-form Strategies*

Three focus-on-form strategies:

- **Self-correction:** Making self-initiated corrections.
- **Meta-talk:** Using the target language to reflect on one's own or interlocutor's use of the target language.

- **Own Accuracy Check:** Checking the correctness of one's own expression by asking a direct question or re-saying a names, places ...etc., with a changing intonation (or uttering like a question mark in text).

5. *Sociocultural Strategies*

Two sociocultural strategies:

- **Social Formula:** Using fixed patterns for social purposes such as greetings, leave takings, or apology.
- **Code-switching:** Using first language words in the target language speech for purposes such as to show familiarity or to negotiate or establish inter subjectivity.

6. *Paralinguistic Strategies*

The five paralinguistic strategies are described below.

- **Mime:** Using all kinds of nonverbal aids such as gestures to help delivering intended messages.
- **Use of Text to Display the Effects of Intonation:** Capitalizing words for stress (ex. AMAZING) or multiplying letters (ex. Sooooo cute) for extended sounds.
- **Use of Emoticons:** Using emoticons (ex.☺) or keyboard symbols (ex. ^__^) to display facial expressions and emotional states.
- **Punctuation:** Using punctuation extensively such as using a question mark to indicate a rising intonation or using it alone to show a confused state, using exclamation to express surprise, or using ellipsis points to indicate the intention to shift turns or topics or to mean "no comment".
- **Substitution:** Using abbreviated form of a word (ex. u for you) or a phrase (ex. LOL for laugh out loud) to save typing time or to avoid mistakes.

2.4 The role of gender in the process of second language acquisition:

gender is not a fixed category but may vary depending on the speech and the type of interaction that takes place, Many researchers and scholars of language learning process argued that females may be better learners of language in SLA Because females are more sensitive to the new interactions and are more ready in stopping them into their speech, thus females will be more likely to activate themselves of any interlanguage actions which deviate from target-language.

Wei (2011) emphasized that there are no clear-cut explanations yet as to why females outperform males in second language acquisition. Females seem to have been widely agreed upon and this is the reason why they hold a more positive attitude. Furthermore, Wei argued that females are more cooperative & more delicate in enjoying with relationship while male concentrate more on maintaining their hierarchical relationship.

3. Methodology

3.1 Objective

This study aims to shed light on the issue of communication strategies and gender differences (CSs and GD) in second language acquisition (SLA), In this study, we also aimed to explore how learners in different genders male/female are using strategies in their communication.

3.2 Participants

The participants of the present study are two subjects, a male and a female. Both are studying English as a second language in the post-graduate course ENGL513 in the school of foreign languages at Eastern Mediterranean University EMU in Famagusta, northern Cyprus.

The male participant of the study was born in Kazakistan, and came to North Cyprus to study Master in Information Technology. At the beginning; he participated in proficiency exam in the School of Foreign Language SFL at EMU and he scored 50, then he attended the English course for 4 months after his arrival, he had to improve his English.

Also, he was in India (which English is second language because colonized by British) and used English language in marketing, hotel and transportation. Furthermore he speaks Russian fluently.

The female participant of the study was born in Iraq, and came to North Cyprus to study Master in English Language Teaching. She participated in proficiency exam in School of Foreign Language SFL at EMU and she scored 52, then she attended the English course for 4 months after her arrival she had to improve his English. Although she did not visit any country of English language, she can speaks Arabic language

Table 3 Description of Participants

PARTICIPANTS		
GENDER	MALE	FEMALE
LEVEL	POSTGRADUATE-ENGL513	POSTGRADUATE-ENGL513
GRADE	50	52
MAJOR	IT	ELT
AGE	24	28

3.3 Method

The method of data collection which used in the study is pilot-interview, we used such methods as observation (participants were observed in the classroom), interviews, field notes (the notes were collected during observations and interviews), video-recording and audio-recording (participants were video and audio recorded during the interview in order to capture accurately what they said).

3.4 Data collection

The spontaneous speech data between the participant and the researcher was collected in classroom. The first stage was to show the participants six pictures (three pictures for each participant) and ask them to describe pictures and share their comments about the pictures, it was noted that both participants had difficulties in describing the images and they attempted to share their opinions as much as they could. The second stage was to conduct interviews which involved two simple questions.

Q1. How do you describe this picture?

Q2. What is your opinion of the image behind the picture?

All of the interviews were video-recorded and audio-recorded in the same time in order to accurately capture what they said. Our participants were provided with consent letter and were politely invited to participate in a research study; all the interviews were conducted at a time and a location of their choice. They were also informed about the confidentiality of the research data and that the participation in the study is voluntary.

3.5 Limitations

As there are only two participants of the study, the loss of the subject may be the main limitation as it would be hard to find a substitute. Another limitation is about the generalizability of the findings. As the data are gathered from participants' spontaneous speech and there are individual differences which can be found as gender differences in strategies that they use in their communications, there is not one completely true explanation. Thus, the results of this study cannot be completely regarded as facts.

4. Findings And Discussion

Dornyei and Scott (1997) in their comprehensive and informative study argued that researchers and scholars in second language acquisition agree that there is no universally accepted definition of CSs; as a result, several competing taxonomies of communication strategies exist, including; different ranges of language devices, communication strategy in applied linguistics —its coverage has by now become “compulsory” in any overview of second language acquisition and use—it is surprising how less communication strategies researchers agree about what exactly these devices are. Selinker (1972) coined the term “communication strategy” in his

“interlanguage”, discussing “strategies of L2 communication” (p. 229) as one of the 5 central processes involved in second language learning. Savignon (1972) highlighted the importance of coping strategies (the term she used for communication strategies) in communicative language teaching and testing. (Dornyei & Scott, 1997)

There are different approaches to conceptualizing communication strategies; Dornyei and Scott (1997) confirmed that “The traditional view, Tarone’s interactional perspective, Dornyei’s extended view, Dornyei & Scott’s extended view, Canale’s extended concept, Psychological approaches to conceptualizing communication strategies and Poulisse’s speech-production model” are some of those different approaches can be used in conceptualizing communication strategies.

Furthermore, Dornyei and Scott have generally agreed with Bialystok’s (1990) statement that “Communication strategies are undeniable event of language use, their existence is a reliably documented aspect of communication, & their role in L2 communication seems particularly salient” (p. 116).

(Nakatani, 2010) stated that “Communication strategies are divided into achievement and reduction strategies. The general consensus is that the former presents learners’ active behavior in repairing and maintaining interaction; the latter reflects learners’ negative behavior in avoiding solving communication difficulties, which is common among low proficiency learners.

In this study I found that there are differences between male and female learners in using strategies in communication. According to the study, and in **Message Abandonment Strategy**; for example; Male learner “*easily left the messages when he faced language difficulty*”, and “*asked help from others*” is an interesting strategy. In contrast, female learner “*did not interest in asking help*” from others, a part from that “*she tried to continue till message delivered*”. Also in the same strategy, through the interview that video, audio-recorded and transcript, the study outlined that, male participant “*gave up in the interview when he could not deliver that message*”, while female participant, “*has tried to skip the problem and continue the communication*”, in the same situation, our male participant “*refused verbal plan and just uttered words*”. But female participant “*didn’t abandon the execution of verbal plan*” and “*she tried to create the sentence*”.

In the second strategy of our taxonomy that we used in interpretation the interview of our male and female participants in their communication, **Non-verbal strategies**, Our male participant naturally paid attention to “*when he is talking paying attention to eye contact*”, “*facial expressions and gestures*”, “*when he had difficulties in understanding use gestures*” and “*Pay attention to the speaker’s eye-contact and gestures*”, On the other hand, the female participant actively used non-verbal strategies in her communication, e.g., *body language, eye contact and gestures*.

According to the interview, **Word-Oriented Strategies** in factors such as; “*Guess the speaker’s intention by picking up familiar words*” and “*Pay attention to the first word to judge whether it is an interrogative sentence or not*”, In this study both male and female learners of English language, naturally paid attention to these strategies in their communications.

Crucially paying attention to rhythm and intonation or pronunciation is significant as a motivation in learning language and practice in communication. However, In **Fluency-Oriented Strategies**, male participant naturally paid attention to “*intonation, pronunciation, his rhythm, conversational fluctuate and rearrange his way of saying things according to the context*”, whereas for female participant it is different and she strongly paid attention to strategies in her communication that recorded in our interview.

In **Social Affective Strategies**, female learner seriously used SA strategies in her communication for factors such as; “*taking rest or relax when feels anxious (difficulties), like the conversation, give a nice impression to the listener and actively encourage her to express what she wants to say*”, on the other hand, male learner naturally paid attention to SA strategies.

Eisenmen (1997) argued that “female (girls and women), in comparison to men, have better memory, males (boys and men) are accurate in maintaining a sense of direction but female are not. There are also social differences between men and women. Two of the important theories on social differences between males /females are “*difference theory*” and “*dominance theory*”. According to the “*difference theory*” men and women, even those within the same cast, live in different or separate cultural worlds and, they participate in different ways of speaking.

In terms of **Negotiation for Meaning While Speaking**, the study shed light on the difference between male and female participants in communication strategies (CSs), for example, factors such as; “*having comprehension checks to ensure the listener understands what he/she want to say*”, “*resaying what he/she want to say until the listener understands*”, “*paying attention to the listener’s reaction*” and “*if the listener doesn’t understand he/she is giving examples*”. The female participant strongly agreed in using them in her communication, In contrast, male participant naturally paid attention to those strategies.

Finally, in **Scanning Strategies**, and factors such as; “*paying attention to the form of the sentence when he/she listen*” or “*paying attention to the first-part of the sentence, “guess the speaker’s intention*” and “*trying to achieve the speaker’s main point*”, in this study I found that male participant is active more than female participant, in paying attention to scanning strategies in their communication.

To sum up, the main components appearing in most of the study that defined a misunderstanding of learner’s (Male or Female) ability were a negative action with potentially active ramifications that would result in profound edit for the learning process in any academic level or school. These components will be used as the accepted definition for this study. It is important in crises communication to differentiate strategies from gender differences, And after

that integrating the both Communication Strategies and Gender Differences in one process to make it as succeed as possible.

5. Conclusion

The terms ‘communication strategies’ and “gender differences” are those terms that this study examined and through the results of it can be seen that the biological difference are show different results in using strategies in communication, especially in social, physical and psychological factors.

In this study, we highlighted definition of second language acquisition, communication strategies and their taxonomies, also in findings and discussion section emphasized the gender differences in communication strategies, Also this study’s findings of difference between genders (male and female) in using communication strategies (CSs) in a process of practicing language in the area of SLA.

Initially, our findings suggest that our participants of this study have been functioning in their first language (Kazakh and Arabic) languages more than English languages in different strategies. And secondly, through the study participants reported visiting other countries even if English is not official second-language, for e.g., (India), but it has effective on motivation to learning English language as our male participant reported.

Finally, the study investigated the factors affecting the learners’ attitudes toward the communicative strategies and their reported use of the communicative strategies, such as; the learning context, learners’ attitudes, personal level of language proficiency, and communication context.

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My culture is better than yours: A Nigerian perspective on workplace diversity

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Abstract

This paper explores how culture influences communication in the workplace from a Nigerian viewpoint. Using literature review as methodology, the paper evaluates three concepts namely: chronemics (time), proxemics (space), and communication styles (direct/indirect), to find how they apply to Nigerians in office settings. It notes that culture plays an important role in organisational communication, particularly in multinationals, where people from different cultural backgrounds intermingle, while retaining their identities. The paper uses Geert Hofstede's six dimensions of culture as theoretical framework to explain the intricate relationship that exists between communication and culture. The paper argues that if the barriers to intercultural intercourse are not managed in organisations with culturally diverse workforce, it can lead to friction, which may in turn, hamper organisational productivity. It submits that multinationals should endeavour to acquire the capabilities for managing intercultural communication to ensure harmony in the workplace.

Keywords: Culture, cultural diversity, intercultural communication, Nigeria, workplace, multinationals.

Introduction

In the last few decades, there have been changes in the composition of employees in many organisations across the world. Driven by mergers and acquisitions, cross-border investments, and a fast globalising world, these changes have created cultural diversity in the workplace (Ghosh, 2016). These changes seem to be more pronounced in multinationals that operate in culturally diverse environments. As such, it is difficult for organisations to alienate themselves from individuals and their cultural backgrounds (Solomon and Schell, 2009). Rudd and Lawson (2007), who share this view, argue that in an increasingly global environment, remaining isolated from other cultures is impossible. Bannon et al (2003) also agree that businesses no longer stay in a single culture. It is therefore important for organisations to build a strong work culture that takes into account, the plurality of its employees. Mazur (2010) adds that increasing globalisation requires more interaction among people from diverse cultures, as employees no longer work in a circumscribed environment. Since individuals are different, it is also not likely that in an organisation, two people from the same culture will behave in the same way, let alone people from entirely different cultures. It is therefore important for organisations to develop competencies to encourage diversity and equality in the workplace (Sharma, 2016). According to Kossek et al (2005) workplace diversity varies according to age, gender, social status, marital status, disability, sexual orientation, religion, personality, ethnicity, and culture.

As Martin (2014) points out, one of the benefits of workplace diversity is the increased tendency of employees to overcome culture shock as the business expands in other countries and becomes international. But cultural diversity can cause conflicts in the workplace due to cultural differences and language barrier. Multinationals recognise that cultural differences exist among their employees. This recognition enables employees from different cultures to learn from one another and work together in harmony. This is in line with the assertion of Mordi (2016) that all cultures have some form of aesthetic creation that are worthy of being examined. For this reason, maximising and capitalising on workplace diversity has become a key issue for management (Mazur, 2010).

Cultural diversity makes intercultural communication more challenging for multinational companies (Rudd and Lawson 2007). For example, it can influence the time and manner in which employees respond to simple emails; the way superiors relate to their subordinates; and even the way co-workers interact with one another in the office. As such, it becomes vital for organisations to learn how to manage workplace diversity because culture has a strong influence on attitude, which influences productivity (Lutz, 2017). A multinational company that knows how to manage diversity is often more competitive than a similar organisation that does not see this skill as essential. Stressing this fact, Adler (2002) says that understanding the ways in which cultures differ is essential in understanding the differences between domestic and global management. Many multinationals are expanding outside their home countries to other countries, often in other continents, taking advantage of new growth opportunities. But such multinational companies often face a dilemma on whether they should stick to their standard operational guidelines across the entire group, or customise their global values to accommodate the norms of the local cultures. This is the problem that the paper will explore.

Its objectives include: to explore how Nigerians perceive the concept of time in the workplace; to know the role that space plays in intercultural communication; and to find out the relationship between culture and communication styles. The study will employ Hofstede's cultural dimensions theory as main theoretical framework. It will be necessary to explain some concepts associated with the study to put things in the proper perspective. The first is communication.

Communication

Communication, in its simplest meaning, is the exchange of thoughts, ideas and understanding within an individual (intrapersonal communication); or between two or more individuals (interpersonal/group communication), across a channel. Whether in intrapersonal, interpersonal or group communication, communication usually involves feedback. This implies that communication is not a linear process, but rather a transactional and cyclical process that generates meanings. It is the incorrect interpretation of these meanings that causes intercultural conflict. Most of the problems in society today are caused by breakdown in communication. For example, a face-off between a superior and his subordinate is attributable in part, to communication gap often induced by cultural differences. Communication, therefore, is interlinked with culture.

Culture

There are several definitions of culture. For instance, Weaver (2005) defines culture as the way of life of a group of people, which is passed down from one generation to another through learning. Similarly, Matsumoto (1996) views culture as the set of attitudes, beliefs, and behaviours shared by a group of people, but different for each individual, communicated from one generation to the next. Lustig and Koester (2003) describe culture as a learned set of shared interpretations about beliefs, values, and norms, which affect the behaviours of a relatively large group of people. Similarly, Hofstede (1994) defines culture as the collective programming of the mind which distinguishes the members of one group or category of people from another. For Tsaaior (2016) culture is constantly evolving or changing in fidelity to human existential conditions. In all of these definitions, there are some common strands: culture is learned, fluid and transferable.

Culture is like an iceberg that is only visible at the top, while the remaining part that is invisible, is submerged (Weaver, 2005). Culture can also be likened to an onion that has several layers (Hofstede, 1991). These two metaphors—iceberg and onion—show how complex culture is. Hitting an iceberg may be a jolting experience; a peeled onion has a similar experience. These metaphors illustrate what happens during intercultural communication when people of different cultures interact for the first time. Nigeria has a population of over 180 million people, and over 250 ethnic groups, each with different cultures. This is reflected in the different languages, modes of dressing, and greeting of these ethnic groups. In the same vein, different organisations have different organisational cultures that differentiate them from others.

Communication and Culture

All cultures communicate using language as a medium. Through language, they are able to share their opinions and beliefs. According to Samovar and Porter (1991) language is the key to the heart of a culture. Language and culture are so closely related that language holds the power to maintain national or cultural identity (Samovar and Porter, 1991). Language is therefore one of the means of identifying the culture of a people or nation.

Nigerian traders, particularly those of the Igbo extraction, who import goods from China, are learning Cantonese, which is the Chinese language, and culture as well, to get along with their business partners. Business people from the other countries that the Igbos trade with, are equally making efforts to learn the Igbo language. It is by understanding cultures that one can know how to behave in socially acceptable ways in different settings (Moon, 1996). Since no two cultures are the same, it is necessary to observe some protocols during communication with others (Kim, 1991). Casmir (1999) adds that protocols, appropriateness, and feedback mechanisms, should be in sync in all communication and cultural interfaces.

Apart from language, dressing is another means of deciphering the cultural identity of a people. In some corporate organisations in Nigeria, management encourage employees to put on native attires on Fridays as a way of preserving national culture. In the financial institutions, it is mandatory for the men to put on suits with ties, while the ladies are expected to wear suits, to work. At most official social functions in Nigeria, the dress code is usually complete suit or full native attire. An individual from a Western culture may not comprehend these cultural nuances. Dissimilarities in cultures can cause miscommunications (Veiga et al, 2000). Cultural differences may also lead to misunderstandings (Kim, 1991; Mohr and Nevin, 1990). As such, it is important to learn the culture of a people, whether at work or in business. This takes the discussion to the next concept—intercultural communication.

Intercultural Communication

Intercultural communication is the process of sending and receiving messages between people who can interpret verbal and nonverbal differently based on their cultural background (Thill and Boyee, 2002). For instance, a Nigerian supervisor, who is interacting with a Chinese construction worker at the company's work site in Lagos, is engaged in intercultural communication.

But it is often difficult to communicate effectively with people of other cultures. Even when communication takes place between speakers of the same culture, it may be quite difficult for them to arrive at a common meaning, let alone people who are from different cultures. The way individuals interpret messages differs from culture to culture. But it must be pointed out that when people from the same culture communicate, they are not particularly conscious of the process of communication, unlike in an intercultural context, where they are more aware of the different elements. According to Ting-Toomey (1999) intercultural communication occurs when people influenced by different cultural groups, negotiate shared meanings in interaction.

Communicators within an intercultural context should learn how to tailor messages in a form that everyone can understand. This is where interculturality comes in. Dervin and Liddicoat (2013) define interculturality as a process in which individuals involved in specific communication situations and relationships, produce and interpret constructions of cultural

identities. Communicating interculturality in organisations is an art that requires precision and attention to details.

Issues in Intercultural Communication

Man is a social being, whose survival seems to be intricately tied to his interaction with other human beings. That is why there is this common saying that no man is an island, entire of itself. This, therefore, implies that human beings need to socialise with others to achieve their full potential in life. This fact is evident in the workplace. An employee that does not interact with his colleagues in an intercultural environment often feels a sense of alienation. It is through communication that the human person is able to transmit his thoughts and ideas to others. Man does not acquire the abilities to live with others innately, rather he has to learn these skills through a process of cultural assimilation. Culture is transmitted through communication and learning, rather than through genes (Weaver, 2005).

It is through enculturation (learning a primary culture) and acculturation (learning a secondary culture), that many multicultural nations such as the United States of America and Nigeria, have become a blend of other cultures (Weaver, 2005). Through enculturation and acculturation, an individual develops an ethnic identity, which is considered a positive trait. A healthy ethnic identity helps to preserve ethnic culture and build group cohesion. To an extent, cultures differ in their core values, which are generally shared views of what they consider to be good or socially acceptable behaviour. When there are wide differences in core values between two cultures, it may breed miscommunication and misconceptions that manifest in *ethnocentrism* and *stereotyping*.

Ethnocentrism is an extreme ethnic identity, which tends to connote cultural and racial superiority. Ethnocentrism causes an individual to view others through his own cultural filters. Having this narrow mind set may make it difficult for such an individual to learn from the contributions of other cultures. An individual's degree of ethnocentrism will influence his attitudes and communication style. Ethnocentrism also refers to judging another culture solely by the values and standards of one's own culture (Omohundro, 2008). The widespread xenophobic attacks on Nigerians and other African nationals living in South Africa in 2015, is a good example of how strong ethnocentric sentiments can fan the embers of hate, even within people of the same race (Handmaker and Parsley, 2001). Wrench and McCroskey (2003) have established that there is a substantial relationship between ethnocentrism and homophobia. Since cultures are different, it is right to say that communication is influenced by an individual's cultural background (Moon, 1996). Essentially, culture influences, but does not determine an individual's values or behaviour.

Stereotypes are attitudes or judgments people make about others that are not based on personal experience; but rather on what they have learned about them through the process of interaction or communication. Through stereotypes, people pigeonhole others. In a sense, stereotypes can be positive. For instance, Nigerians are often referred to as 'the most religious people in the world.' But stereotypes can also be negative; Nigeria is regarded as a corrupt nation due to the activities of a few bad eggs. For example, former British Prime Minister, David Cameron, once described Nigerians as 'fantastically corrupt.' Many Nigerians took exception to

this blanket statement. Stereotyping can cause conflict in intercultural communication. Since cultural conflict is inevitable, people can resolve their differences by making conscious efforts to learn other cultures.

Apart from the traditional media and the Internet, the evolution of the social media is also influencing intercultural communication. Today, there are few societies in the world that are truly monocultures due to the pervasive influence of the various forms of media that are working hand in hand to homogenise cultures, thereby reducing intercultural barriers to communication. This paper has so far looked at intercultural communication. It will now briefly highlight a related construct, which is organisational culture.

Organisational Culture

Organisational culture is a pattern of shared basic assumptions that a group learns as it tries to adapt to its work environment (Schein, 1985). There are three types of organisational culture (Schein, 1996a). They include *artefacts*, *shared values* and *basic assumptions*. *Artefacts* comprise behaviour, dress codes, the physical environment, shared stories, and myths. *Shared values* include codes of ethics, company value statements, mission statements and vision. *Basic assumptions* encompass means of problem solving and relationships. Although these categories are common to cultures, cultural differences influence their interpretations (Schein, 1996b).

Heenan and Perlmutter (1979) take the discussion a step further by suggesting that global organisations such as Shell, for instance, can have a complex operational culture, as they do business in several countries. Organisational culture is important in ensuring success of corporate strategy. Any organisation that tries to separate culture from strategy, risks failure. That is the reason Peter Drucker, a management expert, says that culture eats strategy for breakfast. There is the need for organisations to ensure proper alignment of corporate strategy and culture to achieve their set goals.

Organisational culture is especially challenging for multinationals because they are often in a dilemma over whether they should have global culture, or customise their global values in some countries to reflect the local culture (Cox, 2015). This is often the case when an organisation tries to communicate its corporate culture and values to employees after mergers or acquisitions, or during cross-border expansion. But societal, national and gender cultures are deeper rooted in the human mind than organisational cultures acquired on the job (Hofstede, 2010). The reason is that organisational cultures are exchangeable when people take a new job. Take for example, a Nigerian who works for a bank, resigns and gets a job with Shell in Lagos. Such a person is expected to leave behind the banking culture and learn a new multinational culture from Shell.

This paper has so far attempted to give a background to intercultural communication with a view to using this as a springboard to explain the three concepts listed in the objectives. These are the concepts of time, space and style.

Cultures and the Concept of Time

Cultures tend to view time differently. While some cultures keep strictly to the time, others are more flexible in their approach. The way people view time, often affects business relationships and has implications for workplace harmony. Nigerians are often regarded as a people who are

not time conscious. This has led to the concept of 'African time.' The argument has been that some Nigerians, particularly the elite, are often late for official meetings and public events, because they have their 'own schedule.' To put this in proper perspective, a former Nigerian president, Chief Olusegun Obasanjo, who was special guest of honour at an event held in Lagos in March 2017, stunned the organisers, when he walked out of the venue because the programme did not start on time. Obasanjo's action seems to validate this assertion.

But Babalola and Alokun (2013) believe the term 'African time,' is a misnomer and an absurdity as there hardly exists any race without a philosophy or thought system about time. 'It will be incorrect to affirm that Africans do not have vivid ideas about time concept' (Babalola and Alokun, 2013, p.145). They cite a common saying among Nigerians to buttress their argument: "time *na* money." This means "time is money," and implies that Nigerians value time. The phrase 'African time,' is therefore a socio-cultural construct that has become embedded in the lexicon of Nigerian social milieu.

Hall (1976) classifies cultures into two based on how they view time. These are monochronic and polychronic cultures. Monochronic cultures view time as structured and purposive, and are more task-oriented and punctual (Rudd and Lawson, 2007). In other words, time is a linear activity that must not be disrupted. Europeans and North Americans belong to monochronic cultures and are generally strict with regard to keeping to time, and value a sense of orderliness in everything. In monochronic cultures, time is rigid, punctuality is critical, schedules are set and maintained, agendas are fixed, and business meetings rarely get interrupted (Gesteland, 2003). In monochronic cultures, arriving late at a meeting can be viewed as a sign of disrespect.

On the other hand, polychronic cultures view time as continuous and smooth (Kaufman-Scarborough and Lindquist, 1999). Polychronic cultures focus on the importance of the individuals involved in a task or situation and concentrate more on the completion of jobs than in meeting schedules (Nonis et al., 2005). In polychronic cultures, employees also place less emphasis on strict punctuality and are not obsessed with deadlines as people from monochronic cultures do (Gesteland, 2003). As such, time is not linear, but cyclical, in polychronic cultures. Africans are polychronic in nature, and are more flexible in terms of keeping appointments. That is the reason 'African time' is frequently used to depict this flexibility, which often discomforts organisers of events particularly in Nigeria. Since monochronic and polychronic cultures have a different view of time, it can cause problems in multinationals. Although multinationals operating in Nigeria have clear policies that govern infractions on time on the part of their employees, it is a different matter when they are dealing with government officials, which are notorious for not being time-conscious.

Culture and the Concept of Space

The concept of space, also referred to as proxemics, explains how an individual's culture influences his use of space. This, in turn, influences his social life. The area of personal space differs from culture to culture. In the workplace, culture governs modes of greetings and introductions, which are invitations into the personal space of an individual. 'Personal space' in this context, is not circumscribed by only physical distance, but also by cultural norms.

For example, most cultures greet by shaking hands, blowing light kisses on both cheeks, or by simply bowing, as the Japanese would do. A Nigerian company executive and a Japanese counterpart who are meeting for the first time, are likely to experience a 'culture shock,' when they try to greet each other. Religion is also another factor that influences communication in the workplace. Muslim women do not generally shake hands with men. A new European manager who attempts to greet a Nigerian Muslim woman colleague in the office, may also encounter a bit of culture shock, as the lady is not likely to offer her hand. These are all cultural norms that foreigners should learn to deal with as they work in other countries. It is expected that multinational companies should brief their employees on transfer to new geographical locations, on the cultural peculiarities of the people they would work with.

The use of first names which is common to Western cultures, is another area of cultural conflict in the workplace. Employees from European and American cultures usually address one another by their first names, irrespective of status. But in Nigeria, this can be viewed as a sign of disrespect. In organisations where first names are part of work culture, people from some cultures in Nigeria, who accord their elders deep respect, may find it difficult to call their superiors by their first names.

It is not unusual to find Nigerian employees addressing their superiors as Mr. 'first name,' or Auntie 'first name.' If they choose to be more formal, they may prefer to use titles such as CFO (Chief Finance Officer), HRM (Human Resources Manager) or GM (General Manager) when talking about their bosses. Morand (1996) concurs that names often shows the inherent tensions that exist between status and equality within organisations. Therefore, understanding the role of culture is crucial in addressing the challenges of intercultural communication in the workplace.

Culture and Communication Styles

Another problem that often arises during intercultural intercourse is the communication styles of the actors involved. These styles may be direct or indirect. Direct cultures tend to be blunt and open, while indirect cultures are more evasive and diplomatic. Europeans and Americans are also more direct in their communication style, while Africans tend to be more indirect in their approach. For example, a European will go straight to the point when sending an email; but a typical Nigerian will start with pleasantries, before stating the purpose of the message. Also, a European manager working in a multinational based in Nigeria, will not be afraid of directly confronting the expatriate managing director if he feels he has been wronged; whereas a local manager would tend to mask his feelings. Employees from indirect cultures may frown at such frankness that people from direct cultures exhibit, because in their own cultures, it will be perceived as a lack of intelligence and a sense of disrespect (Samovar and Porter, 2001). Direct communication styles can cause problems in the office if an employee from an indirect culture perceives, for instance, that the tone of an email that a colleague from a direct culture sends to him, is impolite.

Closely related to direct and indirect communication styles in intercultural communication, is the context in which the communication takes place. Cultures are categorised as either high context or low context depending on whether the individual comprehends the message from words being exchanged. In high-context cultures, value is placed on nonverbal cues, while

messages, which are not often specified, are to be comprehended through context and non-verbal cues. Non-verbal communication can be quite challenging, culturally speaking. The reason is that cultures do not communicate in the same way non-verbally. For instance, in some Nigerian cultures, it is considered a sign of disrespect for children to make direct eye contact when talking to their elders, whereas in other climes, not doing this, can be regarded as a sign of guilt. Some Nigerians carry this culture into the office and find it difficult to look their bosses in the eye when talking to them. In a country such as Korea, smiling is viewed as lack of seriousness (Dresser, 1996), whereas in other cultures, it is seen as a sign of openness and warmth. On the other hand, low-context cultures expect verbal contents to be specific and clear (Guirdham, 2005). Frustration in intercultural communication may arise when employees from high context and low context cultures interact (Solomon and Schell, 2009). This stems from the difficulty in generating common meaning from the interaction. As Gudykunst (1998) points out, misapprehensions during intercultural communication arise because both parties are not flexible enough.

Cultural differences also influence the preferences for channels of communication in the workplace. Low context cultures such as Europe and America, which are more technologically advanced, seem to prefer emails, Skypes, conference calls and memos, to face-to-face communication, whereas in Nigeria, which falls into high context cultures, there is a predilection for the latter. Therefore, in intercultural communication, the choice of channel appears to be more cultural, than having access to cutting-edge technology. It is important for multinational organisations to take these peculiarities into consideration when dealing with local cultures, because culture plays an important role in how people receive and process information (Samovar and Porter, 2001). Despite these cultural differences, individuals try to make informed judgements that ensure harmony in the workplace because they are rational beings (Mordi, 2016).

Theoretical Perspective: Hofstede's Cultural Dimension Theory

Theories usually provide the framework to anchor a discussion. This study will use Hofstede's cultural dimension theory, which is one of the models for explaining national culture, due to its relevance. According to Hofstede (1991), cultures fall under six dimensions.

These dimensions include: Individualism vs. Collectivism; Masculinity vs. Femininity; Power Distance Index; Uncertainty Avoidance; Long-Term Orientation vs. Short-Term Orientation; and Indulgence vs. Restraint. These dimensions, which have become a globally recognised benchmark for comparing cultures, are useful in helping multinationals navigate their way through foreign cultures. The dimensions are briefly mentioned below with a slant towards Nigeria.

Individualism vs. Collectivism Dimension

This refers to the degree of bonding that individuals share with other members of society. In individualistic cultures, there is the preponderance of an 'I' consciousness, where people are motivated by own aspirations, rather than by collective efforts. Individualistic cultures encourage competition. Collectivist cultures encourage the communal way of life and as such, advocate the

“we” consciousness. According to Hofstede (1996), the United States of America, Australia and Great Britain, topped the list of highly individualistic countries, while Panama, Ecuador and Guatemala, are regarded as highly collectivist cultures, in a ranking of 50 countries and three regions. West Africa ranked 39 on the list (Hofstede, 1996). Nigeria, a West African country, is a good example of a collectivist culture where people tend to live a communal life. People from individualistic and collectivist cultures communicate in different ways. It is important for multinationals to understand this fact.

Masculinity vs. Femininity Dimension

This dimension relates to the degree to which society emphasises the traditional male and female roles. Traditionally, the masculine gender is depicted as having traits such as aggressiveness, ambitiousness, and drive for achievement (Hofstede, 1996). The feminine gender, on the other hand, is imbued with traits that include affection, nurturance, sensitivity, compassion and emotional expressiveness (Hofstede, 1996). There are communication issues associated with the Masculinity versus Femininity Dimension. Nigeria is an example of a masculine society, where it is often difficult for women to rise to the top of the corporate ladder. Generally, females do not often have a say when it comes to critical decision-making in some organisations. Out of the 23 deposit money banks in Nigeria, only one of them has a female CEO. Multinationals appear to have imbibed this culture as the managing directors of nearly all the multinational companies in the country, are also males. This is not surprising because despite the global push for equality for both sexes by feminist movements, most cultures are still highly masculine.

Power Distance Dimension

Power distance refers to the extent of distribution of power among cultures. In some cultures, the power distance between individuals may be high, while it is low in others. In high power distance cultures, there is a wide gap between those who wield power and the followers. Nigeria is an example of a high power distance culture, where people accept and respect hierarchy in the order of things. In such cultures, the distance between a superior and a subordinate is high. Here, a subordinate may not be able to take a decision without first consulting with the superior, or else it can be regarded as an act of disrespect. Western cultures typically have a lower power distance.

Uncertainty Avoidance Dimension

This reflects the degree to which cultures tolerate ambiguity. Cultures that are high on the uncertainty avoidance index such as some European countries, try to avoid uncertainty by putting in place processes that ensure law and order (Hofstede, 1991). On the other hand, a country such as Nigeria that has low uncertainty avoidance, is comfortable with ambiguity.

Indulgence vs. Restraint Dimension

This dimension describes how cultures try to control or liberate their desires. Indulgent cultures value pleasures and like to have fun; restrained cultures do not enjoy such privileges. The degree of indulgence or restraint reflects how countries rank on the index of happiness. Cultures that

rank high on the indulgent index, also score high on the happiness index. Nigerians, which belong to highly indulgent cultures, were once ranked as the happiest people on earth. It is this ability to remain optimistic despite the difficult economic situation in the country that accounts for the resilience of Nigerians and enables them to cope with stress in the workplace.

Long Term vs. Short Term Dimension

The Long Term versus Short Term Orientation Dimension refers to the degree in which cultures are concerned about what happens now and in the future. In cultures that have high long term orientation, there is the concern about the future, while cultures with short term orientation focus on the present. This dimension has an influence on the work ethic of individuals.

Although Hofstede's cultural dimension is regarded as one of the most seminal works on national cultures, the model has come under criticisms from some scholars, who believe it does not fully reflect the complexities of culture. For instance, Javidan et al (2006) lists five additional dimensions of culture that the Hofstede model does not capture. These include: *assertiveness*, *performance orientation*, *gender egalitarian*, *pragmatism/rationalism* and *degree of formality*. Dorfman and Howell (1988) also fault Hofstede's dimensions of culture because they argue that it attempts to generalise its findings to the larger population, based on an assessment of a single company. In addition, since Hofstede conducted the original research in the 1960s and 1970s, it may no longer be valid in the light of globalisation that has brought about changes. Nevertheless, it provides a good foundation for dimensionalising national cultures. A key take away from the Hofstede's model is that it will be difficult for multinationals to build a homogenous global culture due to cultural differences. It is therefore imperative for multinational companies to try to adjust their business models as they expand their businesses across their home countries into other countries with peculiar deep rooted cultures.

Cultural Identity Theory

Another theory relevant to this study is the cultural identity theory propounded by Collier and Thomas (1988). This refers to the extent to which people identify with their culture in relation to others, particularly in a communication context. Cultural identity is evident during social interactions as individuals try to reinforce their cultural beliefs and values. It can also refer to the extent to which members of a majority culture embrace elements of minority culture such as adopting their mode of dressing. This makes it possible for an individual to have multiple cultural identities. In this sense, it may be right to say that cultural identity reflects common cultural codes and frames of reference that enable an organisation to maintain its standard. According to Lustig (2013) cultural identity is dynamic, constantly evolving, and exists within a changing social context. As a result, a person's identity changes in response to one's ongoing experiences in life (Lustig, 2013). Nigerians have a strong cultural identity. For example, some Nigerians dress in their native attires while outside the country.

Conclusion

This paper has so far established that culture is unique to every nation and that it plays an important role in intercultural communication. It noted that cultural diversity in the workplace

can have positive or negative effects on a multinational organisation, and that with proper management, multinationals can use cultural diversity to their own advantage. The paper used three related concepts namely time, communication styles, and space, to establish Nigeria's position on the global cultural spectrum. The paper also highlighted the different dimensions of culture and how some countries rank on the national culture scale, relative to others. In addition, it mentioned problems associated with intercultural communication and proffered some recommendations on how they can be addressed.

It is the position of this paper that applying the Aristotelian virtue ethics, which emphasise the need for prudence, justice, temperance and fortitude in a communication experience, can help in addressing intercultural communication problems. The following specific ethical principles may be useful in this regard. There should be respect for an individual's religious belief and culture. People should have empathy for others by doing and saying things that will show that they care. People should also be open and tolerant and make conscious efforts to learn about the cultures of others. There is the need to acknowledge individual differences, as people are wired differently. For instance, jokes that are appropriate in one culture, may be quite inappropriate in another culture. Finally, it is important to state categorically that no culture is superior to the other; they are only different. Cultural diversity should therefore be seen as a source of strength and not weakness.

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The Transcendence of Masculinity in Thomas Pynchon's Fiction

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Abstract

In the reading of Pynchon's novels, the focus has not been on the study of the artistic peculiarities of the writer as much as it has been on the novelist's view of the Western male identity, which is the product of historical, political, psychological and stylistic changes that the postmodern masculine selfhood had experienced. The learning of Pynchon's novels provides an obvious understanding of how this postmodern identity was twisted and deformed on several occasions, at times asserted and at others subverted. This paper deals most explicitly with how the project of analyzing the different aspects of identity fails to pave the way for a conspicuous recognition of the main dilemma. In this sense, Pynchon seems to be incompatible with the classical trend. He satirizes the superiority of masculine identity. In this process, no one can deny that postmodernism is devised to subvert the inculcated values about manhood which were inherited from ancient artistic background. The subversion foreshadows the loss of the assumption that the Western male identity is superior to the female one. Therefore, Pynchon's deconstruction is meant to give voice to the female selfhood.

Keywords: Identity, Masculinity, Postmodern, Subversion, Assertion and Femininity.

Introduction

Pynchon exposes a comprehensive contention on the way the patriarchal belief about Western masculinity was demoted. The writer stigmatizes certain conventional values such as the superiority of man over woman, the dependence of woman on man and the absence of female ego. This stigmatization is meant to fully debunk the hegemonic classical practices. The writer reveals the traditional view in a condition of illness wherein the Western male identity seems to be unable to reign supreme over the emergence of postmodern female selfhood. The point here is that the author seems to be saying that postmodern literature necessitates the presence and acceptance of the female ego.

In this process, no one can deny that the surge of feminism and the beginning of the American Women's Liberation movement were only hardly rising in the mid-1960s, when *The Crying of Lot-49* was published. Militant feminists would rarely speak through political anti-war meetings, before they launched off on their own. The names of Betty Friedan, Kate Millet and Gloria Steinem were starting to be recognized but had not yet developed into as prominent as they were in the 1970s. For instance, in *The Crying of Lot-49*, *Gravity's Rainbow*, *Mason and Dixon* and *V*, Pynchon seems to be far from ignoring the dominance of the feminist subject on the literary postmodern scene. In this sense, the subject of woman in the novelist's works and Oedipa as a postmodern heroine has been much mentioned.

On account of the character Oedipa Mass, Catharine Stimpson considers that Pynchon "grants a privileged place to women. They are actors and symbols. Their characterization-at once generous and warped, shrewd and regressive-provokes a mixture of contempt for contemporary sexuality and reverence for an atavistic mode" (*Pre-Apocalyptic Atavism: Thomas Pynchon's Early Fiction*, 31). Following this, the heroine and the main character of *The Crying of Lot-49*, Oedipa appears to be the only character who challenges her own stereotyped roles and myths as a woman. She enthusiastically makes the will an outlet to flee from her "Rapunzel-like role of a pensive girl somehow, magically, prisoner among the pines and salt fogs of Kinneret, looking for somebody to say hey, let down your hair" (*CL-49*, 10). It is interesting to note here that Oedipa suffers from the regard of a male-dominated society.

In fact, the Rapunzel myth was used by the American feminist poet Anne Sexton in a lyric poem about a woman's ensnared status in society. Paradoxically enough, Metzger embodies the most classical form of male chauvinism, which is considered to be the opposite of the emergent feminist movements. It diminishes the real importance of woman and reduces her to a sexual object. This idea is deeply conveyed through the conversation between Metzger and Oedipa. In this process, Oedipa is seduced by Metzger, and when she asks him about Inverarity, he provides her with tricky answer "

What did Inverarity tell you about me," she asked finally.
That you wouldn't be easy".
She began to cry
"Come back," said Metzger. "Come on"
After awhile she said, "I will". And she did. (*CL-49*, 115).

The tenor of this story is that Oedipa is badly treated by her conventional heritage. Moreover, some of the men the female character met refuse to give her credence without looking for

male reference, for instance Driblette's speech to Oedipa: "You could fall in love with me" (CL-49, 82). In this process, one can notice the derogatory description given to woman. The slang terms reveal the disreputable position exposed for the female identity. She is reduced to object status without any dignity or role. This is mainly because she seeks to demolish all sorts of exploitation, loneliness, alienation and persecution.

1. The Assertion of Female Identity

It does not come as a surprise that Pynchon's female characters suffer from loneliness as well as estrangement. In fact, there are many reasons that lie behind this situation, but the most important one may be a mass-media controlled society, wherein advertising makes use of her physique and endless love songs incarcerate her within a sublime picture of kindness, faithful motherhood and overstated prostitution. However, Pynchon's female character feels no shame to pursue her challenge in spite of the hardships. Edward Mendelson does, however, remark upon a compulsory fact

It was an act of courage to name his heroine Oedipa...for the novel contains not even a single reference to her emotional relations with her parents or her impulses towards self-creation. The name instead refers back to the Sophoclean Oedipus who begins his search for the solution of a problem". (*The Sacred and the Profane in The Crying of Lot-49*, 112)

Following this, one can foreshadow two main suggestions behind Pynchon's insistence on giving free rein to the female voice. In this sense, the novelist portrays his female characters in a neutral space with no family relationships. This portrayal may recur to the American culture and its lack of obvious history. In addition, Pynchon's characters are without mothers, which might be a recurrence to America as a motherless country. This condition incites Oedipa to look for her own ego. She expresses the wish to escape from the enclosed tower and "project a world" (CL-49, 115) as she feels that there is no place for her as a woman in America.

It is compulsory to note that there is an echo of Oedipa's attempt to escape from the confinements of the tower, which had been impossible as long as she remained a mere housewife. Such an observation is very pertinent to Oedipa's impulse of self-creation. She expresses the wish to boycott the social world, even if it means being propelled into void and darkness. As a reaction to the claim that weakness is a characterization of the woman, Pynchon perhaps hints the difficult task of devising a heroine in American literature similar to Leslie Fiedler. She is, indeed, the image proper of the woman who debunked the American literature, defining it as "a literature of horror for boys" (*Love and Death in the American Novel*, 113). This suggests that any confrontation between man and woman will definitely lead woman to marriage and responsibility, which are considered as hindrance for a pure emancipation from man's shackles. Therefore, the result of the heroine's dilemma lies in feeling as alone as she ever had, now the only woman, she saw, in a room full of drunken male homosexuals. Story of my life (CL-49, 86). In this vein, the heroine will find herself quite alone by the end of the novel. In fact, no man is willing to support her in decoding the issue. This condition would make her lose confidence as well as independence.

However, one can detect that Pynchon's heroines experience their adventures as manifestations of magic. Oedipa searches for "that magical other" outside the world and inside the word. The clarity of this attempt seems to be advocated by the novelist's endeavour to make her the main focalizer of the novel. In this sense, Pynchon delineates his heroines as being without precedents or mothers. What the writer wants to imply is that Oedipa and Katje become fledged persons. In fact, they strive to fill the space of lack, absence and otherness of the demoted women in Western culture. It is therefore more interesting for the novelist to construct an innovative postmodern fiction around an individual relegated from the American literary scene. This interest is shown in breaking with the classical views considering woman. Pynchon looks for a female protagonist to give both literature and society new resistance, not through any mindful feminist perspective, but because he has attained a dead end and requires to devise an original world by weaving a character who has no ancestors behind her. In this process, the gloomy portrayal of both Oedipa's marriage and the Bortz family delivers the urgent requirement for a substitute model. For instance, Pynchon looks for a new kind of fiction writing that ends with the traditional pattern.

She urges them to go beyond the traditional binary patterns ranging from the signifier and signified. During her quest, Oedipa, like Cixous, proclaims "Amie, garde-toi du signifiant qui veut te reconduire à l'autorité d'un signifié! Romps les cercles; ne reste pas dans la clôture psychanalytique: fais un tour, et traverse" (*Le Rire de la Méduse*, 46). What is startling is that Oedipa has still found no signified, and she has broken away from the family circle. She has not yet involved in "L'amour Autre", which is no better delineated than the Trystero's image. Nevertheless, she feels vicinity with Cixous's imagination of a challenging creature springing from centuries of dimness, which are mainly characterized by the humiliation of the female identity. Clearly, it would be a doubtless contention to say that Pynchon utilizes femininity to highlight a revitalized kind of feminized fiction. The main fiction combines male and female qualities to engender a feminized masculinity out of the chaotic universe.

Pynchon then goes beyond the classical transcendental way of representing the woman. While the classical never thought deeply on empowering the female identity, Pynchon verily insists on the presence of the feminist ego, which is eager to expose and defend the woman's rights and actions. From this point of view, the novelist becomes aware of the necessity to give a free literary space for the previously denigrated character. The writer provides the postmodern female identity with the literary voice, so as to express her political, historical and artistic alienations. He attempts to prove that the female selfhood is worthy of all praise by deconstructing what she believes to be in the classical theoretical position.

Pynchon admits that the classical hero marginalizes the feminist literariness to such an extent that he excludes the very feminist willingness for appearance and resurrection. Yet, what is surprising is not the fact that Pynchon demotes such kind of hegemonic patriarchy, but he becomes aware of the disappearance of masculinity and the foregrounding of feminism. Pynchon's major contribution to the feminist criticism is that he radically casts doubt on one of the major literary premises upon which the whole conventional aesthetic edifice is constructed, especially the view that presupposes inferiority rather than equality at the core of postmodern literature. This philosophy cannot offer an alternative version to the dilemma.

One might better say that the feminist presence has an outstanding impact on Pynchon in particular and to some extent postmodernist writers.

Furthermore, Pynchon never ceases to unveil the fact that the process of denigrating the presence of woman has led to the exclusion of women's capacities and conducted them towards consistent prototypes of rationalization for the sake of men. Here, Pynchon is in line with the German philosopher Andreas Huyssen who admits that "the ways in which we now raise questions of gender and sexuality, reading and writing, subjectivity and enunciation, voice and performance are unthinkable without the impact of feminism, even though many of these activities may take place on the margin or even outside the movement proper" (*After the Great Divide: Modernism, Mass Culture, Postmodernism*, 220). What is worth noting in this instance is the way Pynchon joins Huyssen in giving insistence on the feminist presence for shaping a different thinking about culture, knowledge and art. Hence, Pynchon seems to be against any endeavor to demote the feminine identity for patriarchal agenda, and he appears to be antagonistic to those capitalistic forces that use the feminist body for sexual desire.

Moreover, Pynchon, like Hutcheon, criticizes Western societies that devalue the efficiency of feminine selfhood. Such a growing interest helps the novelist in the postmodern period to such an extent that he leaves room for the Western feminist ego. Pynchon searches for the legitimization of the feminine identity in a world of binary oppositions. The novelist's contempt for the denigration of the feminist presence obviously reveals that the writer has a sensitive awareness of the unvoiced strategies that lay at the root of the illness of the postmodern world. Pynchon deeply believes that the fragmentation of the feminist world appears to be the only political weapon used by the patriarchal system to govern and further abuse the feminine beauty. He feels anxious of the uniqueness of the individual who twists the feminine voice with patriarchal concepts created by the dominant culture. Like Foucault, Pynchon foreshadows that Man is not man, for he has lost all roots that might differentiate him from his "other".

Anything that is the result of the work of the patriarchy is therefore abdicated in Pynchon's fictional world. For instance, Man, therefore, cannot be a positive value because without the presence of woman, there would be no concept of Manhood. In the same way, people never sense the importance of femininity unless they have been distanced from femininity for some time. Finally in Pynchon's world, to apply a Derridean scheme, love never becomes a positive value because it is "always already" dependent on its opposite, which is hatredness. It is in this way that the novelist concisely shows the ineffectiveness of Man's contention that runs counter to femininity. He does not have confidence in the general truths of the conventions because the latter are much distanced from the postmodern theory. The conventions have plainly denigrated the multiplicity of identities by obliterating any endeavor to know truth through the concept of diversity.

Pynchon deems that the logic of the patriarchal system seems to be based on discrimination, segregation and violence. It looks for annihilating the appearance of the other and seeing beyond the narrow scope of classical perspective. Moreover, the traditional man pays no attention to the feminist identification and tries to surpass it. In the long run, she finds herself devoid of the right to escape from the scientific might. Scientific experience has simply used her for particular purposes. In the classical world, the writer, Pynchon believes, finds no sin

in denigrating the weak individual. The classical novelists foregrounded the masculine identity against the background of the feminine one. Thus, the classical literature should not be trusted in fighting for the feminist identity. This contention is due to the fact classical writers were ensnared by the ideologies of the past.

In *V*, Pynchon mocks those who still do not pay heed to the feminist peculiar characteristics. For instance, one can find descriptive passages of similar peculiarities in chapter fourteen, “*V. in Love*”, wherein there is a description of the mystery surrounding the female figure. The portrayal includes a social criticism on classical times. In fact, the narrative voice, *V*, shifts into a technological product. Once again, one can declare the dominance of the inanimate over the human

skin radiant with the bloom of some new plastic; both eyes glass but now containing photoelectric cells, connected by silver electrodes to optic nerves of purest cooper wire and leading to a brain exquisitely wrought as a diode matrix could ever be. (*V*, 411).

Following this, Pynchon dares to challenge the conservative system, which disintegrates the personality of *V* into absolute inanimateness and ambiguous signifier. At this point, one is invited to recall the narrator’s word that *V* is just “a remarkably scattered concept” (*V*, 346). In meta-fictional terms, it appears that Pynchon tries to raise again the necessity of accepting others, blurring categorical distinctions between fiction and reality, paranoia and anti-paranoia, central and marginal. He voices for a re-conceptualization of classical thought. It seems, nonetheless, that the author’s social engagement places acute emphasis on the hope for a moment of harmony which may deconstruct any conventionally established duality.

2. The Blurring of Boundaries

As it happened in previous novels, the subversion of frontiers between masculinity and femininity becomes a recurrent purpose in Pynchon’s latest narrative. Pynchon seeks to insist on the tendency towards undifferentiation between the masculine identity and the feminist one. The writer wants to bypass the traditional belief of demarcation. The project of the novelist is based on the attempt to deconstruct the pompous masculinity and ascribe a comprehensive understanding among sexes. Pynchon engages in disrupting the classical phallocentrism. He embraces the liberation movement as a strategic scheme in his novels. The writer’s concern with gender issues appears to be indeed an endeavor to flee from the totalizing drives of the classical mind. He contrasts the socially and psychoanalytically defined male gender identity of the 1950 s.

In fact, Pynchon’s *V* stands at a pivotal moment in the construction of postmodern sexuality and sex role identification. Obviously, the novelist exposes the culturally shared beliefs about how phallocentricity shapes the twentieth-century sexuality. Of course, blurring the lines between man and woman takes on overt sociological significance in the light of Pynchon’s critique of the usual differentiation of masculinity and femininity. Pynchon’s *V* introduces these pairings as ideologically constructed and materially enforced. In *The Crying of Lot-49*, Pierce Inverarity declares that Oedipa is an object of sex. In contrast, Oedipa refuses patriarchal idea of women’s closeness to subordination, which is often regarded as a sign of weakness as well as failure. In this sense, part of Oedipa’s rebellion is to announce her desire for penetrating into the secrecies of masculine society. This penetration requires courage and

willingness, which are believed to be masculine characteristics. Oedipa transcends the accustomed social premises. She wants to constitute her private life and single ego.

Moreover, Pynchon addresses the notion that women are more intuitive than men through providing Oedipa with male qualities⁸³. In fact, the novelist abdicates recurring to masculine protagonist. This means that Pynchon gives Oedipa the torch of centrality. It may also suggest that the writer exposes Oedipa as the main central character. This gesture is regarded as an invention in terms of characterization. Pynchon seems to represent her as a substantial character. She is intricate and as McConnell has pointed out, not completely feminine: "Oedipa combines the (stereotyped but powerful) attributes of masculine and feminine, intellectual and passionate, active quester and passive object or victim in the quest..." (*Four Postwar American Novelists: Bellow, Mailer, Barth, and Pynchon*, 120). Oedipa's newness as a heroine lies in fleeing from the traditional picture of the hero in American literature. She looks for herself in a world governed by male-dominated fist. This, of course, indicates that the heroine seeks to fill the lack she has been allotted for so long. At first, she begs support from the feminist movement because all her male friends leave her alone. It is perhaps the space of lack that incites the novelist to go beyond the battle of sexes and devise a heroine as the main focalizer.

In addition, Pynchon seemingly wants to create a link between masculinity and feminism, which appears to be an important background in the novels. In this process, the search for femaleness intimates and initiates a search for maleness. In this sense, Oedipa seeks not only the feminist identification, but also its completion. *The Crying of Lot-49* configures itself as a gender blurring fiction for the characters and narrator. Plainly, there is recognition that there is no escape from blending difference despite the classical categorization

What did she desire to escape from? Such a captive maiden...soon realizes that her tower, its height and architecture, are like her ego only incidental: that what really keeps her where she is magic, anonymous and malignant, visited upon her from outside and for no reason at all. (*CL49*, 21-22).

In this exemplary postmodern text, Pynchon obviously indicates that the subversion of binary oppositions gives sense to a preferred reconciliation. This requires an act of compromising that acknowledges the recognition of female identity as part of social construction. The force of otherness as a necessary presence becomes indispensable. What strikes is the loss of the gap between Oedipa's perception and Slothrop's dissection. Both characters suffer from the sense of alienation, exclusion and decentralization. Doubtlessly, one may hint that the feminist identity endorses a new creation, since only creative individuality accepts difference. It may respond to the promise of gender blending in the total presence of a meaningful context. Furthermore, Pynchon's novels seem to answer for the nature of a homogenous society, which for Oedipa will characterize the literature of twentieth century.

A stronger reading of Pynchon's *The Crying of Lot-49*, however, may suggest that Oedipa's journey represents an instance of defamiliarizing the familiar and deconstructing the constructed. Oedipa's appeal for meeting several men not only resembles her tricky situation but foreshadows a recent experience, which may be directly accessible to consciousness. But perhaps what is most marvelous, and what Oedipa recurs to undoubtedly, appears to be the

birth of very few other women. In fact, her adventure starts in a masculine world and ends in a multiple universe. Oedipa paves the way for the appearance of almost non-existent women who append nothing to the events. For instance, Mucho's girls, "remove fake blood" (CL49, 54) at the Tank Theatre.

Moreover, one can notice the presence of Driblette's mother, who appears after her son's death just to respond Oedipa's phone call. On this occasion, Oedipa meets another unnamed girl, who might have been Driblette's darling. Grace Bortz is introduced as "wife named Grace" (CL-49, 110). Grace does not seem to be the kind wife. She never ceases to express her resentment against her passive role of motherhood. This condition is obvious in her bitter conversation with Oedipa: "Oh God. Have you ever met an infanticide? Come on over, it may be your only chance" (CL-49, 111). This dialogue hints the fact that Grace is no longer satisfied of being confined to kitchen and nursery. What is remarkable in this discourse is the prominent resemblance between Oedipa's beliefs and Grace's goals.

Grace appears to be conscious of the sarcastic condition of women. She seeks the opportunity to stand up for her rights. In this sense, she contends that Oedipa represents the symbol of the future woman, who has departed from her husband and without any familial engagement. She seeks to experience a new life independent of her conventional society. In this process, Oedipa attempts to "project a world" that embraces the acceptance of otherness as a free consciousness. It is within this context that Oedipa will never relinquish the hope that postmodern female identity is more than just an assembly of active voices to which she gives life through her own projection of a new world. Oedipa wants to give credence to the female presence.

In a deeper reading of Pynchon's *The Crying of Lot-49*, one may conclude that Oedipa's female centralization gives access for the novelist to expose an agonizing picture of postmodern female psyche. While trying to find a logical explanation for the Trystero, Oedipa seizes the occasion to rebel against absolute signifiers. The whole novel revolves around how the female heroine would succeed in detecting the mystery of the Trystero postal system. Oedipa reifies her quest for understanding with postmodern feminist energy that fights against established rules. The heroine's journey gives name to the uncertainty inherent in Western masculinity. In this case, causality and determinism are no longer accepted as ways of recognizing gender reality. From this point, no one can deny the idea that the postmodern protagonist searches for alternatives that stand against silence and apocalypse. Therefore, it becomes worthy to mention that the writer endeavors to raise once again the urgent need of erasing categorical separations between maleness and femaleness and voicing for a re-reading of the phallogocentric thought.

Pynchon's complexity in the description of female/ male couples is referred to in his fiction to show the unambiguous distinctions between classical science and modern scientific theories. Roger Mexico seems to be a case in evidence. In fact, he represents male perspective upon the ideas of new science. He attempts to persuade Jessica of V-bomb's reversal of the classical law of cause and effect, "a rocket will hit before people can hear it coming" (GR, 54). This confirmation is meant to convince his companion about the law of probability, which is in adverse with classical thought.

It appears, however, that the novelist pays heed to the feminist approach of challenging the solid background in different spheres. Pynchon places emphasis on the function maintained by female figures to prove their existence and improve the bad treatments. The writer reveals his hidden hope in a moment of reconciliation, which may bring to an end any conventional established duality such as male and female, mind versus body, war and peace. This transcendence of dualities accounts for a harmonious integration of dichotomous sexes. But how could such grouping be unified? They cannot be except by an order of comprehension that remains homogenous. Pynchon's novels' main aim is to listen to the sounds of silenced people. The novelist seems to bring the image of silence to the fictional texture. Being excluded from San Francisco, Oedipa returns to her hotel and finds a lobby full of delegates to a deaf-mute convention. In this context, Oedipa Maas

Tried to struggle out of the silent, gesturing swarm, but was too weak. Her legs ached, her mouth tasted horrible. They swept her on into the ballroom, where she was seized about the waist by a handsome young man in a Harris Tweed coat and waltzed round and round, through the rustling, shuffling hush, under a great unlit chandelier. Each couple on the floor danced whatever was in the fellow's head: tango, two-step, bossa nova, slop. But how long Oedipa thought, could it go on before collisions became a serious hindrance? (CL-49, 131).

Significantly breaking with classical narrative linearity, Pynchon's *V* supports the disruption of boundaries. At this point, *V* appears to hold many features as well as fragments. Firstly, she stands for Victoria Wren in El Cairo in 1898 and then in Florence. Secondly, she is named Veronica. Then, she represents the mistress of the engineer Kurt Mondau under the name of Vera Meroving at Foppl's party in Southeast Africa. Finally, she is portrayed as the bad Priest in Malt during the Second World War. Pynchon's aim seems to piece together scattered fragments so that everything can fit together into female identity, which comes to be named *V*. Thus, most of the names are repercussions of the progressive construction of the feminist personality.

As it happened in previous novels, there is the blurring of frontiers between maleness and femaleness. In this sense, the transcendence seems to be clearly manifested in Pynchon's latest narrative creation, *Mason and Dixon*. In the first part of the novel, the narrator introduces two commissioned surveyors and astronomers, Mason and Dixon, who are invited to "observe the Transit of Venus" (*M/D*, 12). After that, they are in charge of dissolving "the intersection of the North line from the Tangent Point with the parallel to the Ridge" (*M/D*, 682). Moreover, one can notice the presence of a mother and her two daughters called the "Vrooms". Plainly, Pynchon's novel puts emphasis upon the intention towards undifferentiation between male and female figures. They become now versions of postmodern reality.

Particularly, Mason suffers from the death of his wife. This agony is obviously expressed in "Excess in Mourning" (*M/D*, 25). She passed away, and Mason still remembers her speech, dream and imagination. He appears to converse with the dead body of Rebekah. The very conversation transcends the logical reason and paves the way for an infusion between the real as well as the fictional. This transcendence is clearly mentioned in the conversation between Mason and the Astronomer, who "tries to joke with himself. Isn't this suppos'd to be the Age

of Reason? But if Reason be also permission at least to believe in the evidence of our Earthy Senses, then how can he not concede, to her some Resurrection? To deny her, how cruel!” (*M/D*, 164). Noticeably, Mason’s need to speak with the dead corpse suggests his urgent need for tenderness and relief from the difficulties inherent in life.

In this process, the female figure plays an important role in protecting the male protagonist. This protection confirms the fact of blending between two opposing sexes. For instance, the loss of Rebekah increases Mason’s agony by calming Rebekah lost, my anchor to all I knew of Birth and Death-I was adrift in Waters unknown, Intrigues and Factions within the Royal Society, as among Nations and Charter’d Companies. Foolishly seeking in the Alignment of Sun, Venus and Earth a moment of redeem’d from the Impurity in which I must ever practices my life (*M/D*, 247).

The female figure appears in the male protagonist’s dream. Mason longs for her to help him understand his confusing self. Rebekah’s answer is manifested in “No need to feel pleas’d with yourself. What you found was not their sacred World, but only a Representation of it” (*M/D*, 725). Following this, it appears once again that one discovers the masculine need for a feminine presence to achieve the completion of his identity. Therefore, one can conclude that V, Oedipa and Rebekah express their refusal for accepting the established rules of classical life.

At this point, one can pose the following inquiry: what does the novelist deem of the male protagonists? Upon looking closely at them, Pynchon’s criticism of virility in American fiction appears in the death of Pierce, the disappearance of Driblette and the madness of Mucho. This situation underlines the absence of the masculine power in the traditional sense. This suggestion is clearly manifested in “My mother was really out to kasher me, boy, like a piece of beef on the sink; she wanted me drained and white. Times I wonder, smoothing down the hair at the back of his head if she succeeded. It scares me. You know what mothers like that turn their male children into” (*CL-49*, 16). This shows a reference to male homosexuality. What Pynchon wants to clarify is the impotence of postmodern masculine selfhood. The novelist looks for a female heroine to give birth to a new identity. Obviously, the main message that Pynchon seeks to hint is the necessity of conciliating gender opposites in order to infuse a new genealogical meaning in postmodern literature.

Pynchon’s heroine bypasses the contradictions of culture: rich and poor, marginal and central, male and female. The very endeavor looks for finding a comprehensive background that dissolves the above paradoxes. It prepares for a logical interaction between previous opposing figures. As shown insistently all along his literary career, classical dichotomies start to disappear towards a reconciling moment between the real and the imaginary, fiction and history, man and woman. Obviously, Pynchon yearns for a synthesis that undoes earlier categorization.

3. The Dominance of Ideology

Reading Pynchon’s novels, one comes to realize that the assertion of Western female identity has not reached a final completion. In fact, the concept of feminine ego seems to be marginalized and confined to particular conventional ideologies, which hinder the prospects

of concrete emancipation. In the same vein, Pynchon cannot hide his attachment to female identity. One may reveal the novelist's nomination of Oedipa as "They". This representation underlines the social forces which have attempted to disable social complaint and leave Oedipa feeling helpless. In this process, one might suggest that "They" stand for the powerful ruling class, which seeks to hamper female character. In his book: *Ideology: "Critical Terms for Literary Studies"* Kavanagh James demonstrates "a system of representations, perceptions, and images that precisely encourages men and women to 'see' their specific place in a historically peculiar social formation as inevitable, natural, a necessary function of the real itself" (310). In this sense, one can admit that the writer cannot liberate the voice of his heroine. He subjugates her to the social hegemonic norms that restrict the function of feminist selfhood.

Moreover, Pynchon's fiction introduces some uncanny female characters. The mystery may be outlined as follows: who or what is V. in V, the Trystero in *The Crying of Lot-49*, and Imipolex G in *Gravity's Rainbow*? It is common place to reveal that the above mentioned figures are variously destabilized. In fact, Oedipa becomes insane due to the bad vision of society. The search for her feminist identity seems to be twisted by male obligation. Such violent treatment is meant to subjugate feminine imagination and reduce her to a powerless subject. Pynchon's heroes seem to be saying that femininity does not necessitate obvious identification. Oedipa looks for a lost system of comprehension with a rigid tradition. She wants to fill the void and join the working world.

It seems of interest here to refer to the novelist's detailed description of Remedios Varo's painting *Bordando el manto terrestre*. This is a real painting of the decrypted situation of woman. For instance, the first panel is named "Hacia la torre". The picture represents a group of seven identical young women, but with free-flowing and fair hair around heart-shaped faces. They leave an intricate tower-like edifice on bicycles. They are preceded by a mother superior. A man with a large sack seems to be also on a bicycle. It is, of course, plain that the figures are delineated as leaving a tower. They search for another peaceful shelter.

The second panel is delineated by Pynchon in *The Crying of Lot-49* as follows:

In the central painting of a triptych, entitled "Bordando el manto terrestre" (Embroidering the Earth's Mantle), were a number of frail girls with heart-shaped faces, huge eyes, spun-gold hair, prisoners in the top room of a circular tower, embroidering a kind of tapestry which spilled out the slit windows and into a void, seeking hopelessly to fill the void: for all the other buildings and creatures, all the waves, ships and forests of the earth were contained in this tapestry was the world. (*CL-49*, 10).

Following this, it becomes compulsory to add a few details to this portrayal. The mother superior appears to wear an Italian hat and a black veil. The bicycles have an insufficient number of wheels and possess sheer threads. Particularly, one can perceive seven doves above the seven girls and their leaders. It is doubtless to say that the picture entitled "Towards the Tower" represents the heroines in a different way. The very description incites the reader to imagine the amount of marginalization given to the woman in the traditional imagination. In fact, the novelist cannot withstand the traditional model of womanhood. He yearns for the subversion of the phallogocentric ideology, which jeopardizes the postmodern fascination with

postmodern feminist identity. Therefore, the writer's fiction cannot escape the already-made prejudices. He refers to these paintings as part of a fantastic world in which femaleness undergoes strange qualification through both unmanning and unmaking. Furthermore, one can contemplate the symmetrical seats of the maidens. In fact, three girls stay on each side of the room in the tower. In the middle, two other figures stand without conspicuous clarification. The girls appear to be cloaked and veiled. The embroidery thread is being symmetrically drawn from the top. Another girl seems to play the flute at the entrance of a back room.

The third panel, "la huida" appears to be in accordance with the other two girls. One of the nun-like girls in grey appears to be accompanied by a young man. She attempts to follow his direction, and he seems to be disinterested of her admiration. Another couple stands in the shape of a nutshell and small boat. The young man steers the vehicle by holding in his left hand the threads. However, the girls' hands seem to clasp a strange object in the back of the boat. Moreover, the three panels have different colors ranging from black to yellow. Plainly, Pynchon uses very little color in *The Crying of Lot 49*, for example, "the greenish dead eye of the tube" (CL-49, 1), and "she wore dark green bubble shades" (CL-49, 10) to present the sarcastic position of femininity.

The tower image, in which Oedipa is compared to Rapunzel, is first used to resurrect the conventional ideologies, which underpin the voice as well as the status recently devoted for female psyche. The novelist fails to undo with the classical philosophy that gives priority for the masculine voice over the feminist one. Pynchon endeavors to subvert the Western male identity to assert the female individuality. However, the very endeavor seems to be encrusted with an ideological background, which demotes the attempt of an unrestricted emancipation. Thus, the writer can neither escape his nostalgia for the past nor claim his total support for the present. The situation of in-betweenness seems to qualify the main prospects of Pynchon's fiction.

Furthermore, in "Bordando el manto terrestre", the girls seem to weave a mantle to cover the ground. In fact, the concept of embroidering the earth is used as a pun to foreground magic reality against the background of bitter truth. Pynchon is obviously aware of the complicated situation of the postmodern women. They look for freedom and love, but this dream is opposed by the cry of lot as well as the crust of the stereotype. This is apparently a delirious fiction that forms a strange layer to hide an unknown signified. Probing deeper has proved that it is easier to believe in magic and hence cope with the stereotypes attributed to women. In this sense, the heroine "may fall back on superstition, or take up a useful hobby like embroidery, or go mad, or marry a disc jockey...If the tower is everywhere and the knight of deliverance no proof against its magic, what else?" (CL49, 11). One must not forget that this questioning constitutes the backbone of Oedipa's attempt to emancipate. Yet, there is a condensation of time and action, which will lead to the dominance of superstition, madness and ideology.

What tends to be highlighted in these panels is the way in which the girls are portrayed. It is an insensitive delineation of muted bodies among them Oedipa. In *The Crying of Lot-49*, Oedipa is opposed with a deaf- mute convention in her motel. This condition deprives her of

substantial communication with her environment and incites her to turn inward to the microcosm of her world and inner ego. One can say that the above mentioned panels are a mirror to the heroine that she hardly notices. David Cowart claims that “ the nature of the episode allows us to surmise that the painting in the room is one entitled Encuentro, in which a woman opens one of a number of small caskets, only to find her own face staring back at her” (*The Crying of Lot-49 and Remedios Varo*, 26). It is interesting to deliver at this point that Cowart suggests the reflection of the paintings to Oedipa’s situation. Whether Pynchon thinks of this delineation or not, he definitely yearns to convey that the universe devised by Remedios Varo introduces Oedipa’s inner world as well as anxiety.

The picture of women expressed through the reference to the Rapunzel myth and Oedipa’s “encapsulation in her tower” (*CL-49*, 10) and by the “frail girls...prisoners in the top room of a circular tower, embroidering a kind of tapestry” (*CL-49*, 10) in Remedios Varo’s painting absolutely projects a picture of a woman as an exploited victim in a male-dominated society. Oedipa’s confusion springs partly from a merging of the different social and political strata. While the girls weave a world to fill the void of the universe, Oedipa discovers several ideologies, which dominate American culture. Basically, Oedipa appears to hover over being a passive character and an active heroine. This status makes the novelist’s female characters alone and alienated from an unrestrained communication in a society governed by male mass-media. Plainly, they feel that there is no place for them as women in a universe. This feeling confines them in images of idealized gentleness, devoted motherhood and exaggerated bitchery.

The condition of womanhood makes Oedipa feel retrained from the social eye. In this process, the media’s utilization of feminine attractiveness appears to be very meaningful and controversial. This seems true when describing female characters as symbols of objectification and representative of male desire. At one point, the woman seems to be more restricted under social expectations than men. The pessimistic impact of the current feminist depictions not only affects gender recognition, but also forces the woman to hide good personal characteristics. The main gesture is meant to change her social behavior and satisfy men’s expectations.

It is no coincidence that many marketers pay no heed to the feminist implications and pay much attention to the persuasive outcome of marketing the feminist picture. Their focus is how to mingle female characteristics such as gentleness, elegance and sexiness with the process of commercialization. This interest is done to heighten the amount of attention given to body’s merchandise. In fact, seductive feminine role portrayal seems to be affluent in exposing significant product showing value. This seems especially factual when Oedipa is surrounded by a masculine sexualized environment.

A few more pertinent details can be obtained by referring to *The Crying of Lot-49*. The important hidden point lies in the fact that the proactive values of masculinity in traditional contexts include achievement and heroism. Conversely, femininity conveys modesty, caring for the weak and family centeredness. Within this concept, Oedipa’s beauty seems to be created for the sake of masculine society. This indicates that postmodern female selfhood is treated as consumptive beauty and sexy body. She is stripped of her social role when there is a need to share society’s concerns. In this sense, no one can deny that the woman is always

already a focal point of exploitation. For example, Pierce Inverarity cannot stop thinking that there is close vicinity between sex appeal and feminine roles. He appears to believe that Oedipa represents too much sexualization, materialization and self-objectification.

Within the context of active postmodern feminist movements and the rise of social consciousness, one needs to stress that Pynchon's recurrence to male characters, such as Pierce, Mucho and Slothrop is meant to provide negative depiction of female roles in postmodern fiction. This can give guidance in helping us to understand the impact of social ideologies in achieving unbalance while promoting strength to men. Under this system of ideological thought, Western women do not have autonomy. They must submit to men's pleasures and provide sexual services for them. In short, this suggests that the feminist ego stands for a mere decoration for libidinal entertainment. This clarifies the disappearance of Oedipa's male friends. She mediates upon this state of affairs at Bortz's house

They are stripping away, one by one, my men. My shrink, pursued by Israelis, has gone mad; my husband, on LSD, gropes like a child...I was hoping forever, for love; my one extra-marital fella (Metzger) has eloped with a depraved 15-year-old; my best guide back to the Trystero has taken a Brody?" (CL-49, 114).

Here the solitude of Oedipa is, of course, obvious and particularly cruel. Pynchon seems to recur, deliberately, to the use of the word "mad" instead of wise to reflect Oedipa's feminist identity stultified by the media and reduced to an object of commercialization. The insistence on the sexual role of the woman "opens up her spectrum to the hum out there, half-silence, half-noise, from which, as a medium of informational exchange, she will extract voices and, ultimately, a cry" (qtd. in *New Essays on The Crying of Lot-49*, 134). Whatever the case, the whole drama of uncertainty about the status of woman's ego takes place in Western man's own consciousness. Indeed, Oedipa alternately feels that woman's wish for an independent identity is about to fade into subliminal silence. The dream of a complete identity fades away and gibbers in postmodern wilderness.

The Crying of Lot-49 makes truer the ideological domination of such a conservative perspective. Pynchon's novels have a long traditional background, which belittles women's voices and demotes their rights for independence from the yoke of Western man. In fact, the price of Oedipa's encounter with the series of men will be her own increasing alienation. In one way or another, Oedipa represents "the reality of those alienated from official reality, to the reality of the diverse and unassimilated, the socially, politically, and sexually "unrecognized" of American society-the abnormal, the crazy, the poor" (qtd.in *New Essays on The Crying of Lot-49*, 69). In this case, Oedipa realizes the weakness of her position. Furthermore, she comes to recognize that Pierce Inverarity plays the role of God, which here simply implies that he stands for the dominant and official cultural order.

Some readers may feel that this process of reversal has roots in Pynchon's *V*. But such an act will require a different view. In other words, what tends to be highlighted is the novelist proclamation of women's role of devoted motherhood. The purpose is not so much to satirize the Western women as to diminish the function of female body. Pynchon's fiction astutely

draws attention to the failure of the woman to concoct her free personality. To further clarify how the writer is much tied to past ideologies, one will refer to the following scene

“[A] number of frail girls with heart-shaped faces, huge eyes, spun-gold hair, prisoners in the top room of a circular tower, embroidering a kind of tapestry which spilled out the slit windows and into a void, seeking hopelessly to fill the void: for all the other buildings and creatures, all the waves, ships and forests of the earth were contained in this tapestry, and the tapestry was the world (*CL-49*, 10).

In this sense, Oedipa's efforts of emancipation do indeed form an unsuccessful attempt, which finds no sure escape or freedom in the social logic of Western society. What this imprisonment does, however, is to confirm and extend the ideological discourse which Pynchon's novel allows. It does this very simply by offering standardized thought to counter Oedipa's dream of emancipation. In *The Crying of Lot-49*, the heroine seems to be trapped within a conservative regime, which demotes the function of women to motherhood. Oedipa, thus, is victimized by the dominant and official cultural order. In short, the Tristero can appear only as distortions of the postmodern recognized signs. Patrick O'Donnell portrays this situation by saying

Oedipa, a parodic everywoman of 1960s middle-class America, finds in this silent ballroom full of dancing couples a cultural formation to which she is alien—a system of communal order inside a seeming anarchy that occurs beyond her particular patterns of logic; the necessary collisions never occur. Additionally, this scene is emblematic of the paradox Oedipa herself becomes during the course of the text, an everywoman whose journey to the center of things is also a journey to the margins of possibility and to her own crisis of what to believe in (*New Essays on The Crying of Lot-49*).

Oedipa's endeavor to weave an independent identity through various moments of challenge is deconstructed by the dominance of the Tristero in every attempt. The increasing of this control implies the impossibility of changing traditional concepts in the postmodern world.

In this exemplary postmodern text, it becomes clear that the novelist seems to be entrapped in a concise consciousness that renders the hope of women's resurrection unfulfilled. Oedipa suffers from a false identity while meeting the series of men. She loses track of her image and wants to transcend the mirror into another world. Consequently, Oedipa quickly awakes from a nightmare. She desperately tries to be an individual, not a social construction. However, it appears to be hard to see much optimism in her trial, for tradition seems to be the only remaining trace of a weak female body.

4. The Criticism of the Limits of Moral and Ethical Beliefs

What does this lead to? To what extent do Pynchon's novels relegate the moral and ethical values? In response to this, one can say that the writer belongs to a Western culture, which insists on pessimism, subjectivity and emptiness. Moreover, the main sacred values become a matter of suspicion. This questioning seems to have many roots and to be voiced by many critics. In fact, no one can forget the tenets of the German philosopher Frederic Nietzsche who calls for nothingness as well as disorder. Again, one cannot turn a blind eye to William Shakespeare's dramatic premises, which sustain the condition of negativity expressed in

Hamlet and *Macbeth*. In this sense, it becomes useful to remind Macbeth's speech while delineating the universe by declaring

Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more. It is a tale
Told by an idiot, full of sound and fury,
signifying nothing. (*Act 5, Scene 5*).

The point of departure is certainly a pessimistic reaction to the positivist thinking. In this sense, if one chooses to depart postmodernism, what can one base an ethic on? This may seem a peculiar question that requires a reasonable clarification within a certain tradition of negativity. This line of thought finds room in Pynchon's narrative discourse, but most specifically by the emergence of contemporary moral values, which are in total opposition to the humanist traditions. In order to decode the limits of postmodern values, one may define ethics as moral principles that help provide us with guidance in a complicated world. In other words, values refer to what makes something desirable or undesirable.

In this process, one may ask about the matter of ethics? In fact, ethics is described as the values by which behaviors are evaluated for their morality. Generally speaking, ethics is a branch of philosophy, which seeks to treat issues related to concepts of right and wrong. It is sometimes referred to as moral philosophy, and can be generally divided into four subject areas. Firstly, meta-ethics seeks to understand the nature of ethical evaluations and the origin of ethical principles. Secondly, descriptive ethics includes, for instance, estimating what part of the population deems that something is right and wrong. Thirdly, normative ethics underline the theoretical determination of moral values. Fourthly, applied ethics are concerned with some controversial issues, for instance, paranoia as well as homosexuality. The final type attempts to go deeper into the social malaises that hinder the normal promotion of the human being.

Proving to be deeply interested in subverting the Western male identity in order to assert the female ego, Pynchon has been unable to hide the ethical breakdown while he treats the issue of individuality. In this respect, the main point to be highlighted is the desire to suppress and identify the postmodern individual with the inanimate. In what follows, one shall consider how Pynchon's novels expose some hidden moral traces that condemn not mainly the individual, but the whole postmodern culture, which seeks to prepare the ground for a new literature, word as well as world. Therefore, one can say that the novelist's mere purpose lies in the destruction of the individuality of the Western individual.

In this type of discourse, what is ironic is that the writer's deconstructive scheme of subversion and assertion is only meant to destroy Western postmodern individual. To illustrate this point, one shall refer to Pynchon's *V* wherein many characters are replaced with material objects. In *The Crying of Lot-49*, the novelist devises a picture of America where the individual seems to be dominated by the legal system and some radical groups. Within this

situation, most individuals would surrender to them and lose their pristine individuality. For instance, the suppression of the individual and the loss of morality culminate in *Gravity's Rainbow* where the individual's life becomes comfortable through providing money to live and weapons to fight. In this sense, the luxurious means are meant to facilitate the individual's life. However, no one can deny that technological comforts may lead to suicide after experiencing the fantasies of the universe. Therefore, the availability of weapons will certainly amount to kill other individuals who are in different sides.

Benny Profane and Herbert Stencil in *V.*; Oedipa Maas in *The Crying of Lot 49*; and Tyrone Slothrop in *Gravity's Rainbow* all function as characters who lack obvious selfhood and conspicuous belonging. Profane seems to be in quest for a sense of personal identity within a world that neglects the individual in favor of the system. He comes to realize the inability to decode the mystery of *V* because of the immoral universe. Profane and Stencil travel all over the world to give meaning to meaningless objects. However, they are treated in a pessimistic way owing to the fact that human personality becomes devoid of signification. Oedipa leaves her home to solve the Tristero's mystery. She seeks the opportunity to decode the secrecy of Pierce Estate. She is indifferently regarded by other characters owing to her noble attempt to put a limit to the limitless corruption within the system. Therefore, these four main characters do not succeed in reaching the moral tenor of their attempts. The only success lies in establishing themselves as individuals with all the flaws and shortcomings inherent in the human being.

Pynchon's characters escape from moral life is an escape from civilization which ends by becoming an escape from humanity itself. Indeed, whenever Slothrop runs away, he refuses to morally live among people. In this sense, Slothrop is ensnared in a situation that drives him closer to bestiality. For instance, after being jailed, Slothrop finds nothing to believe in, and starts to lose grip on his social identity as a civilized city-man. Unfortunately, he becomes a technological selfhood.

Now there grows among all the rooms, replacing the night's old smoke, alcohol and sweat, the fragile, musaceous odor of Breakfast: flowery, permeating, surprising, more than the color of winter sunlight, taking over not so much through any brute pungency or volume as by the high intricacy to the weaving of its molecules, sharing the conjuror's secret (*Gravity's Rainbow*, 10)

Slothrop starts to lose faith in his humanity. Even though he finds technological progress, he refuses to follow the moral norms. He feels that his happiness and freedom are fashioned by the influence of scientific promotion and leaves the social mores. Once in the missile, he takes another step away from ethics, the city and the countryside. Away from his friends, Slothrop loses even his identity as a human being living in an imaginary world. Yet, Slothrop seems to be aware of this shift from humanity to non-humanity as he says to himself

Flagstones are slippery with mist. It is the dark, hard, tobacco-starved, headachy, sour-stomach middle of the day, a million bureaucrats are diligently plotting death and some of them even know it, many about now are already into the second or third pint or highball glass, which produces a certain desperate aura here. (*Gravity's Rainbow*, 17).

Slothrop's experience proves to be ineffective as he does not find what he looks for. Instead, he loses much on the way, including his identity as a moral human being. Pynchon seems to be conscious of the futility of the quest undertaken by his protagonist and admits that Slothrop's adventurer does explore the new decadent world. In this respect, Slothrop's adventure starts as a journey towards an untarnished loss. In fact, he loses his family and starts to live without any moral principles. In this sense, Slothrop seems to lack origin and appears like a drifting subject leading a hard existence. He drifts from one place to another, without ever leaving a trace behind him or sticking to some moral attitudes.

But what is the nature of Slothrop's principle? What is the nature of Slothrop's belief? Pynchon delineates Slothrop as a solitary subject. He was made to follow the rules of the master. Slothrop "now is bristling along his back and flanks, chills flung one on the fading cluster of another, up under each side of his jaw . . . the woman is wearing a black coat, a crepe scarf covering her hair, the flesh of thick calves showing through her black stockings as nearly purple, she is only leaning over the waters in a very fixed way and watching them as they try to approach" (*Gravity's Rainbow*, 458). In this sense, the characters appear to be less a man than a technological creation of experimental testing. In this respect, one can delude that postmodern man's loss of identity seems to be a logical result of the scientific progress, which neglects the emotional side of the human being.

It is obvious then, that Pynchon's characters are a scientific creation and that their quests to return to their normal life turns out to be their own search for identity. They discover their true selves, not as normal human beings, not as men who can survive in a world of language as well as moral, but as men who live and wretch in science

They have begun to move. They pass in line, out of the main station, out of downtown, and begin pushing into older and more desolate parts of the city. Is this the way out? Faces turn to the windows, but no one dares ask, not out loud. Rain comes down. . . (*Gravity's Rainbow*, 3).

Pynchon's choice to disempower his protagonist by means of technology has a social and religious significance. Masculine characters often represent the patriarchal system during the Renaissance. Characterizing them as falling from a state of power to that of madness evokes a similar falling of the patriarchal system. This implies the disappearance of moral agenda that defines what is wrong and what is right. In this case, Pynchon's characters are lost in the postmodern universe. They look for meaning in their actions, but the only response for their inquiries seems to be an everlasting questioning.

Being disguised as a man, Slothrop is entrapped within the corrosive scientific experience. Yet, although he is a man, he proves to be unqualified for such experimentation. This could be read as a transcendent aspect of the novel through which Pynchon seems to provide evidence for the absence of moral qualities that characterize and save the dignity of man. This idea of choice seems to be the main motive as it affects all the characters. Choice is, in fact, basically linked to Slothrop for he is deemed to be the one who determines the righteousness or the wrongness of the required activity. However, Slothrop seems to be deprived of his free will. He becomes a victim of his enduring innocence as well as naivety. In this process, the

aim behind the choice turns out to be a moral lesson that revolves around the idea of freedom. Slothrop, understanding this, chooses to declare that

Separations are proceeding. Each alternative Zone speeds away from all the others, in fated acceleration, red-shifting, fleeing the Center. Each day the mythical return Enzian dreamed of seems less possible. Once it was necessary to know uniforms, insignia, and airplane markings, to observe boundaries. (*Gravity's Rainbow*, 518).

Throughout the novel, Slothrop's grief makes him more and more perplexed. It starts before with his isolation in the rocket. Then, his initial grief doubled as he enters the 'Zone'. His sorrow and disappointment are mixed with doubt over the reason behind the speed of this war. He describes it as

Never political at all, the politics was all theatre, all just to keep the people distracted . . . secretly, it was being dictated instead by the needs of technology... by a conspiracy between human beings and techniques, by something that needed the energy-burst of war, crying, "Money be damned, the very life of [insert name of Nation] is at stake (*Gravity's Rainbow*, 520).

Slothrop's uncertainty obliges him to neglect the moral rules. Even after discovering the horror of the sarcastic war, his uncertainty over what he saw and what the mind told him obliges him to stay silent, and he turns a blind eye to the coercion of the political system. Instead of speaking out his doubts and facing his issue, Pynchon's character decides to feign unconsciousness as well as disbelief.

Perhaps these successively painful losses are the reason behind Slothrop's inability to morally act, especially for a character whose

Technology only responds (how often this argument has been iterated, dogged and humorless as a Gaussian reduction, among the younger Schwarzkommando especially), "All very well to talk about having a monster by the tail, but do you think we'd've had the Rocket if someone, some specific somebody with a name" (*Gravity's Rainbow*, 520).

It is possible to say then that Slothrop turns out to be the incarnation of a tricky man. Although Slothrop explicitly denies it, his inability to maintain balance between his thoughts and the moral agenda can be interpreted as a special kind of identity: a selfhood that consists of the failure of morality to overcome decadence and dilemma. Slothrop does not fail because the problems of practical life are numerous. However, his failure seems to result from the materialistic attitude of postmodern scientists. Obviously, Slothrop stands for the postmodern moral malaise that haunts the progressive fashioning of Western male selfhood.

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The 2014 Governorship Election in Ekiti State, Nigeria

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Abstract

This paper interrogates interest groups and the 2015 Gubernatorial Election in Ekiti state, Nigeria. It argues that, as against the general notion and belief in the potency and power of the elites in determining the outcome and results of elections, the 2015 Gubernatorial Election in Ekiti state was largely determined by the activities and electoral politicking of the various interest groups across the three Senatorial Districts and political division of the state. Rather than championing the course of the elites, the political terrain seemed hijacked by the hitherto relatively political insignificant interest groups that orchestrated strategies and mobilized against the elites in determining the outcome of the Election. It is within the purview of the paper that the conduct of the elections fulfils one of the fundamental dictates of democracy. The election reawakened the capability of groups and their potency in shaping electoral game. It contends that the political economy of the agrarian state coupled with the grassroots politicking as well as the inherent interests of the various groups in the state dictated the outcome. Utilizing secondary and primary data, the paper avers that the result of the election which saw the incumbent losing to the erstwhile impeached governor of the state is a paradox in democratic experimentation. It therefore canvasses a paradigmatic shift in Nigeria democratic discourse to accommodating 'decadence' rather than dividends of democracy as a prelude to winning elections in the country.

Keywords: Election, Democracy, Interest Groups.

(1.0) Introduction

Leadership selection/election, succession and recruitment are pivotal to a truly democratic system. The process of identifying and electing the elusive leader with grand ideas of governance and societal development is equally challenging especially in developing democracies as ours. Thus, in Nigeria, as in most developing democracies, elections vis-à-vis leadership recruitment and succession is characterized with avalanche of problems ranging from election rigging, thugery, do-or-die posture, inducement etc. However, for a truly democratic state to emerge, Nigeria's political problems have to be remedied. In the words of Achebe (2012: 244-245)

The key, as I see it, lies in the manner in which the Leadership of the country is selected. When I refer to Leadership I am really talking about leaders at every Level of government and sphere of society, from the local government council and governors right up to the presidency.... Nigerians will have to find a way to do away with the present system of godfatherism- an archaic, corrupt practice in which individuals with lots of money and time to spare (many of them half-baked, poorly educated thugs) sponsor their chosen candidates and push them right through to the desired political position, bribing, threatening, and, on occasion, murdering opposition in the process.... Finally we have to find a way to open up the political process to every Nigerian citizen.

Professor Achebe went further to aver that:

The question of choice in selecting a leader in Nigeria is often an academic exercise, due to the election rigging, violence, and intimidation of the general public, particularly by those in power, but also by those with the means – rich and influential. There is also the unpleasant factor of violence associated with partisan politics that is often designed to keep balanced, well-educated, fair minded Nigerians away. So it can be said that the masses- the followership we are concerned about- don't really have a choice of leadership, because there's not a true democratic process. (ibid: 245)

One inference to be drawn from the Achebe's stance above is the need to democratize the political process by the powers that be in order to provide a level playing ground for all political gladiators. In the particular case of the Ekiti polls, it can be said that the excessive and intimidating militarization of Ekiti before and during the election was unwarranted. The partisan use of security agents by the PDP controlled Federal Government is contemptible and signaled danger for our nascent democracy. The intimation of APC political leaders, infringement on the freedom of movement of the APC governors and teargasing by mobile police of the Governor Fayemi's convoy negated the creation of a level of playing ground necessary for free and fair elections (The *Nation*, July 5, 2014. Editorial)

(1.1) Statement of the Problem

Since the inception of democratic rule and self-government in Nigeria in the First Republic through the Second Republic to the aborted Third Republic and the present Fourth Republic, elections in Nigeria have always been largely influenced by the various interest groups within the polity. These interest groups which usually encompass the state and the civil societies have influenced the outcome of elections both under the civil and military rule alike. However, with the return to civil rule in 1999 and the consequent challenge of leadership succession, election has become so pivotal in the fragile but needful means of engendering succession. To this end, elections have been held into the offices of the President, the National Assembly; Senate and the House of Representatives, the State Governors, states Houses of Assembly, Local Government Councils as well as their councilors. In the particular case of Ekiti state, like the nation Nigeria, elections in Ekiti have always been cantankerous culminating in crises and wanton destruction of lives and property. It has also become a veritable tool by which interest groups aspire to actualize their interests from the polity. This paper discusses the gubernatorial election in Ekiti state with a view to bringing out the impact of the various interest groups in the political experimentation of the state. It is within the purview of the paper that the conduct of the elections fulfils one of the fundamental dictates of democracy and that rather than being at the receiving end, the interest groups upturned the electoral calculation of the elites in their own favour by jettisoning all the political entreaties of the elites and upholding their own personal interests as reflected in the outcome of the election that saw their preferred candidate emerging as the governor.

(1.2) Theoretical Framework

The theoretical framework adopted for this work is the Group Theory. The theory begins with the proposition that interactions among groups are the central fact of politics (Truman 1956). In the words of David Truman “an interest group is a shared attitude group that makes certain claims upon other groups in the society”. Such a group becomes political “if and when it makes a claim through or upon any of the institutions of government (ibid: 37). Interest Group Theory believes that many different interests compete to control government policy, and that their conflicting interests can balance out each other to provide good government. It is a very American theory that is popular with political scientists. It fits well with economic principles such as Adam Smith. Leading advocates are James Madison (*Federalist No. 10*), Alexis de Tocqueville (1824), Bentley (1905), David Truman (1950), and Robert Dahl (*Who Governs?*). Its advantages are that it is comparatively neutral as to values and explains process. The theory is also called pluralism because there are many groups. The tenets of the theory are that the task of the political system is to manage group conflict by establishing the rules of the game, arranging compromises, enacting the deals into law, enforcing the laws and adjudicating them. Government is like a referee calling the balls and strikes. Public policy is only a temporary equilibrium. Adherents believe that government is held together by: 1. latent group which supports the system, 2. overlapping membership in different groups, 3. checks and balances of group competition and 4. agenda building. Both the group leaders and political scientist believe

that situation will remain fluid permanently; no one group will have a permanent victory (<http://www.utoledo.edu/al/pspa/faculty/davis/IGelite.htm> - accessed October 23, 2016).

Individuals are important in politics only when they act as a part of, or on behalf of, groups interests. the groups become the essential bridge between the individual and the government (Dye pg 20). In a similar vein, Bentley (1908), defined group “as a certain portion of the men of a society taken however, not as a physical mass cut off from other masses of men, but as a mass of activity which does not preclude the men who participate in it from participating likewise in many other group activities”. Due to the dynamism of politics and power play, group membership is not restrictive since people can belong to several groups.

The raison d'être of group activity is the group interest which is fundamental in determining the political process of any society. The interest of a group represents the aggregate demand of that group upon other group(s) in that society. To most group theorists, “a political group exists when men with shared interests organized, interact and seek goals through the political process “.Exponents of the approach posit that the form of politics of any society is ultimately determined by the interaction among groups within the society and the competition among such groups to influence government in the allocation of societal resources and exercise of power (Enemuo1999:24). Essentially therefore, groups have impact on the decision making process. Most often people of like interests come together and make demand upon the political system. These demands could be intended to attract government attention (Oji& Okafor 2000:44). Also the demands may affect public policy formulation and implementation and it may lead to outright change of government in a situation whereby the various interest groups formed an opinion public to vote out an incumbent perceived not protecting or meeting their interests. Thus the group theory as exemplified above is best suited to discuss the Gubernatorial Election in Ekiti state, Southwestern Nigeria where the various interest groups concertedly determined the result of the election that saw the incumbent losing to his major rival and the erstwhile impeached governor of the state.

1.2.0. Methodology and Sources of Data

In order to achieve the objectives of the study, the methodology adopted entails the collection of data through primary and secondary sources. Primary data were obtained using interview, Key Informant Interview and Focus Group Discussions.

The target groups of the study are the various interest groups' vis-à-vis their roles in the Ekiti State Governorship Election. To that extent, interest groups constitute the unit of analysis of the study. However, opinions from these groups are complemented with information from some key informants relevant to the study and the researcher's participatory observation of these groups activities during the celebration that attended the declaration of the election result at the Spotless Hotel; the personal hotel of the Governor that housed him till he was inaugurated on the 16th of October, 2014. The governor stayed in this his personal hotel that equally doubled as the headquarters of his political campaign for about three months before moving to the government house. The closeness of this hotel to the researcher's house helped the researcher in observing and monitoring the celebrations on daily basis. Equally, three market women leaders were interviewed for the purpose of eliciting information for their support or otherwise for the

incumbent governor during the 2014 Gubernatorial Election in Ekiti state. Their choice was informed by the fact that each of them represents the entire market women in the respective Senatorial District of Ekiti South, Ekiti North and Ekiti Central and thus conforms to the three Geo-Political Zones of the state. These women were purposively selected to generate information for this study. Moreover, each of the three Local Government Councils they presided over serves as the headquarters for all other market women associations in each Senatorial district respectively. They thus constitute the rallying points for the women.

In addition to the above, Focus Group Discussions were held with members of some of the interest groups members named in this study. Shortly after the result of the election was declared by the Independent National Electoral Commission (INEC) at the Spotless Hotel: the governor's personal hotel at GRA, *Onigaari*, Ado-Ekiti. The hotel housed the governor before his inauguration and eventual movement to the government house for about three months after he was declared elected. This period witnessed massive thronging of these interest group members to the venue in solidarity with the governor and it afforded the researcher the opportunity to interact and discuss with many of these groups in order to have an all-inclusive, representative, comprehensive, and scientific data.

1.2.1. Techniques of Data Collection /Methodological Analysis

(a) The Qualitative Survey

This method has been used not only to complement the other instruments, but also to enable the researcher to have deeper and better information than that provided by the interview. This is further informed by the fact that one of the objectives of this exercise is to unravel the impact of interest groups on the Gubernatorial Election in Ekiti. The ability of this method to elicit information on underlying behaviours, attitudes, and perceptions (Jejeebhoy, 2002; Nwanunobi 2002) has endeared it to social scientists. As noted by Rossman and Rallis (1998), this method enables the researchers to proffer answers to inquiries in the real world. This is because they are able to gather, "what they see, hear, and read from people and places and from events and activities".

In essence, therefore, qualitative research provides an insight into the meanings of decisions and accompanying actions. It also enables respondents to participate fully in the exercise (Ulin, et al 2002; Shafritz and Roberts, 1994). In the process of using this method, a verbatim report or observation could lead to the retrieval of relevant information which otherwise could be lost using quantitative method. In using this method for this study, however, its pitfalls were noted. These include its lack of a clear and systematic set of guidelines for planning and conducting research (Jejeebhoy, 2002).

In-depth interview (IDI) sessions were conducted for this research project; the essence of this was to enable the researcher to probe deeper on certain questions from the respondents. This method allowed the researcher and the respondents an understanding of the issues as the interview was conducted in a relaxed and comfortable setting (Robin and Rubin, 1995).

Interview Schedule

In-depth interviews were held with a number of artisans, market women and unionists /leaders, officials in governmental organizations, academics and members of the public. These people were interviewed on issues related to the Governorship Election and the eventual victory of Governor Ayodele Fayose. The study relied significantly on qualitative analysis of findings.

Key Informant Interview

The avenues provided by the Electoral Victory Celebration at the Spotless Hotel, spanning almost three months, availed the researcher the opportunity to interview key and active members among the participants.

Table 1.1: Interest Groups with the interviewed leaders and the key informants in the state

Name	Interest Groups	Geo-political zone/Senatorial District
Mr. Julius Ajulo * Mr. Ajayi Tolu	National Union of Road Transport Workers (NURTW)	Ekiti Central
Mr. Femi Fadiya *Mr. Ajisafe Bello	Road Transport Employer Association of Nigeria (RTEAN)	Ekiti South
Mr. Dahunsi Olaniyi *Mr. Suileiman Olaniyi	Okada riders association	Ekiti North
Chief (Mrs.) Victoria Adedeji	Market Women Association	Ekiti North
Chief (Mrs.) Iyabo Ojo	Market Women Association	Ekiti South
Chief (Mrs.) Waye Oso	Market Women Association	Ekiti Central

* **Key Informant**

Source: Fieldwork conducted in August 2014

The organizations fall into the different geo-political zones of the state. They exist purposely to advance, promote, and project members' interests and influence governance and governmental decisions in their favour.

1.2.2. Sampling Method

The study makes use of the non-probability sampling technique, and under this, purposive sampling was employed. The choice of purposive sampling was to ensure that a representative percentage of the population is included in the sample and for the researcher to pick groups purposively and not just randomly.

At least one member in four interest groups across the three Senatorial Districts/Political Divisions of the state was interviewed. This becomes imperative to have representative views and opinions across the zones with respect to groups' impact on the governorship election.

Active members of these NGOs were also interviewed as key informants while the overall activities of these interest groups were observed anticipatorily by the researcher..

Secondary Data

Secondary data were sourced from relevant documents on interest groups, like journals, articles, texts, monographs, newspapers and magazines. The work also made use of information from the internet.

The Study Area(s)

Utilizing Ekiti State as the study area, attention was concentrated on the three geopolitical zones of the state. This enhanced the national spread of the research work. In addition, concentrating attention on the three geo-political zones/Senatorial Districts guaranteed fairness and representativeness of the data so-collected by ensuring that all the zones in the state were involved.

Data Analysis

Essentially, the strength of the analysis depended on descriptive interpretation, critical argumentation, and narrative report.

(1.3) Conceptual Clarifications:

Interest Groups

Interest groups are independent organizations which try to influence public policy. Interest groups seek to influence government, but, unlike, political parties, they do not aspire to become part of it. Apart from political parties, there are various organized groups or associations which are established to look after the 'interest' of their members. Highly organized interest groups are features of modern states. Many of them maintain regular offices and agents for lobbying. They are also referred to as pressure groups, since it is their object to bring pressure on government and administration at various levels in order to ensure that legislation and administrative actions favoring their interests are taken and nothing is done which is inimical to their interests (chaturvedi 2006: 149)

They are organizations seeking to advance a particular sectional interest or course, while not seeking to form a government or part of a government. The term is often used interchangeable with pressure groups, and is being supplanted by non- governmental organizations. Interest groups may occasionally contest elections as a tactic to influence political parties, but they usually rely on variety of campaigning and lobbying methods to influence government policy. (Mcleau & McMillian 2003:266). The exact combination of methods used by interest groups to exert influence will vary from one political system to another. Since freedom of association is a basic principle of democratic societies, interest groups provide a channel for special expertise to be made available to decision makers, and for particular concerns to be brought to their attention (ibid:267). In any event, the general tendency is for interest groups membership to increase while political party membership decline. This is particularly the case in Ekiti state in the buildup to the June 21st Gubernatorial Election. In spite of the high success recorded by the ruling party APC party in its membership registration exercise, the success paled

into insignificance during the election as the electorate decided not to vote across party line but rather given preference to candidate /personality over political party/parties.

Stomach Infrastructure

In the words of Aregbesola (2014:46); stomach infrastructure is what is known as interaction, engagement, living with the people and meeting their aspirations and needs. In the political lexicon of Ekiti politics, it is symptomatic of satisfying the immediate hunger needs of the people and attending to their means of sustenance at the instance of last longing physical development which is the hallmarks of democracy.

(1.4) Ekiti State in perspectives

Ekiti state was created out of the old Ondo state on October 1st, 1996 by the then military Head of State, General Sani Abacha (now late) following the clamour by some elder statesmen and other stake holders. It is among the smallest states in Nigeria by size (2,543 square metres and 31st out of 36 states) and by population (2,737, 186 million and 29th out of 36). In terms of the much depended upon revenue allocation to states from the centre, Ekiti is also near the bottom, it receives an average of #3 billion monthly compared to say, Bayelsa which was created out of the old Rivers state in the same year and is bigger in size (8,158 square metres) but smaller in population (1, 998,349) and collects 24 billion a month on average (Haruna 2014:64). Since creation in 1996, the state affairs have been piloted by ten (10) administrators and governors made up of both the military and civilians whose tenures were either protracted or short-lived because of one event or the other. Its geographical arrangement comprises of Ekiti Central Senatorial District, Ekiti North Central Senatorial District and Ekiti South Senatorial District.

From October 1st 1996 to July 1988, Lt. Colonel Mohammed Inua Bawa ruled the state as the First Military administrator while Navy Captain Atanda Yusuf governed the state between July 1998 and May 28th, 1999 as the second military administrator. The return to civil rule in May 1999 saw Otunba Richard Adeniyi Adebayo of the new defunct Alliance for Democracy (AD) party and from the Central Senatorial District becoming the First Executive Governor. He ruled the state from May 29th 1999 to May 28th 2003. Mr Peter Ayodele Fayose of the Peoples Democratic Party (PDP) and from the same Senatorial District (central) from his predecessor became the second civilian governor having defeated the incumbent in the gubernatorial polls. Mr Fayose governed the state between May 29th 2003 and October 16th 2006 following his impeachment by the State House of Assembly. The political imbroglio and logjam created by Mr Fayose's impeachment paved way for the doctrine of necessity that brought the leadership of the then speaker of the State House of Assembly, Right Honorable Friday Adeyemi (now late) of the Peoples Democratic Party from Ekiti North Senatorial District who had a stint of three (3) days as governor of the state from October 7th, 2006 to October 19th, 2006 after which there was an imposition of state of emergency on the state by the then president ; Olusegun Obasanjo who appointed Brigadier-General Adetunji Olurin as the military administrator of the state. Olurin ruled the state from October 19th, 2006 to April 2007 after which a former speaker of the State House of Assembly and a member of the PDP from Ekiti Central Senatorial District, Right Honorable Tope Ademiluyi ruled the state between April 2007 and May 28th 2007.

The Gubernatorial Election of April 2007 brought engineer Adebayo Olusegun Oni of the PDP from Ekiti North Senatorial District to assuming governorship position of the state. Engineer Oni ruled the state from May 2007 to February 17th 2009 in the first place before he was temporarily sacked by the law court since his election was challenged in the law court by his main opponent, the incumbent governor ; Dr Kayode Fayemi. This legal tussle culminated in engineer Oni vacating the office for the then speaker of the State House Assembly of Assembly, Right Honorable Tunji Odeyemi of the PDP from Ekiti South Senatorial District following an appeal court judgment delivered in Ilorin, Kwara state, Nigeria. Meanwhile, sequel to a controversial rerun election, Engineer Segun Oni came back to control the affairs of the state between May 5, 2009 and October 15th, 2010 when appellate court in Ilorin, kwara state, nullified the outcome of the re-run election and declared Dr. Kayode Fayemi of the defunct Action Congress of Nigeria (ACN), from Ekiti North Senatorial District as governor after series of legal battle. Dr Fayemi assumed office as another civilian government of Ekiti state on October 16th, 2010 and has since been governing the state. In spite of its meagre resources, the incumbent governor Dr. Kayode Fayemi has been able to transform the state especially in the areas of education, infrastructural development and social security. However, the outcome of the June, 21st 2014 Gubernatorial Election in the state saw the incumbent governor losing to the erstwhile impeached governor of the state Mr. Peter Ayodele Fayose who is expected to take over from Dr Fayemi on October 16, 2014.

Ekiti state has sixteen local government areas. These are ; Ado- Ekiti, Ikere Ekiti, Efon, Ekiti East, Ekiti South- West, Ekiti West, Emure, Gbonyin, Ido/osi , Ijero, Ikole, Ilejemeje, Irepodun/Ifelodun, Ise/orun ,Moba and Oye. Eighteen registered political parties participated in the recently concluded Gubernatorial Election in the state but only four are prominent and politically significant, they are: The All Progressive Congress (APC), People Democratic Party (PDP), Labour Party (LP) , and the Accord Party (AP).

(1.5) Interest Groups in the June 21st Governorship Election in Ekiti State, Nigeria

Underscoring the pivotal role(s) of the interest groups in elections is their capability and potency in influencing the result of elections. Since such groups enjoy freedom of association which is a basic requirement of democracy, many of these groups blossomed and became politically weighty shortly before and during the Ekiti State gubernatorial race. In a buildup to the election, many of these groups sprang up to curry favour and grasp their own perceived “dividend of democracy”/ national cake from the major aspirants in the state by declaring their support and assuring them of their votes during the election.

Some of the interest groups included; the okada riders association, the National Union of Road Transport Workers (NURTW), the Road Transport Employer Association of Nigeria (RTEAN), Market Women Associations, artisan groups, National association of Nigerian Students (NANS), Market Women Associations, Ekiti state Master Printers’ Association, Association of plank sellers and wood owners, Okada Vanguard, Food Vendors Association, Tricycle Owners and Riders Association, Egbe Alaso of Ado Ekiti, All Drinks Sellers Association, National Association of Motorcycle Mechanic, Ohaneze Ndi-Igbo Youth Council, Nigerian Society of Professional Tailors, Ekiti State Rentals Association, Chartered Institute of

Professional Printers of Nigeria Ekiti state chapter, Nigerian Union of Local Government Employees (NULGE), civil servants, teachers under the aegis of the NUT (Nigerian Union of Teachers), farmers associations etc. Academic and their professional bodies like the Academic Staff Union of Universities (ASSU), the Academic Staff Union of Polytechnics (ASUP), Colleges of Education Academic Staff Union (COEASU) and non-academic bodies in all the tertiary institutions in the state played a major role in determining the outcome of the election.

Many members of these groups attested to the good works of the governor in road construction, building of pavilion, construction of new government house etc, by contractors from outside the state. This they maintained created the scenario of capital flight with little or no immediate benefit to them. Thus they voted out the governor and re-elected the erstwhile governor, Mr. Fayose who they discribed as “a grassroots person who dined with them and who they saw on the streets and who during his regime relied mostly on local contractors for the execution of contracts” with sufficient economic effects on their lives.

Thus it is difficult to convince uneducated, undernourished farmers and other artisans that big projects like construction of roads will have long term benefit effects on them. The opponent Mr. Fayose profited highly from this by exploiting this perceived executive loophole and utilizing it as a camping slogan. The tactic, hugely successful, points to the challenge that faces all “developing” countries; how to negotiate a compromise between the immediate demands of an impoverished, mostly illiterate populace, and the urgent need for capital project that will lift them out of poverty (Maja – Pearce 2014:3).

Amidst the facts that Ekiti State is a service providing state, I purposely sampled the opinions of leaders of 3 interest groups which I believe impacted significantly on the outcome of the election. Leaders of these groups were personally interviewed to unravel the mystery behind the June 21st Governorship Election. This is a mystery in that the incumbent governor was said to be performing and developmental yet he lost the election [the Economist in the Nation, June 30, 2014, Fashola 2014:2-3, Fafowora 2014:72, Haruna, 2014:64, Gbadegesin 2014:64, Osuntokun 2014:19,] It is even more mysterious in the words of Fashola (ibid.):

If good governor did not win his ward, let alone his local government, none of the deputy governor, three senators, all the House of Assembly members won their local governments, the question that arises in my mind is: is this logical human behavior? Is there an incumbent amongst all those defeated in Nigeria electoral history who lost all their local governments...?

Accordingly, leaders of the state Okada (motorcycles) Riders Association of Nigeria, Road Transport Employers Association of Nigeria (RTEAN), and Nigerian Union of Local Government Employees (NULGE) and Market Women Associations were subsequently interviewed. Since leadership of these groups exerted much influence on their membership as to determine or dictate their electoral behaviour/voting and since each of these groups has affiliate unions all over the state, it is expected that the findings generated therefrom would provide a veritable basis to analyzing the outcome of the June 21st Governorship Election in the state. This analysis will however be done in conjunction with analyses from the secondary sources. In addition, first-hand information from the author will equally form part of the analysis.

Commenting on the reason why the governor, Dr. Kayode Fayemi lost the election, comrade Bunmi Ajimoko, the President National Union of Local Government Employees, Ekiti state chapter opined thus:

the loss of Dr. Fayemi in the Ekiti Gubernatorial Election is attributable to so many factors. In the first instance, the governor distances himself from the people especially at the grassroots level. He refused to accede to the demands and agitations of the Local Government workers which bothers on their interest and welfare despite all the entreaties to him by the umbrella body of the Local Government workers¹.

As a corollary to the above, comrade Ajimoko went further to aver that:

the governor neglected the pensioners who constituted the bulk of the elderly in Ekiti state by refusing to pay their pension and gratuity while concentrating on few selected elders to whom he pays five thousand naira monthly as social benefit to the detriment of the pensioners who had served the state meritoriously. The pensioners ganged up against his election. His opponent Mr. Ayodele Fayose of the PDP was more popular than him due to his leadership style while in power. People voted for personality and not political party. Even out of office as governor, Ayo Fayose romances with people at grassroots, this endeared him to many people. His popularity was so intimidating that he defeated the governor in all the sixteen Local Governments of the state².

Similarly, Mr. Dahunsi Olaniyi, chairman, Ekiti State Motorcycles (Okada) Riders Association while reacting to the loss of the incumbent governor maintained that;

Okada riders love Fayose due to his love for us. He never looks down on us and we are free to talk with him on one-on-one. Fayose is very close to the poor and the downtrodden. He was the first governor to give our members motorcycles, he celebrates festivals and other activities with us. In his first term as the governor of the state he gave our members slots in appointments into the state Civil Service. Some of our members who are graduates and non-graduates were employed³.

¹ Personal interview with Mr. Bunmi Ajimoko, the President National Union of Local Government Employees, Ekiti state on 19/8/2014 in Ado-Ekiti

² *ibid.*

³ Personal interview with Mr. Dahunsi Olaniyi, chairman, Ekiti State Motorcycles (Okada) Riders Association, Ekiti state on 18/7/2014 in Ado-Ekiti

Furthermore, Mr. Femi Fadiya, the State Public Relations Officers, Road Transport Employers Association of Nigeria responded to Fayemi's loss in the following words:

Dr. Fayemi lost the Election due to his failure to interact and relates with the people i.e. the common people in the state as well as his absolute confidence in his cabinet members whom he relied too much upon but who are out to satisfy their pockets and in most cases were insensitive to people's plight. The government was too far from the grassroots, it was too elitist concentrating mainly on the leaders and the elites. Governor Fayemi failed to satisfy our needs for survival, there is no single motor park in the state capital, Ado-Ekiti, yet the governor failed to provide one⁴.

According to chief (Mrs.) Waye Oso; chairperson of the Market Women Association in Ado-Ekiti Local Government, Ado-Ekiti and the *Iyaloja General of Ekiti State*:

The 2014 gubernatorial Election in Ekiti state has come and gone and our governor is already two years in the office. In response to your question, I think what really worked for in favour of the incumbent governor was the poor performance of his predecessor; Dr Kayode Fayemi and the then general desire for change as well as the 'high flying' approach of the ousted governor to the plight of the downtrodden especially the market women. Dr. Fayemi's indifference and insensitivity to our plight demonstrated by his refusal to identify with us and provide a befitting modern market in the state capital and the general hunger in the state made us to change direction and mobilized our members against him across the sixteen Local Government Councils of the state and shifted our support in favour of Mr. Ayodele Fayose who we saw then as a friend of the masses who had only suffered the conspiracy of the elites in his first term as the governor against our association's (Market Women) wish and desire. Two years into the incumbent rule, the governor has since commenced the building of our ultra-modern market which is nearing completion now unlike governor Fayemi, his predecessor who failed to accord us any recognition.⁵

In the same vein, Chief (Mrs.) Iyabo Ojo; the chairperson of the Market Women Association in Ikere-Ekiti Local Government was unapologetically in expressing the support of the Ekiti South

⁴Personal interview with Mr. Femi Fadiya, Ekiti State Public Relations Officers, Road Transport Employers Association of Nigeria on 19/9/2014 in Ado-Ekiti

⁵Personal Interview with Chief (Mrs.) Waye Oso, the chairperson of the Market Women Association in Ado-Ekiti Local Government, Ado-Ekiti and the *Iyaloja General of Ekiti State* on October 15, 2016.

Market Women to governor Ayo Fayose during the 2014 Gubernatorial Election in the state. According to her:

We mobilized our members against Dr. Fayemi as a result of general hunger and poverty in among our members. All our pleas to governor Fayemi for a soft loan and modern market were rebuffed by the governor. Rather, governor Fayemi preferred to administer us through intermediaries who did not belong to the Association thus worsening our situation. In return, we rejected him at the polls through our votes and voted enmass for his opponent, Mr. Ayodele Fayose against the dictate of the politicians. Mr. Fayose has rekindled our interest in his government by giving us soft loan and constructing modern market stalls for us⁶.

However, at Ikole Local Government, the Chairperson of the Market Women Association, Chief (Mrs.) Victoria Adedeji maintained that women in the Local Government decided to vote for Mr. Ayodele Fayose of the PDP due to the disrepute situation of our markets. In her opinion:

Mr. Fayose was always coming to interact and patronize us as one of us. He did not look down on us but rather dined and wined with us from time to time. During the election, we compensated his kind gesture toward us by mobilizing our members and voting for him. I am happy we have cause to thank God for the choice we made⁷.

The consensus of opinion was that they rejected Dr. Fayemi's attempt to buy their votes by rejecting his money and voting for governor Fayose due to his (Fayose) grassroots approach to politics and his general desire to end poverty and hunger in Ekiti State which he amply demonstrated during his first term as the governor of the state and during his campaign for second term.

⁶ Personal Interview with Chief (Mrs.) Iyabo Ojo; the chairperson of the Market Women Association, in Ikere-Ekiti Local Government, Ikere-Ekiti on October 14, 2016

⁷ **Personal Interview with Chief (Mrs.) Victoria Adedeji; the chairperson of the Market Women Association in Ikole Local Government, Ikole-Ekiti on October 22, 2016.**

(1.6) The June 21ST Gubernatorial Election in Ekiti State, Nigeria

Table 1.2 The results of the 2015 Gubernatorial Election in Ekiti State as released by the Independent National Electoral Commission (INEC)

LOCAL GOVERNMENT	RESULTS		
	APC	PDP	LP
EFON	3422	5335	358
EMURE	4332	7086	1527
OYE	10,176	11200	512
ILEJEMEJE	3336	3670	165
IKERE	7989	16197	585
IKOLE	8804	14238	1259
EKITI SOUTH WEST	6746	11038	1413
IJERO	9348	13814	1554
IREPODUN/IFELODUN	6834	13038	3555
EKITI EAST	8584	12498	762
MOBA	7994	8878	1000
ISE ORUN	5809	10136	600
GBONYIN	8138	11046	714
EKITI WEST	7860	10702	884
IDO/OSI	7134	13045	1182
ADO	13937	41169	2065
TOTAL	120,433	203,090	18,135

Source: The *Nation* June 23rd 2014 pg. 1

The June 21st governorship Election in Ekiti State had two major contenders. The incumbent governor, Dr. Kayode Fayemi of the All Progressive Congress (APC), and Mr. Peter Ayodele Fayose of the Peoples Democratic Party (PDP). Dr. Kayode Fayemi, the incumbent governor who sought a second Four-year term is an intellectual with a doctorate in social science from king's college London. He is a pro-democracy activist who contributed immensely to the termination of military rule in Nigeria. More so, he had already proved to be an able, conscientious administrator. He built roads, saw that pensioners received their due and had begun cleaning up corruption and incompetence in the public school system (Maja-Pearce 2014:2). Mr. Peter Ayodele Fayose; Dr. Kayode Fayemi's main rival in the election is a former discredited, impeached and disgraced PDP governor, he was still standing trial for all kinds of financial misdemeanours, including the multi-billion naira Poultry Project that never saw the light of the day and murder charges when he was declared the winner of the election (Fafowora, 2014:72). As the governor of the state, Mr. Fayose was accused of political highhandedness and executive recklessness that saw to his impeachment in October 16, 2006 when he fled the country forthwith.

The turnout in the election was rather low. Of the nearly 800,000 voters validly registered for the election, only 360,000 electorates actually voted. Fayose was recorded as winning 56 percent of the votes, while Fayemi could only win 33 percent (ibid). So sweeping was Fayose's victory that he won in all the local governments; including that of Fayemi. Fayemi had virtually

everything going for him, his record of performance, his incumbency, and his integrity, not to talk of his youthful dynamism and eloquence. The other leading opponent, Mr. Opeyemi Bamidele although, a formidable politician in the state, seemed more of a disaffected spoil-sport than a serious contender. Having lost in his bid to contest under the governor's party (APC), he chose to seek election under Labour Party (LP), a party that lacks much presence in the state.

According to Independent National Electoral Commission (INEC), 360,455 voted in the election. Of these 203,090 voted for Fayose, 120,433 for the Governor (Dr. Fayemi) a dismal 18,135 voted for Bamidele and 10,089 had their votes voided. Thus, Mr. Ayodele Fayose of the PDP won by more than a landslide. He won in all the 16 local governments in the state.

The success achieved by the PDP in Ekiti State has been attributed to the meticulous planning by the presidency, the Minister of the State for Defence, Musiliu Obanikoro, and the Minister of Police Affairs, Abduljelili Adesiyan (Oluwajuyigbe, 2014:20). The deployment of 35,000 security team which was made up of "officers of the Nigerian Army, the Nigerian Police, the Department of State Services and the National Security and Civil Defence Corps" was properly kitted and well-motivated. This notion was ably supported by the Ekiti Police Commissioner; Felix Uyam, who confirmed that besides "200 counter-terrorist officers, two DIGs, AIGs, sniffer dogs, horses, and two aircrafts, that were hovering to monitor, there were no fewer than 12,000 policemen".

Picture showing some security details for the conduct of the Ekiti Gubernatorial Election



Source: the *Nation* June 17th 2014 pg. 9

Due to the desperate bid by the president and his team to capture Ekiti State by all means and at all costs, the security personnel were enthusiastic in acting the script handed over to them by the presidency. They harassed and threatened Governor Fayemi. They disallowed Edo State Governor; Adams Oshiomhale's helicopter from taking off from Benin. Amaechi's (River State Governor) aircraft managed to land in Akure but he was stopped on his way to Ekiti to attend the APC rally, by gun-wielding security men who advised him to go back to his state. In contrast, the PDP point man for the election Mr. Chris Uba, the Minister of Police Affairs, Adesiyan and his counterpart in defence, Musiliu Obanikoro were on ground in Ekiti to supervise their men (security men) who went around with their sniffer dogs arresting APC members and hounded them into detention.

The defeated and ruling APC party went up to the Supreme Court to challenge the process as well as the outcome of the election. The litigation was premised on the fact that the process leading to the Ekiti State governorship poll was not free and fair and that the excessive

militarization of the state before and during the election affected the result of the election substantially. The party listed eight constitutional breaches which it contested in court. They are:

- Militarization of the state;
- police attack on APC supporters;
- arrest and detention of APC leaders across the state;
- compromise by security operatives;
- use of huge funds to induce voters;
- abuse of national institutions, like aviation;
- setting up of a special Task Force to do the bidding of PDP; and
- skewing everything in favour of the PDP by the Federal authorities.

In the words of the APC National Publicity Secretary Lai Mohammed (2014:4);

If, therefore, we view the just concluded election in Ekiti as a process, then we can confidently say that while the events of the voting day itself may have led many to believe that the election was free and fair, the same cannot be said of the events before, during and after the election.

The ruling party; APC, contested the result of the election to the Supreme Court where it lost to the candidate of the Peoples Democratic Party; Mr. Ayodele Fayose who has since taken over the mantle of leadership in the agrarian state.

However, beyond the “militarized” process what could have made a performing governor to loose overwhelmingly in an election? Doubtlessly, governor Fayemi built roads, schools and hospitals. He is leaving the state with a far better infrastructure than he met it. He ran one of the most competent and effective (credible) governments in Nigeria. Under his leadership, there was no financial scandal or scam in the state and yet he was not being investigated by the EFCC or other anti – fraud agencies. Despite his impressive performance, he was spitefully voted out of office. His ordeal can thus be likened to the biblical Jews who preferred the condemned and convicted thieves to the Messiah and Saviour – the Lord Jesus Christ, to who it was testified to be blameless yet people preferred his crucifixion.

As a keen observer of the June 21st governorship election in Ekiti State, while it can be said that the defeat of APC and its candidate; Dr. John Kayode Fayemi in the election, as alleged by the APC leaders and many pro- APC sympathizers, was occasioned by the Federal Government’s gross abuse of its right to intimidate and harass APC chieftains both within and outside the state, the fact remains that Dr. Fayemi had lost the election ever before the election day. The result of the Gubernatorial Election that followed in Osun State on August 9, 2014 in which the APC candidate, Rauf Aregbesola, defeated the candidate of the ruling PDP; Iyiola Omisore lend credence to this assertion. The same election process meted out to Ekiti people was replicated in Osun State and the electoral behaviour and voting patterns favoured the incumbent APC governor. The results of the Osun Election as declared by the INEC are as follows:

Table 1.3 OSUN ELECTION RESULTS AS RELEASED BY INEC

LGA	APC	PDP
Boluwaduro	4,891	5,035
Boripe	12,723	9,344
Ifedayo	4,225	3,982
Ilesa East	16,106	5,912
Ilesa West	15,427	5,449
Odo – Otin	11,950	12,902
Orolu	8,558	6,786
Oriade	12,123	10,214
Ede South	11,738	7,462
Atakunmosa West	6,928	5,142
Ila	10,825	7,916
Irepodun	13,314	7,386
Ife Central	9,670	24,555
Ife East	13,821	20,831
Olaoluwa	7,927	4,963
Ife North	8,603	9,841
Isokan	9,758	10,028
Ede North	11,738	10,427
Ifelodun	17,447	12,442
Ayedade	12,801	11,255
Obokun	11,696	8,618
Irewole	18,328	10,330
Egbedore	10,615	7,024
Ayedire	7,724	7,813
Iwo	20,827	15,493
Osogbo	39,903	11,513
Olorunda	26,551	8,483
Atakunmosa East	9,287	6,294
Ife South	7,325	12,811
Ejigbo	17,700	12,495
Total	394,684	292,747

Source: The *Nation* August 11th 2014 pg.4

The above Osun State results clearly show that the candidate of the APC; Rauf Aregbesola won in spite of the Federal might and intimidation. What then could have accounted for the dismal loss of Dr. Kayode Fayemi in Ekiti? Could it be there was disconnect between Fayemi and the Ekiti people? Could it be as a result of governor Fayemi’s costly and “overrated” reforms? Could it be adduced to the lack of immediate inducements to the electorate as insinuated? Or was the lost borne out of the protest against the governor’s failure to provide what people tagged “stomach infrastructure”? Was the election rigged as insinuated in some quarters?

It is a truism that the build-up and the process of Ekiti governorship poll negated one of the fundamental requirements of democracy of free and fair election both in its conduct and process. However, it must be stressed that what is democratically operationally possible in the advanced democracies may be ecological impossible in Nigeria and most developing democracies. The election was conducted on the basis of modified open ballot system with accreditation of the electorate before the actual voting really began. In this case, results announced were certified by the agents and representatives of all the parties to the contest and have not been said to be at variance with the accredited figures. To this extent I would say that the election was not manipulated by rather reflected the desire and wishes of the electorate. The nature of Nigerian politics and its 'do-or-die' posture in recent years justified to a reasonable extent the decision of the 'power – that – be' to deploy personnel towards securing the electorate and the votes. This particularly become pertinent in that in the recent past, elections in Ekiti State or rather Nigeria have been characterized by violence, resulting in killing, and maiming of hapless voters as well as ballot snatching and stuffing leading to the election of unpopular candidates. That the incumbent governor, Dr. Kayode Fayemi, was able to claim his mandate in the court of law after about three and half years of protracted legal tussle occasioned mainly by electoral malpractices attests to this necessity. The security personnel secured the environment however, while they scared away some undetermined electorate, they largely gave assurance to and secured serious electorate that came out to vote to the effect that there was no crisis culminating in the death of any person during and after the election.

More so, Governor Kayode Fayemi imposed some reforms and policies that public servants considered exogenous, strange and "sapping". As the state is mainly a civil servant state with the larger part of the workers dependent on government for livelihood, reforms blocking corrupt practices and cutting sharp practices as well as unnecessary spending by government workers and or its officials were seen as annihilating and pauperizing. The drastic reduction in imprest to the offices as well as prevention of bogus spending was seen as too thorny economically. Since civil servants constitute the "core" of sustenance (beside government) in Ekiti State, it was therefore logical that the effects of these harsh policies percolated the entire Ekiti towns and villages as the civil servants who in most cases are the agglomeration of the entire Ekiti land, travelled to their respective towns and villages mobilizing their people against the governor. Thus unqualified teachers who were told to take tests as part of Dr. Fayemi's education reforms voted against him to safe their heads and jobs. Moreso, civil servants upset by his more meritocratic hiring and promotion practices rejected him in the poll. Such people plainly prefer the old politics of the belly and "corner cutting". This is evidenced in the outcome of the election that saw the incumbent governor, Dr. Kayode Fayemi losing in all the Sixteen Local Governments of the State.

While governor Aregbesola won re-election in the neighbouring Osun State in spite of the Federal Might reflected in the heavy presence of security personnel in the state before and during the election, the Ekiti scenario did not follow suit. Governor Fayemi may not have successfully married governance and politicking. Doubtlessly the electoral processes were skewed in favour of the candidate of the Peoples Democratic Party (PDP) Mr. Fayose. The Federal Government's gross abuse of its might to intimidate and harass both local and outside

APC chieftains – notably, the governors of Rivers and Edo, Rotimi Amaechi and Adams Oshimohole – ahead of the election, using the need for the maintenance of law and order as a camouflage while PDP chieftains including two ministers who are not from the state, were allowed to roam freely less than 24 hours to the election really vilified the Federal Government. According to Professor Larry Diamond (2014:72) “you cannot have the police and the military blocking the supporters (not to mention fellow governors) of one party from moving about in a state and campaigning, and call that a fully free and fair election.” Similarly, the speakers of the House of Representatives; Aminu Tambuwal opined that “elections which are merely peaceful through the instrumentality of force and intimidation are neither democratic nor credible” (The Nation Tuesday, August 26; 2014:4).

(1.7) Lessons from the Ekiti Gubernatorial Election

The election clearly demonstrated the homogeneity of Ekiti people and their desire to speak with one voice on issues of common interest. The need for the power that is to associate and identify with the grassroots people towards meeting their needs was better stressed. It emphasized the imperative of satisfying the immediate needs of people over and above long lasting developmental projects by the government. The election demonstrated the general desire and determination of a people not to admit change in governance and governmental style i.e. not to embrace reforms that they perceived as blocking the conduct pipe through which they siphon public fund. It readily attested to the people’s preference for corruption and corrupt practices in public service. Finally, the election clearly underscored the potency of grassroots politicking in winning elections in Nigeria. The government must not be too distant from the governed and their immediate needs.

Conclusively, the June 21st gubernatorial election has come and gone. Doubtlessly the election has generated many reactions both internationally and internationally. The process may be faulty; I want to aver that the conduct of the election was free and fair. The allegations that Ekiti people embraced politics of the stomach i.e. “stomach infrastructure” in deference to a performing governor cannot be substantiated. That Mr. Fayose doled out rice and money to the electorate at the eve of the election gave him victory is a fallacy. Both Mr. Fayose and Dr. Fayemi freely induced electorate with material gifts, food, money and other items. The APC and its candidate Dr. Fayemi lost the election because of the electorate’s preference for “decadences” rather than dividends of democracy. The governor’s costly and pauperizing reforms cost him his job. His reforms and style of governance lacks grassroots politicking and does not reflect those of a leader who is interested in a second term in office. Mr. Ayodele Fayose of the PDP would still have won the election without the deployment of security personnel to Ekiti in a free and fair contest due to the desire of the electorate for a change and their preference for Fayose’s style of governance, which they tagged “generous and empowering” while in office. The introduction of the security personnel, though may not be democratic, checkmated the electoral crisis that would have arisen after the election as reflected in previous elections in the state. Thus while people (electorate) were happy buying electoral kits of Mr. Fayose with their own money prior to the election, they were very reluctant to accepting such kits freely from the ruling APC government

in the state. The election is really a lesson in grassroots and democratic governance in Nigeria as it reflected the electorate preference for 'decadence' rather than dividends of democracy.

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Camus, l'art de la révolte d'Abd Al Malik : une esthétique à la croisée des cultures

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Résumé

S'il y a un dénominateur commun aux textes de la négritude, c'est ce cri de révolte dont les lointains échos continuent de se répercuter dans la littérature contemporaine ; c'est cette revendication passionnée d'une nature et d'une culture nègres ; cette angoisse de l'homme noir conscient d'être écartelé entre deux mondes. Les tentatives de dépassement et les efforts d'accommodement n'ont pourtant pas manqué. On se souvient notamment de ce désir d'ouverture à l'universel qui poussa les poètes de la négritude en quête de reconnaissance à trouver dans les préfaces de quelques maîtres occidentaux, une plume secourable. Ainsi Pigments de Léon Gontran Damas, le Cahier d'un retour au pays natal d'Aimé Césaire, et l'Anthologie de la nouvelle poésie nègre et malgache de Léopold Sédar Senghor furent respectivement préfacés par Robert Desnos, André Breton et Jean-Paul Sartre. Mais ces grandes voix, se sont tues, et au nombre de celles qui assurent la relève, celle d'Abd Al Malik résonne comme une forme de symbiose culturelle et spirituelle entre l'Afrique et l'Occident. Ayant découvert Camus, il réalise qu'on ne peut être artiste et demeurer en permanence dans la révolte. D'où la nécessité, selon lui de transmuier cette révolte en une forme esthétique. Là réside, semble-t-il, une problématique du paradigme Afrique-Occident qui convoque la poétique transculturelle préconisée par Josias Semujanga.

Mots clés : Esthétique transculturelle, Esthétique transgénérique, Esthétique de la révolte, Écriture polymorphe, Morale et révolte, Morale de la révolte.

Abd Al Malik's *Camus, Art of Revolt* : An Aesthetic of cross-cultures

Abstract

*If there is a common denunciatory to the texts of negritude, it is a cry of revolt whose distant echoes continue to have an impact on contemporary literature. It is this passionate claim of negro nature and culture. It is also this anguish of the Black man who is conscious of his position of a man of two worlds. Attempts of transcending and efforts of compromise did not fail. One mainly recalls this desire of opening to the universal which forces poets of the negritude in quest of recognition to be found in the prefaces of some western masters, a helpful feather. Thus, Léon Gontran Damas's *Pigments*, Aimé Césaire's *le Cahier d'un retour au pays natal* and Léopold Sédar Senghor's *l'Anthologie de la nouvelle poésie nègre et malgache* were respectively prefaced by Robert Desnos, André Breton and Jean-Paul Sartre. However, these strong voices did not cease and among those who take over from them, the one of Abd Al Malik rings as a form of cultural and spiritual symbiosis between Africa and the West. When he discovered Camus, he realized that one can be an artist and remains in permanence in revolt. Hence, the necessity of transmuting this revolt into an aesthetic form. Here is the problematic of paradigm between Africa and the West which commons transcultural poetic as advocated by Josias Semujanga.*

Keywords: Transcultural aesthetic / transgeneric aesthetic / aesthetic of revolt / polymorphic Writing / moral and revolt / moral of revolt.

Introduction

Comment et à quel moment la révolte qui est une manière d'être et d'exprimer son indignation peut-elle devenir un art de vivre, un art de penser et d'écrire ? C'est à cette question que tente de répondre Abd Al Malik dans son livre *Camus, l'art de la révolte*. Éminemment subjective, son écriture de la révolte explicite le sens de l'art tel qu'il le tient de sa lecture de l'œuvre de Camus. Une lecture orientée, filtrée par l'affectivité, et qui n'en demeure pas moins le lieu d'une véritable rencontre. Rencontre entre un auteur et un lecteur, et de laquelle naît une œuvre à la jointure de l'Afrique et de l'Occident ; expression d'une symbiose culturelle et spirituelle entre deux mondes que tout semble opposer. Comment cette œuvre résout-elle à sa manière la question de l'écartèlement de la conscience dont Cheikh Hamidou Kane a fait, jadis, la tragédie de l'intellectuel Africain ?

Une lecture de l'ouvrage, dans la perspective de la poétique transculturelle préconisée par Josias Semujanga, permet de postuler que l'art de la révolte s'y manifeste comme un art à la croisée de genres, de textes et de cultures à colorations africaine et occidentale. La confirmation de cette hypothèse nécessite que les pistes suivantes soient examinées : la proximité Afrique-Occident comme une vision idéale et symbolique ; l'expression artistique de la révolte comme esthétique transculturelle ; l'engagement comme une morale de la révolte.

1. Une vision idéale et symbolique de la proximité Afrique-Occident

C'est d'un rapport fraternel avec Camus que le jeune écrivain Abd Al Malik rend compte dans cet ouvrage : « J'ai rencontré Camus à l'âge de douze ans, dans un ascenseur qui sentait l'urine, dans le hall de mon immeuble, dans ma cité de Neuhof, à Strasbourg. » (p.25) On est saisi par la vitalité et le naturel du récit qui, quelques pages plus loin, prend une coloration à la fois intimiste et quelque peu naturaliste :

Ce Camus dont je fais la connaissance est avant tout un homme, un être de chair et de sang. L'exact contraire d'une figure de papier, c'est un miroir. Une figure christique qui ne parle ni le langage du martyr, ni celui du divin, du saint ou du prophète. Sa transcendance est ailleurs, et se loge pourtant dans cette famille monoparentale où j'évolue, la vétusté âpre de cet immeuble où je vis, et la joie lumineuse de cette banlieue, cette cité, ce quartier populaire de l'est de la France où je grandis dans les années 1980 – 1990. (p.29)

Le narrateur issu d'une des couches les plus humbles de la société, fait sentir ici le poids du milieu et des conditions sociales, d'où cette description de l'espace avec une abondance de détails misérabilistes, caractéristique, par excellence, de la description naturaliste. La fraternité camusienne est une célébration de la littérature, parce qu'elle naît à travers les pages de *L'Étranger*. Mais elle se fait aussi fraternité en humanité quand le lecteur découvre avec l'auteur, une affinité qui va au-delà du cadre strictement littéraire :

J'avais lu, quelques mois plutôt, *L'Étranger*. J'étais encore bouleversé par la voix monocorde de Meursault. Et l'auteur, Camus, rayonnait tout entier dans mon cœur, en montant dans cet ascenseur étroit, la tête plongée dans la préface de *L'Envers et l'Endroit*, ces étages qui menaient droit vers la porte de notre petit appartement HLM. Je venais de le rencontrer, et je m'apprêtais à tout lire de celui qui avait grandi là où je grandissais, et vécu ce que j'allais vivre. (p.36)

Si l'on se place dans la perspective de la lecture comme ouverture ou rencontre, cette affinité trouve un écho dans cette assertion de Claude Roy selon laquelle « Lire un roman, c'est passer des heures en compagnie, non des personnages mais du romancier lui-même¹. » Le champ affectif ne passe pas inaperçu. Il est essentiellement constitué par les deux interlocuteurs que sont le protagoniste-narrateur et Camus, auteur personne réelle qui acquiert ici le statut d'un personnage absent du texte, mais intensément présent par l'évocation du narrateur. En dehors de l'expression très intimiste dont la narration à la première personne se veut garante, on mesure la forte connotation émotionnelle des adjectifs et des verbes : « bouleversés », « rayonnait », « vécu », « vivre ».

Le contrat de lecture tacite stipule que les passages cités soient lus comme des anecdotes authentiques de la vie d'Abd Al Malik. Quelques éléments de sa biographie réelle confrontés à celle de Camus font apparaître l'un comme le reflet de l'autre à travers le miroir que symbolise la lecture. Sur le site de la radio *Europe 1*, on peut lire cet extrait d'une émission réalisée à l'occasion de la parution du livre :

« [À douze ans], je lis Camus qui me dit 'tu veux être artiste ? Eh bien ça se passe comme ça'. Camus vient du même milieu de moi, l'équivalent d'une cité. Il est élevé par sa mère, moi aussi. Il a un enseignant, moi une enseignante, qui disent 'on va faire quelque chose de toi.' [...] J'ai vécu *L'Envers et l'Endroit* comme un bréviaire. À chaque moment de ma vie, ce livre me donnait des solutions. »²

Au sujet de ces lignes extraites d'un paragraphe intitulé « Parallélisme de vie », le moins qu'on puisse dire, c'est que, Abd Al Malik, fervent lecteur de Camus, projette sa propre façon d'être et de sentir le monde dans sa lecture. Camus, personnage-narrateur, présent dans *L'Envers et l'Endroit* apparaît comme le point d'application de bien des connotations affectives. Sur un mode très familier, Abd Al Malik livre son rapport d'écrivain émergent à l'art. Il est renvoyé à sa propre enfance par le truchement de sa lecture de *L'Envers et l'Endroit* qui évoque l'enfance de Camus à Alger :

« Je pense à un enfant qui vécut dans un quartier pauvre. Ce quartier, cette maison ! Il n'y avait qu'un étage et les escaliers n'étaient pas éclairés [...] Il y a une solitude dans la pauvreté, mais une solitude qui rend son prix à chaque chose [...] Il y avait derrière l'enfant un couloir puant et sa petite chaise, crevée, s'enfonçait sous lui.³ »

Avant même le style, c'est l'expérience de la vie pauvre que le jeune écrivain veut avoir en partage avec Camus. Ce que l'Afrique a de plus infamant, ce qui la met au ban des autres continents et du monde, cette pauvreté dont elle porte les stigmates indélébiles, voilà ce qui s'offre d'abord au jeune lecteur de douze ans qui découvre Camus : c'est là le point d'attraction, le lieu d'une véritable fraternité littéraire et humaine : « Camus vient du même milieu que moi. » L'œuvre camusienne, ainsi abordée comme un ancrage dans le réel, apparaît, sans conteste, comme une œuvre classique selon la définition de Claude Roy :

¹ Claude Roy, *Défense de la littérature*, Paris, Gallimard, coll. « Idées », 1968, p. 119.

² <http://www.europe1.fr/france/une-lettre-inedite-de-camus-a-sartre-decouverte-1604889>, consulté le 18/08/2017.

³ Albert Camus, *L'Envers et l'Endroit*, Paris, Gallimard, 1958, extrait consulté dans le chapitre « Entre oui et non », <https://edisciplinas.usp.br/mod/resource/view.php?id=36271> le 18/08/2017.

« Les classiques ne sont pas des gens qui parlent d'or, qui causent bien, racontent vivant ou pensent profond. Ce sont ceux dont on attend des réponses pratiques, des directions et des réponses particulières. Toute œuvre classique se lit comme une lettre, une lettre à la poste de l'humanité⁴. »

La découverte de Camus comme un écrivain proche de lui par la condition sociale, conduit Abd Al Malik à créer une œuvre artistique et littéraire qui confirme la théorie selon laquelle la littérature abolit les frontières. C'est la métaphore de la proximité littéraire, le lieu où une vision du monde est partagée par deux mondes différents. L'écrivain qu'Abd Al Malik découvre figure une des modalités de la rencontre littéraire entre un auteur et un lecteur incarnant respectivement, et façon inconsciente, l'Occident et l'Afrique. Expression d'une vision idéale de la proximité Afrique-Occident, cette rencontre se veut le point de départ d'une initiation à l'art : « 'tu veux être artiste ? Eh bien ça se passe comme ça' », s'entend dire le lecteur par l'auteur. La lecture se voit ainsi promise à une activité créatrice. Elle exige du lecteur, un effort créateur qui, tout en prolongeant le travail de l'auteur, peut être source d'originalité.

2. De l'expression artistique de la révolte comme esthétique transculturelle

Pour exprimer la pauvreté telle qu'elle est vécue dans l'intime de l'être, le récit d'Abd Al Malik emprunte à Camus une démarche habituelle : le récit d'enfance. Il annonce dès le départ qu'il prendra *L'Envers et l'Endroit* et les *Carnets* pour références, tout en promettant « une partition de mots. Un hymne au hip-hop et à l'esthétique du multiple. Une harmonie du divers où la narration, interrompue souvent, sonnerait jusqu'au bout⁵. » On comprend, à la lecture qu'il s'agit de faire cohabiter dans un style propre, le style de Camus et la musique du rap. Il en résulte une mixité faite de prose, de poésie, de méditations, d'aphorismes et d'extraits autobiographiques, en somme, un ensemble polymorphe, singulier et innovant qui nécessite une mise au clair.

Ce qui apparaît en premier lieu, c'est un déploiement de citations ou d'allusions à Camus suivies d'analyses à la fois très subjectives et manifestement généralisantes. Un ensemble composite dans lequel chaque élément reste distinct, identifiable, autonome et interdépendant des autres. Ainsi, à une citation de Camus peut succéder le commentaire suivant :

« Il ne s'agit pas seulement pour Camus de problématiser le monde, attitude tout artificielle et illusoire, correspondant au besoin désordonné de la recherche pour elle-même. Mais plutôt de se mouvoir avec justesse sous la vérité de tout ce que rend visible le soleil. Se laisser porter par les vagues de nos existences tout en nageant avec détermination, à contre-courant des injustices inhérentes à toute vie sociale. Dans ce mouvement où la parole de vient l'acte, où le corps ne fait désormais plus qu'un avec l'esprit. »⁶

⁴ Claude Roy, *Défense... op. cit.*, p. 103.

⁵ Abd Al Malik, *Camus...*, op. cit., pp.17 – 18.

⁶ Abd Al Malik, *Camus...*, op. cit., p.90.

Ces réflexions font suite à un long passage de *L'Envers et l'Endroit* où Camus évoque « la banlieue d'Alger », son « cimetières aux portes de fer noir » et le désespoir de vivre. Mais dès la deuxième phrase, le commentaire se trouve relayé par la méditation personnelle d'un sujet habité par des préoccupations existentielles : « se laisser porter par les vagues de nos existences... » Dans l'ensemble, les références à Camus, les interférences constantes de ses textes témoignent d'une écriture qui, tout en illustrant une sorte de spiritualité camusienne, renvoie à l'image hostile d'un monde en quête de redressement.

On observe également, et plus souvent, une alternance de prose et de vers, les deux formes se relayant sous le signe du rap. À y voir de près, le tout se fonde sur une analogie qui suggère le motif du miroir. C'est le cas dans ces passages qui rendent compte de la lecture parallèle qu'effectue Abd Al Malik de sa propre vie et de celle de Camus :

« L'auteur de *L'étranger* a vu le jour à la veille de la Première Guerre mondiale, le 7 novembre 1913, dans un *no man's land*, ou plutôt dans l'un de ces ventres de l'humanité, aux traditions violentes et stériles, qui enfantent des héros d'un genre nouveau. Son père est un colon qui, quelques mois après sa naissance, est enrôlé dans l'armée. Un père absent qui mourra en octobre suivant et dont il ne restera qu'une vague photo dans un océan d'oubli [...]
Sans père pour grandir, dans les rues des quartiers. Là commence notre fameux miroir, le reflet que je perçois entre mes traits.

*Je conjuguais mon présent imparfait
d'une drôle de manière
Entre les rires d'mes potes
et les larmes de ma mère
Les m'nottes des keufs et l'absence de mon père
Être dans son pays
Comme sur une terre étrangère.⁷*

Cette succession reflète le mouvement d'un dialogue où une expérience intime est reçue comme une confidence dans le creuset d'une lecture, reconnue, puis communiquée à son tour par le lecteur. L'écriture met en évidence une appropriation de la révolte qui apparaît comme une force faite de douceur et de douleur, de « rires et larmes ». C'est le lieu où l'articulation du « je » et du « tu » entre l'auteur et le lecteur fonde la lecture comme un art, autrement dit, comme une activité créatrice. Il faut, sans les citer intégralement, s'attarder sur certaines séquences en vers et en prose pour retrouver à travers cette écriture, un regard sur soi et sur le monde : « Je lançais en rime mon premier cri de révolte et de ralliement, à cette foule compacte que je percevais aussitôt comme le prolongement de moi-même » (p.69) déclare le narrateur, parlant de ce qu'il appelle le « premier vrai concert » du groupe. Cet énoncé narratif ébauche une réponse à la question du sens de la révolte. Une révolte exprimée en « rimes » et en rythmes et dont on retrouve la dimension esthétique dans les longs récits versifiés :

La fragilité nous fait violence question d'habitude
Notre violence, elle, elle est fragile
Question d'attitude
[...]

⁷ Abd Al Malik, *Camus...*, op. cit., pp. 29 – 30.

L'espoir se gâte à rester en coulisse
Crépitement de joie et huée d'amour. (p.87)

L'association des antagonismes « fragilité » et « violence » montre ici l'ambivalence de la révolte dans la transcription d'un rap militant. Le texte intégral qui est une succession de couplets rimés, séparés par des refrains et accompagnés de rythmes, traduit manifestement une volonté de témoigner et de communiquer. C'est dans une sorte de délire qu'une sourde révolte est exprimée contre le pouvoir et ses symboles, la police et la justice, conformément à l'esthétique du rap. Mais qu'il s'agisse d'évoquer la misère et le dénuement vécus en famille, la délinquance qui ravage la cité avec les violences policières et les guerres de bandes, la voix du narrateur prend toujours des accents lyriques et poétiques qui ne se résignent jamais à être une poésie en dehors du monde. C'est un « cri de ralliement » que l'on perçoit comme un écho à la fois proche et lointain du « je me révolte donc nous sommes » de Camus. Un art qui se nourrit d'une réalité quotidienne assez souvent triviale, sans cependant rien y perdre de sa valeur artistique. Il en résulte un ensemble discontinu, saccadé, porté par une écriture tour à tour familière, lyrique et persuasive. On y voit le langage argotique côtoyer un langage littéraire plutôt soigné. D'où la récurrence des termes comme « mec », « meuf », « pote », « keuf », « dégueulasse », « gnouf » etc., appartenant au vocabulaire populaire, sans parler des élisions non permises comme dans « rire d'mes potes », « m'nottes des keufs », « sniffer d'la came », « t'as froid », etc., les omissions de la négation « Tu sais pas », « c'était pas mon tempo habituel », « y'avait rien de drôle », etc.

Cette complaisance dans le langage dit « des jeunes » alternant avec un langage proprement littéraire traduit, de la part de l'auteur, une volonté de réconcilier l'écriture littéraire avec un monde, en apparence, aux antipodes de la littérature. Une manière possible de résoudre le déséquilibre social, mais une manière aussi de signifier que la révolte a quelque chose de familier et de naturel, et dans l'expression duquel tout artiste se reconnaît, quelles que soient ses origines culturelles ou géographiques. C'est dire que le langage le plus approprié pour dire la révolte de façon compréhensible, c'est le langage artistique. « Style » rap, écriture littéraire ou narration autobiographique, peu importe, on peut, de concert avec Claude Roy, affirmer que « l'art est le plus court chemin d'un homme à un autre. » (p.94), et par extension, d'un continent à un autre, d'un monde à un autre. Là réside la perspective d'une esthétique transculturelle dans l'œuvre d'Abd Al Malik. Mais à la notion d'art comme à celle de la révolte se trouve associée celle d'engagement, présente dans l'œuvre d'Abd Al Malik comme une fonction de l'art, mais aussi comme une morale de la révolte.

3. De l'engagement comme une morale de la révolte

Le texte d'Abd Al Malik se réfère souvent, et très explicitement à une morale. Mais en quoi consiste cette morale ? Pour autant qu'il soit possible de distinguer la morale de l'éthique, nous ne nous référerons à aucune des distinctions qui existent, aussi divergentes, voire contradictoires que les écoles qui les prônent. La seule qui, dans le cadre de cette étude, mérite d'être prise en compte, est celle que fait le narrateur lui-même quand il appelle à ne pas confondre « moraliste et moralisateur. » (p. 100) Sans faire l'inventaire des occurrences qui précisent cette nuance, on peut s'en tenir à des fragments d'écriture qui expliquent en quoi consiste l'orientation moraliste. Cherchant une caution assurée dans les références à Camus, Abd Al Malik cite un passage du *Discours de Suède* où l'écrivain est présenté comme celui qui se refuse à être un illusionniste, un magicien des « solutions toutes faites et de belles

morales », un « prêcheur de vertu ». Ces termes résonnent comme des antonymes de ceux qui pourraient caractériser l'écrivain engagé, perçu avant tout comme un homme de combat. Dans *L'Homme révolté*, cet art de combattre ou de se révolter s'exprime en ces termes : « La logique du révolté est de vouloir servir la justice pour ne pas ajouter à l'injustice de la condition, de s'efforcer au langage clair pour ne pas épaissir le mensonge universel et de parier, face à la douleur des hommes, pour le bonheur. » (p. 74 – 75) Abd Al Malik épouse cette vision de l'engagement du révolté qu'il égrène ensuite comme un art de vivre au fil des pages et dont on peut prendre la mesure à travers quelques énoncés aphoristiques :

« La dépendance rend esclave et l'esclave frustré est suicidaire. » (p.73)

«... Ne plus pouvoir faire la différence entre l'illusoire et ce qui épanouit réellement [est] une forme de mort. » (p.73)

« Quelle que soit la diversité des civilisations, l'humanité est partout et toujours la même. » (p. 127)

« C'est dans le regard de l'autre que l'on devient soi. » (p. 133)

Ces formules, proches des positions idéologiques de Camus alimentent l'engagement du jeune écrivain. Elles communiquent une forme de sagesse esthétique que l'humanité peut avoir en partage. En elles, l'effort créateur du lecteur prolonge celui de l'auteur, et c'est dans le prolongement de cette lecture créative qu'a lieu la rencontre par-delà le temps et l'espace. Aussi Abd Al Malik peut-il écrire : « Via l'Alsace, mes racines sont profondément ancrées en Afrique. Je suis noir, je suis musulman, je viens des cités, d'un milieu pauvre, et je crois en l'amour, comme Jeanine, comme d'Arrast et tous ces personnages si complexes, si authentiques, décrits par Camus. » (p.144) On ne saurait chercher le sens de l'engagement d'Abd Al Malik en dehors de cette profession de foi en l'amour qu'il affirme partager avec les personnages de Camus. Par ces réseaux intertextuels et intergénériques son texte se donne à lire comme un récit polyphonique. Sa littérarité est donc à chercher non seulement dans ses multiples relations avec la vie et les œuvres de Camus, avec le rap, comme poésie populaire.

La manière dont il se réfère à Camus comme à une source, lui fait adopter la posture d'un héros de roman d'apprentissage, avec une volonté très explicite d'action sur soi et sur les autres : « J'ai mal aux autres moi. » (p. 159) Il vit une expérience d'apprentissage avec pour mentor ou initiateur, l'auteur qu'il a rencontré dans les pages de ses livres et qui s'incarne quasiment dans son quotidien de jeune en quête de repère. C'est une confirmation des propos de Pierre Brunel qui, déjà en 1972, faisait remarquer que Camus avait « malgré lui, joué le rôle d'un directeur de conscience pour toute une génération⁸. » La même attraction s'observe chez Abd Al Malik, et il n'est pas surprenant que le texte porte les traces d'une forme de sensibilisation morale dont la clé se trouve être la culture qui donne accès à des promesses sociales :

Frère et sœur de béton la haine un cul-de-sac
Et c'est la culture qui nous y arrache
Alors au lieu de se faire soulever on a le bac
Alors au lieu d'aller en prison on va à la fac (pp.80 – 81)

Dans cette strophe, le poète-narrateur laisse entendre que pour lui, « la culture » aura été un antidote contre les sollicitations du mal et les assauts du malheur. Ayant lu à travers la vie de Camus, un témoignage sur sa propre vie, il illustre le principe selon lequel « On ne lit

⁸ Pierre Brunel, *Histoire de la littérature française*, Paris, Bordas, 1972, p. 677.

jamais un livre, on se lit à travers les livres, soit pour se découvrir, soit pour se contrôler⁹. » Dès lors, pour communiquer une expérience très intime, il se voit obligé de prendre par le détour d'une morale ambiante, sans cependant verser dans le moralisme. Sa création artistique et littéraire est ainsi rattachée à une vision humaniste de l'engagement pour des causes collectives, voire universelles.

Mais la culture dont il parle, qu'il s'agisse du rap, de la lecture ou de l'écriture, il en fait une forme de catharsis, au sens le plus courant de culture à effets thérapeutiques. L'un des résultats de cette thérapie, c'est que la pauvreté, au lieu d'être le prétexte d'un mal-de-vivre, est plutôt assumée et transformée. La révolte ainsi sublimée est une révolte créatrice par opposition à la révolution qui est nihiliste dans la perspective camusienne. C'est dans cette perspective qu'on peut recevoir l'œuvre Abd Al Malik comme le moyen qu'il s'est donné pour lutter contre le chaos dont il a pris conscience à travers son expérience personnelle ; une manière de traduire sa volonté de créer un ordre juste dans un monde à la dérive, là réside tout le sens de son engagement, toute la morale de sa révolte « [faire] naître l'harmonie du chaos » (p.114)

: la proximité Afrique-Occident comme une vision idéale et symbolique ; l'expression artistique de la révolte comme esthétique transculturelle ; l'engagement comme une morale de la révolte.

Conclusion

Le texte romanesque est un « espace dialogique », suivant l'expression de Bakhtine, appliquée à l'œuvre de Dostoïewski. Le texte d'Abd Al Malik qui n'est ni un roman, ni un essai, ni un recueil de poèmes, ni une autobiographie classique, mais un peu tout à la fois, se veut un récit polymorphe, donc un espace de dialogue entre les genres, les cultures, le temps et l'espace. Il établit des rapports évidents avec les motifs de la littérature camusienne, mais aussi avec la vie de l'auteur Camus. C'est à travers le prisme de ces rapports que l'on parvient à lire une certaine vision de la proximité Afrique-Occident. La lecture qui est le lieu où ces rapports sont rendus possibles exige du lecteur, un effort d'assimilation originale et de création. Et c'est bien ce paradoxe assimilation – originalité qui distingue cet ouvrage de l'imitation servile d'un auteur par un lecteur. Il s'en dégage une réflexion morale sur fond d'engagement qui invite à ne pas le lire comme une œuvre assimilationniste bien abreuvée à la source camusienne. La position d'Abd Al Malik n'a rien à voir avec le parti pris idéologique de la première génération des écrivains africains de l'entre-deux-guerres. Pas de valorisation d'une culture au détriment d'une autre et vice versa. D'ailleurs, trop peu nombreuses, les références à l'Afrique et au Congo ne suffisent pas à signaler une volonté d'africanisation du récit. Dans cette perspective, il paraîtrait à la fois anachronique et impertinent de parler de complaisance vis-à-vis d'une culture ou d'une quelconque idéologie néocoloniale. Ni afro-centriste, ni euro-centriste, et par-delà des frontières nationales et internationales, Abd Al Malik se donne Camus pour modèle, sans cependant, établir des critères susceptibles de réduire sa liberté d'écrire librement. C'est alors que son œuvre s'enrichit d'un héritage culturel complexe dont la beauté réside dans la multiplicité des traits génériques.

⁹ Romain Rolland, cité par Claude Roy, *Défense... op. cit.*, p.159.

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Addressing Time Shortage with Microteaching

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Abstract

This study presents and evaluates the methodology used in the ninety minutes macro-teaching lesson, which was carried out on a group of my fourth year students who are studying English in the university and are training to become English teachers. It aims to assess the role of the teacher, students, materials and activities used in the classroom and also to address the time shortage with microteaching.

It deals with a brief overview of the topic and the class that the lesson is aimed at. Then, the methodology includes details about the method that has been used here, which is based on communicative language teaching (CLT) with the justifications of using it. This is followed by analysing the key features of the lesson plan critically and justifies each activity. Finally, the evaluation of the lesson is presented and microteaching as the best solution and strategy of developing teaching skill has been suggested.

Keywords: microteaching, training, lesson plan, CLT, feedback

Introduction

The Problem of this study can be determined by trying to answer the following questions:

- 1- What is the effectiveness of using microteaching strategy to improve the teaching skills of the students of the faculty of basic education in the University of Sulaimani?
- 2- Can microteaching method address the shortage of time?
- 3- Is microteaching program better than the traditional process of educating service such as training via using the lecture method and practical presentation in the schools?

The Value of the Study:

Microteaching has a significant role in the education. This method delivers a straight trial that trains students on proper educational strategies plus providing an immediate feedback until the grasping of the needed skills achieved.

Overview of the Topic and the Learners

The topic is about 'Hollywood Films'. It is designed for a group of (30) Kurdish students at the university who are training to become English teachers, aged between 18-26 years old. Their English is of an intermediate level. It has been chosen deliberately to improve their listening and speaking skills and to become more fluent. It is suitable for their ages and level, because it contains simple vocabulary that students are familiar with. It suits their needs and interests, since the topic is interesting and attracts the students' attention and motivate them. According to Harmer (2007) the desire to achieve some goal is the bedrock of motivation, and it may be easy to be extrinsically motivated when the topic is easy and they can express their ideas about it and they would be able to interact with the teacher and with the students effectively, since they have the knowledge about it. He states that extrinsic motivation means the influence of external factors that come from outside the classroom like, attitude of society, family and so on, on the student. On the other hand, intrinsic motivation is generated by what happens inside the classroom.

Students study English for specific academic purposes, because it is compulsory in all schools and universities in Kurdistan. Due to its significance as an international language, and it is seen as a business language, that is to say, obtaining most appropriate jobs require proficiency in English. The purpose of learning English is to familiarize the students with that language, culture of different countries and to improve their speaking and listening comprehension to be able to master English language to high level of accuracy and fluency.

Kurdish students need to learn the English language in order to be successful in effective learning style. In addition, to become qualified English teachers that can explain the lesson confidently and to articulate the things that they need and desire. Moreover, they need it to strengthen their listening and responding very well in order to pass the official exams in the university. They need English to understand American films and English songs and to translate them for the purpose of their future career, such as dubbing English films. According, to Ala'Alden (2011) before the financial crisis, the Kurdistan Region Government (KRG) sent many students abroad on full-time scholarships to study for both postgraduate and undergraduate degrees. One of the requirements was based on English qualification. So they needed it to enter the competition to be sent to the USA or UK in order to improve their English language, and also to reform their internal PhD pathway. KRG needs a radical reform in the educational system.

Methodology

The method that has been chosen for this lesson based on CLT, which is considered the current dominant method in the developed countries. Richards and Renandya (2002) state that, the evolution of CLT started in the late 1970s to challenge grammar based approach in teaching a language. Lightbown & Spada (2006:196) define the CLT, "Is based on the premise that successful language learning involves not only a knowledge of the structure and forms of a language, but also the functions and purposes that a language serves in different communicative settings".

Linguists realized the need to formulate and develop alternative methods to focus on communicative aptitude rather than on mere mastery of structures in language teaching which was considered a high priority (Richards, 2006). It emphasizes the use of English for real communication rather than demonstration of target grammar, since students will learn best by using language for communication (Larsen-Freeman, 2000). According to Kumaravadivelu (2006) the most obvious characteristic of CLT is that, it focuses on communicative competence rather than linguistic competence, that is to say, language and communication are interdependent. Additionally, the primary aim of CLT is to achieve fluency and accuracy, that accuracy is judged in context not in abstract, so the target linguistic system will be learned best through the process of struggling to communicate and language is constructed by the individual often through trial and error, which meets with the aim of this lesson. Moreover, learners expected to interact with others through pair and group work to get rid from their shyness, as it is the case with most Kurdish students (towards a global perspective, 2009). Furthermore, comprehensible pronunciation is acquired. Finally, native language can be used wisely and where feasible, so translation may be used where the students need or get (informal) benefit from it (Larsen-Freeman, 2000).

CLT has been chosen to provide a high level of student support to remove obstacles which might impede their progression, because Kurdish students typically are not very confident in listening and speaking. It might adequate with this transition phase of Kurdistan educational system from isolation to integration with the rest of the world in terms of academic study. It is designed to meet specific criteria that enhance learners' fluency by many opportunities for cooperative interaction with their classmate and the teacher (Gatbonton and Segalowitz, 2005). It conveys the basic knowledge and ability to combine proficiently, due to its emphasis on the learner's cognitive ability and operational capabilities. Thus, it trained the students to express their views in real life i.e. it allows them to improve their ability to use the language to communicate with others (Kumaravadivelu, 2006). According to Ala'Alden (2011), the KRG began to focus on the quality rather than quantity and they choose the higher education to start from, to improve their standard. In order to develop curriculum and to promote their skills like, critical thinking and learning second language many activities should be giving to the students, such as problem solving, role-play, attending seminars and conferences, which are examples of CLT activities, the teacher should be a facilitator of these activities. According to Wilson (2008) in CLT there is more room for personal or critical responses to the content and less emphasis on drilling repetition.

On the other hand, selecting CLT considered somewhat challenging, due to the traditional methods that Kurdish students are used to be taught. It might cause a cultural-

problematic and phonological problem and reticence, because they face difficulties in speaking fluently, communicatively and effectively as they considered the CLT's goal. Consequently, the role of the teacher here, is to help learners in a way that motivates them to act with the language and interconnect it to their interest till they overcome their concern (Larsen-Freeman, 2000). Furthermore, teachers might do it gradually and slowly. First they might use pair work then small group till they get used to it. Bax argues that, although CLT has a crucial role in language teaching, it ignores the context which is an important aspect of language pedagogy (2003). So, it might not be the ideal method for Kurdish students, due to the crowded classes in Kurdistan with no means to provide them with good education and additionally there is a limited time and a large syllabus to cover (Jamil, cited in Taha, 2010) because, the activities in CLT are often performed by students in small groups.

Overall, the assumptions and design criteria of the methodology presented here can be operationalized for research purposes, allowing CLT to be evaluated in systematic outcome testing (Gatbonton and Segalowitz, 2005).

Analysis

This lesson was focus on listening and speaking which were integrated together. According to Al-Issa (2006) listening will become more interesting, motivating and affective when it is practiced through other skills integratedly via speaking, as in real life, and enable the students to develop their ability and make them more successful and eager to learn than if it is taught directly. So, when students are doing listening activities, they should speak as well, because using one skill is not possible to be done effectively.

Activate Schema

Initially, some pictures have been shown of some Hollywood actors, because there is a literature on visionary leadership that make teaching more effective (Barnett and McCormick, 2002). Then, to lead-in students to the subject, various activities took place in the lesson as a pre-listening tasks, started with brainstorming information and vocabulary in order to activate schema, which according to Hill (2004:1) "brain storm is a personal roadmap to a better understanding of creative thinking and the brainstorming process..., as an individual or in a group setting, you can begin generating ideas with the power to change the world around you".

Another element participate is several trailer, which involves answering personalize questions would help in activating their schemata, as Wilson (2008) assumes, in order to help the students to prepare for what they are going to hear and gives them more chance of success in any given task.

Using the Internet, as a source of authentic input, allow the students to access to a wide range of materials and give virtual access to the target language and help teachers to collect their own materials. Then, students are asked to say what is happened to encourage them to speak (Elliot, 2006). Stempleski (2002) states that, successful teacher selects the appropriate video that associates the students' need, promotes active viewing, and integrates the video with other areas of the language curriculum. Accordingly, it can be said that microteaching is an operative schema that can develop the teaching skills of the students.

Listening and speaking tasks

According to Richards and Renandya (2002) listening and speaking supposed to be greater importance in foreign language classrooms, which help students to talk confidently since the language is not challengeable.

In the while-listening activities, students are listening for gist and detail, and they check their answers in groups, which according to Wilson (2008) this provides them confidence and removes any areas of suspicion. Then, they listen for a second time either to check or to answer more detail questions. Wilson (2008) states, it is significant for students to be asked to do different tasks whenever they listen, especially to the part that they found it difficult, and reduce their anxiety with the guidance of the teacher. For instance, when the teacher give each group a hard task, such as doing the exercises, they start to think, discuss together as a team, and help each other in a way that not that task to be on one student's shoulder, so, when they rely on each other, this reduces their anxiety.

Through answering questions, discussing, as follow-up tasks, usually orally in pairs or groups, students might learn how to interact without overreacting, because they are speaking about and listening to topics with their personal knowledge, as Flowerdew and Miller (2005) state that, by extending the discussion students may learn how to monitor their emotions and reaction to the information about stereotypes.

Using various activities in while-listening and follow-up tasks, will avoid monotony as Saricoban (1999) states that, provide a variety input in the classroom keep motivation and allow the recycling and revision of language that already been taught in each skill.

Films and clips from the Internet are valuable sources of authentic input which is more practical and provides them with more opportunity to guess what they have seen. Certainly, this can raise motivation (Wilson, 2008).

Appropriate listening can be generated by other features of a speaker's behaviour which according to Blumer (2009) analysis of symbolic interaction is extremely important; it can be seen as a presentation of gestures, postures, which are presented in Charades game, that are conveyed to the person who is supposed to respond, and recognize his/her response on the basis of what they mean to him/her. Additionally, using games create a cooperative and joyful atmosphere inside the class and motivate the students to learn effectively (Lyster, 2007). Moreover, questioning plays a main role in listening, to check the students' comprehension, which is done by asking questions based on the listening (Flowerdew and Miller, 2005). After that, providing positive feedback impacts on the students' performance positively and built their confidence (Cox and Heames 1999). On the other hand, Thornbury (1999) states that providing only negative feedback to the students may be ultimately demotivating.

Next, personalization is used in questions and answers in pairs as follow-up task. Wilson (2008:19) states that, "It seeks to engage the students on a personal level through meaningful interaction and personalization".

At the end of the lesson, errors that are heard/ written will be written on the board for correction by the students in pairs and groups with the help of the teacher. According to Mishra (2005:64) "Recent researches, however, have shifted the responsibility (of correction) to students. Rather a cooperative and collaborative approach has been suggested correction for teachers and students with more active role being assigned to the students".

Thornury (2005) believes that, if the focus of the activity more on meaning, it is perhaps better to correct without interfering too much with the flow of communication, because intervention in learners' performance might prevent fluency and push them to focus on

accuracy. Additionally, Hedge (2000) believes that, in the fluency activity errors correction is better to be delayed until the end and learners not to be interrupted while they are trying to speak.

In CLT teacher tries to promote students talking time, therefore, s/he tries to make sure there is not too much focus on the teacher's talk and there are balance opportunities.

Evaluation of Microteaching

This part is divided into three sections; the first one, evaluates the role of the teacher by giving a feedback from my friends' and tutor's perspectives which shows the strengths and areas for improvement. The second one discusses the students' performance during the lesson. Last section deals with the actions that I am going to do differently next time, in the same lesson, in the light of the feedback that I have got from my tutor and peers.

Teacher

According to the tutor and peers' feedback, there were lots of strengths in my performance. Initially, I started a good lead-in and good use of visuals and questions and answers in activating the students' schemata. According to Scrivener (2005) typical lead-ins are: show pictures related to the topic, ask the students some personal questions related to the subject, and so on, might promote the students' motivation or interest. Moreover, via the pre-task students were able to predict the topic.

Another merit of my teaching style is my projectable voice clearly to the end of the class and effective instructions, which according to Harmer (2007) teacher should present the lesson in a confident and authoritative voice, and makes sure that his/her voice, reaches the furthest corner of the class and also avoid repetitive idioms like OK.

I named everyone by his/her name due to the psychological impact on the students; because they feel how important they are to the teacher, since they are the base of the lesson. I made undeliberately mistake in naming one of my students which annoyed her, but I apologized to her and corrected that mistake. So, next time, I will try to become aware of such things which might be small, but it may adversely impact on the psyche of the student.

Additionally, Cox and Heames (1999) find that giving positive feedback to the students increases their motivation and strengths their confidence. Accordingly, the positive feedback and the amount of praise that I gave them were sufficient to encourage them to actively participate in the lesson. I tried to create a friendly and comfortable atmosphere in the class and avoid interrupting the students in order not to demotivate them. Moreover, Harmer (2007) states that, one of the teacher's roles is monitoring, which according to my tutor's feedback it seems that, I was successfully did that when my students were working on their tasks.

Finally, I avoided correcting their oral mistakes since they did not affect their communication, and Hedge (2000) recommends delaying that to the end of the lesson in order not to affect their fluency.

Overall, I think I took into consideration the characteristics of good teacher and I applied them in my lesson, starting from the attitudes in monitoring, guiding, facilitating and so on, in the lesson to make it as effective as possible.

Learners

Choosing an interesting topic 'Hollywood films', was very effective and created a very lively lesson as well as motivate the students, since they had a sufficient knowledge about the

topic. Additionally, a very active involvement in parts of the students were noticed throughout the lesson, whether individually, in pairs or in groups. According to Jacobs and Hall (2002) working in pairs or groups encourages mutual helpfulness among the students and involve them to participate actively in the lesson. There were lots of opportunities for interaction between the students and me, as well as among the students themselves which is according to Laurillard (2000:137) cited in Anderson (2003:131) who argues that:

“The university education must go far beyond access to information or content to include engagement with others in the gradual development of their personal understanding”.

Students were responding positively and actively during the tasks and they did not have any difficulties in understanding the instructions and the tasks. Although, one group was confused between the kinds of films and vocabulary related to filming, I could notice that the students liked the topic and they were enjoyably worked to brainstorm information and vocabulary most of them.

Finally, it is worth mentioning that there was a good discussion when the students were asked to work in pairs or groups on the questionnaire about their favourite films and preferred kinds of them with justifications. That evidence showed that they had a good background about the topic and the lesson was appropriate for their level.

Action Plan

The overall feedback that I have received from my peers and tutor was very positive and there wasn't any clear negative point mentioned from them, but in my perspective I think that there is not any perfect teacher. Accordingly, I can see that I have to improve certain aspects of my teaching style and performance. One of which is the speediness of my speech which sometimes falls beyond the students' level and becomes difficult for them to catch up every word I pronounce. According to Harmer (2007), teachers need to speak in a comprehensible manner to their students to help them better understand the input s/he delivers. Another point worth mentioning is to better handle the timing of the activities especially when students are asked to do certain activities. I can see that my tutor and one of my peers highlighted that and said that I need to improve that in my next lessons.

Finally, I will try to be a friend rather than a teacher to my students, because good attitude may attract the students' attention and they would like to listen to the teacher, otherwise they may not utilize from him/her. A strict teacher may cause panic in the students' heart, consequently, they might not attend his or her lecture and they may fail in their studies. According to Bahjat, (2016) micro teaching comprises many skills, such as preparation skills, skills to select teaching materials, distribution and organization skills, presentation skills the excitement of connectivity, annotation skills, enhancement skills, and skills of questions and responses, taking into account individual differences, the skills of movement, and the skills to use teaching techniques, and skills of training and Calendar.

Therefore, it is considered better than the other traditional ways of teaching. (Krpalek et al 2017) deduced his study to overweighting the efficiency of microteaching over the traditional methods for developing students' professional behaviors and facilitating peer-supported learning. Moreover, (Ali, 1994), (Mohammed, 1995) and (Hindi, 2000) cited in (Bahjat, A. 2016) assured that via their study on training of the third year students of the agricultural department, Faculty of Education IN Almena. While Mohammed's samples were students' teachers of Arabic Language department in the Faculty of Education, King Saud University.

Finally, Hindi conducted his study on Agricultural Sciences teachers, Faculty of Education, Bani Suef.

According to (alnashef and Winter, 2007) "One Of the pre-service teachers preparation systems is integrated system, which allows the training of pre-service teachers, and it represented by the content of practical education courses which are taught in the colleges of education, and the content of these materials such as planning, implementation and evaluation skills, which can be trained by the students during their study." As a basic procedure that is applied in the college of basic education, especially English department in Sulaimani annum, pre-service teachers are applying what they have been taught in their courses during the four years of their study in primary and intermediate schools in a very limited time. They have to be supervised by their teachers, which is really difficult because it needs too much time and effort, even in very bad circumstances when the schools are off. Teachers have to supervise the trained students, supervise their projects, set two terms questions and answers, prepare teachers' portfolio and too many other tasks within a very short time. As well as trained students need to set plans in their teaching, teach, work on their graduation projects and prepare themselves for the final exam which also require too much time and effort behalf the students. Due to saving time and effort for both teachers and students the best solution to reduce these stresses and ease the loads on teachers and students' shoulders is microteaching.

Conclusion

In the light of the analysis and the method that has been conducted in this study in the University of Sulaimani it has been drawn that: firstly, microteaching is one of the most effective and crucial strategies that should be utilized in the academic years instead of the traditional method that has been used annum. This is due to the benefits that have been reached to from this study (Bahjat, 2016). Consequently, CLT can be considered as a proper method that can develop the pre-service teacher listening and speaking skills because it motivates them to speak fluently. It is also worth mentioning that according to Thornbury, (1999) giving positive feedback is another impulse that assists pre-service teachers to overcome their fears and learn better. Finally, in order to address the shortage of time at the end of the year it's better to use micro teaching in the education faculties in the University of Sulaimani.

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IJHCS

L'argumentation juridique dans l'*Esprit des lois* de Montesquieu

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Résumé :

Certes, les figures de rhétorique à savoir l'antithèse, la métaphore, la comparaison et l'ironie ainsi que le discours du plaidoyer et le discours du réquisitoire permettent à Montesquieu d'exprimer sa vision concernant les rapports des lois avec les choses. Cette vision montesquienne consiste à ce que les lois humaines sont variables et relatives en fonction de maints facteurs comme la société, la politique, l'économie ... etc. De ce fait, l'intention de l'auteur de l'Esprit des lois est la négation de toute opinion admettant que les lois sont immobiles et valables pour tout temps et espace. En effet, dans la démocratie occidentale par exemple, les lois encouragent de pratiquer le commerce d'économie. En revanche, celles-ci engendrent dans le gouvernement despotique l'esclavage civil, domestique et politique. De plus, l'enjeu de Montesquieu est aussi de persuader son auditoire de l'utilité et de l'intérêt du gouvernement démocratique qui se fonde sur l'amour des lois et de la république. D'autre part, l'auteur cherche à dévoiler la cruauté du despotisme politique en orient qui prive l'individu de ses droits primitifs et surtout de la liberté.

Mots clés : Argumentation, Lois/ Figures, Rhétorique, Discours.

Introduction :

Dans cet article, nous allons étudier d'une part les figures de rhétorique et d'autre part les types du discours qui sont mis les unes et les autres au service de l'argumentation juridique dans l'*Esprit des lois* de Montesquieu. En effet, l'objectif de l'auteur est de persuader tout auditoire doué de raison de la relativité des lois, c'est-à-dire des rapports étroitement liés entre les lois et les choses. En effet, les lois dépendent, dans la vue de Montesquieu, de plusieurs facteurs d'ordre physique, économique et politique. De ce fait, il n'existe pas des lois qui sont valables pour tout temps et lieu. Dans cette perspective, nous allons étudier dans un premier temps les figures d'antithèse, de métaphore, de comparaison et d'ironie employées dans le discours de Montesquieu. Dans un second temps, l'accent sera mis sur les types du discours présents dans le *l'Esprit des lois* ; il s'agit notamment du discours de l'éloge et du discours de l'accusation.

I. Les figures de rhétorique mises au service de l'argumentation juridique dans l'EL:

Dans cette première partie, l'intérêt va porter sur les figures de rhétorique mises au service de *L'esprit des lois*¹ dans son projet argumentatif voire persuasif. Suivant G. Molinié, « Les figures constituent un ensemble majeur dans l'univers rhétorique. Le terme *rhétorique* est même quelquefois pris, inconsciemment, comme renvoyant à la seule organisation figurée [...] On admettra qu'il y a figure, dans un discours ou dans un fragment de discours, lorsque l'effet de sens produit ne se réduit pas à celui qui est normalement engagé par l'arrangement lexical et syntaxique occurrent »².

Dès lors, nous nous inscrivons dans une conception argumentative de la rhétorique. D'après C. Plantin, « **La rhétorique argumentative** part d'une compétence naturelle, la compétence discursive, et la travaille en l'orientant vers les pratiques langagières sociales »³. Dans cette optique, nous allons étudier alors les figures d'antithèse, de métaphore, de comparaison et d'ironie employées dans le *l'Esprit des lois* de Montesquieu.

1. L'antithèse :

L'antithèse est une figure d'opposition. D'après G. Molinié,

« L'antithèse est une **figure macrostructurale**. Elle consiste en l'expression d'une opposition conceptuelle forte dans un discours, opposition demeurant même si les termes qui l'expriment en étaient changés, le sens global résidant aussi plus entre les pôles de la contradiction que dans la valeur de chacun de deux – tous traits caractérisant parfaitement une figure de type macrostructural »⁴.

Pour Olivier Reboul, l'antithèse est une *figure de répétition*. Il distingue l'antithèse philosophique de l'antithèse rhétorique. Pour ce rhétoricien, l'antithèse philosophique « ne

¹ Montesquieu, *De l'esprit des lois*. Paris, GF Flammarion, 1979.

² G. Molinié, *Dictionnaire de rhétorique*. Le Livre de poche, 1992, p. 152

³ C. Plantin, « Rhétorique » in *Dictionnaire d'analyse du discours* de P. Charaudeau et D. Maingueneau. Paris, Seuil, 2002, p.507.

⁴ *Op. cit.*, p.57

doit rien au langage et n'est donc pas une figure »⁵. Par contre, l'antithèse rhétorique est « une opposition fondée sur la répétition, soit de mots, soit de syllabes, soit de rythmes (cf. Aristote, *Rhét.*, III, 1410 a ; Cicéron, *Orator*, 166) »⁶. Ainsi, nous allons étudier la figure d'antithèse dans l'œuvre de Montesquieu d'un point de vue purement rhétorique. En effet, dans le chapitre ii du Livre XIV de *l'Esprit des lois*, il se trouve une antithèse entre les effets de l'air froid et ceux de l'air chaud sur les caractères des hommes. En effet, selon l'auteur, l'air froid « resserre les extrémités des fibres extérieures de notre corps ; cela augmente leur ressort, et favorise le retour du sang des extrémités vers le cœur. Il diminue la longueur de ces mêmes fibres ; il augmente donc encore par là leur force ». Toutefois, l'air chaud « relâche les extrémités des fibres, et les allonge ; il diminue donc leur force et leur ressort ».

Nous constatons ici que l'antithèse est double ; elle s'établit entre les verbes :

- **Resserrer** (les extrémités des fibres) # **Relâcher** et **allonger** (les extrémités des fibres).
- **Augmenter** (leur ressort) # **Diminuer** (leur force et leur ressort).

L'auteur fait l'éloge des effets de l'air froid sur les hommes puisqu'il produit « plus de vigueur ». De plus, dans les climats froids, « l'action du cœur et la réaction des extrémités des fibres se font mieux, les liqueurs sont mieux en équilibre, le sang est plus déterminé vers le cœur, et réciproquement le cœur a plus de naissance ». L'auteur énumère les bonnes qualités que peut produire la force physique des hommes vivants dans les climats froids comme « la confiance en soi-même, le courage, la franchise, l'absence du désir de la vengeance et l'absence de soupçons de politique et de ruses ».

En outre, dans le chapitre ii du Livre XVIII, l'auteur établit une antithèse entre les pays fertiles, qui sont des plaines, et les pays stériles, qui sont des montagnes. En effet, dans les premiers pays, c'est la servitude et la subordination qui règnent : « on ne peut rien disputer au plus fort : on se soumet donc à lui ; et, quand on lui est soumis, l'esprit de liberté n'y saurait revenir ; les biens de la campagne sont un gage de la fidélité ». Toutefois, dans les seconds pays, c'est-à-dire dans les pays de montagnes, c'est la liberté qui s'établit : « mais, dans les pays de montagnes, on peut conserver ce que l'on a, et l'on a peu à conserver. La liberté, c'est-à-dire le gouvernement dont on jouit, est le seul bien qui mérite qu'on le défende ».

Ainsi, l'antithèse se fait entre :

A. Des adjectifs :

- **fertiles** (les plaines) # **stériles** (les montagnes)

B. Des substantifs :

- **Servitude** (les plaines fertiles) # **Liberté** (les montagnes stériles)

La métaphore est la deuxième figure de rhétorique que nous allons voir dans ce qui suit.

2. La métaphore :

La métaphore est une figure d'analogie. Selon G. Molinié : « La métaphore est un **trope**, c'est-à-dire une figure de type **microstructural** »⁷. Pour M. Bonhomme, « Considéré comme la figure du discours la plus importante, la **métaphore** a d'abord désigné divers transferts de dénomination dans la Poétique d'Aristote, avant de définir les seuls transferts

⁵ Olivier Reboul, *La rhétorique*. Paris, PUF, décembre 1986, p. 53.

⁶ *Ibid.*

⁷ *Ibid.*, p.213

d'analogie »⁸. Le texte de Montesquieu est riche en métaphores, mais nous allons nous intéresser exclusivement à trois occurrences distinctes de métaphores. Ainsi, dans le chapitre ii du Livre XXIV, Montesquieu emploie la métaphore pour décrire les princes en rapport avec la religion :

« Un prince qui aime la religion, et qui la craint, est un lion qui cède à la main qui le flatte, ou à la voix qui l'apaise : celui qui craint la religion, et qui la hait, est comme les bêtes sauvages qui mordent la chaîne qui les empêche de se jeter sur ceux qui passent : celui qui n'a point du tout de religion, est cet animal terrible qui ne sent sa liberté que lorsqu'il déchire et qu'il dévore ».

Ainsi, cette séquence phrastique comprend trois métaphores animalisantes :

- La 1^{ère} Métaphore animalisante : « Un prince qui aime la religion, et qui la craint, est un lion qui cède à la main qui le flatte, ou à la voix qui l'apaise ».

Dans cette première métaphore, le métaphorisé est « un prince qui aime la religion, et qui la craint » et le métaphorisant est « un lion qui cède à la main qui le flatte, ou à la voix qui l'apaise ». Dans cette première occurrence, les points de ressemblance entre le prince et le lion sont la force, le courage et la fidélité. Cette métaphore appréciative et valorisante permet de dégager le degré de fidélité des hommes croyants, qui est analogue à celle du lion. Même s'il est le roi de la jungle, le lion est un animal fidèle à l'égard des personnes qui le traitent avec humanité.

- La 2^{ème} Métaphore animalisante : « Celui qui craint la religion, et qui la hait, est [comme] les bêtes sauvages qui mordent la chaîne qui les empêchent de se jeter sur ceux qui passent ».

Cette seconde métaphore est assimilée à une comparaison grâce à la présence de l'outil de comparaison « comme ». Dans cette seconde métaphore, le métaphorisé est « celui qui craint la religion, et qui la hait » et le métaphorisant est « les bêtes sauvages qui mordent la chaîne qui les empêchent de se jeter sur ceux qui passent ». Les similitudes entre le prince (celui) et les bêtes sont ici l'ignorance, la brutalité et la grossièreté. Cette métaphore dépréciative et dévalorisante permet à l'auteur de déshumaniser les hommes qui détestent la religion et de les mettre en même rang que les animaux.

- La 3^{ème} Métaphore animalisante : « Celui qui n'a point du tout de religion, est cet animal terrible qui ne sent sa liberté que lorsqu'il déchire et qu'il dévore ».

Dans cette troisième occurrence, le métaphorisé est « celui qui n'a point du tout de religion » et le métaphorisant est « cet animal terrible qui ne sent sa liberté que lorsqu'il déchire et dévore ». Les sèmes communs entre le prince (celui) et l'animal sont, dans cette métaphore, la cruauté et la barbarie. Cette métaphore animalisante voire déshumanisante a pour objectif de dévoiler le degré de cruauté et de barbarie des hommes incroyants et athés. Ceux-ci sont associés par Montesquieu aux animaux féroces, qui « déchir (ent) et dévor (ent) ».

La comparaison est aussi une figure de rhétorique mise au service de l'argumentation juridique dans *l'Esprit des lois* de Montesquieu.

⁸ M. Bonhomme, « Métaphore » in *Dictionnaire d'analyse du discours* de P. Charaudeau et D. Maingueneau. Paris, Seuil, 2002, p.375.

3. La comparaison :

Suivant G. Molinié, la comparaison constitue la structure fondamentale de la *métaphore*⁹. Elle est également le synonyme de la *similitude*¹⁰. Dans le chapitre v du Livre XIV, Montesquieu établit une comparaison entre deux catégories opposées de législateurs : les mauvais législateurs et les bons législateurs. Les mauvais législateurs sont ceux qui favorisent les vices du climat et qui n'encouragent pas travail. L'auteur cite à ce propos l'exemple des indiens qui « croient que le repos et le néant sont le fondement de toute chose, et la fin où elles aboutissent. Ils regardent donc l'entière inaction comme l'état le plus parfait et l'objet de leurs désirs ». Contrairement aux mauvais législateurs qui n'encouragent pas mouvement et l'activité, les bons législateurs sont ceux qui insistent sur l'utilité et l'importance de l'action dans la vie des gens. Montesquieu prend comme exemple des bons législateurs, les législateurs de la chine qui « considérant les hommes, non pas dans l'Etat paisible où ils seront quelque jour, mais dans l'action propre à leur faire remplir les devoirs de la vie... ». Ici, à travers ces deux exemples contradictoires des législateurs, Montesquieu veut insister sur l'intérêt de l'action et du travail pour les hommes.

Par ailleurs, dans le chapitre iv du Livre XXI, Montesquieu compare entre le commerce des anciens et le commerce de son époque. Il annonce dès lors les principales différences entre ces deux catégories de commerce. La première différence se rapporte à une espèce bien précise du commerce qui existe au temps de Montesquieu, et qui n'existait pas chez les anciens. Cette espèce du commerce consiste à la portée de boissons du midi au nord de l'Europe. La seconde différence, qui se trouve entre le commerce de modernes et celui des anciens, concerne l'unité de mesure avec laquelle on compte la capacité de vaisseaux autrefois, et à l'époque de l'auteur. « Aussi la capacité des vaisseaux, dit Montesquieu, qui se mesurait autrefois par muids de blé, se mesure-t-elle aujourd'hui par tonneaux de liqueurs ». Enfin, la troisième différence, qui existe entre le commerce jadis et le commerce au XVIIIème siècle consiste à ce que, comme le dit Montesquieu même, « le commerce en Europe était [...] autrefois moins étendu qu'il ne l'est à présent ». Il explique cette différence par l'effet que suscite le climat chez les hommes.

Enfin, l'ironie est la dernière figure de rhétorique sur laquelle nous allons travailler.

4. L'ironie :

Dans la perspective de Georges Molinié,

« L'ironie est une **figure** de type **macrostructural**, qui joue sur la caractérisation intensive de l'énoncé : comme chacun sait, on dit le contraire de ce l'on veut entendre. Il importe de bien voir le caractère macrostructural de l'ironie : un discours ironique se développe parfois sur un ensemble de phrases parmi lesquelles il est difficile d'isoler formellement des termes spécifiquement porteurs de l'ironie (mais en cas d'antiphrase cela est possible) ; d'autre part, c'est tout l'entourage du passage qui concourt à le faire interpréter ironiquement, l'ironie pouvant toujours n'être point perçue »¹¹.

⁹ G. Molinié (1992 : 213) : « La structure de base de [la métaphore] est en réalité la figure que l'on appelle la **comparaison** ».

¹⁰ G. Molinié (1992 : 300) : « On se reportera donc à l'article **métaphore** [...] dans sa première construction de signification, sur l'état appelé **comparaison**. On admettra ainsi que *comparaison* et *similitude* sont synonymes ».

¹¹ G. Molinié, *Dictionnaire de rhétorique*. Le Livre de Poche, 1992, p. 180

L'encodage et le décodage de l'ironie doivent se faire respectivement par le locuteur et l'auditoire pour qu'ils s'accordent sur le sens que vise ce procédé rhétorique. Cet accord entre le locuteur et son auditoire évite tout risque de tomber dans le malentendu. L'orateur fait l'usage de l'ironie pour exprimer son intention d'une manière implicite et pour susciter le doute et l'inquiétude de l'auditoire. Dans la vue d'O. Reboul, « L'**ironie** consiste à dire le contraire de ce qu'on veut dire dans le but, non de mentir, mais de railler, de faire rire par le contraste même entre les deux sens »¹². *L'Esprit des lois* est riche en ironie comme technique du raisonnement juridique. Dans ce qui suit, nous allons voir comment Montesquieu emploie la figure de l'ironie afin de mettre en dérision le phénomène de l'esclavage chez les européens et ridiculiser le luxe des romains.

Dans le fameux chapitre v du Livre XV, l'auteur de *L'Esprit des lois* met en question, sur un ton ironique, les raisons pour lesquelles les peuples de l'Europe réduisent en esclavage¹³ les nègres de l'Afrique. Ces raisons sont plus ou moins au nombre de quatre : d'abord les nègres africains sont réduits à la servitude dans le but de travailler la terre : « défricher tant de terres ». Ensuite, les esclaves doivent travailler la plante qui produit le sucre pour que ce dernier ne soit pas trop cher : « Le sucre serait trop cher, si l'on ne faisait travailler la plante qui le produit par des esclaves ». Puis, l'auteur nous dessine le portrait physique des nègres : « noirs depuis les pieds jusqu'à la tête, le nez si écrasé ». C'est parce qu'ils sont de ces caractères physiques qu'il ne faut pas exprimer un sentiment de pitié envers les nègres et qu'il ne faut pas les compatir : « Ceux dont il s'agit sont noirs depuis les pieds jusqu'à la tête ; et ils ont le nez si écrasé, qu'il est presque impossible de les plaindre ». Montesquieu se révolte contre cet esprit raciste qui prive les esclaves de leur humanité. Enfin, les européens réduisent les africains en esclavage car selon eux, la couleur de peau des africains se contredit avec la bonté de l'âme divine. En effet, et toujours selon les esclavagistes, il est incroyable qu'une âme bonne soit mise dans un corps tout noir : « On ne peut se mettre dans l'esprit que Dieu, qui est un être très sage, ait mis une âme, surtout une âme bonne, dans un corps tout noir ».

En outre, dans le chapitre xvi du Livre XV, nous constatons que l'auteur s'indigne contre les caractères de « luxe » et d'« orgueil » qui spécifient le peuple romain après son agrandissement. « Mais, dit Montesquieu, lorsque les Romains se furent agrandis, que leurs esclaves ne furent plus les compagnons de leur travail, mais les instruments de leur luxe et de leur orgueil ; comme il n'y avait point de mœurs, on eut besoin de lois ». Cela se justifie à travers l'usage du terme « instruments » qui prouve bien que les esclaves sont vus comme étant des objets et non plus comme des êtres humains. Cette chosification des serviteurs montre, sans aucun doute, la perte des sentiments primitifs de douceur et d'humanité chez les Romains. De plus, à travers l'emploi du terme « luxe », nous remarquons que Montesquieu cherche à mettre en question la corruption morale des Romains, qui se sont éloignés de leur frugalité naturelle.

Certes, les figures de rhétorique comme l'antithèse, la métaphore, la comparaison et l'ironie sont mises au service de l'argumentation juridique dans *L'Esprit des lois*. Cependant,

¹² O. Reboul, *La rhétorique*. Paris, PUF, décembre 1986, p. 59

¹³ Livre XV, chapitre i : « L'esclavage proprement dit est l'établissement d'un droit qui rend un homme tellement propre à un autre, qu'il est le maître absolu de sa vie et de ses biens ».

cela ne peut pas nier que les types du discours comme le discours du plaidoyer et le discours du réquisitoire sont aussi employés dans le texte de Montesquieu pour une intention d'argumentation voire de persuasion.

II. Les types du discours en faveur de l'argumentation juridique dans l'EL:

Dans cette deuxième partie, nous allons étudier les types de discours mis au service de *L'esprit des lois* dans son entreprise d'argumentation juridique. Dans cette acception, le travail portera dans un temps sur le discours de l'éloge (le plaidoyer en faveur de la démocratie et du commerce) et dans un autre sur le discours de l'accusation (le réquisitoire contre le despotisme et l'esclavage).

A. Le discours de l'éloge : le plaidoyer

1. Le plaidoyer en faveur de la démocratie :

Montesquieu fait l'éloge de la démocratie car ce gouvernement est populaire et non despotique, c'est-à-dire il traduit la volonté du peuple qui est à la fois *monarque* et *sujet*. De plus, dans une démocratie, la souveraine puissance est identique avec la volonté populaire, c'est-à-dire le peuple fait librement le choix de ses représentants politiques. Le principe du gouvernement démocratique est la vertu. L'auteur de *L'esprit des lois* soutient que « dans un Etat populaire, il faut un ressort de plus, qui est la VERTU »¹⁴. Montesquieu définit ce principe du gouvernement démocratique comme « l'amour des lois et de la patrie. Cet amour, demandant une préférence continuelle de l'intérêt public au sien propre, donne toutes les vertus particulières : elles ne sont que cette préférence »¹⁵. Selon l'auteur, c'est exclusivement dans les démocraties que le peuple aime les lois car chaque citoyen possède entre les mains le pouvoir. Il ne s'agit pas d'un pouvoir autoritaire et tyrannique mais plutôt un pouvoir populaire collectif relatif à tous les citoyens.

Montesquieu ne cesse pas de glorifier la vertu en tant que principe du gouvernement démocratique, il définit celle-ci comme « l'amour de la république » et que cet amour de la république signifie « l'amour de la démocratie » et que ce dernier amour veut dire l'amour de l'égalité et de la frugalité. Ainsi, la vertu dans la démocratie signifie l'amour de l'égalité¹⁶ et de la frugalité¹⁷. D'autre part, Montesquieu valorise la démocratie parce que dans ce régime politique, les pouvoirs ne sont pas mis entre les mains d'une seule personne, mais ils sont séparés. L'intérêt de la doctrine de distribution des pouvoirs est d'interdire toute sorte de dictature et d'absolutisme. Ainsi la démocratie n'est possible que s'il existe un vrai équilibre entre le pouvoir législatif, le pouvoir exécutif et le pouvoir judiciaire. Cela permettra par conséquent de protéger la justice sociale. Montesquieu présente la Constitution de l'Angleterre comme étant un modèle de constitution qui arrange les divers pouvoirs pour garantir la liberté du citoyen. Il déclare à ce propos :

¹⁴ Livre III, chapitre iii

¹⁵ Livre IV, chapitre v

¹⁶ Livre V, chapitre iii : « L'amour de l'égalité, dans une démocratie, borne l'ambition au seul désir, au seul bonheur de rendre à sa patrie de plus grands services que les autres citoyens ».

¹⁷ Livre V, chapitre iii : « L'amour de la frugalité borne le *désir d'avoir* à l'attention que demande le nécessaire pour sa famille, et même le superflu pour sa patrie ».

Voici donc la constitution fondamentale du gouvernement dont nous parlons. Le corps législatif y étant composé de deux parties, l'une enchaînera l'autre par sa faculté mutuelle d'empêcher. Toutes les deux seront liées par la puissance exécutive, qui le sera elle-même par la législative.

Ces trois puissances devraient former un repos ou une inaction. Mais comme, par le mouvement nécessaire des choses, elles sont contraintes d'aller, elles seront forcées d'aller de concert¹⁸.

Ainsi, la démocratie est une atmosphère favorable où se développe le commerce ; où il y a de démocratie il y aura forcément du commerce.

2. L'éloge du commerce :

Dans le chapitre ii du Livre XX de l'*Esprit des lois*, Montesquieu explique comment le commerce permet de créer la paix sociale. Celui-ci, c'est-à-dire le commerce, qui se définit comme étant l'échange des marchandises, et qui se manifeste à travers les opérations d'achat et de vente, crée une sorte de dépendance mutuelle et de nécessités réciproques : « deux nations qui négocient ensemble se rendent réciproquement dépendantes : « si l'une a intérêt d'acheter, l'autre a intérêt de vendre ; et toutes les unions sont fondées sur des besoins mutuels ». Cette dépendance et ces nécessités suscitent une certaine confiance entre les nations, et par suite une certaine paix. Cette paix est utile pour toutes les nations afin de conserver ces relations internationales d'échange et du commerce. De plus, cet esprit de commerce permet d'unifier les nations et d'empêcher toute tentative de division ou de partage. L'auteur de l'*Esprit de lois* valorise cet esprit de commerce, qui incarne une évolution civile de l'humanité. Cela se justifie par le fait que les hommes, à l'état de nature ne pratiquaient pas le commerce et vivent indépendamment les uns des autres. En effet, à l'état de nature, les hommes sauvages n'avaient ni dépendance ni besoins réciproques.

En outre, le commerce a d'autres effets estimables sur la psychologie publique ; il suscite chez les citoyens le sentiment d' « une justice exacte », c'est-à-dire le sentiment de ne pas être trop passionné par la matière jusqu'à devenir brigand et de ne pas être trop vertueux jusqu'à détester le travail et haïr la pratique du commerce. En effet, pour Montesquieu, la pratique du commerce est une action qui évite deux sortes de comportement malhonnêtes. Cette pratique évite d'une part les richesses rapides et illégitimes que l'on peut remporter en faisant le brigandage et d'autre part cette pratique évite toute sorte de fausse chasteté ou de fausse vertu. Ainsi, devant ces deux situations de brigandage et de fausse chasteté, la solution réside, d'après l'auteur, dans la pratique du commerce qui est susceptible de faire gagner aux hommes des profits légitimes, et de les protéger de l'oisiveté et de la nonchalance que peut engendrer les fausses vertus. Montesquieu rend conscience à son auditoire de la gravité du brigandage et de l'hypocrisie morale sur la vie économique des personnes. Il appelle à un esprit de modération susceptible d'exclure toute possibilité de tomber dans le mauvais sens ou le para-doxa.

L'auteur valorise, dans le chapitre vii, le commerce en Angleterre. Celle-ci, en comparaison avec d'autres pays, préfère les intérêts de son commerce aux intérêts politiques,

¹⁸ Livre XI, chapitre vi

cela montre bien sa passion vis-à-vis de la pratique du commerce. En glorifiant les anglais, qui s'intéressent beaucoup au négoce, l'auteur affirme que « c'est le peuple du monde qui a le mieux su se prévaloir à la fois de ces trois grandes choses, la religion, le commerce et la liberté ». Ainsi, le commerce se fait, chez ces peuples, à travers l'échange d'une marchandise contre une autre. Mais, ce qui caractérise le second type de commerce, c'est qu'il se fait grâce à l'échange de marchandises contre la monnaie ; ceci est possible pour les nations qui ne négocient pas pour deux ou trois genres de marchandises, mais pour plusieurs. Ainsi, d'après Montesquieu, le commerce des marchandises contre l'argent permet d'économiser les dépenses, en comparaison avec le commerce d'échange d'une marchandise contre une autre, qui demande des déboursés.

Dans le chapitre xii de ce XXème Livre de l'*Esprit des lois*, Montesquieu distingue entre la liberté du commerce et la liberté des commerçants. Si la liberté du commerce, c'est sa servitude, c'est-à-dire il doit être au service des hommes en leur procurant la richesse, toutefois, la liberté des commerçants, c'est plutôt, leur libération des règlements qui les accablent ou qui les détournent de ramener de grands bénéfices. Dans cette optique, les commerçants sentent plus de liberté dans les pays despotiques, où les lois ne sont pas rigoureuses et ne les contraignent pas à suivre des règles ou des prescriptions bien déterminées. Mais, dans les pays républicains, où les lois sont sévères, le commerce est plus libre, c'est-à-dire qu'il est au service des particuliers, mais les commerçants ne le sont pas. Dans ce contexte, Montesquieu pose le modèle d'Angleterre, qui exige des lois strictes pour défendre son commerce :

L'Angleterre défend de faire sortir ses laines ; elle veut que le charbon soit transporté par mer dans la capitale ; elle ne permet point la sortie de ses chevaux, s'ils ne sont coupés ; les vaisseaux de ses colonies qui commercent en Europe, doivent mouiller en Angleterre. Elle gêne le négociant ; mais c'est en faveur du commerce.

D'autre part, le commerce est inhérent à la douane ; si dans un pays il y a du commerce alors il y a forcément de douane. Le commerce et la douane ne doivent pas se contredire, ils doivent en revanche aller en parallèle. Dans ce sens, c'est l'Etat qui doit garantir la liberté du commerce en évitant toute sorte d'excès du côté de la douane ou du côté du commerce.

Certes, Montesquieu valorise la démocratie où se développe le commerce pour persuader son auditoire de l'utilité de ce régime politique s'appuyant sur l'amour de l'égalité et de la frugalité. Néanmoins, il cherche à dissuader ce même auditoire des effets néfastes du despotisme qui encourage le phénomène d'esclavage avec toutes ses formes.

B. Le discours de l'accusation : le réquisitoire

1. Le réquisitoire contre le despotisme politique :

Montesquieu se révolte contre le despotisme politique en orient parce qu'il menace tous les droits et les libertés populaires. Dans ce régime tyrannique, le despote met entre les mains tous les pouvoirs : législatif, exécutif et judiciaire. Ce despote gouverne sans lois et selon ses propres fantaisies. « Dans le despotisme, dit Montesquieu, un seul, sans loi et sans règle, entraîne tout par sa volonté et par ses caprices »¹⁹. Le principe du gouvernement despotisme

¹⁹ Livre II, chapitre i

est la *crainte*, c'est-à-dire l'intimidation des sujets qui doivent être subordonnés au prince et obéir à ses ordres autoritaires. « Comme il faut de la vertu dans une république, et dans une monarchie, de l'honneur, dit Montesquieu, il faut de la CRAINTE dans un gouvernement despotique : pour la vertu, elle n'y est point nécessaire, et l'honneur y serait dangereux »²⁰.

De plus, dans le despotisme, le roi se réfère à la religion pour se donner une sorte de légitimité et aussi pour faire soumettre le peuple. Montesquieu s'indigne contre ce système du gouvernement corrompu où le despote ne cherche qu'à satisfaire ses propres voluptés. Selon lui, dans le régime despotique où la démocratie manque, le despote confie son pouvoir à son vizir. « Il est donc plus simple, dit Montesquieu, qu'il l'abandonne [le pouvoir despotique] à un vizir qui aura d'abord la même puissance que lui. L'établissement d'un vizir est, dans cet Etat, une loi fondamentale ». D'autre part, dans le chapitre iii du Livre IV, l'auteur ne cesse pas de condamner les lois de l'éducation dans le gouvernement despotique qui n'ont comme objectif que la menace de la vie des personnes qui va du mal au pire. Dans ce qui suit, Montesquieu compare entre l'éducation dans les monarchies et celle dans les Etats despotiques : « Comme l'éducation dans les monarchies ne travaille qu'à élever les cœurs, elle ne cherche qu'à l'abaisser dans les Etats despotiques ». Montesquieu ajoute dans ce sens que « Dans les Etats despotiques, chaque maison est un empire séparé. L'éducation qui consiste principalement à vivre avec les autres, y est donc très bornée : elle se réduit à mettre la crainte dans le cœur, et à donner à l'esprit la connaissance de quelques principes de religion fort simples ».

En définitive, le despotisme politique engendre l'esclavage civil, politique et domestique. Autrement dit, où il y a du despotisme il y aura atteinte aux libertés. Cette atteinte est traduite dans toutes les figures du phénomène d'esclavage.

2. L'accusation de l'esclavage civil :

Dans le livre XV de *l'Esprit des lois*, Montesquieu s'intéresse à l'étude du rapport qui puisse s'établir entre les lois de l'esclavage civil et la nature du climat. Dès le début du premier chapitre, l'auteur commence par définir le phénomène social de l'esclavage. Pour lui, l'esclavage est un moyen ou une forme de violation de la liberté humaine, étant donné qu'il empêche l'individu de se guider soi-même mais d'être guidé par un maître. Dans ce contexte de définition de l'esclavage, Montesquieu affirme dans le premier chapitre que « L'esclavage proprement dit est l'établissement d'un droit qui rend un homme tellement propre à un autre homme, qu'il est le maître absolu de sa vie et de ses biens ». L'auteur ne cache pas sa condamnation de ce fléau social qui déshumanise l'espèce humaine. Pour lui, l'esclavage n'est pas nécessaire ni pour l'esclave ni pour le maître même. Il n'est pas profitable pour l'esclave parce qu'il le prive de ses droits naturels et de ses libertés sociales. Il lui enlève tout sentiment humain de dignité et de fierté : « [L'esclavage] n'est utile ni au maître, ni à l'esclave ; à celui-ci parce qu'il ne peut rien faire par vertu ». L'esclavage n'est pas, aussi, efficace pour le maître même ; il lui permet de faire naître chez ses esclaves de mauvaises habitudes. Selon l'auteur de *l'Esprit des lois*, l'esclavage ne peut s'instaurer ni dans la monarchie ni dans la démocratie. Il ne peut pas aussi se propager dans l'aristocratie mais dans

²⁰ Livre III, chapitre ix

le gouvernement despotique, « Dans les pays despotiques, où l'on est déjà sous l'esclavage politique, dit Montesquieu, l'esclavage civil est plus tolérable qu'ailleurs ».

Dans le chapitre ii, l'auteur rejette fortement l'origine du droit d'esclavage chez les Romains. « On ne croirait jamais, dit-il, que c'eût été la pitié qui eût établi l'esclavage ». Il rejette aussi les raisons de leurs jurisconsultes permettant de justifier l'origine (la pitié) de l'esclavage comme phénomène social. Montesquieu tente à montrer l'erreur et la fausseté de ces raisons adoptées par les Romains afin de légitimer l'esclavage : il les ridiculise en les caractérisant d'in « sensées » (« ne sont point sensées ») parce que ces justifications se contredisent à la raison humaine qui défend les valeurs de liberté, de fraternité, de justice et de tolérance. Tout en signalant leur caractère de maladresse, Montesquieu attaque, une par une, toutes ces justifications des jurisconsultes romains à l'égard de l'esclavage. D'abord, pour montrer l'hypocrisie de la première raison des juristes romains selon laquelle « le droit des gens a voulu que les prisonniers fussent esclaves », l'auteur admet que même dans la guerre il est interdit de tuer un homme sauf dans le cas de nécessité. De plus, il est illégal et illégitime de tuer ou de maltraiter un prisonnier mais il faut assurer sa vie en le protégeant contre toute sorte de danger. Ensuite, Montesquieu réfute la deuxième justification des romains selon laquelle « le droit civil des Romains permet aux débiteurs de se vendre eux-mêmes ». En effet selon lui, de point de vue logique et rationnel, le fait d'être libre s'oppose totalement avec le fait de se vendre soi-même. Le raisonnement de Montesquieu contredit celui des Romains car si l'esclave va se vendre, normalement il va recevoir un prix, mais dans ce cas, c'est le maître, qui va l'acheter, qui va bénéficier de ce prix, c'est-à-dire des biens de l'esclavage.

Finalement, Montesquieu se contente à travers son discours de l'éloge et celui de l'accusation de valoriser et de défendre la démocratie qui favorise la pratique du commerce d'économie, et également de mettre en question le despotisme politique comme régime autoritaire où se développe la servitude parmi les hommes.

Conclusion :

Montesquieu fait l'usage de ces figures de rhétorique : l'antithèse, la métaphore, la comparaison et l'ironie pour persuader ses lecteurs de sa théorie de relativité des lois : les lois dépendent de plusieurs facteurs réels. Ces facteurs se rapportent à la société, à l'économie et surtout au régime politique (démocratie, aristocratie, monarchie, despotisme). De ce fait, l'auteur de l'*Esprit des lois* se contente de nier l'idée qui admet qu'il existe des lois absolues utiles pour tout espace et temps. De plus, les discours de l'éloge (le plaidoyer en faveur de la démocratie et du commerce) et de l'accusation (le réquisitoire contre le despotisme et l'esclavage) auxquels se réfère l'auteur sont également mis en relief pour une intention de conviction. Cette conviction de l'auditoire de la proposition juridique de Montesquieu se fonde sur l'**esprit** des lois, c'est-à-dire sur les rapports de dépendance qui s'établissent entre les lois d'une part, et les choses d'autre part. En fait, pour Montesquieu, toutes les lois sont relatives à la réalité humaine sociale voire politique.

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The Flâneur in the Modern Metropolis of London: A Reading of Ghada Al-Samman's *The Body Is a Traveling Suitcase*

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Abstract

*This article studies the representation of London in the sixties and seventies of the twentieth century as depicted in Ghada Al-Samman's *The Body Is a Traveling Suitcase* (1979), employing Baudelaire's notion of the "Flâneur" and Benjamin's description of the flâneur as a detective of the metropolis. Thus, Al-Samman is a flâneur in her travelogue, getting a close look at London. Being a flâneur, Al-Samman disapproves of the routine lifestyle which the people of London lead. The article, therefore, also applies Simmel's concept of the "blasé outlook" which people in the metropolis evince and his notion of the "protective organ." Such concepts account for the Londoners' coldness and apathy, which, for Al-Samman, explain the prevalence of moral decay and criminality as well as the existence of rebellious groups. Accordingly, it is suggested that this negative portrayal of London is ascribed to the writer's Arab roots and her feelings of displacement in the West.*

Keywords: Ghada Al-Samman, *The Body Is a Traveling Suitcase*, flâneur, metropolis, London.

ملخص

تدرس هذه المقالة تصوير لندن في الستينيات والسبعينيات من القرن العشرين في كتاب الرحلات الجسد حقيبة سفر (1979) لغادة السمان موظفة فكرة بولير لل"متسكع" ووصف بنجامين للمتسكع كتحري للحاضرة. وبالتالي، السمان متسكعة في كتابها هذا في أدب الرحلات ناظرة إلى لندن باهتمام ودقة. كونها متسكعة، تستنكر السمان نمط الحياة الروتيني الذي يعيشه الناس في لندن. لذلك تطبق المقالة مفهوم سيمل ل"الموقف الضجر" للناس في الحاضرة وفكرته لل "آلية الوقائية". تبرر مفاهيم كهذه برود اللندنيين ولامبالاتهم والتي بالنسبة للسمان تفسر انتشار الانحطاط الأخلاقي والإجرام ووجود مجموعات ثائرة. وفقاً لذلك، تقترح المقالة بأنه يمكن عزو هذا التصوير السلبي للندن إلى قومية الكاتبة وشعورها بالغربة في بلاد الغرب.

الكلمات المفتاحية: غادة السمان، الجسد حقيبة سفر، متسكع، حاضرة، لندن

“London is a city that gives you everything but sociability and companionship” (Al-Samman, 1996, 474).

“In the first year of my stay in London, I was quite sure that I live in a big psychiatric hospital for people with mini-brains and mini-ethics” (Al-Samman, 1996, 175-6).

1. Introduction

Ghada Al-Samman, born in Damascus in 1942, is a Syrian journalist, poet, novelist, and short-story writer. A few of her works are translated into many languages including English, French, Italian, Spanish, Russian, Polish, German, Japanese, and Farsi (Vinson, 2002), a fact that has contributed to her popularity. Al-Samman is highly educated and independent, which makes her regarded as atypical Arab woman. According to Al Waref Institute (2009), Al-Samman has received a B.A. in English literature from the University of Damascus and an M.A. at the American University of Beirut, where she has written a thesis on the Theater of the Absurd. She has traveled to London to start a Ph.D., a degree she has not finished. Undoubtedly, Al-Samman has led an independent life owing to the fact that her mother passed away when she was young as did her father while she was in London pursuing her Ph.D. It should be mentioned that Al-Samman has lost her Syrian citizenship because she has not renewed her expired passport. She currently holds Lebanese citizenship because she has married a Lebanese man, Bashir Al Daouk. The fact that Al-Samman has been abandoned by the Syrian government and by her family has substantially contributed to her independence.

The life which Al-Samman leads involves a considerable amount of travel. She has traveled back and forth between London and various European and Arab cities, describing her travels in her first travelogue, *The Body Is a Traveling Suitcase*, originally published in Arabic as *الجسد حقيبة سفر* in 1979. Al-Samman has written four other travelogues, describing her travels around Europe, America, and Asia. In addition, she settled in Paris during the Lebanese Civil War, and she currently travels back and forth between Paris and Beirut. Al-Samman has tackled the Lebanese Civil War in her trilogy: *Beirut 75* (1975), *Beirut Nightmares* (1976), and *The Billion Dollar Night* (1986); translated into English by Nancy Roberts (Vinson, 2002). Miriam Cooke calls Al-Samman and a number of women writers “Beirut Decentrists” who center upon the Lebanese Civil War because such writers “shared Beirut as their home and the war as their experience” (Cooke, 1987, p. 4). In addition to the Lebanese Civil War, Al-Samman in her works calls for equality between men and women; she “displays an unwavering revolutionary feminist attitude, claiming a sexual revolution” (Al-Daraiseh, 2012, p. 19). So, many of her works, including *Beirut 75* (1975) and *The Impossible Novel: Damascene Mosaic* (1997), are read from a feminist standpoint. Hence, Vinson argues that “the core of Samman’s writing is a cry for individual liberty” (Vinson, 2002, p. 15). Al-Samman is outspoken broaching taboo subjects like “political corruption and women’s sexuality” (p. 15). Thus, Al-Samman’s outspokenness assures a reasonably accurate description of her travels and life as evident in her autobiographical writings, including her five travelogues.

Al-Samman’s first travelogue *The Body Is a Traveling Suitcase* covers Al-Samman’s travels over a period of twelve years, starting in 1964 when she went to London to start a Ph.D. and ending in 1976 in Geneva, alienated and nostalgic about the Arab homelands and the Damascene jasmine. Al-Daraiseh states that Al-Samman in *The Body Is a Traveling Suitcase*

stresses that traveling “creates the sense home within her” (Al-Daraiseh, 2012, p. 89); Al-Samman experiences exile and displacement in the West, and this reinforces her sense of belonging in the Arab nation. For Al-Daraiseh, traveling is what helps Al-Samman go through “ongoing transformations in her identity” (p. 80), which explains why she “refuses the primacy of an authentic self and highlights the complexity of a multilayered identity” (p. 81). In addition, Al-Daraiseh argues that Al-Samman is highly subjective, as she presents the Arab world and Europe as “self” and “other” respectively. However, Al-Samman thinks otherwise; she maintains that she is an objective cosmopolitan. Al-Daraiseh argues that the sense of alienation and exile affect Al-Samman’s objectivity, and that Al-Samman is alienated from “Arab socio-political ideologies and the European countries she travels to that also misrepresent the Arab persona” (p. 75). By translating important parts in the travelogue from the original Arabic into English, it is our aim to present this relatively unexplored text to the Western as well as Arab reader in order to reveal the writer’s preoccupation with Arab identity, language, and political memory. In the second introduction to the travelogue, Al-Samman lists the titles which she has wanted to give to the travelogue; among these titles are “I Emigrate and the Nation Inhabits Me” (Al-Samman, 1996, p. 7) and “Only the Body Emigrates” (p. 8). These titles and the title which Al-Samman eventually decides on, *The Body Is a Travelling Suitcase*, indicate that Al-Samman carries her memories, as an Arab, in her mind when she travels to the West. Hence, the title of the section which she writes after the 1967 Naksa or setback is “I Carry my Disgrace to London” (p. 75) as though she carries the national Arab burden of loss, occupation, and exclusion in her traveling suitcases.

Throughout her travels around Europe, Al-Samman witnesses the misrepresentation of Arabs and the Palestinian cause as well as the spreading of the Israeli propaganda, thus blaming Arabs for failing to project the right image before the Europeans. Al-Samman is witness to the distortion of facts about the Palestinian cause in movies, magazines, and books in London, and she states that on one occasion she watches a TV show called “After Dinner,” as she notices that the host and the interviewee spread the idea that Israel is a strong country because it is based upon religious affiliations and because recruitment is compulsory there. Such “claims” make the English people become convinced that Israel is strong and the Israelis are hardworking and committed. The English people appreciate the value and the importance of hard work and commitment, which is likely to make them sympathize with Israelis. Al-Samman says: “I was torn while seeing the distortion of the facts before me in this way” (p. 29).

Generally speaking, it is apparent that critical scholarship on Al-Samman in English, and on this travelogue in particular, is scanty. Thus, the present article is a timely social and cultural exploration of Al-Samman’s travelogue, a text that has not received due critical attention. The fact that traveling allows for the revelation of the instability of Al-Samman’s identity as captured in *The Body Is a Traveling Suitcase* has been examined by Al-Daraiseh (2012). The present research, however, does not aim to focus on Al-Samman’s identity formation. Rather, it highlights the representation of London in Al-Samman’s travelogue within a relevant political context; Al-Samman’s rather negative portrayal of London is largely due to her patriotism and her experience of dislocation in the West.

Al-Samman portrays London in the sixties and seventies, focusing on London more than the other European and Arab cities she often travels to. As a writer and journalist, Al-Samman has a close look at London and the relationship between the Londoners and their lifestyle. Therefore, it is the purpose of this article to employ Charles Baudelaire’s concept of the

“Flâneur” which he comes up with in his essay “The Painter of Modern Life” (1964). Thus, it is argued that Ghada Al-Samman serves as a flâneur in her travelogue, taking readers along on a trip through London. Furthermore, the present article draws upon Georg Simmel’s and Raymond Williams’s descriptions of the metropolis in the modernist period where people experience alienation and solitude and are reserved, apathetic, and indifferent to one another. As a flâneur, an observer of the metropolis, Al-Samman is witness to these things in London in the second half of the twentieth century, thus considering these shortcomings to be major factors in the cultural regression and the apparent lack of affection and warmth in London as well as the English youth’s departure from ethical conduct. In addition, she points to England’s lack of strength, remarking that England is “semi-bankrupt” after the colonies have gained independence from Britain, so the Beatles have been honored by Queen Elizabeth II because their albums were a boost to England’s economy (Al-Samman, 1996, p. 449). For Al-Samman, Britain’s loss of imperial glory prevents the English younger generation from being devoted to a certain cause, and this accounts for the existence and the popularity of groups like the Beatles as well as the hippies.

There is no doubt that Al-Samman touches upon some positive aspects of life in London. She states, for example, that Londoners are honest and they appreciate the value of time and hard work, and thus after the collapse of the pound sterling many of them have worked voluntarily for more hours (p. 122). As for the life in London, Al-Samman states that the individual is valued, there is no hunger, patients are treated for free, doctors earn a fixed salary, and the government gives the unemployed an allowance until they find jobs (p. 123). In addition, she states that the police cannot arrest people for no reason (p. 124), and they are responsible for finding prisoners jobs after releasing them (p. 125). Al-Samman also states that people in London have the freedom of expression and criticism, and she notices that there are many theaters, galleries, and movie theaters in London and notices that the laws are enforced fairly. She, on the other hand, affirms that she is upset that such things do not exist in the Arab world and says: “I just love my homeland despite everything. The more I become aware of its weak points, the more I love it. My love for it blends with the acute feelings of responsibility for it” (p. 127). Evidently, the disadvantages of living in London which Al-Samman mentions outweigh the advantages. Accordingly, it is argued that this negative portrayal of the West and of London in particular indicates that Al-Samman, being a committed writer, is alienated in the West. So, she decides at the end of the travelogue to go back to Beirut to which she belongs, saying: “I feel a longing for any Arab land, any Arab homeland, including all its sufferings, maladies, and fall ... Our tragedies in Beirut and any other Arab capital city, in my view, are still better than this sad return to the swamp of alienation. I pray for the immigrants from Beirut rather than those who stay in it. I say goodbye to the rose of ice, and I go back to the rose of gunpowder in Beirut” (pp. 514-5). It is against this symbolic yearning for Beirut and other Arab cities that we examine the text’s depiction of a cold, indifferent London.

2. The Flâneur in the Metropolis and the Blasé Metropolitan Attitude

In “The Painter of Modern Life,” Charles Baudelaire states that “The pleasure which we derive from the representation of the present is due not only to the beauty with which it can be invested, but also to its essential quality of being present” (Baudelaire, 1964, p. 1). Thus, the

artist can best represent the age if he or she is among the crowd. The flâneur is arguably a good example of an artist present among the crowd. To illustrate his conception of the flâneur, Baudelaire draws upon the drawings of Constantin Guys, whom he refers to in the essay as 'Monsieur G.' For Baudelaire, Monsieur G. has succeeded in depicting the modern life in Paris, as he has been there while drawing. Baudelaire has seen a number of Monsieur G.'s drawings and hence he describes him as a "passionate lover of crowds" whose curiosity helps produce drawings that best represent Paris in the modern age (p. 5). He also affirms that Monsieur G. is a "man of the world" (p. 6, emphasis in original) rather than an artist because the former "understands the world and the mysterious and lawful reasons for all its uses" (p. 7), whereas the artist only cares about his or her part of the world. Baudelaire describes the flâneur, this way:

The crowd is his element, as the air is that of birds and water of fishes. His passion and his profession are to become one flesh with the crowd. For the perfect flâneur, for the passionate spectator, it is an immense joy to set up house in the heart of the multitude, amid the ebb and flow of movement, in the midst of the fugitive and the infinite. To be away from home and yet to feel oneself everywhere at home; to see the world, to be at the centre of the world, and yet to remain hidden from the world. (p. 9)

Because the flâneur loves life, he or she takes a close look at everything and thus notices what others fail to and what they take for granted.

As mentioned earlier in the article, Al-Samman traveled to London in the sixties to pursue a Ph.D., but she has not received a degree, due to "the shift of interest from academia to journalism" (Al-Daraiseh, 2012, p. 18). As a writer and journalist, Al-Samman is highly curious as well as interested in knowing and understanding everything happening in the countries she travels to. It is plausible to suggest, therefore, that Al-Samman is a flâneur; so far Al-Samman has written five travelogues: *The Body Is a Traveling Suitcase* (1979), *Exile below Zero* (1986), *Desire of Wings* (1995), *The Heart Is a Lonely Seagull* (1998), and *Tremble of Freedom* (2003). In all her travelogues, Al-Samman attempts to give a full description of her travels around Europe, the Arab World, America, and Asia. In her first travelogue *The Body Is a Traveling Suitcase*, she describes her travels to many cities in Europe and the Arab World; she provides a focus for London, looking at it with a critical eye. In London, Al-Samman walks down the streets and talks to people in order to provide an accurate description of London in the sixties and seventies.

Walter Benjamin draws upon Baudelaire's concept of the "flâneur," describing the flâneur as a "detective" or an "observer" of a large city or metropolis (Benjamin, 1983, p. 41), and stating that the street or the boulevard is the dwelling of the flâneur. Benjamin affirms Baudelaire's idea that the flâneur is someone among the crowd or a mass of people and points out the following: "To him [the flâneur] the shiny, enamelled signs of businesses are at least as good a wall ornament as an oil painting is to a bourgeois in his salon. The walls are the desk against which he presses his notebooks; news-stands are his libraries and the terraces of cafés are the balconies from which he looks down on his household after his work is done" (p. 37). Al-Samman is clearly a flâneur in the modern metropolis of London, a concept that arguably justifies her gaze as a spectator in this urban setting. In addition, the genre itself, the travelogue, helps prove that in London Al-Samman is a woman of the world and a lover of crowds. As a flâneur, Al-Samman

noticeably makes judgments about London and the life there, portraying London as a city marked by detachment, coldness, apathy, indifference, moral decay, and criminality, which explains her sense of loss and alienation there.

Detachment and Coldness in London

Simmel, albeit, argues that the individual in urban areas, as opposed to the one in rural settings, struggles to “maintain the independence and individuality of his existence against the sovereign powers of society, against the weight of the historical heritage and the external culture and technique of life” (Simmel, 2002, p. 11). Additionally, the individual feels the need to create a “protective organ,” in an attempt to maintain individuality, if not to adapt to “the shifts and contradictions in events” (p. 12). Simmel points out: “Instead of reacting emotionally, the metropolitan type reacts primarily in a rational manner, thus creating a mental predominance through the intensification of consciousness, which in turn is caused by it. Thus the reaction of the metropolitan person to those events is moved to a sphere of mental activity which is least sensitive and which is furthest removed from the depths of the personality” (p. 12). Hence, the creation of a “protective organ” is manifested through intellect or rationality, so the relationships between people in the metropolis are not personal or emotional. Simmel likens intellect to money, which is also dominant in the metropolis, in that they both have “a purely matter-of-fact attitude” (p. 12). Money and intellect or logic are understood in rational ways, which makes the “intellectualistic person ... indifferent to all things personal” (p. 12) and makes the “modern mind ... more and more a calculating one” (p. 13). Since their relationships are not based upon emotions, people who live in the metropolis are devoid of individuality. Moreover, these people, who are lacking in emotion, converse with one another when they are “thrown into obligatory association” (p. 12), and their life as well as relationships with each other are marked mainly by a great degree of “precision,” “certainty,” and “punctuality,” things which the metropolitan life necessitates (p. 13).

Right from the beginning, Al-Samman describes the deep sense of loss she feels in London. She emphasizes that her life in London is characterized by detachment and coldness, unlike life in her hometown, the East. The travelogue opens with the following words: “Frost received me in London, and I remembered that the sun disappeared, together with the face that said goodbye to me at Beirut Airport, and did not rise thenceforward” (Al-Samman, 1996, p. 13). Moreover, she contrasts the night in London which is “a lifeless painting” with the night in the East where there are “darkness, nostalgia, and mysterious hymns” (1p. 3). Al-Samman makes it clear that the relationships between people in the East are characterized by warmth. So, this cold weather of London, which Al-Samman cannot bear, obviously reflects cold relationships between people. According to Al-Samman, such coldness is manifested in the way people greet one another. Typically, the Londoners do not communicate a lot because of their isolation from one another, and the customary greeting expression which they use to get into a conversation and break the silence is “Nice weather we’re having” (p. 40). For Al-Samman, their greetings as well as hugs are cold; she points out: “The greeting becomes meaningless, inevitable, and cold like the cycle of a ticket cutting machine, and the hug becomes a monotonous gesture” (p. 15). The way people in London behave towards one another shows that they automatically create a protective organ.

In a futile attempt to maintain their independence, people in London become void of individuality. Al-Samman describes them as “millions of groups of ants that do their duties perfectly” (p. 14). She states that they all behave in much the same “mechanical” way. She refers to an everyday-life situation in London, saying that hundreds of people in a busy London line up every morning and every evening waiting for a bus silently. Al-Samman is strongly critical of the English people’s daily routine that has turned them into machines or automatons. She remarks: “The English people, like all the peoples of the West, are always out of breath, running towards trains and offices and grabbing their snacks while running during jams” (p. 42). Al-Samman emphasizes that such a sort of life fails to give people there peace of mind and reassurance and fails to help them maintain independence and individuality. She further points to the fact that the English people do not have time to know the truth about Israel and the Palestinian cause because of the busy life they lead.

Al-Samman insists that the English people are automatons, and thus she notices that their life lacks love. She notes that the English people glorify Shakespeare, yet they do not have time to understand the important messages which Shakespeare has tried to get across to his readers, namely the vital role which love has in lessening the adverse effects of daily routine on people. In doing so, Al-Samman noticeably laments the lack of the appreciation of love in London. On one occasion in front of the main gate of the University of London, she observes a man giving booklets to the university students. The booklets include questions about the qualities of the people they would like to go out with. The students, in turn, are expected to answer the questions and put them, together with a pound sterling, in an envelope so that machines find them like-minded girlfriends or boyfriends within a week. “The process of buying a dog for the family,” Al-Samman remarks, “will become more passionate and humane than the process of choosing a girlfriend” (p. 56). And she stresses that there is no love in London and expresses disappointment because the English people make fun of an Iraqi student who has committed suicide after his girlfriend has dumped him. Al-Samman states that the English people are puzzled about how someone dies for something other than money, so she describes love as “the god of the East which is rich in its feelings, affection, and spirituality” (p. 32). Furthermore, she points to the decline of the conception of the family and home in London and the lack of affection reflected in artificial insemination or “planting the child of some man in the interior of some woman” (p. 104). Therefore, for Al-Samman the East arguably has the advantage over the West because of its appreciation of the conceptions of love and family.

Al-Samman also notices that some people in London respond to such detachment and coldness of relationships. For instance, she points to the dramatic change in the way women dress, saying that women feel humiliated and consequently respond by wearing miniskirts. Further, she adds that some women wear clothes similar to the clothes worn by women in the past when love was valued, and thus they have chosen to wear clothes decorated with lace and clothes ornamented with silk. To Al-Samman, such a way of dressing reminds men of the time when men used to love women because as she roams the streets in London, she no longer sees lovers.

Eventually, Al-Samman deduces that this incredibly boring and cold life has contributed to the foundation of the hippie movement in the sixties. As a flâneur, Al-Samman observes the rebels in London: the rockers, the Beatles, and the hippies, and she even talks to them and simultaneously provides an accurate description of them. She states that the hippies or flower children of both sexes are very dirty and have long hair, and they are lost, drifting through life

aimlessly. They just want to revolt against traditional values, and they are detached from daily life and live in an imaginary world. Consequently, they take drugs for pleasure and in order to escape the real world. They are tired of the English people's coldness. On one occasion, they announce their plan to hang and set fire to a dog in Hyde Park, and when people gather, the hippies just carry signs against wars.

Speaking for the hippies, a hippie Al-Samman converses with complains about the restrictions on the way they have to act, considering the London life to be devoid of freedom. He tells her: "We rebel against the weird traditions which shackle us and plan in advance our lifestyle and social class and therefore our world as well as what we are supposed to say, wear, and eat" (p. 179). Al-Samman states that on one occasion the hippies put a toilet on the street where people wait for the bus. The hippie tells Al-Samman that this toilet incident makes the people waiting for the bus for once get embarrassed. He adds:

Our generation decided to make their voice heard by the adults and show them their abject misery which they are unaware of because they are accustomed to it like they are accustomed to afternoon tea ... They do not see that their life is hideous, depressing, and dull and do not see their deathly pale faces behind morning papers without smiling, joy, and flowers. They terrify us because this fate awaits all of us unless we rebel. (p. 180)

Conceivably, the hippies rebel against this sort of mechanical lifestyle and declare that they are in a dire need of sympathy and care. Al-Samman stresses the importance of love and affection in that it gives peoples inner peace, yet she condemns the way the hippies react to the lack of love, thus describing the hippies as "the worst attorneys for the most just cause" (p. 277). She states, in addition, that the hippies rebel against the developments in technology and science, at the expense of human beings. However, they resort to casual sex, free love, dirtiness, and taking drugs, and thus they do not have a fine philosophy of life. Al-Samman rightly argues that the hippies rebel because the older generation does not keep up with the times. She remarks: "While the English older generation determine to live under the delusions of grandeur, the younger generation go too far in despising the old people as well as their axioms and rebel" (p. 106).

Along with the hippies, the Beatles are also sick and tired of the mechanical and boring life which people in London have. Al-Samman argues that the hippies as well as the Beatles rebel in order to remind others that they need love; they are tired of people's coldness and consequently the slogan "make love, not war" has become associated with both of them (pp. 448-9). Al-Samman states that the Beatles, a band of four singers from Liverpool, intentionally look primitive, rebelling against civilization. Their severe criticism of the life in England is best described in their song "It's been a hard day's night, and I'd been working like a dog," so the Beatles disapprove of such a life that deprives people of their humanity (p. 41). On the whole, Al-Samman has little sympathy for this mechanical life of London, considering it to be a crucial factor in people's misery and considering the widening gap between tradition and modernity to be a reason for the foundation of the hippie movement and the Beatles. It should be remembered that Al-Samman draws these conclusions from her direct and personal interaction and contact with people in London who are complete opposites. In addition, Al-Samman herself is alienated from such a cold society where people are apathetic and indifferent to one another.

Indifference and Apathy in London

Baudelaire states that the flâneur Monsieur G. cares about details and consequently “has a horror of blasé people” (Baudelaire, 1964, p. 9). In the metropolis, people seem to be indifferent and isolated from one another, so the flâneur breaks through such “unfeeling isolation of each in his private interest” (Benjamin, 1983, p. 58). As a flâneur, Al-Samman frowns upon people’s indifference to one another and public apathy in the city of London. Thus, she expresses an interest in everything; she has an eye for detail, unlike people of London who have a blasé attitude about everything.

Simmel argues, on the other hand, that inhabitants of the metropolis become indifferent as time goes by, evincing a “blasé outlook” on life as a “consequence of those rapidly shifting stimulations of the nerves which are thrown together in all their contrasts and from which ... the intensification of metropolitan intellectuality seems to be derived” (Simmel, 2002, p. 14). People of the metropolis no longer react to new stimuli because of such rapid and contradictory shifts in the nerves which the metropolitan life calls for. Such a blasé attitude is manifested in public apathy and the indifference of individuals to everything to the extent that they see everything as meaningless and homogeneous. In addition to indifference and apathy, the people of the metropolis have a reserved attitude towards each other. Reserve, Simmel contends, “assures the individual of a type and degree of personal freedom to which there is no analogy in other circumstances” (p.15). Such people have limited human interactions and hence more independence and personal freedom, things which people of small towns and rural areas do not enjoy. All in all, the people of the metropolis are assured of individual freedom and independence, due to the blasé attitude which they have as well as the “protective organ” which they create and which is manifested in intellect, indifference, apathy, and reserve.

Al-Samman becomes even harsher towards the blasé attitude which people in London have and which they assume guarantees their personal freedom. Therefore, she mocks their conception of freedom, pointing out: “It is the freedom to die as you wish because no one has time to stop you, and it is the freedom to regress as you want because no one is concerned about you and hence criticizes you or feels sorry for you. It is the freedom of the community to be indifferent to you rather than a freedom that recognizes your entity” (Al-Samman, 1996, p.16). Al-Samman affirms that people’s apathy and indifference to one another, and hence their understanding of freedom, explain the moral decay and regression in the metropolitan city she is now living in.

Moral Decay and Crime in London

Simmel touches upon the decline of culture in the metropolis in the modernist period. He points out that “the development of modern culture is characterized by the predominance of what one call the objective spirit over the subjective,” stressing that such predominance brings on “a regression of the culture of the individual with reference to spirituality” (Simmel, 2002, p. 18). Al-Samman is aware that people in London turn away from religion, stating that although places of worship are free, not many people turn out for them. She states that the intellectuals are also aware that the youth in London are degenerates, due to “the decline of the values of the Victorian

era and the nineteenth century (love, religion, and ethics) and not finding a substitute for them” (Al-Samman, 1996, p.118).

Al-Samman even attributes the death of love in London to the decline of religion and traditions. She remarks that not only do the youth in London buy love, they buy “gods from the markets of delirium and craziness” as well (p. 58). However, she notes that the youth in London are thirsty for spiritual life, and this is reflected in the rockers’ respect for the Pakistani owner of a café where the rockers usually meet, as the youth assume that the East represents spirituality, which the West lacks. During her stay in London, Al-Samman notices that people search in vain for a spirituality substitute. She argues that they imagine that sex can serve as a substitute for religion and consequently get bitterly disappointed when sex fails to, and they imagine that the substitute is money and therefore “have the Midas curse when gold becomes monotonous” (p. 14).

Al-Samman is confident that the youth’s hunger for spirituality also accounts for the fact that they take drugs. She states that the youth in London have become disciples of a new cult, namely the inner self, and they consider taking the costly drug “LSD” to be one of the most important rituals. LSD is risky because it “reveals the unconscious and the inner self, and its effect lasts for many hours during which one loses one’s balance, hallucinates, cries bitterly, screams, crawls, bites, and imagines that he or she can fly” (p. 57). Additionally, many people commit suicide after taking this drug. Al-Samman tells the story of four hard-working students at the University of London who agree that three of them take LSD while the fourth one videotapes them. When the fourth one leaves them to drink water, they break the window and attempt to fly, and thus they all die. Along with taking drugs like LSD, opium, and/or hashish, people in London resort to other things in an attempt to find a substitute for religion and faith. Al-Samman notices the prevalent beliefs in astrology, horoscopes, and necromancy. She declares that these ways which people use never compensate for religion and love, saying: “The world is very tired and in need of love, affection, and faith” (p. 349).

In addition, Al-Samman argues that many of the youth in London have started to worship Krishna, a Hindu deity, because of their hunger for spirituality. She states that India takes revenge on England because England colonized India in the past, adding that “colonialism in the Indian way is more dangerous because it is not only colonization of the land but also colonization of the self, and because it happens with the consent of the English people and their total surrender” (403). The Indian man deceiving the youth in London has the youth undertake to pay him one quarter of their salaries for the rest of their life, thus making use of the youth’s spiritual needs to satisfy his desire for wealth. It should be noted that on one occasion Al-Samman has direct contact with the disciples of Krishna; she goes to one of their places of worship. Al-Samman compares and contrasts this with the hippie movement, saying that unlike the hippie movement in the sixties Hare Krishna in the seventies forbids fornication, taking drugs, violence, and drinking alcohol. Al-Samman states that the followers of both Hare Krishna and the hippie movement live in an imaginary world reflected in drugs and Indian heresies respectively, which indicates that the younger generation in London in the sixties and the seventies feel spiritually and morally lost and are anesthetized by sex, violence, and religion which they misunderstand.

Moral decay in London in the sixties and the seventies, for Al-Samman, is also reflected in the prevalence of male striptease, sex in saunas, and homosexuality. She points out: “the dissolution of women’s and men’s distinguishing characteristics provides fertile ground for the

existence of unusual sexual relationships” (p. 15). Thus, Al-Samman strongly criticizes the men belonging to the moderns who put on lipsticks and women’s perfumes. As a person who roams around a lot, Al-Samman is witness to the increase in the number of gays and lesbians in London, especially after the House of Lords has approved it and granted permission for homosexual behavior in public places and on public transportation. She also notices that women have started to wear “neckties and pant suits” as a reaction to the fact that men have started to wear “silky shirts, colorful necklaces, and velvet coats” (p. 104). Hence, she points to the Eros statue in Piccadilly Circus that may wonder “Is it possible for a generation like this to win a victory like the one I have won?” (p. 109), as young men and women sit on the steps of the fountain, singing or playing the guitar. According to Al-Samman, the fact that the younger generation in London is not devoted to a certain cause is responsible for the prevalence of criminality and violence. Therefore, she praises the Arab generation for their devotion to many causes like unity, freedom, democracy, and equality, and she puts the blame on the things that prevent them from working to reach their goals (p. 119).

Williams, for instance, emphasizes the relationship between modernism and the metropolis in the twentieth century. He argues that the metropolis in the modernist period is characterized by “a complexity and a sophistication of social relations” (Williams, 1985, p. 20) as well as “miscellaneity” (p. 21). He also maintains that the themes which are tackled in the modernist period and which reflect the atmosphere in the metropolis have been employed in the nineteenth century in well-known works that depict the state of the metropolis at the time. Williams mentions William Wordsworth’s *The Prelude* (1850) in which the modern city is identified “as a crowd of strangers” (p. 15), James Thomson’s “The Doom of a City” (1857) which treats the theme of “Solitude in the midst of a great City” (p. 16), and Conan Doyle’s *Sherlock Holmes* short stories which examine the theme of “urban crime” in “dark London” in the late nineteenth century (p. 17). Although some themes like the “diversity and mobility of the city” (p. 19) are found in some works that positively depict the city, the themes which portray the city in a negative way outweigh such positive themes. So, many writers, Williams adds, investigate themes like escaping to a “peaceful and innocent rural spot” (p. 19) as well as the theme of “urban alienation” (p. 15).

Throughout her trips to London, Al-Samman makes it clear that life there provokes a sense of alienation from others. In addition, she stresses that London is not a safe place to live, saying about Soho, a district in London, that whoever “passes by this street is overwhelmed by a strange feeling of anxiety and tension” (Al-Samman, 1996, p. 13). Straight after describing Soho, Al-Samman stresses that the East is a safer place to inhabit, saying: “I remembered Beirut as well as Bliss Street opposite the university and its gentleness which I contemplate from the classroom window” (p. 14). Al-Samman emphasizes that London is a city with a high crime rate because of the spread of crimes like breaking into houses as well as stealing purses and even the gold teeth of the dead. In addition, she points to the prevalence of serious crimes like raping children. Al-Samman mentions that she has been cautioned by her friend not to walk alone during the night because of the spread of crimes like theft, kidnapping, and murder (p. 447). London is so unsafe that people lock their cars while driving, and young ladies lock their doors, and on vacations they go to the countryside where their families live.

In Al-Samman’s view, permissiveness in sex might be responsible for regression, deviation from social and cultural norms, sadism, and criminality in London. Thus, it explains the

brutal murder of young girls after they are raped by sadists. Al-Samman stresses that sex is no longer a taboo subject; it is easy to get, so people want to try something new and different. She remarks: "There is nothing left over that shakes the killer 'sexually' but something new, depraved and creative, namely torturing and killing. The killer prefers that to the mature women's coldness and automatic surrender" (p. 115). Being a flâneur, Al-Samman never puts up with cold and unfeeling people and their indifference to one another, considering the mechanical lifestyle which people in London lead to be responsible for moral decay and criminality. Therefore, at the end of the travelogue she announces her intention to go back home, i.e. to Beirut, escaping such a mechanical life, and thus she ends the travelogue with the following assertion: "All the riches of the world are unable to buy that artery which people plant in their homeland's ground, not only to be alive but also to be endowed with life. Goodbye to the world of electrocuting hotels" (p. 515). Justifiably, this hostile attitude to London is incompatible with Al-Samman's attitude toward other cities mentioned in the travelogue like Beirut, Damascus, Baghdad, and Cairo.

3. Conclusion

In conclusion, the present article has considered the first travelogue written by the Syrian writer and journalist Ghada Al-Samman, *The Body Is a Traveling Suitcase*, focusing on Al-Samman's representation of the modern metropolis of London in the sixties and the seventies. Al-Samman went to London in 1964 in order to do a Ph.D., but it is said that she has dropped out of college because she has had an interest in journalism. As a travelling journalist, Al-Samman looks around everything in London with a critical eye. So, it has been argued that she is a flâneur in London, thus drawing upon "The Painter of Modern Life" (1964) in which Charles Baudelaire contends that the age and the place can best be represented and described if the flâneur is among the crowd. In addition, Walter Benjamin's description of the flâneur as an observer of the metropolis has been used. Benjamin affirms Baudelaire's idea that the flâneur loves the crowd and hence walks down the streets. Since Al-Samman walks down the streets of London and talks to people there, including the hippies, it has been suggested that Al-Samman provides an accurate description of life in London in the sixties and the seventies of the twentieth century.

Al-Samman's different cultural background and her political awareness arguably enable her to be a meticulous observer of life in London and constantly depict this life against our limitations as Arabs to be good advocates of a just cause (the question of Palestine). Al-Samman notices how the Western media misrepresents the reality of Arabs and the Palestinian cause, doing Israelis a favor, and blames Arabs for not championing their just causes before the West. She also argues that the busy lifestyle which people in London lead stops them from getting to the truth about the Arabs and the Palestinian cause.

Al-Samman stresses that Londoners are isolated from the world. Therefore, the article has also employed Georg Simmel's notion of the "protective organ" which people in the metropolis create in an attempt to maintain individuality and independence. It has been shown that Al-Samman depicts the relationships between people in London as characterized by coldness and detachment. Such relationships have turned people in London into automatons that do not appreciate the value of the family as well as love. Al-Samman argues that this automatic lifestyle which involves lack of love is responsible for certain things which she is witness to, namely changes in the way women dress, the foundation of the hippie movement in the sixties, and the

existence of the Beatles. Since the relationships between people in London are also marked by apathy and indifference, Simmel's notion of the "blasé outlook" which people in the metropolis evince has been applied. It has been stressed that Al-Samman does not evince such an outlook because the flâneur disapproves of blasé people, as Baudelaire puts it. Al-Samman, therefore, is critical of the Londoners' apathy as well as their conception of freedom which entails indifference to others. Al-Samman's description of London illustrates that such indifference and misunderstanding of freedom have led to moral decay manifested in turning away from religion, taking drugs, permissiveness in sex, homosexuality, and criminality. Evidently, Al-Samman's nationalism is responsible for this conception of London as well as her feelings of displacement in the West, and thus she decides at the end of the travelogue to go back to Beirut, affirming that one can have the best possible chance of happiness in one's hometown.

Note:

All quotations taken from Al-Samman's travelogue are translated from Arabic into English by the authors of the article.

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A Study of Epic Theatre in Caryl Churchill's *Cloud Nine*

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Abstract

Bertolt Brecht introduced a new type of theatre called epic theatre in 20th century. He challenged the classical drama conception to epic theatre by including some elements in his play as Historicization, Alienation, Gestus and the Fourth wall. Brecht rejects traditional plot, setting, and characterization in order to confuse the audiences and make them see the world better. By this way he aimed to direct his audiences to critical thinking. Caryl Churchill is one of the most important writers known as a socialist feminist playwright uses Brecht's epic theatre features in her play Cloud Nine since she can easily take the attention of the audiences and let them think objectively to the global problems of the world like racism, sexing discrimination. Churchill, like Bertolt Brecht, breaks down the conventions of realistic drama since it serves the purposes of capitalist ideology and patriarchy. The objective of this study is to introduce the elements of Bertolt Brecht's epic theatre and analyze how Caryl Churchill used these epic elements in her play Cloud Nine to terminate sex discrimination and racism. Moreover, she aimed to create tolerance on the 'other' in the society.

Keywords: Brechtian technique, patriarchal society, fixed gender roles, social change.

I. Introduction

The term epic theatre was used by Brecht for the first time in 1926. Indeed, Erwin Piscator was the pioneer of the epic theatre but Brecht is the one who perfected and popularized it. Epic theatre is a revolutionary form of drama. "After World War II due to need of rebuilding society, the stabilization of the economy, nationalizing tendencies brought about by the intensification mass product techniques during the war and the pedagogical strategies of Germany Communist Party, a more matter of fact utilitarian approach took hold in the arts" (Mumford 77). In the article of 'A Short Organum for The Theatre' Brecht defines the new type of theatre as "making live representations of reported or invented happenings between human beings and doing so with a view to entertainment" (Willet 180). Brecht did not only choose social themes but he also aimed to awaken his audiences by the alienation effect (Verfremdungseffekt) and giving them the idea that they were watching only a play. He wanted his audiences not to sit passively. He also wanted the audience to have a critical rather than an emotional viewpoint. To achieve this, he denied the fundamentals and requirements of Aristotelian drama and attempted to change classical rules of plays. Willet explains that Brecht is disturbed to see how crudely and carelessly man's life is presented not only in old works but also in contemporary ones created with old recipes (183). Brecht rejects traditional plot, setting, and characterization in order to confuse the audiences and make them see the world better. "Epic theatre is thus an umbrella term for all those technical devices and methods of interpretation from showing the Gestus, V and H effects that contribute to analytic narrative perspective. But it also embraces structural issues such as organization of space and time so that particular view of the individual and society is communicated" (Mumford 78).

Caryl Churchill is one of the most important writers known as a socialist feminist playwright. She has written many plays for radio, television and theatre since the 1960s. As a feminist she was affected by feminism and lefties climate of the 1970s. She tried to introduce her political and social ideas especially her feminist point of view with "Brechtian Epic Theater". Churchill's intention is not different from Brecht's; she aims to awaken the audiences and bewilder and attract them. Churchill, like Bertolt Brecht, breaks down the conventions of realistic drama since it serves the purposes of capitalist ideology and patriarchy in order to emphasize the feminist position against traditional male position in the society (Akçeşme 94). Churchill employs Brechtian theatrical features such as alienation, historicization, gestus, collapse of the fourth-wall, and open-ended plot structure to provoke feminist ideas in patriarchal society. In other words, she becomes the voice of women of her era employing epic theatre conventions for her own ends.

II. Analysis

Cloud Nine is a two act-play in which Churchill explores the issues of sex, gender, racism, colonization, politics, and patriarchal oppression. The first act of the play is set in a colonized African country during Victorian era and depicts the life of a white upper-middle class British family in Africa. The second act, however, takes place in England in the twentieth century—almost a century later, though only 25 years pass in the play. The characters in the second act are white middle-class representatives of modern society and they deal with problems of their era such as trying to be individuals and get accepted in the society without prejudices.

Like Brechtian plays, Churchill uses various alienation effects to keep the audience awake and let them see the things that are not happening as they should. Her aim is to question the constructed roles considered natural for women by way of using epic elements. Apparently, the mainstream discourses are to be blamed for creating these myths because individuals “are objects of these regimes as they are configured and deployed within the system, yet they are also the agents because they internalize mainstream identity politics and impose them on others. In this way, identity politics and heteronormative policies survive thanks to the contribution of individuals, even if unintentional” (Ertin 265). In the play, it is obvious that these myths are taken for granted by the representatives of the mainstream discourses. However, Churchill employs the alienation effect with her characters in order to subvert and undermine the widely-accepted values: “If the part is played by somebody of the opposite sex, the sex of the character will be more clearly brought out; if it is played by comedian, whether comically or tragically, it will gain fresh aspects” (Willet 197). The characters are not like the ones we see in dramatic theater. At the beginning of the play, there is the cast list and the characters are briefly described there. On the list, it is seen that Betty, the wife of Clive, is played by a man; Edward, their son, is played by a woman; and Joshua, their slave, is played by a white man. The actors in this act do not match the gender or race. Some of the woman roles are played by men and some man roles are played by women. Furthermore, a character may not be played by the same actor throughout the play. For instance, Betty, Edward and Victoria are played by two different actors. The actor who plays Clive in the first act plays Cathy in the second act. On the first page where the characters and their roles are described Victoria, the daughter of Clive, is played as a dummy, but in Act II she is an intellectual woman who can stand on her own feet economically. All these striking elements are employed by Churchill to question the gender assumptions and to reveal that they are indeed nothing but constructions.

Another method the playwright employs to create alienation effect is the use of chronological disruption. Chronological disruption distances the story, defamiliarizes the audience, and empowers them, and as a result forces them to think. It also forces the audience to make critical interpretations rather than sit in an accepted linearity of narration. The time lapse between the two acts is a hundred years since the first act takes place in Victorian era and the second act takes place in the 1970s in England, but the characters get only twenty-five years older. It creates artificiality in the play to wake the audiences. In addition, there is an unrealistic temporal flow between the scenes. Each scene is independent and seasons even change with the scenes; the play starts in winter and it ends in late summer, but the events happening in the scene do not follow one another.

Besides chronological disruption, songs are also used as an alienation effect in Brechtian Theater. (Willet 203) The intention of the songs is to describe or recite what is going on. The songs also satirize the situations. Churchill’s play opens with a song called “Sons of England”. The song tells the audiences about two subjects; gender roles and colonization. It is a satirical aspect of the play. The characters are singing loyalty to England in a country which is colonized. Joshua, the black servant, ironically sings British Christmas song “Deep in the winter” as a Christmas song. It is a song of a world that he does not have any idea about. It is also a meaningless song for Joshua because it is about winter, something that he cannot visualize or comprehend as an African (Churchill 272). Edward sings a song “A boy’s best friend” as if he were a dutiful boy and has a good relationship with his mother. The last song is the cloud nine and it is the most meaningful song in the play (Churchill 312).

Brecht developed an acting technique of Gestus in Epic Theatre “For the theatre practitioner, showing Gestus involved crafting gestures, compartments and groupings so that they vividly illuminated the way human behavior and social relations are both shaped by economic and historical forces and open to change” (Mumford 172). Since it is an acting technique it can be better understood while the audience is watching. Nevertheless, a reader can still find the element of Gestus in Churchill’s play *Cloud Nine*. For example, the attitude of embracing can be seen as ‘Gestus’ because the characters embrace each other many times. All the characters embrace each other except Clive. Churchill aims to show that they may have different genders, races, beliefs or choices in their life, but it does not comprise an obstacle to live in peace. “They embrace. The other have all gathered together. Maud rejoined the party, and Joshua” (Churchill 271). The most important act is the embracement of the old and new Betty. They unite and each one accepts the ‘other’. The plays ends, “Clive goes. Betty from Act One comes. Betty and Betty embrace” (Churchill 320).

Churchill utilizes the ‘breaking fourth wall’ convention in order to address the audience directly and also remind that they are watching a made-up story. The fourth wall convention in drama, an imaginary wall between the stage and auditorium, is made of a performance in which the actor behaves as if he were a real person and as if the audience were not present to create a realistic effect (Mumford 78). For instance, In *Cloud Nine* the players introduce themselves to the audience so the audience and the players interact as if they are not on the stage:

CLIVE. This is my family. Through far home
We serve the Queen wherever we may roam
I am a father to the natives here,
And father to my family so dear.
BETTY. I live for Clive. The whole aim of my life
Is to be what he looks for in a wife. (Churchill 251)

The use of history in epic theatre functions as a means of distancing dramatic events in order to analyze the situation objectively. Also with historicization the audience is forced to compare the Victorian era to contemporary life because historicization or “H-effect designed to provoke an inquiring attitude towards the present through the past and change dominant versions of history” (Mumford 173). With historicization the writer brings criticism of past colonial and gender roles. The audience sees how people of the country felt about civilization project. When England was civilizing the others, they called the others ‘the beast’, killed many innocent people, and they burned many villages just to satisfy themselves and felt relief as if they were civilizing the countries. They civilized the others without acting as civilized. Churchill is disturbed by idea and criticizes it with an epic element. The whites beat the members of the tribe to discipline them by a slave Joshua:

MRS SANDERS. Who actually does the flogging?
MRS SANDERS. I imagine Joshua.
EDWARD. I did not want to see any more. They got what they deserved. Uncle Harry said I could come.
MRS SANDERS. I never allowed the servants to be beaten in my own house... (273)

Joshua seemed to be civilized and loyal and accepted himself as a white man. He is civilized in the gaze of the white man but is he really civilized? Churchill questions the

internalized patriarchal oppression over 'the others' by using the character Joshua who is a servant in a white man's house. Joshua considers himself white and does not even care about the death of his own family since they are enemy of the white men. Indeed, the people of his tribe are innocent people looking for independence in their own country. Briefly civilization means taking part in white men side and protecting his profits.

Historicization in epic theatre has got some aims. It is either done to question an event at present through past or to tell the audience that a social issue is changing. (Mumford 72) In this play Churchill also highlights that gender roles and self-conscience are changing in the society. The use of cross gender and cross race casting does not only alienate the audience but also brings the problem of gender roles and racism into limelight. The women in Victorian era were traditional and their world consisted of their husband. They had to behave as their husband liked. Similarly, Betty says, "Clive is my society" (Churchill 258). Maud the mother of Betty is as traditional woman as the others in her era gives advices to Betty and states, "Betty you have to learn be patient. I am patient. My mama was very patient" (258). Maud reminds her women's position and man's responsibilities and women should not dare to change it:

BETTY. Tell me what you know. Clive tells me nothing.

MAUD. You would not want to be told about it. Betty. It is enough for you that Clive knows what is happening. Clive will know what to do. Your father always knew what to do. (274)

Harry also reminds Betty the roles of women that are expected in the society. Harry says, "You're a mother. And a daughter. And a wife" (268). Thus, Betty is limited in her borders. For this reason, Betty has a cross gender role; she is played by a man. Betty's inability to have a female body represents her lack of recognition as a woman in the patriarchal hegemonic world. Although Maud reminds her that she is lucky to have Clive as a husband she is not happy and looks for love. She is also bored because of her life in Africa, but there is no way to go away in a patriarchal society since she will be criticized if she prefers to leave her husband in Africa. As a result, she looks for little excitement in her life like having visitors in their house:

CLIVE. But you like him well enough. You don't mind him coming?

BETTY. Anyone at all to break the monotony. (253)

A woman's success can only be evaluated by a good husband. This idea is emphasized with Maud who says, "You are looking very pretty tonight. You were such a success as a young girl. You have made a most fortunate marriage" (258). Indeed, Betty does not share the same idea with Maud, she feels unhappy and bored so she is looking for a little bit of excitement with the love of Harry. Betty admits her love to Harry and states, "When I'm near you it's like going out into the jungle. It's like going up the river on a raft. It's like going out in the dark" (Churchill 261). Although Harry also feels more than a friendship toward her, he wants her to stay as Clive's wife since her role are designed and cannot be changed. There is even an inequality between men's and women's perception of faithfulness in the concept of marriage. When Joshua tells Betty's feelings about Harry to Clive Betty's husband, he gets angry. On the other hand, he cheats on his wife by sleeping with Mrs. Saunders but he continues his life as if nothing happened. In the eyes of man, women are the weaker sex.

Clive says, "Absolutely, I know the friendship between us. Harry, is not something that could be spoiled by the weaker sex" (282). For Clive, women are irrational, inconsistent, treacherous, lustful, and they smell different from them (282). The women have lower status even than the slaves. Churchill aims to stress that a woman is worthless in the patriarchal world, when and where the women live is not the matter. Betty commands Joshua but he does not fulfill her orders and responds to her rudely and as a result she complains about him to Clive. However, Clive does not take it seriously and claims, "There now. It won't happen again, my dear. I'm very shocked Joshua, very shocked" (Clive winks at Joshua unseen by Betty Joshua goes) (255). A boy or male servant has a higher status than woman. The position or age is not important the sex is important in patriarchal society. For the second time Joshua denies her command and Betty gets Edward's help to make Joshua to respond her command. Joshua listens to a boy's command but not a woman's:

BETTY. Fetch me some blue thread from my sewing box. You got legs under that skirt.

JOSHUA. You've got your legs under that skirt.

EDWARD. You fetch her sewing at once, do you hear me? You move when I speak to you, boy (278).

If you look at non-cross-dress actors they are all passive because they are passive in the eyes of men. Victoria is called a dummy and she never talks, Maud is an old lady and Ellen is a weak one because she is under the command of Clive as a governess. So, they are all deficient characters. On the other hand, Mrs. Saunders is different from the others; she is trying to stay on her feet as a widow in the world of men. She is living alone and she refuses to marry Harry. Clive accepts that she is different from other women and for him she should be trained. Clive says, "My God, what women put us through. Cruel, cruel. I think you are the sort of woman who would enjoy whipping somebody. I've met one before" (262). In another event Mrs. Saunders is criticized because she is independent like a man and this behavior is not appreciated for women:

MRS. SAUNDERS. I never allowed the servants to be beaten in my own house. I'm going to find out what's happening.

BETTY. Will she go and look?

MAUD. Let Mrs. Saunders be a warning to you, Betty. She is alone in the world. You are not thanks God... (274)

Edward the son of Betty and Clive is played by a woman but still he is expected to be a real man. On the other hand, Victoria is expected to play with a doll but she does not want to. Desires or interests are not cared for in the society; instead, everybody is obliged to act according to their roles given by the patriarchal society:

BETTY. Edward, I've told you before, dolls are for girls

BETTY. You must never let the boys at school know you liked dolls. Never, never. No

one will talk to you, you won't be on the cricket team, and you won't grow up to be a man like your papa

EDWARD. She is not Victoria' doll, she is my doll. She doesn't love Victoria and
Victoria does not love her. Victoria never plays with her.

MAUD. Victoria will learn to play with her. (274)

The women in Victorian era are fragile in the eyes of men. People act like they are incapable of things. Clive is talking to his wife as if she is fragile. Clive says "That's a brave girl. So today has been all right? No fainting, No hysteria" (255). Joshua as a black slave can have a higher status than a woman, but still he is under the command of a white man. Joshua had to be trained because he was the beast in the eyes of white man. He thinks like a white man does and feels like a white man does, too:

JASHUA. I hate my tribe. My master is my light.
I only live for him. As you can see,
What a white man want is what I want to be (251).

Churchill takes the play from past to present to show the transition to contemporary life. Indeed, the play is written in 1979 so it is just the beginning of changes especially in roles of women for instance; women started to work. With the feature of epic theater, she can easily bring this issue to the foreground. Joshua does not take in part in Act II because there is no slavery anymore. Also, Clive has no role in Act II. because it is the end of patriarchy. The biggest sign of transition is seen with Betty. Betty is played by a woman emphasizing the transition of the traditional old world to modern world which recognizes the woman. She has a status as a woman and tries to be an individual in the society. She is divorced and earns money and lives alone. She starts to like sexuality and being sexual. She accepts her lesbian and gay children and she is even ready to live with them. She is a woman in the contemporary world who does not deny her past or her old roles. At the end of the play the old Betty comes and they embrace each other and they unite.

Victoria does not only talk but also reads and discusses intellectually. She has to make a decision. She will either continue to her career in another city and get divorced or stay with her husband and be unhappy. Betty in Victorian era was searching for her role but Victoria in Act II is unlike her mother and she is independent and an educated woman but this time she is looking for her sexual identity. She cannot decide to live with Cathy or continue her life as a single mother. Indeed, she needs nobody and she wants to go by her own and continue her career without Cathy or Martin. Cathy in Act II is also very different from Maud and Betty. Cathy is a single lesbian working mother. She is a powerful woman who knows what she wants.

There is a transformation of self-awareness and self-expression without the fear of society. In Act I, Ellen is a lesbian and she tries to tell this to Betty but Betty does not accept this idea and tries to direct her to heterosexual marriage and tells her:

BETTY. If you go back to England you might get married, Ellen. You're a quite pretty, you shouldn't despair of getting a husband.

ELLEN. I don't want a husband. I want you.

BETTY. Ellen don't be silly. Come, don't cry. You don't feel what you think you do. It's the loneliness here and the climate is very confusing. Come and have breakfast, Ellen dear, and I'll forget all about it (281).

Also in Act I, Harry thinks that they both have negative feelings towards women and indirectly states that he is a gay. Clive as a man representing the Victorian values overreacts and sees it as a sin and forces him to marry. The other way is unthinkable for him. Even Harry cannot support himself bravely because of the society and explains his situation as a disease rather than a choice and begs for help:

HARRY. It is not a sin, it is a sin, it is a disease.

CLIVE. A disease more dangerous than diphtheria. Effeminacy is contagious. How I have been deceived...

HARRY. Clive, help me, what am I to do?

CLIVE. I cannot keep a secret like this. Rivers will be named after you, it is unthinkable.

You must save yourself from depravity. You must get married (283).

Act I, ends with the marriage of lesbian Ellen and gay Harry because the other way is not accepted. On the other hand, Act II displays self-determination in society. Ellen explicitly tells that she is lesbian (291). Edward lives with Gerry and most importantly Betty knows that both of children are not heterosexual and recognizes their identities:

GERRY. I'm very involved with him

BETTY. I think Edward did try to tell me once but I didn't listen. So what I am being told now is that Edward is 'gay' is that right?

BETTY. Well people always it's the mother's fault but I don't intend to start blaming myself. He seems perfectly happy (320).

Churchill finishes *Cloud Nine* with an open-ended scene. The new Betty is juxtaposed with Betty from Act One played by a man. They embrace each other and unite. This attitude shows that it is the end of gender discrimination. However, this interpretation is left to the audience to interpret.

III. Conclusion

Churchill combines many elements of epic theater to support her strong socialist feminist point of view. Aristotelian drama was not enough to call attraction of people to social problems. She rejected the traditional dramatic narrative in Aristotelian structure since it does not serve for her purpose. In the light of epic theatre, she achieves to take attraction of people to gender and racial problems. Churchill encourages the audience to question traditional gender roles and identities imposed on people especially on women in patriarchal society. Of all the plays that Churchill has written *Cloud Nine* perfectly faces and handles the problems of her era. "It captured the tumultuous project of sexual experiment in its experiments in its utopian aspect while equally capturing the confusion of pain of rapid social change" (Reinelt 28).

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Review of Stacey Margolis's *Fictions of Mass Democracy in Nineteenth-Century America*

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Margolis, Stacey. *Fictions of Mass Democracy in Nineteenth-Century America*. Cambridge UP, 2015.

Stacey Margolis's *Fictions of Mass Democracy in Nineteenth-Century America* illuminates the ways in which antebellum authors conceived of the pulsation of democratic society before the emergence of polling. Unlike the other contemporary scholars, who focus on the rise of political organizations and the implications of citizenship in antebellum renderings of mass democracy, Margolis concentrates on random individuals' everyday actions and encounters, which have the capacity to reshape the existent political sphere. Margolis argues that antebellum authors, such as Charles Brockden Brown, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Fanny Fern, Harriet Jacobs, and James Fenimore Cooper, can be considered the earliest theorists of mass democracy, for in their fictions, they examine the chaotic genesis of public opinion (13). In the antebellum era, this concept was an emblem of mass democracy (13-19). Public opinion, she argues, was of paramount importance for the functioning of mass democracy "not only because...it eludes political and geographical boundaries but also because it cannot enforce barriers to entry" (19). Therefore, the selected novels and short stories "focus on the formation of public opinion because it is the one facet of the democratic public sphere that seemed truly open, even to those excluded from more formal participation" (21). Noting that these texts "are not engaged with the content of political disputes but with their form" (21), Margolis contends that they explore how "emergent social networks foster new forms of political influence" (22).

In chapter one, entitled "Network Theory Circa 1800: Charles Brockden Brown's *Arthur Mervyn*," Margolis sheds light on the unpredictable ways in which arbitrary denizens interact and link with one another forming a public sphere. She argues that Philadelphia's 1793 yellow fever outbreak serves as a metaphor for the incoherent and unsystematic growth of social rhizomes. Referring to the principle of randomness that underlies the spread of yellow fever through the city, Margolis demonstrates that the original source of the disease can never be detected, and the channels of its transmission cannot be accurately predicted (44-47). Demystifying the complex logic of the circulation of ideas, Margolis underscores that Brown's novel is one of the earliest theoretical attempts to delineate the development of "information networks" (42) and illuminate the chaotic expansion of their political influence.

Chapter two, entitled “Gossip in the Age of Print: Poe’s Crowdsourcing,” helps us understand how information networks manage to build seemingly cohesive bodies of public influence out of dispersed individual opinions. The chapter highlights the role of gossip, not print, in the formation of such bodies. Margolis contends that in Poe’s story “The Man That Was Used Up,” General A.B.C. Smith is a celebrity built from gossip (54-58). His socially constructed image serves as a metaphor for the “illusion of unity that is public opinion” (71). Emphasizing the role of random gossiping in the proliferation of public information, Margolis points out that the transience of shallow conversations is the source of their perpetual social power (68). Casual and widely spread rumors that give birth to the seemingly harmonious picture of the celebrity echo the impossibility of compact public opinion, uncovering Poe’s message about the ways in which information networks give birth to various public authorities.

Margolis’s argument in chapter three, entitled “The People’s Curse: Hawthorne’s Network Theory of Power,” reveals the uncontrollable ways in which public opinion, which often operates as a hex, enables the least expected individuals in a social context to shape its further development and instigate a shift in political influence. Analyzing a few stories in Hawthorne’s *Legends of the Province-House*, Margolis notes that the characters who make such unexpected interventions are women (84-86). She contends that by assigning this role to subordinated female and not to influential male characters, Hawthorne sheds light on the inherent potential of all-pervasive yet inconspicuous forces to catalyze a change in the evolution of public opinion.

Chapter four, entitled “Publics, Counterpublics, Networks: The Viral Complaint of Melville, Fern, and Jacobs,” helps us fathom how marginalized individuals’ powerlessness can unexpectedly result in their empowerment, and how their heartrending silence can transmute into an electrifying sound against oppression. Margolis notes that while Melville’s *Bartleby* epitomizes underpaid office employees, Fern’s *Ruth* underpaid women in the public arena, and Harriet Jacobs dehumanized female slaves, each of them finds a way of voicing their dissatisfaction and excruciating pain, and through such acts they can exert political authority (106-07). Emphasizing that *Bartleby*’s utterances affect his workspace when he undergoes his daydreaming spells (110), that *Ruth* (under the pen-name Floy) bridges the gap between her loft and her readership when her writing is circulated in the market (111-14), and that Linda initiates public whispers about herself when her letters are disseminated throughout the town (117-19), Margolis uncovers the radical potential of one’s “go[ing] viral” (25) when it is not expected at all. She concludes that Melville, Fern, and Jacobs do not cast their marginalized characters as instigators of counterpublic clusters but as individuals whose found and cherished voices have the power of catalyzing social change.

In chapter five, entitled “The Tyranny of Opinion: Cooper’s *The Ways of the Hour*,” Margolis demonstrates that “self-regulation” (127) is not only the foundational principle of public opinion but a mode of “mass delusion” and “communal self-destruction” as well (125). Margolis argues that Cooper’s novel uncovers the ways in which public opinion influences the work of the jury and bypasses and surpasses the rule of law. Unlike the previously discussed authors, whose

characters' actions and beliefs are backed up by various information networks, Cooper underlines that "the casual, unofficial information network does not liberate, but overrides individual opinion" (130). Presenting the evolution of public opinion through the life of Mary Monson, the woman who, after being unjustly incarcerated, escapes from the cell by night and initiates malicious gossip about herself, Cooper depicts the principle of self-regulation as both the core premise of public opinion and a mode of communal suicide (135-146). This antagonistic logic of self-government, Margolis concludes, is simultaneously an impetus of mass democracy and its severest foe.

Margolis ends her study with an examination of Henry James's novella *The Papers* (1903), a provocative revision of Poe's "The Man That Was Used Up," in which James renders the dispersion of public opinion with the advancement of consumerism. Unlike the antebellum fictions of mass democracy, which conceived of public opinion as a chaotic and influential social phenomenon, James's novella reveals the role of the media in the construction of celebrities. James registers public opinion's susceptibility to the influence of the leading cultural and political forces. Therefore, as Margolis observes, "James's novella ends by fantasizing an escape from the world of the public into the world of literature" (151). In such a world, "the celebrity becomes the paradigm for high modernism" since s/he can be "self-enclosed and mysterious, circulating publicly, but with value 'money doesn't represent'" (151). However, since fiction is created for its readership, the ties between fiction and "the public" are ineradicable (152). This bond, Margolis concludes, is what keeps them both constantly permeable.

Environment-related Human Rights Violations in the Niger Delta in Nigeria

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Abstract

The present paper aims at describing the deleterious human and environmental impacts of the multinational oil companies operations in the Niger Delta in Nigeria. It also tends to make clear the two concepts of "human rights" and "environmental rights" as defined by different international organisations, and thereby demonstrate that the enjoyment of correct environmental conditions is in itself a fundamental human right.

In the Niger Delta region in Nigeria, since the very beginning of oil production in 1956, the local communities have known no rest undergoing the consequences of massive environmental degradation owing to oil exploration and exploitation activities, frequent oil spills and gas flaring. This environmental degradation resulted, inter alia, in a declining fish catch, poor crop yields and impoverishment of the soil in addition to other health consequences that prevented local communities from enjoying their fundamental environmental rights.

Keywords: Niger Delta, Environment, Human Rights.

The United Nations defines human rights as “*Rights inherent to all human beings, whatever our nationality, place of residence, sex, national or ethnic origin, colour, religion, language, or any other status. We are all equally entitled to our human rights without discrimination. These rights are all interrelated, interdependent and indivisible.*” (The United Nations)

Thus, human rights are norms that help to protect all people everywhere from severe political, legal, and social abuses. Examples of human rights are the right to freedom of religion, the right to a fair trial when charged with a crime, the right not to be tortured, and the right to engage in political activity (Stanford Encyclopaedia of Philosophy). Primary historical sources for bills of rights are the Magna Carta (1215), the English Bill of Rights (1689), the French Declaration of the Rights of Man and the Citizen (1789), and the Bill of Rights in the United States Constitution (1791). (ibid)

In addition, the main sources of the contemporary conception of human rights are the Universal Declaration of Human Rights (1948), and the many human rights documents and treaties that followed in international organizations such as The European Convention on Human Rights (ECHR) (1953), The American Convention on Human Rights (1969), and The African Charter on Human and Peoples' Rights (1981) (Business Ethics).

Given that the right to life cannot be realised without basic rights to safe water, air and land, it makes perfect sense to link human rights to the environment. According to Friends of the Earth International (Friends of the Earth):

“Environmental rights mean access to the unspoiled natural resources that enable survival, including land, shelter, food, water and air. They also include more purely ecological rights, including the right for a certain beetle to survive or the right for an individual to enjoy an unspoiled landscape”.

Many international agreements since the 1972 UN Stockholm Conference have talked about the idea of “Environmental Human Rights”. Some 60 nations have constitutions or legislation intended to ensure this right. Interest has been further stimulated by the 2001 meeting of the UN Commission on Human Rights (UNCHR) which has called for an international seminar on this issue (Maria Adebawale Capacity 2001.)

The Stockholm Declaration states: “[b]oth aspects of man’s environment, the natural and the man-made, are essential to his well-being and to the enjoyment of basic human rights—even the right to life itself.” (Fisher 2015: 145.) . Moreover, the international community again emphasised the inextricable link between humans and the environment in which they exist with the Rio Declaration in 1992. This Declaration was the centrepiece of the international environmental law, at the U.N. Conference on Environment and Development, and it promoted the idea that human beings “are entitled to a healthy and productive life in harmony with nature.”

The United Nations Human Rights Council appointed in 2012 an Independent Expert on Human Rights and the Environment also called a Special Rapporteur on the issue of human rights obligations. In 2015, the Human Rights Council decided to extend the mandate of the Special Rapporteur on the issue of human rights obligations for three years. The Human Rights Council requested the Special Rapporteur, among other things, to:

- Continue to study the human rights obligations relating to the enjoyment of a safe, clean, healthy and sustainable environment;

- Continue to identify, promote and exchange views on good practices relating to human rights obligations and commitments to inform, support and strengthen environmental policy making, especially in the area of environmental protection;
- Promote and report on the realisation of human rights obligations relating to the enjoyment of a safe, clean, healthy and sustainable environment, and to disseminate his findings by, among other things, continuing to give particular emphasis to practical solutions concerning their implementation;
- Work on identifying challenges and obstacles to the full realisation of human rights obligations relating to the enjoyment of a safe, clean, healthy and sustainable environment and protection gaps to it, including in the context of sustainable development (OHCHR | Overview).

According to the World Health Organization (WHO) (1974), the environment is considered polluted when it is *“altered in composition or condition directly or indirectly as a result of activities of man so that it becomes less suitable for some or all of the uses for which it will be suitable in its natural use.”* Similarly, the European Commission in the Directive on Integrated Pollution Prevention and Control defines pollution of the environment as:

“...the direct or indirect introduction as a result of human activity, of substances, vibrations, heat or noise into the air, water or land which may be harmful to human health or the quality of the environment, result in damage to material, property, or impair or interfere with amenities and other legitimate uses of the environment.” (EUGRIS).

Furthermore, the 1972 United Nations Conference at Stockholm defines pollution as the discharge of toxic substances and the release of heat, in such quantities or concentrations as to exceed the capacity of the environment to render them harmless (University of Minnesota Human Rights Library). Similarly, pollution has been defined by the Organization for Economic Cooperation and Development (OECD) as:

“the introduction by man, directly or indirectly of substances or energy into the environment resulting in deleterious effects of such a nature as to endanger human health, harm living resources and ecosystem, and interfere with amenities and other legitimate use of the environment.” (Human Rights, Health and Environmental Protection).

In Nigeria, the NESREA Act states that *“pollution means man-made or man-aided alteration or chemical physical or biological quality of the environment beyond acceptable limits.”*(NESREA 2007). Environmental pollution has equally been defined as the introduction of any substance in such characteristic and for such duration as to produce a deleterious effect on all living things in an area in terms of their viability, relative abundance, health, morality, etc. A common thread that runs through these definitions is that environmental pollution occurs as a result of the activities of man in exploiting the environment with the aim of satisfying his needs. Thus, man himself is the most notorious up setter of life on earth. His intervention in the environment, often well intentioned, has led to unanticipated and dangerous effects.

Precisely, in the Niger Delta region in Nigeria, since 1956 when oil production in commercial quantities began, the Delta communities have known no rest. For more than five decades oil has been Nigeria’s leading export product. There has been massive environmental degradation from frequent oil spills and gas flaring resulting in declining fish catch, poor crop yields and impoverishment (Human Rights Council-Session 26). The oil and gas exploration and exploitation which aimed at meeting the need for energy, while satisfying that purpose, has

created an enormous amount of environmental problems and prevented local communities of the Niger Delta from enjoying the fundamental environmental rights.

1- Environmental characteristics of the Niger Delta

The environment is a composite concept that includes natural systems and biological species. Hence, the environmental impacts of oil operations in the Niger Delta will be better appreciated if the environmental characteristics of the region are briefly explored.

The Niger Delta is estimated to cover about 75,000 square Kilometres; it is the largest wetland in Africa and one of the largest in the world, supporting a broad range of biodiversity (C.Obi 2010, 222.) and an estimated population of 31million people who are mainly farmers, fishers, and traders. The Niger Delta region consists of creeks, streams, and swamps formed by the Niger River and divides into six main tidal channels just before it enters the Atlantic Ocean. The Delta floodplain consists of accumulated sediments deposited by the Niger and Benue rivers and has four major ecological zones (Ike Okonta, Oronto Douglas 2003, 61) that are all high in biodiversity and rich in crude oil deposits (O.Ibeanu 2000, 19-32) :

(I). Mangroves: Nigeria has the third largest mangrove forest in the world and the largest in Africa (World Bank); the majority of it is found in the Niger Delta. It covers some 6,000 square kilometres in a swathe between 15 to 45 kilometres wide. It is defined by regular salt-water inundation. According to a 1979 land use survey of the delta by the Food and Agricultural Organization (FAO) of the UN, 30% of Rivers State is composed of mangrove forests (World Bank). It has also been stated that creeks, which are kept open by tidal action and flooding, flow throughout the forests. Significantly, the mangrove swamps lie at the centre of a complex and sensitive ecosystem, vital to the fishing industry and the local economy of the Niger Delta people (E. Hutchful 1985:114).

(II). Freshwater Swamp Forests: These forests cover 11,700 km of the entire Delta. In Rivers State, an official report indicates that they cover one-third of the land area of the State (Forestry Department 1994). According to the World Bank, the freshwater swamp forests are most extensive in the West and Central Delta; in the Eastern Delta, the freshwater forest band is much thinner because of the higher elevations. The dominant ecological influence in this zone is seasonal flooding; floodwaters collect in many swamps and ponds, saturating the soil for at least the rainy season (World Bank). The swamp forests zone can be sub-divided into two 'ecological groups'; riverbank levees which are rarely flooded and have been mostly converted to agriculture, and the back swamps which can be inundated with water for the most of the year (World Bank).

(III). Lowland Rainforests: This ecological zone covers about 7, 400 km of the Niger Delta. However, evidence suggests that little lowland remains and only a few of the remainder are significant in size or species diversity. Today most areas in this zone are in swidden agriculture systems that permit only oil palms and occasional mango trees to remain.

(IV). Barrier Island Forests: This ecological zone, also called beach ridge Island, is the smallest in the Delta. They are freshwater forests found between the coastal beaches and the estuarine mangroves. Typically they contain a band of rainforest species growing on the inland side of the beach ridges and freshwater swamp forests created by the freshwater (World Bank).

Table 1: Ecological zones of the Coastal Niger Delta

Zone	km ²
Coastal barrier islands	1140
Mangroves	5400
Freshwater swamp forests	11,700
Lowland rainforests	7400
Total	25,640

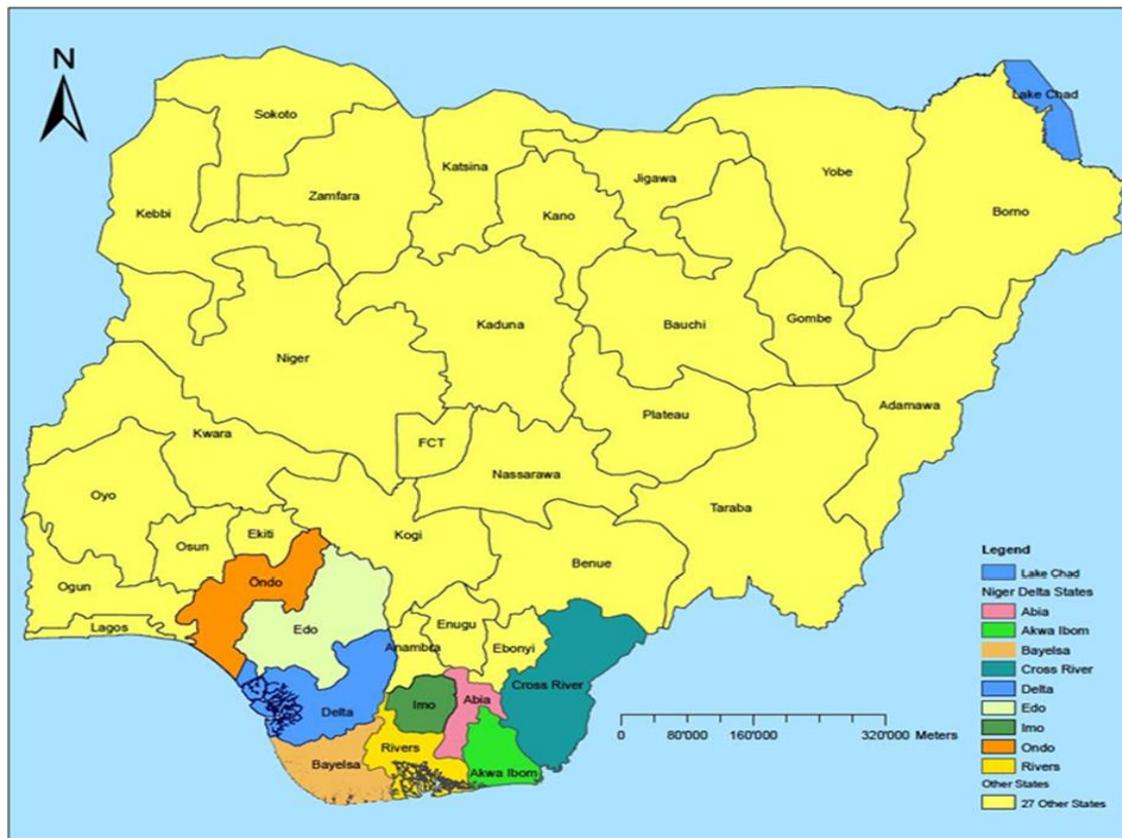
Source: World Bank (1995, I: 24 ff.)

The Niger Delta has one of the highest levels of biodiversity on Earth and is a vital organ in the planet's ecosystem (Andy Rowell, James Marriott & Lorne Stockman 2005: 08). The fertility of the soil means that this region is often referred to as the bread basket of Nigeria (Ibid).

Before oil and gas extractions in the Niger Delta region, people made a living from productive mangrove forest by farming and fishing. In 1959, the discovery of oil in Nigeria led to the influx of companies like Chevron, Exxon, Gulf, Mobil, Royal Dutch/Shell and Texaco into the country. The flow of these companies soon translated to more than 45,000km of multi-product pipelines linking oil fields and flow-stations to export terminals and refineries in the country.

Currently, crude oil is produced in nine states within the Niger Delta: Abia, Akwa Ibom, Bayelsa, Cross River, Delta, Edo, Imo, Ondo, and Rivers. However, oil leaks and spillages have coated the roots of the mangroves, resulting in the destruction of the mangroves and the marine life that depend on them (UNEP 1999), thereby making survival very difficult for the natives. Throughout the region, industrial activities, mostly from oil and gas exploitation have led to the pollution of rivers, lakes and groundwater resources (Adeyemo 2003:297- 306).

Map of Nigeria showing the Oil Producing States in Niger Delta Region (excluding offshore production beyond the lower limit of the continental shelf)



Source: Aniefiok E. Ite, Udo J. Ibok, Margaret U. Ite, Sunday W. Petters (2013). "Petroleum Exploration and Production: Past and Present Environmental Issues in the Nigeria's Niger Delta", *American Journal of Environmental Protection*, 2013, 1(4), 78-90.

2-Environmental Degradation in the Niger Delta:

Oil wealth, in theory, brings positive impacts to host communities with minimal costs to the environment; however, the exploitation of oil wealth by political elites and oil companies with disregard for environmental degradation has ensured that the Delta "*stands as a monument to the failure of the modern African nation-state to care for its people*" (Karl Maier 2002: 78) and underscores Wole Soyinka's Nobel Laureate description of Nigeria as the "*open sore of the continent*" (Soyinka, 1996 : title).

In reality, crude oil production is a dirty business that generates and releases environmental hazards at different phases from the cradle to the grave. Therefore, negative externalities in the forms of oil spills, toxic waste dumping, and emission of dangerous gases into the environment are seen as "normal hazards" to be expected in the course of petroleum production.

2-1-Oil Extraction:

Enormous regions of the Niger Delta have been compromised by oil activities. From exploration to extraction, the petroleum industry needs space, leaving behind vast tracts of cleared and despoiled land. When prospecting for oil, it is necessary to clear strips of land for seismic studies. Small explosions produce seismic waves, which are reflected by different

layers in the rock. Analysis of the reflected waves can determine the composition of the earth, including the presence of oil and gas.

In Nigeria, the seismic waves are often produced using dynamite is disruptive and environmentally damaging (San Joaquin Valley Geology).The alternative is a vibrator truck that pounds the earth to produce the necessary waves. However, these trucks are more expensive and harder to transport into swampy areas than dynamite (ibid). In addition to the damage caused by the dynamite, the area through which the seismic waves pass must be a swathe of land cleared of any foliage (Okanta and Douglas). The exploration process also involves the construction of roads, which pen up previously pristine areas to further research and degradation (Moffat and Lindén 1995).

Once oil is located, large channels are dredged to permit tugboats to tow in huge drilling machinery. This process acidifies the waste and increases rates of sedimentation in addition to disturbing the hydrology of the dredged areas. To test the quality and commercial viability of the extracted oil, unlined pits are dug to build temporary gas flaring sites requiring more cleared land and polluting the air, soil, and water (Okonta and Douglas). Finally, once oil is extracted, it is necessary to build pipelines, pumping stations, and storage tanks, all of which need to be built on cleared land (Falola and Genova 2005).

Table 2: Categories of oil and gas exploration wastes

Solid	Liquid	Emission
Cuttings	Mud/chemicals	Noise
Shaker screens	Accidental oil spills	Gas flaring
Perforating gun remains	Hydraulic spills	Cement dust
Wood and metal containers	Greases	Welding gases and fumes
Metal scraps	Flammable paints/ Thinner	
Radio-active wastes	Lube oils	
Filters and machinery parts	Formation water	
Glass	Acid wastes	
Condemned pipes	Cement slurry	
Batteries		
Fire extinguisher accessories		

Source: Ayotamuno, Akor and Igho 2002: 207

2.2. Oil Spills:

It is undeniable that Oil has brought a lot of revenue to Nigeria, yet, it has brought along with it, environmental hazards (F.O. Ayodele – Akaakar 1994: 16). An oil spill can be defined as oil, discharged accidentally or intentionally, that floats on the surface of water bodies as a discrete mass and is carried by the wind, currents and tides (Organization for Economic Cooperation and Development). Spills in the Niger Delta result from leaks in the network of dilapidated pipelines that run from oil wells to refineries and from blow-outs and uncontrolled releases of oil from wells.

Environmental pollution in the Niger Delta, as a result of the oil spill, is a frequent occurrence. It is recorded that the first large-scale oil blow out occurred in October 1959 and rendered over 2000 people homeless. The first oil spill took place in 1970 with over 150 barrels spilling on both land and water. It is also reported that between 1976 and 1980, 784 oil spill incidents were resulting in the loss of 1,336,875 barrels of oil (Kaniye S.A. Ebeku 2006: 137). In 1999, a non-governmental organisation concerned with environmental protection

pointed out that “recent records show that an average of three major oil spills is recorded in the Niger Delta every month” (ibid).

According to the Nigerian government, there were more than 7,000 spills between 1970 and 2000, and as of 2008, 2000 sites were identified as needing remediation because of an oil spill, and a number of these sites experienced multiple spills (Lisa Stevens 2011: 03). Experts estimate that nearly 546 million gallons of oil have spilt in the Niger Delta which amounts to approximately 11 million gallons per year (ibid). Moreover, The National Oil Spill Detection and Response Agency (NOSDRA) reports that about 2,400 oil spills had been reported between 2006 and 2010. Additionally, a New York Times (2012) report states that about 260,000 barrels of oil have been spilt each year for the past 50 years.

Since the majority of oil bearing communities depend on agriculture and fishing, their livelihood is often destroyed and that fuels the anger against the Multinational Oil Companies (MNOCs.)

Table 3: Summary of Oil Spills in the Niger Delta (until 2005)

Date	Episode	State	Quantity in barrels
July.1979	Forcados terminal oil spillage	Rivers	570,000
Jan.1980	Funiwa No. 5 well blowout	Rivers	400,000
May.1980	Oyakama oil spillage	Rivers	10,000
Nov.1982	System 2cWarri-Kaduna pipeline Rupture at Abudu	Edo	18,000
Aug.1983	Oshika oil spill	Rivers	10,000
Jan. 1998	Idoho oil spill	Akwa Ibom	40,000
Jan. 1998	Jones Creek	Delta	21,548
Oct. 1998	Jesse oil spill	Delta	10,000
May 2000	Etiama oil spill	Bayelsa	11,000
Dec. 2003	Aghada oil spill	Rivers	Unknown
Aug. 2004	Ewan oil spill	Ondo	Unknown
Aug. 2005	Ughelli oil spill	Delta	10,000

Source: (Ukoli 2005)

Factors leading to oil spills in the Niger Delta have been identified to include:

- a) Corrosion of ageing facilities mainly pipelines/flow-lines leading to leaks;
- b) Operational error including equipment failure, engineering and human error;
- c) blow-out of oil wells;
- d) Failure along pump discharge manifolds;
- e) House crashes on tanker loading systems;
- f) Tank over flow due to excess pressure and
- g) Sabotage.

Although the MNOCs are held liable under Nigerian law to clean up oil spills, they are not held responsible for spills that occur through sabotage or without their knowledge. In other words, if oil from the pipelines were bunkered by a third party and this led to a spill, the MNOCs would no longer be legally responsible for remediation of the site. Although this may be justifiable, many MNOCs have used the excuse of ‘sabotage’ to avoid clean-up efforts (J.P. Eaton 1997: 286).

For instance, in 2008, a group of Ogoni farmers with the help of environmental protection group, Friends of the Earth, instituted an action against Shell Petroleum Development Company (SPDC) in a Dutch court at The Hague, asking the court to compel the company to

clean up the pollution that arose from the Bodo oil spills of 2008. The spills destroyed vegetation, water supplies and fish ponds. However, the court exonerated the company and ruled that oil spills in the Niger Delta were caused by third party sabotage while dismissing the claim that the spills were caused by non-provision of adequate maintenance by Shell (Nicholas Ibekwe 2013)

2.3. Gas Flaring:

Gas flaring represents another primary source from which environmental pollution occurs in the Niger Delta region. In addition to crude oil, Nigeria also has natural gas in abundance, a natural resource that was first discovered in the country in 1956. The country is believed to have some of the largest untapped gas reserves in the world. One of the major problems associated with crude oil production is gas flaring which is the practice of burning natural gas, a by-product of oil extraction (Alison Lindsay Shinsato 2005: 04).

Although oil spills have aggravated environmental risk factors in the Niger Delta, gas flaring has been one of the most damaging activities to the livelihood and health of residents. As the Executive Director of the Environmental Rights Action (ERA) advocacy group, a subsidiary of Friends of the Earth, Nnimmo Bassey states, *“Making profit out of every situation is the game of the oil and energy industry.”* (N. Bassey 2008: 08). Despite human ingenuity in creating alternative technologies, gas flaring continues in various parts of the world (Environmental Injustices).

The phenomenon of gas flaring has aptly been described as *“tall flaming towers which burn off natural gas, a by-product of the [crude oil] refining process”* (Eaton:261). Historically, gas flaring is as old as oil production in Nigeria. Available evidence suggests that most of the flare stocks/sites are located within human settlement areas. For instance, in Rumuola, a community in Port-Harcourt, Rivers State, a Shell company gas flare is situated about 30 meters from the nearest dwelling residential home. In another community in Port Harcourt, Rumuekpe community, the community hosting Elf collection centre, Agip collection centre and SPDC flow and booster stations, a flare site is located about 250 meters from inhabited houses in the community. These flares burn twenty-four hours a day and some have burned continuously for the past forty years.

That natural gas flaring negatively impacts on the environment is an understatement. The flares are very loud, dangerously hot and deprive the surrounding area of natural night, emit thick smoke and greenhouse gases and smell noxious (Shinsato: 04). Gas flaring is universally discouraged. Vertical gas flaring was previously practised by the oil companies; the method involved raising the flaring nozzle high up into the sky. This process makes the practice conspicuous. However, due to opposition to gas flaring in the region, oil companies now use horizontal flaring method to obscure the practice. Burning at ground level, the flames point menacingly at communities, belching heat, smoke and dangerous toxins at ground level. By 2007, the Nigerian Department of Petroleum Resources reported that there were about 117 flare sites in the Niger Delta (Eferiekose Ukala 2011: 05). Two World Bank Consultants had this to say about gas flaring in the Niger Delta:

“As a by-product of oil production, Nigeria flares more gas than any other country in the world, most of it from the Niger Delta. About 88 per cent of the associated gas is flared...Considering the low combustion efficiency of Nigerian Flares (80 per cent) a large portion of the gas is vented mainly as methane... Based on the much higher global warming

potential of methane... the significance of the Nigerian gas flares is considerable.”(Moffat and Linden:149)

Presently, gas flared in the country stands at 1.4 billion cubic feet per day, contributing 13 per cent of the gas flared in the world. In fact, Nigeria’s gas flare stands at about 23 billion cubic meters per year with over 75 per cent occurring in the Niger Delta (Eferiekose Ukala:04). This quantity is enough to meet Nigeria’s energy needs and have a healthy balance for export. It is disheartening to note that even though gas flared could be emitted in environmentally safe ways, including re-injecting them into the earth or using them as an energy source, however, the oil transnational corporations in Nigeria continue to flare gas because it is cheaper to dispose of the gas by burning it than collecting it for use (Shinsato:04). It is reported that Nigeria loses over 4.9 million dollars (more than 735 million nairas) daily to gas flaring with an estimated annual loss put at about 1.789 billion dollars (286.24 billion nairas). It must not escape mention that gas flaring has been outlawed in Nigeria since January 1, 1984. Having failed to meet this date, subsequent deadlines of 2003, 2006, 2008, 2012 and most recently 2013 have been set to end gas flaring, but these deadlines have been by-passed by oil companies. Also, the Ministry of Petroleum Resources imposed a penalty of 3.5 dollars for every 1,000 cubic feet of gas flared in 2011 and the directive was communicated to operators on August 15, 2011, which saw the gas penalty being raised from N10.00 to 3.5 dollars per standard cubic feet (Scf) (Business Day 2013) . In spite of these developments, oil and gas companies operating in the Niger Delta still flare gas with impunity.

3-Effects of Pollution:

3.1. Health Effects

The release of noxious substances into the environment severely affects the health of residents of the Niger Delta. In The United Nations Environment Programme (UNEP) study of oil pollution in Ogoniland notes that: *“petroleum hydrocarbons can enter people’s bodies when they breathe air, bathe, eat fish, drink water or accidentally eat or touch soil or sediment that is contaminated with oil”* .The report also revealed that there are raised concentrations of hydrocarbons in the air and drinking water in Ogoniland. The long term effects are not yet well understood but could include cancer and neurotoxicity.

Also, dermal exposure can lead to skin redness; oedema dermatitis; rashes and blisters; inhalation exposure can lead to red, watery and itchy eyes; coughing; throat irritation; shortness of breath; head ache and confusion; and ingestion of hydrocarbons can lead to nausea and diarrhoea. The high incidence of respiratory disorders, asthma and birth deformity in many of Nigeria’s oil producing communities has been attributed to oil pollution (Ekpu: 04). It has also been reported that residents of the Niger Delta suffer bad sight, due to years of working too close to gas flares in their neighbourhood. Furthermore, the flares produce intense heat and deafening noise. Consequently, residents claim to have “become half-deaf” from the incessant din of the gas flares.

Environmental pollution in the Niger Delta poses a threat to human life. In fact, life expectancy in one community in the Niger Delta is 45 years, compared to Nigeria’s nationwide rate of 57 years. A report on the Funiwa N° 5 well blow out blamed the resultant oil spill for the death of 180 persons in one of the affected villages two months after the spill. Again, in the case of Shell Petroleum Development Company (SPDC), five children were claimed to have died from drinking polluted water (Ekpu: 145).

3.2. Socio-Economic Effects of Environmental Degradation:

The socio-economic effects of environmental degradation arising from the operations of oil companies in the Niger Delta include the loss of means of Livelihood. Oil exploitation in the Niger Delta has robbed most residents of the region of their means of subsistence. Fishing and farming are the traditional means of livelihood of the oil producing communities in the Niger Delta. As a result of constant oil spills and other forms of environmental degradation; they can hardly fish in their waters or farm on their once arable lands.

It has been found that oil spills occasion adverse effects on the availability and productivity of farmlands (Ekpu: 141). It has also been recorded that oil spill contamination of the top-soil may render the soil unsuitable for plant growth by reducing the availability of essential nutrients, or by increasing toxic contents in the ground. Furthermore, *“heavily contaminated soil may remain unusable for months or years until the oil has degraded to tolerable levels.”*(ibid)

Oil spills also lead to contamination of water bodies and loss of aquatic life. In a critical study, a non-governmental organisation (NGO) reported that fish; which is a major source of subsistence for the Delta people, ingest the oil and thereby become unpalatable or even poisonous when consumed. Besides, the heat generated from gas flaring kills vegetation around the flare area, destroys mangrove swamps and salt marsh, suppresses the growth and flowering of some plants, induces soil degradation, and diminishes agricultural production (C. O. Opukri , Ibaba Samuel Ibaba). Equally, gas flaring has adverse effects on wildlife and hunting. Villagers close to flares complain that nocturnal animals are disturbed by it and leave the area, making hunting more difficult.

Displacement is another consequence of pollution in the Niger Delta. As a result of the environmental problems associated with oil production, exploitation and exploration in the Niger Delta, inhabitants of the area are forced to flee to other communities in search of better conditions and standards of living. Thus, some residents of the area have been internally displaced. The United Nations Guiding Principles on Internally Displaced Persons (IDPs) defines internally displaced persons as:

“...persons or group of persons who have been forced or obliged to flee or to leave their homes or places of habitual residence, in particular as a result of or in order to avoid the effects of armed conflict, situations of generalized violence, violations of human rights or natural or human-made disasters, and who have not crossed an internally recognized State border” (Andrew Lam 2015:18).

Oil related environmental problems have diminished the productivity of oil producing communities, resulting in occupational and income losses that set in both voluntary and involuntary migration (Opukri and Ibaba: abstract.). This has ultimately caused the problem of environmental refugees. Some of the “landless” farmers migrate to more fertile lands in other rural communities, while some of the displaced farmers out-migrate to the urban areas in search for other means of livelihood.

In the same vein, fisher men also have to migrate to other communities as a result of the polluted waters. One source estimates that over twenty thousand Ogonis must now migrate to neighbouring Gabon and Cameroun to find work. The Nigerian International Displacement Project captures the Niger Delta experience in the following words:

“Displacement has...been linked to oil production in the...Niger Delta. While environmental degradation and lack of benefits from oil revenues appear to have been a catalyst for many of the conflicts during the 1990’s, more recently, the transfer of money back to local

communities has become a reason for violence clashes...The violence triggered by these disputes has frequently forced people in the oil producing states to flee their homes..." (Opukri and Ibaba: 177-178).

Moreover, when oil spills occur in the Niger Delta, black gold spews all over the land and water. The presence of oil on water leads to the death of fish and other aquatic animals. These dead creatures litter the waters and emit pungent odours. Fumes from gas flares and pipeline fire outbursts cause thick fumes to whirl up into the atmosphere. The black soot from these fumes float on water, stain buildings and cause discoloured vegetation. After a fire outbreak, the land chemistry is altered, and the soil cakes, the trees in the bush dry up and wither, and grasses are lost, dead animals litter the land and swam of flies hover around them. Ultimately, pollution in the Niger Delta defaces the environment and diminishes its aesthetic value.

The interruption of traditional and religious practices of Indigenous Peoples of the Niger Delta is also considered as an outcome of environmental pollution. Under claims of sovereignty, states assert an exclusive right to control the natural resources within their boundaries without regard for indigenous interests (Melissa A. Jamison 2013: 01). Indigenous peoples have been defined as:

a) Tribal peoples in independent countries whose social, cultural, and economic conditions distinguish them from other sections of the national community, and whose status is regulated wholly or partly by their own customs or traditions or by special laws or regulations (Susanna E. Clark, Isabel Lapeña, Manuel Ruiz 2004);

b) Peoples in independent countries who are regarded as indigenous on account of their descent from the populations which inhabited the country, or a geographical region to which the country belongs, at a time of conquest or colonization or the establishment of present state boundaries and who, irrespective of their status, retain some or all of their own social, economic and cultural political institutions (United Nations).

Indigenous communities have often made ceremonial or spiritual uses of water that precede all other known uses. The rights of indigenous peoples over their natural resources are internationally recognised. Any doubt about this is eliminated by the United Nations Declaration on the Rights of Indigenous Peoples, 2007. Of particular interest is Article 25 which states that:

"Indigenous peoples have the right to maintain and strengthen their distinctive spiritual relationship with their traditionally owned or otherwise occupied and used lands, territories [and] waters..." (United Nations).

Many indigenous communities share unique legal and spiritual connections to their environment. In the Niger Delta of Nigeria, the Ogonis for instance, look to their land as the source of their culture: their connection with the land is so close that they worship the land as a god. The operations of oil and gas companies in the Niger Delta which pollute the environment make it impossible for the indigenous peoples to conduct their religious and traditional activities. This issue, amongst others, was brought before the African Commission on Human and Peoples Rights in the ground breaking case of The Social and Economic Rights Action Centre and the Centre for Economic and Social Rights v. Nigeria ("SERAC case") in 2001.

In that case, the complainants brought an action on behalf of the Ogoni peoples of Nigeria against the Nigerian government for violations of an array of economic, social and cultural rights committed by the government owned Nigerian National Petroleum Corporation (NNPC) and Shell Petroleum Development Corporation.

The complaint alleged that the companies exploited oil in Ogoniland without regard for the environment or health of the local communities. The Commission found in favour of the Ogoni peoples and held among other things that the right of the Ogoni peoples to dispose of their wealth and natural resources had been violated. The Commission also found that their right to food and housing had been breached and concluded by appealing to the Nigerian government to ensure the protection of the environment of Ogoniland through stipulated measures. It is unfortunate that in 2017, 16 years after the SERAC case, the government is yet to implement the decision of the Commission.

3.3. Legal Effects:

There is no gainsaying the fact that environmental pollution in the Niger Delta amounts to a violation of an array of legal rights. The judicial decision in the case of *Gbemre v. Shell BP Petroleum Development Company of Nigeria Ltd and Others* represents a solid attempt by the judiciary to use its powers to end the violation of human rights arising from gas flaring. In that case, it was held that gas flaring constitutes a gross violation of the constitutionally guaranteed rights to life and dignity, which include the right to a clean poison-free, pollution-free, healthy environment (Lawrence Atsegbua, Vincent Akpotaire, and Folarin Dimowo 2010: 180)

The inhabitants of the region are at the risk of contracting life threatening diseases, and their life expectancy is relatively low. Thus, the right to life of the residents of the Niger Delta, guaranteed under section 33(1) of the Constitution of the Federal Republic of Nigeria, 1999 has been interfered with. Also being violated is the section 20 of the Constitution which provides that “the state shall protect and improve the environment and safeguard the water, air and land, forest and wildlife of Nigeria.”

As mentioned earlier, environmental pollution in the Nigeria Delta deprives the inhabitants of their means of livelihood. This is a violation of their right to work and earn which is enshrined in article 23(1) of the Universal Declaration of Human Rights, 1948 which states that “everyone has the right to work, to free choice of employment, to just and favourable conditions of work and to protection against unemployment.” Similarly, article 6(1) of the International Covenant on Economic Social and Cultural Rights, 1966 provides that:

“the state parties to this present Covenant recognise the right to work, which includes the right of everyone to the opportunity to gain his living by work which he freely chooses or accepts, and will take appropriate steps to safeguard this right.”

Activities of oil and gas companies operating in the Niger Delta also violate the rights protected under articles 16(1) and 24 of the African Charter on Human and People’s Rights, 1981. Article 16(1) provides that “every individual shall have the right to enjoy the best attainable state of physical and mental health”. Furthermore, Article 24 is to the effect that “all peoples shall have the right to a satisfactory general environment favourable to their development”. Also being violated in the Niger Delta is the right to health and an adequate standard of living guaranteed under the International Covenant on Economic, Social and Cultural Rights.

4-Legal and regulatory framework for environmental pollution in Nigeria:

The history of environmental policy in the Nigerian petroleum industry dates back to 1914 when the Minerals Ordinance was enacted by the colonial administration. The primary objective of the Ordinance was to prohibit the pollution of watercourses in the process of

mining and prospecting for any mineral, including petroleum. The Oil Pipelines Act was first enacted during colonial rule in 1956 and amended in 1965. (Obehi .A. Odiase – Alegimenlen and Mobolaji .P. Ezekiel 2007: 62). The Act contains some broad environmental provisions and more progressive sanctions. The holder of a permit for the construction of an oil pipeline is required to take all reasonable steps to avoid unnecessary damage to any land entered upon and any buildings, crops or profitable trees thereon, and shall make compensation to the owners or occupiers for any harm. The Act also proscribes, unless specifically stated otherwise in the license, any alterations to water flow that might obstruct navigation or negatively impact domestic, industrial or irrigational uses.(Lisa Stevens 2011: 07)

The Oil Pipelines Act also makes provisions for the granting of licenses for the establishment and maintenance of pipeline incidental and supplementary to oil fields and oil mining and for purposes ancillary to such pipelines. The Act has been regarded as the only piece of legislation on the subject of oil pollution that undoubtedly confers a right of action to victims of oil pollution from pipelines and other ancillary installations (Ekpu: 15). This is contained in section 11(5) which provides in part that: The holder of a license shall pay compensation to any person suffering damage; other than on account of his own default or on account of the malicious act of a third person, as a consequence of any breakage of or leakage from the pipeline or an ancillary installation. If the amount of such compensation is not agreed between any such person and the holder, it shall be fixed by a court under part IV of this Act.

Another section of the Oil Pipelines Act worthy of mention is section 6(3). The sub-section provides for the payment of compensation for land acquired for purposes of laying pipes and for damages resulting there from. Unfortunately, however, section 20(3) of the same Act makes it mandatory that in determining the loss in value of the land or interest therein, the value of the land immediately before the grant of the license instead of at the point of assessment is taken into account (Odiase- Alegimenlen and Ezekiel: 63). Moreover, another flaw of the Oil Pipelines Act is the caveat in section 11(5) which denies the victim compensation if the spill was a result of the act of the claimant or a third party.

The Mineral Oils (Safety) Regulation (1963), Petroleum Regulations (1967), as well as the Oil in Navigable Waters Act (1968), among others, are examples of post-independence statutory efforts directed at environmental protection in the petroleum industry. The provisions of the Mineral Oils (Safety) Regulations dealing specifically with oil pollution of water are regulations 7 and 16.33 Regulation 7 provides that in the absence of any specific provision, all drilling, production and other operations necessary for the production and subsequent handling of crude oil and natural gas shall conform with good oil field practice (Ekpu:12). The regulations also require bulk storage tanks to have provisions made for containing any leakage to prevent oil contaminating the water when located above water. The sanction for violation of these provisions is one hundred nairas fine or six months imprisonment or both (Ibid.).

The only regulation that is expected to protect the community in which oil and gas operation activities take place is the Petroleum Regulation of 1967. The Petroleum Regulation requires operators to take precaution by using up-to-date equipment to prevent pollution of land and water by oil or any other fluid or substance. The Petroleum Regulation also prohibits operators from discharging petroleum or other substances into water and calls for safe operation of oil pipelines.

Oil in Navigable Waters Act, 1968, was enacted as a result of the International Convention for Prevention of Pollution of the Sea in 1954(Atsegbua, Akptaire and Dimowo: 29.). The

Oil in Navigable Waters Act is devoted to oil pollution of water. However, its scope is severely restricted, and its usefulness is suspect. It was enacted not so much out of the Nigerian government's concern for environmental well-being, but to quell the government's desire to comply with its international obligation under the International Convention for the Prevention of Pollution of the Sea by Oil to protect navigable waters from oil pollution (Ekpu: 12). Under section 1 of the Act, it is an offence for a Nigerian ship to discharge oil into any part of the sea designated as "prohibited sea area". By section 6 of the Act, a breach of section 1 attracts a fine for the owner or master of the ship not exceeding 2,000 nairas on summary trial.

In addition, section 3 makes it an offence to discharge oil from any vessel, from any place on land, or from any apparatus used for transferring oil from or to a vessel into the whole of the sea, within the seaward limits of the territorial waters of Nigeria and all other waters within those limits including inland waters which are navigable by sea-going ships. A violation of this section also attracts a fine of 2,000 nairas.

Although the provisions of section 3 would appear to cover all types of onshore and offshore facilities, its usefulness is diminished by the restrictions on the places where it applies (ibid.). The requirement that the waters must be navigable by sea going ships suggests that the legislative policy of the enactment was to protect navigation only. Unfortunately, the Oil in Navigable Waters Act is flawed by the myriad of liberal defences provided under section 4 of the Act.

For example, it will be a defence for an offender to prove that oil was discharged to save life, preventing damage or destruction to any vessel or cargo, or securing the safety of any vessel. Opportunity is also provided for an accused to raise the defence of an accident under the section (Atsegbua, Akpotaire and Dimowo: 30). Thus, a polluter can be exculpated if he can prove that the pollutant escaped accidentally because of leakage if the leakage was not due to any want of reasonable care and that all reasonable and urgent steps were taken to contain the discharge and reduce its impact on the environment.

Another defence afforded an offender under section 4 of the Act is to prove that the discharge of oil was contained in an effluent produced by operations for the refining of oil and that it was not reasonably practicable to dispose of such effluent otherwise than by discharge into the prohibited waters. Furthermore, where the discharge from a place on land was caused by the act of a third party; without the express or implied permission of the offender, it is a defence for the polluter. These defences defeat the very purpose of enacting the Act. According to a learned writer, "*by the time all these defences are pleaded, it is hardly feasible to convict anybody under the provision of this enactment*" (Atsegbua, Akpotaire and Dimowo: 31.).

Environmental policy in the oil industry did not, however, enter into an active phase until the enactment of the Petroleum Act (1969), which gave the Minister in charge of petroleum matters significant powers to make regulations relating to all aspects of petroleum operations, including protection of the environment. The Petroleum Act (1969) also provides that the Minister may revoke an oil mining license or lease if, in his opinion, the licensee or lessee is not conducting operations continuously and in a vigorous and business-like manner and in accordance with good oil field practice (Ekpu: 10.). The law does not provide a definition of the term "good oil field practice", which has been interpreted in various ways depending on the standpoint of the interpreter. For instance, to oil producing companies, "good oil field

practice” might mean minimising economic cost of production without regard to safety or environmental care (Ibid.).

The Associated Gas Re-injection Act, 1979 is another example of Nigeria’s failed environmental laws. The Act prohibits the emission of gas produced in association with oil during oil exploration without lawful authorisation (Violet Aigbokhaevbo and Nkoli Aniekwu 2013: 08). According to its preamble, it is an Act to compel every company producing oil and gas in Nigeria to submit preliminary programmes for gas re-injection and detailed plans for implementation of gas re-injection.

The Associated Gas Re-injection Act had a commencement date of 28th September 1979. Section 1 of the Act makes it mandatory for oil and gas producing companies in Nigeria to submit preliminary programmes to the Minister of Petroleum for schemes for the viable use of all associated gas produced from a field or group of fields and projects for the re-injection of all gas produced in association with oil but not utilized in any industry project before April 1, 1980. Furthermore, section 2 imposes a duty on for oil companies to submit detailed plans for the implementation of gas re-injection before October 1, 1980.

The most important provision of the Act is section 3(1) which provides that flaring of gas in Nigeria should cease on or before January 1, 1984. However, according to the Act, where the minister is satisfied after January 1984 that the utilization or re-injection of the produced gas is not appropriate, he may issue a certificate in that respect to a company producing oil or gas, specifying such items and conditions as he may at his discretion choose to impose for the continued flaring of gas in the particular field(s), or permitting the company to continue to flare gas in the particular field(s), if the company pays a sum as the Minister may, from time to time prescribe for every 28.317 standard cubic meters (Atsegbua, Akpotaire and Dimowo: 41). By the provisions of the Act, the penalty for its contravention is a forfeiture of the concessions granted to the defaulting company over the relevant field(s) (Odiase-Alegimenlen and Ezekiel: 66).

Because no oil company had complied with the Act by 1984, the Associated Gas Reinjection (Continued Flaring of Gas) Regulations of 1984 were issued to establish conditions under which companies could qualify for a certificate to keep gas flaring (Stevens:7.). The Regulations are so lax that they exempt approximately fifty per cent of Nigeria’s oil fields from re-injection requirements and appear to allow the minister to exempt other oil fields at her discretion.

More specifically as from 1988, after the establishment of the Federal Environmental Protection Agency (FEPA), the Department of Petroleum Resources (DPR) became more pro-active in its role as the environmental watchdog of the petroleum industry; with its activities strictly guided within the framework of the National Policy on the Environment (NPE) launched in 1989.

Drawing its authority from the numerous Statues and Regulations, which conferred on the Director of Petroleum Resources (DPR) the power to set up strict environmental standards for the petroleum industry, in 1991 the DRP released the Environmental Guidelines and Standards for the Petroleum Industry (EGASPIN). But, as previously stated, most of the legislation and statutes were on the operations and control, but not the wider implication of the impacts to the environment.

However, in 1992, The Environmental Impact Assessment Act (Decree No. 86) requires an environmental impact assessment (EIA) to be carried out “*where the extent, nature or location of a proposed project or activity is such that it is likely to significantly affect the*

environment” (Human Rights Watch 1999). These effects could be physical, biological, economic and social.

In fact, the EIA is a study in which the potential physical, biological, economic and social effects of a proposed development project on the immediate and also, the more distant environment are identified, analysed and predicted (Odiase- Alegimenlen and Ezekiel:126). It could also be defined as the process by which changes in the environment as a result of development are assessed to measure how beneficial or deleterious these changes might be (Atsegbua, Akpotaire and Dimowo:126).

An EIA is compulsory in cases like oil and gas fields development as well as the construction of oil refineries, pipelines, and processing and storage facilities. The carrying out of EIAs is policed by the Federal Environmental Protection Agency, and by state environmental protection agencies.

Just like the previous laws enacted to control environmental protection in Nigeria, there is actually little enforcement of the requirements of EIAs, either by FEPA or by the DPR’s regulatory arm, the Petroleum Inspectorate, and no quality control over the assessments carried out. As one study concluded:

“Most state and local government institutions involved in environmental resource management lack funding, trained staff, technical expertise, adequate information, analytical capability and other pre-requisites for implementing comprehensive policies and programmes. In the case of the oil industry, overlapping mandates and jurisdiction between FEPA and the DPR frequently contribute to counterproductive competition.”(Human Rights Watch)

In 1999, a unique feature of the new Constitution of the Federal Republic of Nigeria was its recognition of environmental rights. The Constitution provides for environmental objectives, which was not in the previous Constitutions, that is, both the 1979 and the 1989 Constitutions of the Federal Republic of Nigeria. This is a welcome innovation in the new Constitution, considering the importance of the environment to human beings. Also, the framers of the 1999 Constitution must have had the crises of the Niger Delta in mind when drafting it.

The new provision on environmental objectives is captured in section 20 of the Constitution in the following words: *“The state shall protect and improve the environment and safeguard the water, air, land, forest and wildlife of Nigeria.”* Also noteworthy is section 17(2) (d) which provides that in furtherance of social order, exploitation of human resources in any form whatsoever for reasons other than the good of the community shall be prevented.

A major short coming of these provisions is that they are non-justiciable as they form part of the fundamental objectives and directive principles of state policy contained in chapter 2 of the 1999 Constitution. Thus, they cannot afford a right of action to anyone who suffers as a result of the failure of the government to comply with their provisions. The non-justifiability of sections 20 and 17(2) (d) is put beyond doubt by section 6(6) (c) of the same Constitution.

From what has been demonstrated above, it seems that government’s policy vis-à-vis the environmental regulations in the Niger Delta has resulted in environmental damages and severe hardship on the inhabitants. The absence of favourable and efficient framework combined with persistent negligence from both the government and the oil and gas companies cultivated the adverse impacts of petroleum operations on the environment and the human rights of the oil host communities in the Niger Delta region.

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Evaluating the Significance of Translation in the West African Sub-Region

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Abstract

Translation over the ages has proved to be an effective tool to break cultural and linguistic barriers between different countries of the world. The diversity of peoples with multiplicity of languages inhabiting the West African sub region is among those known as under developed. They are bedeviled by poverty, famine, diseases, ethnic and religious violence. Some of these problems are generated as a result of illiteracy, fears and suspicions of the smaller groups that they will be dominated and exploited by the stronger groups. This paper advocates translation as a means of transmitting information to the grass roots and the rural population to promote peace and mutual understanding within the individual countries and within the region. The different peoples living in this part of the world need to co-operate and integrate with themselves on a common front for effective resolution of these socio-cultural problems that hinder development. What one country cannot achieve alone can be realized when countries like these get together to confront their problems.

Key words: Evaluating ,significance, translation, West Africa.

1 Introduction

Translation is an intellectual exercise which involves detaching meaning from an original text, called the source text and transferring it into another text or the target text. It is a vehicle through which ideas and information are disseminated from one culture to another. In this way it enables the exchange of ideas between a diversity of people from different cultures. Writing in the preface of *The Translator's Invisibility*, (1999) Sussan Bassnett and André Lefevère remarked that "Translation, of course, is a rewriting of an original text. All rewritings whatever their intention, reflect a certain ideology and a poetic and as such manipulate literature to function in a given society in a given way"

Translation aims at communicating ideas and facts from one culture to the reading audience of a different culture and, in this way enables the exchange of ideas among people. Before the inception of the mobile phones in our villages here in Nigeria many illiterate people who have their children and relatives in distant cities and countries could communicate with them only through the mediation of younger people who attended the formal schools in their neighborhoods. They were the ones who acted as agents through whom these letters were written in the languages of their choice. Their means of communicating with those loved ones is only by letter writing and we see this phenomenon in *Le Mandat* of Sembene Ousmane. (1968) translated as *The Money Order*. They also read and interpreted the messages of their loved ones to the parents in the villages. This in actual fact is the role of the translator; communicating the mind of the writer who expresses his needs, ideas and even emotions to his target audience. Danica Seleskovitch and Marianne Lederer who are theoreticians of *the Interpretative Approach* from Paris also express this opinion in their book *Interpreter pour traduire*(1986:10). Pratima Dave Shastri (2012:3) also supports this idea when he says that "translation can resolve social problems. It can bring people together, give them a different sensibility to appreciate each other, make them tolerant and respectful to each other's view point".

1.1. Past and Present Role of Translation in the Society

Translation has played very important roles in the reformation and the development of the European languages and literature and is poised to do same in our society today. The translation of the Holy Bible and Classical Greek and Latin literatures flourished and was very instrumental to the inculcation of moral values to the people in the 16th Century.. It also helped to enrich the formation and establishment of many European languages and literatures. Heylen Romy (1993: 10-11) confirms this idea when he remarked that "translations enable the transfer of literary devices and models from one literature or culture to another and thus enrich, developing literatures in need of poetic models or renew established literatures that find themselves in crisis". Jeremy Munday (2001: 38) also supports this idea when he revealed that

Luther played a pivotal role in the Reformation while, linguistically, his use of a regional yet socially broad dialect went a long way to reinforcing that form of German language as standard. In response to accusations that he had altered the Holy Scriptures in his translations, Luther defended himself in his famous *Send brief vom Dolmetschen*.

It becomes very clear that translation played very important roles in the reformation and the development of the European languages and literatures and is poised to do same in our society today. By this example, one can see that translation practice across the ages has not only been instrumental to the dissemination of knowledge it has also been a risky enterprise because emphasis was laid on faithfulness to the letter. It is reported that some Bible translators William Tyndale and Etienne Dolet were both accused of heresy and blasphemy so were executed respectively in 1536 and 1546 (Jeremy Munday 2001: 37). This reveals that the concept of faithfulness has been closely attached to the exercise of translation throughout the ages. In addition to this, urbanization and civilization processes have generated an influx of people across the important cities and countries Thus diversity of cultures and languages in these metropolitan societies have created increasing needs for mutual understanding and peaceful co-existence and people have seen the need to maximize the advantages that they can derive from one another so try to enhance relationship with other communities Translation becomes inevitable in such societies because of their multi-lingual and multicultural characteristics. Roger et al (1984:6) reveal that:

There are no longer any remote islands or isolated people. An ever-denser web of crisis-crossing links and mutual dependence enfolds all nations. It is now increasingly necessary for them to turn passive independence to deliberate solidarity which can move their diversity a source of continuous and mutual enrichment and so that the future of each one may be increasingly sustained by its many links with the others.

1.1.1 The Need For Integration In The Sub-region

1.1.2

Presently, globalization has reduced the world to a “global village ” where someone could do business with another living thousands of kilometers away, without actually coming in direct physical contact with them. Since dissemination of information has been enhanced by modern technology such as the cell phone, fax and internet, bilateral trade agreements and international businesses are now contracted by different nations through these modern means of telecommunications. And translation is the tool that facilitates these businesses all over the world.

Now, about fifteen(15) nations belong to the West African Sub-region as a result of Mauritania’s withdrawal. Five out of these countries are Anglophone while the rest speak French and other languages. But there is a need for them to integrate more fully in order to maximize their benefits of globalization. Their Chief Security officers need to discuss and agree on measures and strategies that they can adopt to combat trans-border crimes, terrorism, smuggling, woman and child trafficking in order to ensure security within the region. These decisions are top secrets and should be known only to them and that is the reason translation becomes *sine qua non* in regional integration and associations. Nwabueze and Muotoo (2016:22) agree with these ideas when they say :

The truth is that with globalization, there is no hiding place any longer and nations must move together from now on, share goods and services as well as experiences in research

and technology in order to reduce hunger, poverty, achieve faster development across the globe, thereby making the world a better place for all.

Translation helps to eliminate individual and societal differences which endanger strife and hostilities and hinder developmental processes. There is need for all language barriers to be broken within Africa and especially in the Sub-region to enable countries achieve scientific, economic, political progress.

1.1.1.1 Promoting Mutual Co-Existence within the West African Countries through Literary Translation

Africa and West African sub-region have been beset with incessant problems of poverty, diseases, ethnic and religious violence. This has increased the disturbing problems of insecurity, underdevelopment and unnecessary deaths, oppression and exploitation of the weaker groups by their domineering neighbours. Literary translation can act as a tool which creates an enabling environment for peace and mutual understanding among the peoples of these countries. Presently many African writers have written literary books of renowned importance as a result of their being translated into other foreign languages. The examples of such literary works are *Things Fall Apart*, *A Man of the People* by Chinua Achebe, *The Trials of Brother Jero*, *Kongi's Harvest* by Wole Soyinka, *L'Enfant Noir* by Camara Laye, *Une Vie de Boy* by Ferdinand Oyono, *Une Si Longue Lettre* by Mariama Ba, *Le Mandat* by Sembene Ousmane, *The Purple Hibiscus* by Chimamanda Ngozi Adichie and others. Some of those written in English languages have been translated into French languages and some of those literary works in French languages vice-versa.

Some of these writers have enumerated the socio-political problems in their societies in the pre-colonial and post-colonial times, others have criticized the vices of their societies such as greed, corruption, ethnic and religious bigotries and violence. Others have condemned the oppression and exploitation of women by their male counterparts and have advocated equality and justice for all in the society. In this vein literary translation helps to create and enhance suitable environments for peaceful co-existence among the diverse population of West Africa and other works are read. To illustrate this further it has been revealed that *Things Fall Apart* has been translated into several languages. This shows then that Chinua Achebe has been able to project the Igbo cultural values of the pre-colonial and post-colonial times to a much larger audience than if his book had remained in its original form.

Pratima Dave Shastri (2012:3) succinctly argues that:

Translation crosses the linguistic, social, religious and cultural barriers, translation can remove the barriers between two languages. It can safeguard against regionalism and can promote national integration.

Considering these points, one feels that more literary texts with good cultural values should be made available to children and youths in Nigeria and other West African countries. In fact, moral and didactic implications of literature cannot be over-emphasized. It is a fact that literature entertains, and at the same time enables the reader to imaginatively project himself into the world of other people who inhabit societies other than their own. It is certainly through translation that many classical and ancient texts reach the modern man today. Susan Bassnett McGuire

(1992:43) affirms that the views of both Cicero and Horace on translation and other things were to have great impact on successive generations of translators and linguists. The implication of this that ancient texts by writers and philosophers like Aristotle, Plato, Cicero, Horace, Sophocles, Shakespeare were preserved and re-created to reach future readers through translation.

Translation played remarkable roles during the 16th century in Europe. their civilizing function in the era processes of Renaissance and reformation It contributed immensely to the progress and education of many people in that era .Salmon Pierre (1993:32) shows that French humanist writers like Joachim du Bellay, Pierre de Ronsard and others helped in establishing and enriching their vernacular language and literature through translation. The classical Greek and Latin literatures translated in that era were relative in the moral education of the Renaissance period. This shows that literary works cannot be limited by time or space.

Jeremy Munday(2012:13) supports this view when he argues that the practice of translation was crucial for the early dissemination of key cultural and religious texts and concepts. In the West, the different ways of translating were discussed by, among others, Cicero and Horace (first century BCE) and St Jerome (fourth century(CE.)

Translation can expose the target audience, be they intellectuals or local businessmen to new ideas that can broaden their perspectives about scientific or technological discoveries .Being acquainted with other people's cultures and ideas can help individuals develop certain potentials and abilities they did not know that they possessed. These new ideas can enhance scientific and technological development which in turn bring about industrialization and economic advancement of the people West Africa. Literary works from other parts of the world help young people to appreciate other peoples' cultures.

Gwendolyn Calvert Baker affirms this point when she remarked that:

What our children learn about the wide variety of people in the world around them will significantly influence the way they grow and what kind of adults they will become. It will determine whether they develop into confident, secure members of society, who respect and appreciate diversity or into adults who view others with hostility and fear because of ignorance (quoted in Amadu Maddy and Doonarae MacCann (1996:217).

In order to ensure active participation of their population the leaders of the government should pursue policies that will enhance communication. To buttress this point, Bamgbose emphasizes that effective communication is an essential factor for policymaking .Obviously this becomes more crucial in multilingual countries especially for the purpose of administration. Ajulo Babalola (2000:231) also advocates for an increase of translation activities in Nigeria by remarking thus:

Nigeria, being a multicultural and multilingual state, should be a veritable country of translation and interpreters in order to promote mutual understanding. More important is the need to translate the Nigerian constitutions, laws and all official documents of the governments in the Federation into Nigerian languages, so that Nigerians can understand and follow government work in their respective languages (231).

1.1.1.1.1 The Relevance of Translation in a Language Class

Translation can also still be relevant in a language class although the Grammar Translation method seems obsolete. The teacher can teach verbs by using the translation method. For example the French verbs/auxiliary: ETRE-To Be-and “avoir” which means “to have”. The teacher can create a better understanding in his students by conjugating them in French and showing the equivalence in English language. As far as learning is concerned an intelligent and creative teacher can borrow any material and use his initiative to make his subject interesting and rich. A creative teacher is never limited by rules, but can go out of his way to source ideas and innovations to make his subject interesting and enjoyable by his students. He can use role-plays, songs, questions, dialogues and translation to help his students have a good understanding and competence of the subject. Here is an illustration to support this idea:

French language

Avoir
J'ai
Tu as
Il/elle a
Nous avons
Vous avez
Ils/elles ont

English language

To have
I have
U have
he/she has
vous avez
you have
they have

It would sound very ridiculous to say to an Igbo person, learning French language, “I have ten years and would be very wrong to teach him Je suis dix ans

Ngozi a de la chance

Ngozi is lucky

Vous avez froid

You are cold

Obi a mal à la tete

Obi has headache

But in English language sometimes the term “avoir means “is “that is “etre”. In order to make it clear to an Igbo phone student, the teacher may write the three sentences containing the terms in different languages on the board to make it clear to the students.

To illustrate this let us examine these sentences.

1. French Languages

Tu as quel âge?

J'ai huit ans.

English Language

How old are you?

I am eight years old.

Igbo Language

Here is another example of another sentence with “avoir”.

French language

Nous avons faim.

English language
We are Hungry
Igbo language
.

Pratima Dave Shastri (2012:1) supports this fact of teaching Grammar through translation when he says that:

Actually, the concept of language teaching began with Grammar translation method, where the rules of grammar, and the vocabulary items of Latin were memorized and each sentence was translated from Latin into the mother-tongue and vice-versa. It has certain drawbacks hence the method was rejected. But even today translation is a good technique to teach language.

In this era of industrialization and scientific development, a lot of information is needed to accelerate technological and economic development. Translation becomes very relevant in the developing countries situated in the West African sub region because of their multilingual nature. Countries like Nigeria, Senegal, Niger and others are characterized by multiplicity of languages and smaller dialects which create mutual unintelligibility, according to Elugbe Nigeria alone has approximately 400 languages and this phenomenon has generated a lot of mistrust and suspicion even among the different communities in the country. Thus translation becomes inevitable in order to surmount the linguistic obstacles thereby facilitating communication and the dissemination of ideas within these international associations. Alan Forrest affirms this fact when he noted that the diversity of European languages sometimes create problems to the business and activities of the European Union because the smaller member states are reluctant to allow their own languages and cultures to be encroached upon. This clearly explains the absence of any choice of language as lingua franca for the European Union so that, English, French, Spanish, Portuguese, German, Dutch and Swedish are freely spoken within the union.

According to Alan Forrest (2000: 338)

Problems of language permeate every action of the European Union. Participants at meetings struggle daily with problems arising from the multiplication of languages which they speak: they are helped by cumbersome but reasonably effective systems of speech interpretation and document translation. Tremendous efforts have to be made to ensure that European laws say exactly the same thing in a large number of language versions.

Translation can help to bridge the cultural barriers—within these communities with multiplicity of ethnic groups and languages. This paper suggests that: since some of these countries in West Africa are beset with the critical crucial problems of poverty, diseases, violence and underdevelopment they should collaborate their efforts to confront and overcome them. It is obvious that wider dissemination of ideas and information through translation can help to enhance unity and integration among the peoples from the different states of these multilingual countries. Forrest Alan in Ajulo(200:340) has shown that linguistics problems in inter-national associations like the United Nations Organization (UNO) and the European Union (EU) are resolved through translation practices. Therefore, the document of the meeting and other interactions of the union are translated daily in the languages of the member states, consequently,

this paper suggests that important document like the constitutions and policies written in English language translated into indigenous languages in order to effectively communicate some of these important ideas to the rural population. Thus translation practices are very vital for the massive participation of the population in developmental processes.

Conclusion

This paper has studied the vital roles played by translation during the renaissance period across; especially in Western Europe .it has also seen its relativity in international associations, socio-economic and cultural activities. In Multilingual states of West Africa, it can effectively enhance communication among the rural population and the educated class as well .it can create enabling environments for mutual understanding, trust and responsibility for other people in the society. It is very useful in communicating scientific and innovative ideas on agriculture and technology that can accelerate industrialization and economic development. Through if the local languages dialects can standardized and enriched. . Through translation, many good literatures for children and youths can become real vehicles that promote international unity and cooperation in such a multilingual continent like Africa. Translation practices can enhance development and peaceful co-habitation in the West African sub region which has suffered much regional, religious violence and poverty.

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