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Editorial

Dear Colleagues and Readers

It is my pleasure to present Volume 5, Issue 2 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. The contributions of our thirty authors enormously enriched the content and perspectives 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 December 2018 and your valuable contributions are welcome till 25 November 2018.

With Best Regards,

Dr. Hassen Zriba
Editor-in-Chief
The International Journal of Humanities and Cultural Studies (**IJHCS**)

La logique de l'usage des concepts chez KANT et WITTGENSTEIN : qu'est-ce que la clarification conceptuelle de la pensée ?

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RÉSUMÉ:

Ce papier se veut un examen de la logique qui préside à la démarche méthodologique et à la posture intellectuelle de deux penseurs que rien, à première vue, ne semble lier. En effet, d'ordinaire, de nombreux philosophes font recours au vocabulaire du langage courant de leur temps dans l'élaboration et l'expression de leur théorie philosophique respective. Avec Kant et Wittgenstein, la démarche est différente. Au sujet de l'usage qu'ils font des concepts par exemple, deux attitudes s'observent : soit les anciens concepts sont vidés et rechargés de nouvelles significations sémantiques, soit de tout nouveaux concepts sont créés pour traduire des réalités anciennes ou nouvelles, tout ceci porté par un style transcendantal commun.

Mots-clés : Démarche méthodologique, concept, logique, Kant, Wittgenstein.

ABSTRACT
This paper is a review of the logic that presides over the methodological approach and the intellectual posture of two thinkers that nothing, at first glance, seems to link. Indeed, usually, many philosophers make recourse to the vocabulary of the colloquial language of their time in the development and expression of their respective philosophical theory. With Kant and Wittgenstein, the approach is different. On the subject of the use they make of the concepts for example, two attitudes can be observed: the old concepts are emptied and reloaded new semantic meanings, either all new concepts are created to translate ancient realities or news, it carried by a common transcendental style.

Keywords: **Methodological approach, logical concept, Kant, Wittgenstein.**

INTRODUCTION

« Le professeur ne doit pas apprendre des pensées à ses apprenants mais leur apprendre à penser. » Cette affirmation d'Emmanuel Kant traduit, pour tout philosophe, la nécessité de la réflexion personnelle. Or, la matière première de la réflexion n'est rien d'autre que le concept[1]. Celui-ci a souvent été la cause des reproches assenés à la chose philosophique qui, du fait du jargon trop sophistiqué dont elle use et parfois abuse, repousse plus d'un. Bien qu'étant, dans la plupart des cas des mots usuels, les concepts philosophiques recèlent tout un autre contenu : c'est là la spécificité du langage philosophique. Aussi dans le but de le rendre plus accessible, de nombreux philosophes comme Kant et Wittgenstein se sont attelés à donner un contenu précis au langage philosophique : ceci permet de clarifier leurs pensées. Nous adopterons un plan *triadique*[2] dans la suite de notre développement : nous commencerons par une clarification conceptuelle ; ensuite nous dirons l'importance du concept chez Kant et la nécessité de la clarification des pensées chez Wittgenstein; enfin nous ferons une analyse comparative de Kant et Wittgenstein sur la question des concepts dans la formulation de leur théorie respective.

I- RENDRE LE LANGAGE PLUS CLAIR : LA NATURE DU CONCEPT CHEZ KANT ET WITTGENSTEIN

L'importance des concepts en philosophie n'est plus à démontrer. Le concept est avant tout un mot qui a été créé ou inventé par un auteur pour répondre ou exprimer une problématique précise.

1-1 Les concepts chez Kant : de la création à la re-création

L'essentiel de notre analyse s'appuie sur le premier des ouvrages majeurs de Kant : *Critique de la raison pure*. Connu comme idée chez les philosophes modernes, le concept est, selon Kant, ce qui unifie le divers de la sensation. Le mot concept selon Kant est en effet, « cette conscience qui réunit en une représentation le divers perçu successivement et ensuite reproduit » (Kant, *Critique de la raison pure*, 1987, Livre I, ch. 2, p.116). Ensuite, il définit les concepts suprêmes de la connaissance comme des catégories de l'entendement dans la *Critique de la raison pure*, par exemple, « catégories ici, est un concept fondamental *a priori*, instrument de liaison, issu de l'entendement, permettant d'unifier le sensible »[3].

L'analyse du concept est, dans *Critique de la raison pure*, l'objet de tout le Premier Livre de la Logique transcendantale. Le concept, dit Kant, ne se rapporte à des objets qu'indirectement, au travers des intuitions particulières dont il est, en un sens un résumé. Un concept est « une représentation générale de ce qui est commun à plusieurs objets, par conséquent aussi une idée susceptible d'entrer dans celle de plusieurs choses différentes »(Kant, *Critique de la raison pure*, 1987, p.146).[4] Aussi, il y a deux espèces bien distinctes de concepts, mais qui ont cela de commun, que toutes deux se rapportent entièrement *a priori* à

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[1] Luc de Branbère, Qu'est-ce que le concept ? [en ligne], 2010.

[2] Concept hégélien (Cf. Hegel, *Phénoménologie de l'esprit*, éd. Gallimard)

[3] Jacqueline Russ, *Philosophie, Les auteurs, les œuvres*, Ed. Bordas, Paris, 2003, p. 234.

[4] Emmanuel Kant, *Critique de la raison pure*, Paris, FLAMMARION, éd. 1987, p.146

des objets : « Ce sont les concepts, de l'espace et du temps, comme formes de la sensibilité, et les catégories, comme concepts de l'entendement critique de la raison pure »[5].

Ce que Kant écrit au sujet du concept, notamment dans son ouvrage ci-dessus cité, révèle à quel point le concept est un outil privilégié de l'esprit. Du concept de l'*entendement* il dit :

> *« Les concepts de l'entendement sont conçus a priori antérieurement à l'expérience et en vue de l'expérience, mais ils ne contiennent rien de plus que l'unité de la réflexion sur les phénomènes, en tant que ces derniers doivent appartenir nécessairement à une conscience empirique possible. Eux seuls rendent possibles la connaissance et la détermination d'un objet. Ils fournissent donc la matière première pour le raisonnement et il n'y a point avant eux de concepts a priori d'objets d'où ils pourraient être conclus. Au contraire, leur réalité objective se fonde uniquement sur ce que, constituant la forme intellectuelle de toute expérience, il faut qu'on puisse montrer leur application dans l'expérience »[6]*

Le concept *rationnel* se rapporte à une connaissance dont toute connaissance empirique n'est qu'une partie ; connaissance à laquelle sans doute une expérience réelle n'atteint jamais complètement. Les concepts rationnels servent à comprendre comme les concepts *intellectuels* servent à entendre (les perceptions). Puisqu'ils renferment l'inconditionné, ils se rapportent à quelque chose où rentre toute expérience, mais qui n'est jamais en lui-même un objet de l'expérience c'est-à-dire quelque chose à quoi nous conduit la raison dans les conclusions qu'elle tire de l'expérience, et d'après quoi elle estime et mesure le degré de son usage empirique, mais qui ne constitue jamais un membre de la synthèse empirique.

Kant voit aussi le concept dans la *Critique de la raison pure* comme une règle :

> *« La philosophie transcendantale a ceci de particulier qu'outre la règle (ou plutôt la condition générale des règles) qui est donnée dans le concept pur de l'entendement, elle peut indiquer aussi en même temps a priori le cas où la règle doit être appliquée. D'où vient l'avantage qu'elle a sous le rapport sur toutes les autres sciences   instructives (les mathématiques exceptées) »[7].*

1-2 Le concept selon Wittgenstein : l'ambiguïté de l'« être »

Selon Wittgenstein, la crise de la connaissance est profondément liée à l'usage peu rigoureux que nous faisons du langage. Par exemple, le mot « être » est un terme ambigu car il signifie deux choses : « d'un côté, il désigne ce qui existe d'une façon sensible et d'un autre côté, il est un instrument intellectuel permettant de relier un sujet avec ses prédicats de façons à pouvoir identifier celui-ci d'où le double sens de ce terme à cheval entre le vécu et le conçu ». (Jacqueline Russ, 2003, p.457)

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[5]*Ibid.*

[6] Emmanuel Kant, « Logique transcendantale, Dialectique transcendantale » in *Critique de la raison pure*, Livre I, p.261.

[7] Emmanuel Kant, « Logique transcendantale, Dialectique transcendantale » in *Critique de la raison pure*, Livre I, p. 109.

Le *« jeu de langage »* désigne l'ensemble composé par le mot et l'activité humaine dans lequel il est employé. Le langage ne consiste plus alors à montrer des choses mais à produire des actions.

Le *monde* est pour Wittgenstein, « totalité des faits, non des choses, car la totalité des faits détermine ce qui a lieu, et aussi tout ce qui n'a pas lieu » (Wittgenstein, 993, p. 40). Le sens du monde doit être en dehors de lui. Dans le monde, toute chose est comme il est, et tout arrive comme il arrive, « il n'y a en lui aucune valeur et s'il y en avait une elle serait sans valeur »[8].

La *proposition* est une « image logique d'un état de choses exprimant la structure relationnelle que celles-ci entretiennent entre elles »[9]. « Toute image est en même temps image logique »[10]. De même dans son ouvrage le *Tractatus logico-philosophicus*, la proposition est vue comme une image de la réalité, c'est-à-dire, un modèle de la réalité, telle que nous nous figurons, « car je connais par elle la situation qu'elle présente, quand je comprends la proposition. Et je comprends la proposition sans que son sens m'ait été expliqué »[11].

Ainsi le recours à quelques vocabulaires montre qu'à l'étape actuelle de notre analyse, ces deux penseurs font un usage spécial des concepts. Dans l'élaboration de leur philosophie, Kant et Wittgenstein se servent abondamment de concepts existants ou créés à dessein. C'est cette attitude que nous allons examiner à travers l'exposé analytique des doctrines des deux auteurs pour voir la spécificité de chacun mais aussi leurs ressemblances dans le maniement ou parfois la manipulation qu'ils font des concepts.

II-LES CONCEPTS, INSTRUMENTS OPERATIONNELS ET OPERATOIRES
2-1 Le kantisme et les concepts-clés dans la quête de la connaissance

La philosophie de Kant répond de manière cruciale à la question suivante : « Que peut légitimement notre raison ? » La *Critique de la raison pure* se veut être, de prime abord, la réfutation de toute métaphysique dogmatique pour la fondation d'une nouvelle métaphysique ayant un caractère plénier de science. La raison d'un tel projet est l'état de contestation dans lequel végétait la métaphysique au XVIII ème siècle. Ce fut une métaphysique théiste tombée dans le discrédit face à l'avènement des sciences qui ont un caractère de certitude objective. Son investigation n'aura pas un caractère psychologique[12] mais plutôt un caractère logique ou d'une « clarté discursive » résultant des concepts[13] puisqu'elle sera développée sous la forme d'un jugement[14].

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[8] *Ibidem.*
[9] *Ibid.* p. 33.
[10] *Ibid.* p.52.
[11] *Ibid.* p.53
[12] Cf. Emmanuel Kant, « Préface de la seconde édition » in *Critique de la Raison Pure*, p.18.
[13] *Ibid.*, p.12.
[14] Cf. Jean Lacroix, *Kant et le Kantisme*, Col. Que sais-je ?, Paris, PUF, p.12.

Ceci revient à dire que Kant procède avec les concepts comme un magicien procède pour créer du nouveau à partir de l'ancien ou parfois du neuf à partir du déjà-vu. Donnant un caractère nouveau ou un nouveau contenu aux concepts à travers un argumentaire bien structuré, Kant en vient à découvrir et inventer la distinction entre le *phénomène* et le *noumène*, la *pensée* et la *connaissance,* suite à sa quête sur le fondement des jugements, facteur de toute connaissance possible.

2-1-1 Kant face au dogmatisme métaphysique et au scepticisme

Qu'il nous souvienne, la métaphysique oscillait entre le dogmatisme et le scepticisme. La métaphysique dogmatique ou rationnelle a eu pour tenants Descartes, Spinoza Malebranche Leibniz…tandis que le scepticisme est beaucoup plus développé par les empiristes.

Les premiers voulurent donner à la philosophie une certitude comparable à celle des mathématiques mais la fondèrent sur Dieu, lien entre la pensée et le monde. Deux conséquences en découlèrent : la relation de l'homme à Dieu et l'homme qui possède la connaissance imparfaite. La métaphysique est alors considérée comme une science qui s'occupe de l'immatérialité des choses et prétend faire un discours sur Dieu. Elle est, d'après Descartes, la fondation et la base de toute science (Cf. l'Arbre de Descartes).

Descartes a eu pour objectif d'étendre la certitude mathématique à la philosophie. Son système est fondé sur deux présupposés : les idées innées en nous et le Dieu vérace qui fait la médiation entre les idées et la vérité des choses. Après l'axiome du *cogito*, l'idée d'*étendue* puis de *figure*, de *nombre* et de *mouvement* sont les idées innées. Avec l'idée du Dieu vérace, Descartes déclare « Si on ignore Dieu, on ne peut avoir de connaissance certaine d'aucune autre chose » (Descartes, *Principes* I.13.). Kant, par contre, utilisera le principe des principes *a priori* mais en réfutant l'idée de Dieu comme fondement.

Leibniz aussi fera recours à Dieu mais avec un système tout autre que celui de Descartes, lui qui, à la différence de Descartes, ne réfute pas l'existence du monde sensible, mais trouve l'*infini* partout et donc pas seulement comme attribut de Dieu (Leibniz, *Nouveaux essais sur l'entendement humain*). Chez Kant, c'est la *raison* qui sera le principe unificateur et non Dieu à travers la monade.

Les derniers, les empiristes soutiennent que la connaissance est essentiellement issue de l'expérience. Ils accordent le prima à l'induction en opposition à la métaphysique rationaliste et refusent l'existence de principes *a priori*. John Locke chercha la genèse des idées dans la sensation. Kant nomme cela la « physiologie de l'entendement » dont il reconnait le but louable mais la méthode erronée.

Toute science suppose un concept produit par l'entendement et une intuition fournie par la sensibilité. La métaphysique comme science est alors impossible car elle appréhende les choses mais pas dans une méthode scientifique. Kant fait la distinction entre la connaissance de la chose en soi qui est un savoir absolu et la limite de la raison et le fait de le penser. On ne

connaît pas la chose en soi mais on la pense. Mais alors comment ? Par le passage des jugements analytiques et synthétiques au jugement synthétique *a priori*.

Ainsi la connaissance est un jugement et Kant en distingue deux types : le *jugement analytique* en laquelle le prédicat répète ce qui est contenu dans le sujet, puis le *jugement synthétique* à travers laquelle le prédicat apporte ou ajoute quelque chose de nouveau au sujet. Le jugement analytique n'a pas besoin de l'expérience ou de s'y référer avant de s'établir. Ces jugements sont alors des *jugements a priori* puisqu'en eux, l'esprit n'a pas besoins de sortir de soi-même. Dans ces jugements, aucune nouveauté n'est apportée sinon qu'un renseignement sur ce qui était. Le jugement synthétique par contre est dérivé de l'expérience et offre une information nouvelle en procédant par *induction*. Ces jugements sont *a posteriori* mais manquent néanmoins de rigueur par rapport aux jugements *a priori*. La trouvaille de Kant est un troisième type de jugement qui serait à la fois rigoureux et fécond c'est-à-dire à la fois analytique et synthétique. Il le retrouve en mathématique et le nomme ***jugement synthétique a priori***. Ce jugement sera le socle de la *Critique de la raison pure*.

2-1-2 Critique de la raison pure : la raison pose, se pose et s'oppose

La raison de par sa nature, s'élance dans la conquête de toute chose mais elle arrive à se trouver devant certains problèmes qu'elle ne peut éviter et auxquels elle ne trouve aucune réponse. Ces questions dépassent en réalité sa portée (Kant, « Préface de la première Edition »). Tout le débat allant de la métaphysique rationnelle au scepticisme en donne pleinement la preuve. Elle ne peut néanmoins se résigner face à ces présupposés limites puisqu'il est certain que la connaissance existe notamment dans les sciences. Le scepticisme est alors inacceptable.

Ainsi le projet de critique n'est pas un projet de critique de courants philosophiques mais de la raison elle-même. La raison est comme appelée au tribunal en se posant afin d'analyser, d'examiner les prétentions de l'homme à la connaissance par le moyen de sa seule raison. Du coup, la *sensibilité* et l'*entendement* sont uniquement les deux facultés qui permettent de parvenir à la connaissance. Toute l'architecture du travail de Kant aura pour fondation ces deux facultés. A la sensibilité sera reliée dans la théorie transcendantale, l'esthétique transcendantale puis à l'entendement la logique transcendantale. La sensibilité aura deux cadres : l'espace et le temps qui sont des *formes a priori*. L'entendement est structuré suivant douze catégories *a priori*.

2-1-3 Critique de la sensibilité, de l'entendement et de la raison

Les objets concrets nous sont donnés immédiatement dans l'*intuition*. Cette intuition est sensible et fonde toute notre connaissance. La sensibilité est en elle-même passive et pure réceptivité. Par la sensation qui est *l'impression d'un objet sur la faculté représentative*, subvient une intuition des objets appelée **intuition empirique**. La condition de réalisation de cette intuition est **l'espace et le temps** qui sont des *formes a priori*. Cette connaissance sensible contient en effet les impressions qui sont issus de la *matière* et ses qualités sensibles puis de la *forme* qui est le cadre spatio-temporel. L'espace et le temps ne sont pas des données empiriques ni des concepts abstraits ou essences mais des représentations sensibles. Par ailleurs, l'espace n'est ni une essence applicable à plusieurs choses ni multiple. L'espace est le lieu de réalisation des objets. Il est également la condition pour que prenne place une

expérience et non une donnée de l'expérience. L'espace est la forme externe et le temps la forme interne des sens. Il s'en suit que la connaissance sensible est limitée aux phénomènes puisque les choses ne sont perçues qu'étant soumises aux formes de la sensibilité. Elles ne le sont que comme elles nous apparaissent et pas les choses en soi.

L'entendement permet de penser les objets perçus par la sensibilité. L'entendement ne reçoit rien du dehors mais a pour rôle d'ajouter quelque chose aux données sensibles, y apporter un lien, une synthèse. L'entendement par contraste à la sensibilité est actif, il est « spontanéité des concepts ». Roger Verneaux affirme que « sans concepts l'intuition sensible est aveugle, on ne sait pas, littéralement, ce qu'on voit ; et sans intuition les concepts sont vides, on ne pense rien »[15].

La connaissance en elle-même est discursive et non intuitive et elle se fait par concepts. Elle procède par rangement du divers sous des représentations communes, par une unification qui est un processus de jugement. L'entendement est alors le pouvoir de juger. Dans tout jugement il y a la matière qui est ce qu'on juge et la forme la manière de juger.[16]. Les formes présentées par Aristote seront améliorées par Kant qui les organise suivant *la quantité, la qualité, la relation et la modalité*. Le tableau suivant illustre l'extension qu'il fit de cette organisation.

Quantité	Qualité
Unité	Réalité
Pluralité	Négation
Totalité	Limitation
Relation	**Modalité**
Inhérence et subsistance	Possibilité existence
Causalité et dépendance	Existence
Communauté	Nécessité

Ces différentes fonctions sont des *concepts purs* ou *catégories*. L'objectivation des phénomènes est rendue possible par les catégories. Les phénomènes sont multiples et donc subjectifs mais les catégories sont des lois universelles communes à tout esprit humain. Or, c'est l'objectivité qui fait la connaissance, l'universalité. Pour penser enfin un objet transcendant c'est-à-dire appartenant au « *noumène* », il faut que l'homme soit doué d'une intuition intellectuelle qu'il ne possède pas.

La fonction de la raison est de raisonner c'est-à-dire rattacher les jugements les uns aux autres suivant un principe de conséquence. Elle agit comme une *architectonie*.[17] Elle est alors rattachée à l'entendement qui lui fournit les jugements qui constituent son objet. Avec ces objets, elle fait le travail de remonter de condition en condition pour chercher à atteindre l'absolu. Les concepts de la raison sont appelés *idées* et ne sont rattachés à rien du monde sensible. Les trois types de raisonnements : catégoriques, hypothétiques et disjonctifs ; donnent lieu à trois idées. L'unité absolue du sujet pensant qui correspond à l'*âme*, l'unité

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[15] Roger Verneaux, *Histoire de la philosophie moderne*, Beauchesne, Paris, 1958, p.151.

[16] Cf. *Ibidem*.

[17] « *La raison humaine est, de par sa nature, architectonique, c'est-à-dire qu'elle envisage toutes les connaissances comme appartenant à un système possible.* ». Emmanuel Kant, *Critique de la raison pure.*

absolue des phénomènes qui est le ***monde***, l'unité absolue de tous les objets de la pensée (tant les phénomènes externes qu'internes) dans l'idée de ***Dieu***. Ces trois idées sont de l'ordre du transcendant et ne peuvent faire l'objet de l'expérience et donc de la connaissance. La démarche chez le philosophe viennois est, à maints égards similaires à celle de Kant.

2-2 Wittgenstein et l'œuvre de clarification de la pensée
2-2-1 *Analyse logique du langage*

Pour comprendre Wittgenstein, il est nécessaire de savoir quelle est sa préoccupation philosophique touchant les problèmes du langage. En effet, Bertrand Russell déclare :

> *« Il y a différents problèmes touchant le langage. Premièrement, le problème qui se présente effectivement à nos esprits lorsque nous usons du langage dans l'intention de signifier quelque chose ; ce problème appartient à la psychologie. Deuxièmement, il y a le problème concernant la relation qui existe entre les pensées, les mots ou les énoncés, et ce à quoi ils renvoient ou qu'ils signifient ; ce problème appartient à l'épistémologie. Troisièmement, il y a le problème de l'usage des énoncés pour exprimer la vérité plutôt que la fausseté ; ceci appartient aux sciences particulières traitant des sujets des énoncés en question. Quatrièmement, il y a la question de la relation que doit avoir un fait (tel qu'un énoncé) avec un autre pour être capable d'être son symbole. Cette dernière est une question logique, et c'est celle qui intéresse M. Wittgenstein. »*[18]

Dans le *Tractatus logico-philosophicus*, il s'agit de répondre à la question « que peut-on exprimer ? ». Pour y parvenir, les concepts sont mis à contributions. Il y montre que :

> *« le seul usage correct du langage est d'exprimer les faits du monde, que les règles a priori de ce langage constituent la logique, que le sens éthique et esthétique du monde relève de l'indicible et que la philosophie, parce qu'elle essaie de montrer les pièges du langage, est condamnée au silence. »*[19]

Le livre propose une réponse à la question : que peut-on exprimer ? Cette réponse est résumée dans la préface de l'auteur ; « ce qui peut être dit doit être dit clairement ; et ce dont on ne peut parler il faut le passer sous silence. »[20]. Pour Wittgenstein le seul langage pourvu de sens est donc celui qui produit une *image du monde*, c'est-à-dire, celui dont la *forme logique* reflète la *structure des faits*. L'auteur postule en effet que tout fait est exprimable en liaisons de propositions « atomiques » et dont la *valeur de vérité* ne dépend que de celle de ses ultimes composantes. Ainsi, assigne-t-il à la logique telle qu'initiée par le philosophe disciple de Platon, un sens et une finalité nouvelle.

2-2-2 *Rôle de la logique dans le langage selon Wittgenstein*

Dans cette nouvelle vision, et à la suite de Frege, Wittgenstein accorde un rôle fondamental aux connectifs *si… alors, non, et, ou bien,* ainsi qu'aux quantificateurs. Il y ajoute le signe d'identité et les appelle les *constantes logiques*. Il a, de plus, inventé un

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[18] Ludwig Wittgenstein, *Tractatus logico-philosophicus*, Editions Gallimard, 1993, p. 13-14.

[19] Albin Michel, *Encyclopaedia universalis*, p.1577.

[20] *Ibid*. p.1578.

procédé formel appelé *tables de vérité* qui permet de définir les constantes logiques. Par exemple : montre que "p et q" est vrai quand p et q sont tous deux vrais et faux dans tous les autres cas. La valeur de vérité de "p et q" est déterminée sans ambiguïté par les valeurs des propositions qui la composent. Une expression vraie pour toutes les possibilités de vérité de ses propositions élémentaires est appelée *tautologie*. Une proposition fausse pour toutes les possibilités de vérité est appelée *contradiction.*

L'écriture devenue « formelle » est un moyen de distinguer des choses qui, dans le langage ordinaire, apparaissent comme confuses. Wittgenstein remarque, par exemple, que, dans le langage ordinaire, le mot "*est*" possède trois significations différentes qui correspondent à trois symboles différents. Parfois il est la copule reliant un sujet et un prédicat (Socrate est en train de philosopher), parfois le signe de l'identité (deux fois deux, c'est quatre), parfois l'existence (il est des démons). Ainsi nous avons besoin d'un langage qui n'emploie jamais le même signe avec des modes de signification différents, un langage gouverné par la logique.

Tout ce qui est proprement philosophique appartient à ce qui peut être seulement *montré*, à ce qui est commun au *fait* et à son *image logique*. De ce fait, résulte que rien ne peut être dit de correct en philosophie. « Ce qui peut être montré ne peut être dit. »[21] Toute proposition philosophique est grammaticalement défectueuse, et ce que nous pouvons espérer obtenir de mieux par une discussion philosophique est d'amener les gens à voir que la discussion philosophique est une erreur.

Wittgenstein revient formellement sur la mission qui doit être celle de la philosophie. Dans le passage que nous allons citer plus bas, il campe sans ambages lr véritable rôle de l'activité philosophique. Aussi écrit-il que :

> « *La philosophie n'est pas une science de la nature. Le but de la philosophie est la* **clarification** *logique des pensées. La philosophie n'est pas une théorie mais une activité. Une œuvre philosophique se compose essentiellement d'éclaircissements. Le résultat de la philosophie n'est pas de produire des propositions philosophiques mais de* **rendre claires** *les propositions.* »[22] (C'est nous qui soulignons)

Le concept monde est, dit Wittgenstein, *"l'ensemble des faits, non pas des choses"*. Ces faits peuvent être plus ou moins complexes mais on peut les découper en faits simples. A chaque paire de propositions contradictoires (par exemple, "il pleut", "il ne pleut pas") correspond un et un seul fait par rapport auquel une des propositions est vraie et l'autre fausse.

L'existence d'un fait atomique est un fait positif, sa non-existence est un fait négatif. Ces faits simples, ou atomiques, Wittgenstein les appelle "états de choses" et l'état de choses est lui-même *"une liaison d'objets"*. Un objet est un constituant possible d'un fait atomique ou, pour le dire autrement, les choses sont données dans une certaine relation (par exemple la

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[21] Ludwig Wittgenstein, *Tractatus logico-philosophicus*, Editions Gallimard, 1993, p.59.
[22] *Ibid*. p.57

relation entre un objet et une couleur), l'ensemble de ces relations formant la structure logique du monde. Par nos paroles, nous nous faisons des « *tableaux* » des faits c'est-à-dire que nos représentations sont une transposition de la réalité où les éléments sont aussi reliés les uns aux autres. »[23]

Tout ce qui est hors de ces faits (les valeurs, le bien, le beau, Dieu), bref tout ce qui relève de l'éthique ou de l'esthétique, ne peut être objet de science. « C'est pourquoi il ne peut y avoir de propositions éthiques. L'éthique ne se laisse pas énoncer. L'éthique est transcendantale. » (Wittgenstein , 1993, p. 110). Ainsi, tout ce qui est en réalité le plus important dans la vie réside en dehors du monde. Nous ne pouvons dire le beau ou Dieu. Wittgenstein ne vise nullement ici à discréditer la métaphysique mais il veut montrer l'importance de l'indicible et de l'impensable de manière mystique. Qu'en est-il alors de la *philosophie* ?

La philosophie essaie de dire ce que justement le langage ne peut pas dire. La philosophie n'est pas qualifiée à dire quelque chose du monde parce que le langage qu'elle utilise n'a pas la clarté du langage logique. Les commentateurs de Wittgenstein sont clairs là-dessus :

> *« Les philosophes deviennent la proie des pièges que la langue leur tend. Il faut donc au philosophe une langue claire et précise et, pour Wittgenstein, la philosophie doit être cette activité de clarification du langage. La philosophie doit ''montrer'' la forme logique de la réalité mais, nous l'avons vu, "ce qui peut être montré ne peut pas être dit". En voulant montrer l'indicible, le philosophe se condamne au silence, comme en témoigne le Tractatus. « Sur ce dont on ne peut parler, il faut garder le silence[24] ».*

2-2-3 *De la logique formelle au langage naturel*

Le progrès de la méditation wittgensteinienne porte essentiellement sur deux points. D'abord, « le centre d'intérêt du philosophe n'est plus la langue formalisée mais la langue naturelle. Ensuite, il renonce donc à ne considérer que les modes d'expression aux règles précisément formulables, et s'attache au contraire aux aspects les plus fluides de la *grammaire* »[25]. Wittgenstein s'aperçoit que le langage, a d'innombrables et diverses sortes d'utilisations. Il ne s'agit donc plus de fixer l'usage correct du langage (dont le modèle idéal était celui de la logique symbolique) mais d'étudier les multiples façons dont les hommes l'utilisent. « A l'image du langage comme *tableau* se substitue l'idée du *jeu*. En logique, on ne considère que les énoncés déclaratifs : cette *fleur est jaune ; aujourd'hui il fait beau,* etc. Mais il existe bien d'autres façons d'utiliser le langage. Par exemple je peux exprimer un commandement ou une requête (*viens ici*, *reste tranquille*), faire des conjectures, inventer une histoire, remercier, saluer, prier, etc. »[26]

Wittgenstein fait la liste des jeux de langage. Parmi ceux-ci citons-en quelques exemples : *le commandement, la description, la formation et l'examen d'une hypothèse,*

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[23] sos.philosophie.free.fr/wittgens.php. Cf. aussi le *Tractatus logico-philosophicus*, Editions Gallimard, 1993.

[24] *Ibid*. p.112.

[25] Albin Michel, *Encyclopaedia universalis*, p.1580.

[26] sos.philosophie.free.fr/wittgens.php

l'invention d'histoires, la découverte d'énigmes, la traduction d'une langue dans une autre, l'expression d'une sensation, etc. Il recommande d'étudier les usages du langage à partir du contexte d'une forme de vie. Il faut faire attention aux différents usages des phrases car c'est cela qui constitue un jeu de langage. On pourrait imaginer un langage privé dans lequel une personne exprimerait ses expériences intérieures pour son seul usage. Et Wittgenstein en parle effectivement ! Mais ici encore, l'auteur retient le concept de langage privé mais lui donne un contenu nouveau après avoir passé l'expression sous la crible de la critique.

En effet, un langage privé est un langage dont les mots « *se rapportent à ce qui ne peut être connu que de la personne qui parle : à des sensations personnelles immédiates*. » Certaines doctrines philosophiques (notamment empiristes) pensent que nous ne pouvons connaitre que nos propres expériences et que donc, un langage privé est possible. Pour Wittgenstein la notion de langage privé repose sur deux erreurs :

- La première erreur est de croire que toute expérience est personnelle. Wittgenstein critique la théorie selon laquelle quelqu'un ne saurait ce que signifie la douleur qu'à partir de ses propres expériences douloureuses ; car alors on ne pourrait enseigner la signification du mot "douleur" à un homme. On peut certes donner un nom à une sensation mais ceci suppose une préparation qui n'est possible que dans un langage public.
- Deuxièmement, qui pourrait alors vérifier que cette personne qui aurait un langage privé respecte les lois de son propre langage ? Si j'utilise un mot incorrectement, autrui peut me le faire savoir, ce qui n'est pas le cas dans le langage privé.

Le langage privé est donc un mythe et le subjectivisme est un leurre. La signification des mots n'est pas un acte interne et personnel du locuteur. Les jeux du langage ont leurs règles et c'est la tâche du philosophe que de décrire la « *grammaire* » de nos jeux *de langage*.[27]

III- KANT ET WITTGENSTEIN : DEUX PENSEURS SI LOIN, SI PROCHES

Outre les arguments courants comme ceux qui consistent à dire que tel penseur a influencé tel autre venu plus tard, nous venons de jeter, dans les deux premières parties de ce travail, les éléments d'une influence certaine que Kant a eue sur Wittgenstein. En effet, au fil des temps, bon nombre d'interprètes de Wittgenstein ont essayé de trouver un lien étroit entre le philosophe linguistique et Kant. En tentant à notre tour une telle comparaison, nous pouvons conclure que, du point de vue du style et du mode d'expression des deux penseurs, il existe un trait commun : le style transcendantal. L'œuvre de Wittgenstein, traditionnellement divisée en deux périodes à savoir le *« Tractatus logico-philosophicus »,* puis *« Les Recherches philosophiques »* en sont les deux témoins éminents[28]*,* tandis que des trois Critiques de Kant, la *Critique de la raison pure* est la premièrepreuve de notre réflexion et analyse.

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[27] *Ibid.*

[28] Christiane CHAUVIRE, Jérôme SACKUR, *Le vocabulaire de Wittgenstein,* ellipses Edition Marketing S.A. 2015.

On remarque que Wittgenstein dans ses œuvres, tout en se proposant d'établir sans ambages les limites de l'usage du langage, suit, comme nous venons de le souligner, dans une certaine mesure, une démarche qui peut être dite transcendantale, démarche propre et spécifique à Kant.

3-1 « Le grammatical » comme héritier du « transcendantal ».

C'est à présent bien visible : la philosophie de Wittgenstein porte dans son style un vocabulaire tiré et inspiré des œuvres des philosophes et logiciens Gottlob Frege et Bertrand Russell. Mais comment pourrait-on alors réussir à établir un rapport philosophique entre Wittgenstein et Kant ?

Pour le penseur autrichien, « le but de la philosophie est la clarification des pensées » et « la philosophie doit rendre claires et délimiter avec précision les pensées qui, autrement, seraient troubles et confuses[29] » Ainsi entreprend-il un chemin de refonte de la logique à travers ses œuvres. Son *Tractatus* est un chef d'œuvre constitué d'aphorismes numérotés qui se propose de répondre à cette question importante de clarification en essayant de tracer les limites légitimes du langage, car pour lui « les limites de mon langage signifie les limites de mon monde » (Wittgenstein, *Tractatus...*5.6).

Cette démarche de refonte est dans une certaine mesure analogue à l'itinéraire suivi par Kant dans l'élaboration de sa critique de la raison pure ; où pour le philosophe de Königsberg, les penseurs se sont laissés embourbés dans l'erreur en s'attribuant en tant que sujet la connaissance et la maîtrise de la réalité nouménale. « Ils se sont égarés alors dans le fantasmatique » dira-t-il. (HERSCH, *L'Etonnement philosophique, une histoire de la philosophie* ; p. 213).

Nous voyons ainsi « l'une des intentions essentielles de la philosophie kantienne qui était justement de prouver qu'un savoir absolu était impossible[30] » clouant ainsi, l'homme à sa limitation et s'affirmant par ailleurs en penseur anti-demiurge. Pour le prouver, Kant use d'un savoir riche et rigoureusement organisé à la manière de Leibniz son Maître à penser.

De cette même façon, la démarche Wittgensteinienne peut, à une certaine limite, être dite « transcendantale ». Ainsi, si Kant s'était résolu à relever les limites de l'objectivité, Wittgenstein cherche à déterminer les limites du langage. La méthode suivie semble similaire. Or, la technique ou la méthode de travail de clarification est d'une importance capitale dans l'élaboration d'une pensée. A la suite de Kant, Wittgenstein l'a bien compris : « Comprendre une phrase, c'est comprendre un langage, et comprendre un langage c'est adopter une technique. (Wittgenstein, *Investigations philosophiques*). » Cette technique fait un usage massif des concepts, anciens ou nouveaux, pour s'arborer en pensée.

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[29] Wittgenstein, *Tractatus logico philosophicus* 4.112, in *Wittgenstein et les limites du langage* de Pierre HADOT Edition Vrin, Paris,
[30] HERSCH, *idem.*

En outre, de même que le concept de *l'entendement* est au service de *l'intuition* chez Kant, *la grammaire*[31] est au service du *jeu de langage* chez Wittgenstein. Or nous savons que pour Wittgenstein, interpréter la logique de notre langage nous porte à croire que toute connexion grammaticale doit prendre pour appui un processus, un évènement ou une expérience vécue intérieurement, cette expérience intérieure n'étant rien d'autre que l'intuition de laquelle Kant affirmait que le concept sans l'intuition n'était qu'une forme vide.

Par ailleurs, nous notons que Wittgenstein a été influencé par les épistémologies « transcendantales », surtout développées par les physiciens Ludwig Boltzmann et Heinrich. Cela l'aidera plus tard à assumer l'héritage du transcendantalisme kantien, qui donna lieu à une interrogation sur les différents modes de figuration possibles d'un même contenu, sur la nécessité de dissoudre certaines questions philosophiques illégitimes. Cela par un travail de clarification « grammaticale » en laquelle est éliminé toute référence aux obscurs concepts (newtoniens de force) pour faire place à une grammaire systématique. Aussi arbore-t-il des arguments rigoureux, ainsi que des perspectives originales qui enguirlandent indubitablement sa pensée axée sur l'indicible rapport du langage vis-à-vis de la réalité.

Outre cela, nous disons que l'idée de Wittgenstein, cherchant à promouvoir la philosophie, se rapproche en partie du criticisme dans sa version kantienne à travers la critique de la métaphysique. Cela est très sensible dans le *Tractatus* où ladite critique s'établit sur une théorie générale du symbolisme. Mais ceci ne signifie pas que chaque penseur n'a pas son originalité, loin s'en faut !

3-2 L'originalité de Wittgenstein ou les limites du dicible.

Malgré les nombreux exemples visant à faire hériter Wittgenstein de la philosophie de Kant, force est de constater que ce philosophe demeure toujours spécial pour avoir su penser avec originalité le langage. En effet, Wittgenstein est le premier à traiter le langage comme représentation. Il ne se soucie pas du point de départ traditionnel. Tout se passe comme si la représentation joue toute seule. Elle ordonne tout à ses lois. L'originalité se trouve dans ce fait de vouloir que le langage représente. Shibble, en lectrice attentive de Wittgenstein écrit :

> « *Une autre originalité du système Wittgensteinien est l'abandon du primat de la représentation de l'idée, notion longtemps utilisée par les philosophies de la connaissance. Comment un objet peut-il se substituer comme connu pour un sujet et par un sujet ? Il faut une médiation qui le représente : Une sensation ou une image mentale. Cette conception sera abattue par Wittgenstein qui mettra le langage du côté de la représentativité, tout en centrant la philosophie sur le langage.* »[32]

Si le grammatical est l'héritier du transcendantal, ce n'est pas au sens où le premier est la version linguistique du second. On ne peut au contraire commencer à penser au sein du cadre de la grammaire qu'une fois ayant éliminé le transcendantal, nous dira la professeure Anat MATAR (Professeure à l'université Tel-Aviv).

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[31] Encore appelée « pouvoir de règles »
[32] Warren Shibble, *Revue internationale de philosophie* ; Volume 27, N° 106, p 527.

En outre, si la méthode de Wittgenstein semble renverser le transcendantaliste kantien, elle n'en relève pas moins d'un projet de révolution en philosophie dont l'expression, du *Tractatus* aux *Recherches* rappelle singulièrement les termes employés par Kant au moment de redéfinir la nature et l'objet de la connaissance. Wittgenstein aura donc le mérite d'oser tracer une limite à l'expression des pensées, le mérite de tracer une limite entre l'expression linguistique pourvue de sens et celle dépourvues de sens. Une « délimitation qui n'a d'objet que l'expression des pensées et non la pensée elle-même. Ainsi, accomplir une telle tâche nécessiterait de pouvoir penser ce que nous ne pouvons pas penser ». (Chiara Pastorini, *Ludwig Wittgenstein, une introduction,* p. 44)

Wittgenstein admet un sujet de volonté mais refuse non seulement qu'il y ait un *ego cogitans* au sens cartésien, mais aussi le sujet transcendantal au sens kantien, convaincu que ce dernier ne fait pas la connaissance. C'est pour cette raison qu'il n'a pas manqué de tracer les limites du langage et du sujet dans le *Tractatus* et dans les *Carnets* : « Le sujet n'appartient pas au monde, mais il est une frontière du monde ».

CONCLUSION

Certes Kant et Wittgenstein ont deux philosophies parallèles. Le premier répond à la question que puis-je connaitre ? -développant les limites de la connaissance-. Le second répond la question que puis-je dire ?- établissant ainsi les limites du dicible. Mais les deux penseurs accordent une grande importance aux concepts : leur philosophie est toute faite de concepts. Leur démarche méthodologique revêt une importance intellectuelle riche. De la sorte, la philosophie de Wittgenstein recèle de nombreuses et enrichissantes similitudes, tant du point de vue de la méthodologie que du point de vue du style ascétique des leurs écrits. Les réponses auxquelles Wittgenstein parvient recoupent et prolongent les réponses de Kant et en sont même parfois une radicalisation[33]. Au terme de notre analyse, nous pouvons retenir que le concept, idée abstraite et générale de l'entendement se clarifie chez Kant en concepts purs *a priori* ou catégories de l'entendement et en concepts *a posteriori*. De son côté, Wittgenstein avec son *Tractatus*, entend guérir la philosophie de ses maladies de langage en débarrassant la pensée des pièges que ne cesse de lui tendre le langage- la rendant ainsi plus accessible. Si le concept a une vie, c'est surtout avec les différents maniements ou plus exactement les remaniements (les différentes manipulations) opérés par les deux auteurs que nous le certifions. Un concept devient, entre leurs mains, quelque chose d'opérationnel ou d'opératoire dans l'entreprise de la construction d'une pensée logique.

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[33] Melika Ouelbani, « Wittgenstein et Kant », In *Le Dicible et le connaissable,* Tunis, 1996.

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Poetics and Politics of Subversion in Mildred Taylor's Roll of Thunder, Hear my Cry and Beverley Naidoo's *The Other Side of Truth*

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Abstract

The paper examines predominant subversive discourses employed in Mildred Taylor's Roll of Thunder, Hear my Cry (1976) and Beverley Naidoo's The Other Side of Truth (2000). This peculiar quality of the narrative is well accentuated in the foregrounding of marginalized people, especially children, as the central characters in the two novels .The stories in the two novels are told from the point of view of children. Seeing events in the two novels through the eyes of oppressed young children offers a fresh vision of the social and psychological reality for children as they struggle against the structures of different types of authority that dominate the social, political, and cultural world they live in. Characteristically, children in the two novels are presented as both victimized by the dominant power structure and as capable of interrogating and resisting that power structure. The subversive agency given to children in the two novels will be viewed as part of a wider context of disruption of traditional structures of power and authority in the time and place in which the action in each of the two novels is set. In The Other Side of Truth, the action is substantially set in England in the late 1990s. The main bulk of action in this novel revolves around the injustices, racial discrimination and oppression inflicted on two Nigerian young children (Sade and Femi) who are smuggled to England to escape punishment in their country on account of their father's radical political views. This state of affairs in The Other Side of Truth invites comparison with the moral plight of several children in Roll of Thunder. The action of this novel, which is set in America during the years 1933-41, deals mainly with the injustices a white, racist, and lawless society inflicts on African American family in rural Mississippi. The children's remarkable resistance as a means of counteracting practices of power figures as a pivotal issue in the two novels. The narrative's peculiar gravitation towards promoting subversive ideologies that undermine the prevailing power structures presented in the two novels reflects the two novelists' commitment to radical political agendas, agendas which give the two novels their ideological and political structures.

Keywords: Discourse, Subversive, Agency, Power, Politics, Ideology.

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Poetics and Politics of Subversion in Mildred D. Taylor's Roll of Thunder, Hear my Cry and Beverley Naidoo's *The Other Side of Truth*

In the Introduction of the book Children's Literature: Classical Texts and Contemporary Trends (2009), the editors, Heather Montgomery and Nicola J. Watson, write: "Children's literature has always been implicitly or explicitly ideological, presenting and promoting particular ideas about childhood and encouraging children to either uphold or challenge particular values" (p.7). Mildred D. Taylor's novel Roll of Thunder, Hear my Cry (1976) and Beverley Naidoo's The Other Side of Truth (2000) furnish two good examples in which promoting children's subversive agency figures as the backbone of the ideological structure which underlies the narrative in each of the two novels. The two novelists' characteristic commitment to enhance the empowerment of children is most noticeably reflected in their common foregrounding of children as the central characters, thus giving them the opportunity to defy and challenge the hegemony of mainstream orthodox socio-political structures which tend to marginalize children depriving them of the chance to express their own voice in classical Western children's literature. This, as the ensuing discussion will reveal, comes within the framework of the two novelists' overall ideological strategy to interrogate and disrupt firmly entrenched marginalization and subordination of children by structures of authority in classical Western children's literature. This prevailing orthodox trend is well enshrined in master narratives such as C.S. Lewis' The Lion, the Witch and the Wardrobe (1984), one of the most outstanding modern children's books, the children in this novel are cast as heroes and heroines, they play the roles of kings and queens for many years in the fantastic kingdom of Narnia, yet towards the end of the novel they are forced to return to the real world where they became children again and have to submit to adult control. In Louisa May Alcott's classical children's novel Little Women (1868), another greatly renowned classical children's novel, the four female heroines demonstrate a remarkable resistance to established social mores and patterns of conduct enforced by patriarchal society, yet ultimately they are compelled to abide by the norms of patriarchal society, mainly what Ken Parille (2009) describes as "Ethic of Submission" (p. 31). To cite one more example, in Philip Pullman's Northern Lights (1995), children are forced to submit to adult authority deprived of any opportunity to shape their own destiny according to their natural bents and desires. In her article entitled "Missed Opportunities: The Subordination of Children in Philip Pullman's His Dark Materials, "Kristine Moruzi (2005) criticizes Pullman's essentially conservative view of the role of children: "Pullman's insistence on the subordination of children becomes problematic because he fails to understand the reality of life for his child audience and resists a genuine reconceptualization of contemporary society."(p. 67)

By contrast, Taylor and Naidoo commit themselves to creating an imaginative cultural space for their children to accommodate their characteristic inclination to defy and contest negative structures of authority. The narrative in each of the two novels, I would argue, represents new trends in writing children's literature as they are most revealingly expounded in Kimberly Reynold's (2009) following remarks:

Children's literature provides a curious and paradoxical cultural space: a space that is simultaneously highly regulated and overlooked, orthodox and radical, didactic and subversive. It is a space ostensibly for children – and certainly in the fictions created for them, children encounter ideas, images, and vocabularies that help them think and ask questions about the world- but children's literature has also provided a space in which writers, illustrators, printers, and publishers have piloted ideas, experimented with voices, formats and media, played with conventions and contested thinking about cultural norms (including those surrounding childhood) and how societies should be organized. (p. 100)

This quotation provides invaluable insights into the predominant subversive discourse at work in the two novels. In Taylor's novel the main challenges children face are social injustice, inequality and racial discrimination in racism-dominated American society in the 1930s, the period in which the action of the novel is set. Whereas The Other Side of Truth takes on the task of tracing the fortunes of two Nigerian children, Sade and Femi, who struggle against injustice, agonies of racism, displacement and British rigid rules of asylum as they arrive in Britain seeking safety and protection after the political assassination of their mother and the enforced disappearance of their journalist father, Mr Folarin Solaja, on account of his radical views in protest against the tyranny of the authoritarian regime in Nigeria in 1990s, the period in which the action of the novel unfolds.

Cassie is the first person narrator in Roll of Thunder, Hear my Cry. She is the only female child in the extended Logan family which consists of David Papa Logan, Mary Mama Logan, Caroline Big Ma Logan, Hammer Logan, and three male children: Stacey, Christopher John, and Clayton Chester "Little Man". Cassie is endowed with a highly-pitched nature and remarkably developed sense of right and wrong. Thus she serves as a very effective agent to heighten the reader's awareness of the enormity of injustice and atrocities inflicted on the members of the Logan family and their neighbors in a lawless, racism-dominated American South in the 1930's.
In The Other Side of Truth the story is seen from the viewpoint of Sade. Yet, unlike Cassie, Sade is not cast as a narrator; she is rather used as a focalizer whose active imagination and passionate nature provide the narrator with a very effective angle of vision from which major incidents are viewed. A fact which contributes to the reader's emotional engagement with the story of Sade and her ten-year old brother Femi, as is actually the case with Cassie.

In the two novels the novelists tend to identify themselves with their young heroines using them as mouthpieces for expressing their radical socio-political and ideological views from a fresh children's perspective, an act which does not only reinforce their common strategy to subvert alleged liberal humanist principles, advocation of human rights, justice, and equality in Western culture, but it also enhances the empowerment of children. It is on these grounds that Taylor in a general comment on the didactic function of the narrative in Roll of Thunder, Hear my Cry points out that the novel"will be one day instrumental in teaching children of all colors the tremendous influences Cassie's generation had in bringing about the Civil Rights movement of the fifties and sixties" (gradesaver.com). In light of these comments, given the two novelists' common ideological and political commitment, it might be argued that Cassie and Sade are meant

to be role models for children living in all types of oppressive circumstances globally. Although they suffer from all kinds of oppression and injustice by the structures of authority that dominate the social and political world they live in, mainly racial discrimination in America in Roll of Thunder, Hear my Cry and the values of British imperial culture in Naidoo's novel The Other Side of Truth, Cassie and Sade demonstrate characteristic inclination to interrogate and question cultural traditions and mores as they strongly struggle for self- realization and the formation of free liberated selfhoods . It is in these terms that the two novels can be placed in a long "tradition of pedagogical moral-political" literature for children, in the phraseology of Ann Hewings and Nicola J.Watson. Commenting on the educational effect in The Other Side of Truth, Ann Hewings and Nicola J.Watson (2009) establish ironic connections between the meaning effect in Naidoo's novel and children's literature written for white young readers to the end of shaping their imperial identity and, in the terminology of Raymond Williams (1980). "structuring of their feeling" (p. 34), in a colonial context:

For all her conscious topicality, Naidoo's willingness to tackle sensitive political issues and her political agenda places her as a writer within a long tradition of moral-political fiction produced for children. It is perhaps ironic that such fiction might will trace its roots back to the very different politics of Victorian and Education books meant to train boys for heroic imperial endeavors.(2009 331)

Daniel Defoe's Robinson Crusoe (1719), Robert Louis Stevenson's Treasure Island (1868), and Rudyard Kipling's Kim (1901) provide good examples of the long tradition referred to in this quotation. According to S.P. Mohanty (1999), Baden-Powell's Scouting for Boys (1908) and Michael Rosentahal's The Character Factory belong also to the same tradition of the above mentioned books. In Scouting for Boys the author seeks to educate the British young men to be prepared to embrace the cause of the empire and be ready to rule. In The Character Factory emphasis is placed on the formation of imperial internal self as part of the British imperial pedagogic strategy (pp. 245-246).

Roll of Thunder, Hear my Cry and The Other Side of Truth, I would argue, belong to a kind of a parallel tradition in which boys and girls are subjected to a kind of sentimental education. If, in the phraseology of Edward Said (1993), the ultimate goal in the type of educational books already referred to is to construct the feelings of the "boys of the empire" (p.70), in the two novels under discussion the narrative gravitates toward helping central characters to play new roles in a different kind of future free of tyrannous hegemonic practices and racial discrimination. Interestingly, the future orientation associated with children's literature in the above defined sense is hinted at in an exchange between Mr Foralin Solaja (Sade and Femi's father) and his brother uncle Tunde in the first chapter of the novel where we read: "But today he [the father] was mute. His face was turned to the window that overlooked the front gate where the car had stopped. Their uncle slipped the newspaper back on to the desk. You can call your article " Our Children's Future. What do you imagine will happen now to your own Folarin?"(p.7)

An instructive analogy can be made between the pedagogic socio-political effect of the stories told in Roll of Thunder, Hear my Cry and The Other Side of Truth and the ultimate political goals in Palestinian children's literature as they are viewed by Karen E. Riley and Barbara Harlow

(2000). Commenting on the political and ideological dimensions at work in the writings of the Palestinian novelist Ghassan Kanafani, the two critics write:

In 1948, the state of Israel was founded, an event accompanied by the massive displacement of Palestinians from their homeland and the beginning of the years and then the decades of exile. Each of the stories here involves in some way a child, a child who, though victimized by the structures of authority that dominate the social and political world he lives in, nonetheless, by assuming new role participates personally in the struggle towards a new and different kind of future. (p. 14)

The hegemonic structure of authority, represented by the Jewish occupation, which Palestinian children are forced to face in Kanafani's children's writings, takes different forms in the two novels under consideration mainly bullying. In Taylor's and Naidoo's novels bullying, which can be viewed as a metaphor for power relations, in a Foucauldian sense, is extensively used as a means of shaping the two heroines' personalities and transformational outlook on life. Cassie and Sade exhibit a remarkable ability to cope with painful bullying. Cassie is taken to task at the hands of Lillian Jean, a ruthless white bully, yet she manages to fend for herself resisting Lillian Jean's constant attempts to undermine her dignity and strongly cherished passion for self-assertion.

In The Other Side of Truth, Chapter Twenty-One entitled "What kind of Name is that" (p. 108) is devoted to highlighting Sade's subjugation to bullying by her classmates (pp. 108-109).Under the pressure of bullying, Sade considers skipping school. But gaining strength from a flashback reminding her of her father's advice on bullying, Sade is able to hold her ground in front of her schoolmates' constant bullying: "But she could also imagine Papa saying: That might be true, Mama, but sometimes even children have to stand up to bullies. If they don't those bullies put on even bigger boots!" (Naidoo p.125). This is repeated in another invocation of her father's views on bullying in the same chapter: "We have to stand up to bullies! Expose them for what they are 'and 'If you allow bullies at stranglehold, they'll have you by the throat" (p. 133).

In terms of the mechanism of 'power relations' at work in the two novels, as it has been already pointed out, resistance to bullying features as an effective tool by which oppressed black children speak back to the dominant authoritarian power and hegemony of the whites in each of the two novels. In Roll of Thunder, Hear my Cry, the lives of almost all of the black characters in the novel are impacted by racist practices, notably Mama Logan who works as a school teacher. Mama Logan fights very hard against all forms of racial discrimination, mainly institutionalized racism at school as is well exemplified in the reservation of second hand books for black students. Mary's passionate concern for unveiling racist power structure brings her into trouble with the school's administration. She is considered by her colleagues, especially Miss Crocker, a" disrupting maverick" (p. 35). Eventually, she has lost her job paying a heavy price for her uncompromising position against institutionalized racism.

Racial tension throughout the novel generates retaliatory violence involving a large number of the black characters, mainly Cassie and her uncle Hammer Logan. The motif of violence tends to

frequently recur not only in Roll of Thunder, Hear my Cry but also in Taylor's other two novels Let the Circle be Unbroken (1981) and The Road to Memphis (1990) in which she continues to deal with the life story of the Logan family. Frantz Fanon's interpretation of violence as a tool of maintaining self-respect in a colonial context may explain Taylor's keen interest in the dramatization of the motif of violence in her fictional writings in a racist context. In his book The Wretched of the Earth (1963), Fanon writes: "at the level of individuals, violence is a cleansing force. It frees the native from his despair and inaction, it makes him fearless and restores his self-respect" (p. 94).Proclivity to violence in the novel is such that even the youngest member of the Logan family," Little Man" who is only seven years old, is involved in settling the scores with white school boys. This is expressed in "Little Man's participation in digging a ditch to stall the bus of the white school boys which deliberately splashes the black boys, including the young Logans on their way to school on daily basis. "Little Man's" sense of resentment generated by racial practices is exasperated by his discovery on the first day of school the common racial practice of reserving second hand soiled books for black students. In one sense, "Little Man'' reminds us of Little Father Time in Thomas Hardy's novel Jude the Obscure (1896). Just as Jude represents Hardy's grim view of things generated by social injustice, so "Little Man" seems to embody Taylor's forceful criticism leveled at the enormity of injustices of racial discrimination to the extent that a seven-year old boy takes to heart such harsh practices. In the terminology of Bakhtin (1975, p.56), Little Father Time and "Little Man'' somehow represent the exaggerated character type (that is given the former's deep rooted sadness and the latter's powerful exasperation with racism in spite of their young age) used as vehicles to express their creators' strongly held views on the injustices of social structures albeit in different contexts. For Hardy, marriage institution is the main source of social agonies, whereas for Taylor, as I have been arguing, racism is the cause root of social injustice.

The subversive agency given to children in Taylor's and Naidoo's novels is conceived as part of a wider context of disruption and transformation of entrenched race-based structures of power and authority in white Western societies. Again here, Kimberley Reynold's (2000) conceptual views on the socio-political transformational energy associated with children's literature illustrates the vital importance that this particular type of literature acquires as a leverage tool for effecting socio-political change in historical periods of transition:
Childhood is certainly a time for learning to negotiate and find a place in society, but it is also about developing individual potential suited to a future in which societies could be different in some significant ways- for instance, the organization of families, the distribution of resources, or the circulation of power. It is not accidental that at decisive moments in social history children have been at the center of ideological activity or that writing for children has been put into the service of those who are trying to disseminate new world views, value, and social models. (p. 100)

A classical example of the empowerment of children as a strategic tool to effect socio-political transformation in a fictional context can be found in romantic poetry in the last part of the eighteenth century and the early decades of the nineteenth century which witnessed the emergence of political radicalism and revolutionary cultural trends generated by the breaking

out of the French Revolution. Under the circumstances, children were given the privileged position to interrogate and call into question the power of established authority. For instance, in William Blake's ''Nurse's Song,'' the children challenge the authority of the Nurse who tries in vain to send them to bed early against their will and desire. Eventually, the Nurse relinquishes her authority and the children play on. In Wordsworth's poem "Anecdote for Father's Showing how the Art of Lying may be Taught," the narrative revolves around bridging the gulf between the viewpoints of the adult and the child. Towards the end of the poem we get the feeling that the child gains the upper hand against the adult. Or at least, we are left with two viewpoints which are not apposed but simply different. To cite one more example, Wordsworth's poem entitled "We are Seven" gives a voice to a marginal figure, a child: "The little Maid would have her will/ And said "Nay: we are Seven!"

Just as children's empowerment in romantic poetry occupies a central place in the process of bringing about socio-political change by politically active poets such as William Wordsworth and William Blake, so the subversive agency of children in Roll of Thunder, Hear my Cry and The Other Side of Truth, it might be argued, is conceived with a view of preparing the way for change in the structure of power relations in the settings in which the action in each of the two novels unfolds.

Taylor's and Naidoo's common interest in foregrounding the quotidian reality and ordinary events in the lives of black children in the two diverse settings in the two novels reflects their keen concern about providing a human dimension to the history of racial discrimination and the othering of the blacks in Western culture. Thus raising the readers' awareness about the urgent need for change which of course fits in with their shared commitment to political agendas which interestingly involve making their children aware of desolate life realities with which they are forced to cope with in spite of their young age.

Michelle Ann Abate's (2017) views in her article "Children's Books Should Offer a Political Primer" are particularly applicable to the course of events in the two novels:
"Children do not live in an apolitical world, in which they are either unaware of political issues or unaffected by their social, economy and legal impact. In the same way that books for young readers work to develop reading literacy, they should also strive to instill political literacy exposing children to a wide array of controversial subjects from an equally large array of perspectives". (www.nytimes.com)

Highlighting her preoccupation with political questions, Beverely Naidoo in her article entitled "A Writer's Journey: Retracing The Other Side of Truth " points out that the political writings of the South African writers Nadine Gordimer and Mario Vergas Llosas had a tremendous impact on her engagement in politics as is well reflected in her fictional writings. Likewise in Roll of Thunder, Hear my Cry Taylor's preoccupation with political commitment is well accentuated in her peculiar interest in resurrecting the history of slavery in the novel. Her overt treatment of the question of slavery provides a powerful evidence to her strategy to expose and undermine the official liberal humanist American discourse on slavery. Taylor devotes chapters Six and Seven

of the novel for a prolonged discussion of slavery among the members of the Logan family and their neighbors. In response to Mary Mama Logan's suggestion that the children should not be openly exposed to the history of slavery to protect them against its negative effects, David Papa Logan insists that it is necessary for the children to listen to their neighbor Mr. Morrison's account of the history of slavery as a kind of sentimental induction for them into its true history. Yet, while Mama Logan expresses her protest against exposing her young children to the painful memories of slavery in America, she insists on confronting it by teaching its history to her students at school. Here is how Cassie describes her mother's passionate concern for demystifying the sensitive question of slavery:

Mama was in the middle of history and I knew that was bad .I could tell Stacey knew it too; he sat tense near the back of the room , his lips very tight, his eyes on the men. But Mama did not flinch; she always started her history class first thing in the morning when the students were most alert, and I knew that the hour was not yet up. To make matters worse, her lesson for the day was slavery. She spoke on the cruelty of it ; of the rich economic cycle it generated as slaves produced the raw products for the factories of the North and Europe ; how the country profited and grew from the free labor of a people still not free. (p.224)

 The recent slavery related "supremacist" rally which turned violent in August 2017 at Charolttesville in Virginia State in America brings newly to the surface the urgent need to demystify and confront the complex issue of slavery in America, relinquishing its glorification while admitting that it is an integral part of American bleak history as is actually the case in Roll of Thunder, Hear my Cry. Here we are strongly reminded of Homi Bhabha's (1994) views on the importance of reclaiming history for oppressed people as a means of achieving intense engagement with it and consequently transcending it (p.41). Bhabha cites Toni Morrison's novel Beloved as a good example of the liberatory force of reclaiming and confronting history in a context related to slavery.

Taylor's overt treatment of the theme of slavery in the novel stands in sharp contrast with a traditional tendency in classical European and American literatures to keep silent about slavery. For instance, it is a well established fact that Herman Melville and Nathaniel Hawthorne two of the most outstanding classical American writers hardly address the issue in their literary product. According to commentators (Lombard, Esther,2017 and Watson Jay 2017), the same holds true for the early literary product of William Faulkner. But the most obvious example of overlooking the issue of slavery in a fictional context is of course Jane Austen's Mansfield Park (1814). In Chapter Twenty-One of this novel, we come across the following conversation between Fanny, the heroine, and her cousin Edmund:

[Edmund to Fanny] your uncle is disposed to be pleased with you in every respect; and I only wish you would talk to him more. You are one of those who are too silent in the evening circle."
[Fanny] "But I do talk to him more than I used. I am sure I do. Did not you hear me ask him about the slave trade last night?

I did- and was in hopes the questions would be followed up by others. It would have pleased your uncle to be inquired of further." "And I longed to do it – but there was such a dead silence! (p. 184)

Pierre Macherey's often – quoted remark "What is important in the work is what it does not say." (p. 87), is particularly applicable to Mansfield Park. In contrast, as it has been already pointed out, Taylor opts for coming into the open in dealing with the question of slavery.

The controversial issue of the nature of the representation of slavery in Western fiction is very well dealt with by Judie Newman (2017) in her article "Slavery in British and American Literature":

Slavery thus underwrites the broad generic qualities of the national literature. In the view of Pierre Macherey, the silences and omissions in literature are as important as the presences. Slavery is a shrieking absence in many canonical works of American literature; "writing back" against such silences has become a major critical activity. White writers are now regularly examined in the light of the history of slavery: Emily Bronte's Heathcliff as a black orphan from the slave port of Liverpool in (Wuthering Heights) or the Caribbean State in Jane Austen's Mansfield Park, for example. Almost all writers from the American South (and especially William Faulkner) can be viewed in this light.If little space is given in the current bibliography to canonical English writers who engage at some level with slavery, it is because the critical literature on their work is already extensive. More narrowly, in the English speaking world "slavery in literature" includes the writings of slaves and former slaves, as well as works written about slavery by non-slaves. Though the field is dominated by American works, British, Carribean, and post-colonial writers are also significant. (p. 1)

Taylor's outspokenness about slavery seems to be prompted by her desire to write back, in the sense defined by Newman, that is in response to the traditional silence about slavery, especially in the writings of white authors. Taylor's deliberate demystification of slavery in contrast with the general traditional trend to mystify it in Western literature, as it has been already pointed out, is another important feature of subversion discourse at work in the novel which aims at promoting and disseminating strategies for resisting it, and thus pave the way for change.

However, Taylor makes it clear that, during the period in which the action of the novel is set in the 1930s in Mississippi, time was not yet ripe for change to take place in American society. In Chapter Seven of the novel we read:

Papa's eyes narrowed and his resemblance to uncle Hammer increased. We Logans don't have much to do with white folks. You know why? ' Cause white folks mean trouble you see blacks hanging round with whites they're headed for trouble. Maybe one day whites and blacks can be real friends, but right now the country ain't built that way. (p. 192)

Similar views on the gloomy prospects of bridging the racial gap in America are held by Toni Morrison. Reflecting on the immense difficulty of eliminating racial prejudice and hierarchy of American society Morrison (1997) ,in her essay "Home " ,writes:

"I have never lived, nor has any of us, in a world in which race did not matter. Such a world free of social hierarchy, is usually imagined or described as dreamscape—Edenesque, utopian, so remote are the possibilities of its achievement." (p. 3)

Taylor's and Morrison's misgivings about achieving racial harmony and eradicating deep-rooted racism of American society recall to mind the concluding paragraph of E.M. Forster's novel A Passage to India (1924) where Fielding and Aziz engage in reflecting on the relationships between the British and the Indians:

'Why can't we be friends now?' said the other, holding him affectionately. 'It's what I want. It's what I want.' But the horses didn't want it – they answered apart : the earth didn't want it sending up rocks through which riders must pass single-file; the temples, the talk, the jail, the palace, the birds, the carrion, the Guest House, that came into view as they issued from the gap and saw Mau Beneanth: they didn't want it, they said in their hundred voices, 'No, not yet,' and the sky said, 'No not there.' (p. 306)

The lack of connection in A Passage to India reflects the rigidity of the colonial divide which separates the British and the Indians, whereas in Roll of Thunder, Hear my Cry racial discrimination prevents the blacks and whites from forging a productive friendship given the firmly entrenched power relations in favor of the privileged whites in Western culture. The privileged position of the white families in Roll of Thunder, Hear my Cry forces the blacks to fall back on their own resources particularly family unity as a means of fending for themselves against all the odds.

In the context of the ideological structure of the two novels, family unity features as a tool of resisting dominant hegemony of white social structure in both of them . In Roll of Thunder, Hear my Cry, family unity is well manifested in the Logan's decision to boycott Wallace store on account of selling alcohol and cigarettes to young black children:

The older children are drinking regularly there now, even though they don't have any money to pay, and the Wallace's are simply adding the liquor charges to the family bill… just more money for them as they ruin our young people. As I see it, the least we can do is stop shopping there. It may not be real justice, but it'll hurt them and we'll have done something. (183)
The children's secretive plan to build a trench in the rain-filled road to stall the white children's bus which deliberately splashes the black children on their way to school furnishes another good example of strong ties among the members of the Logan family. In Chapter Four of the novel we read:
"Cassie,' she said softly, fixing her dark eyes upon me, is there something you want to tell me?' I was on the verge of blurting out the awful truth about the bus and the men in the night, but then I remembered the pact Stacey had made us all swear to when I had told him, Christopher-John, and Little Man about the caravan and I said instead, 'No, ma'am, and began to churn again. (83)

In The Other Side of Truth, family unity is tested in the aftermath of the assassination of the mother. Uncle Tunde, for instance, plays a very active role in facilitating the smuggling of Sade and her brother Femi to England. And it was mainly due to the presence of uncle Dele in England that the scheme of sending the children to England has been hatched up. In the two novels strong family ties seem designed to fracture the stereotypical image of the disintegration of the black family in Western culture. In her comments on the autobiographical dimension in Roll of Thunder, Hear my Cry, Taylor writes: "Through David Logan have come the words of my father, and through the Logan family the love of my family… contrary to what the media related to us, all black families are not fatherless or disintegrating. Certainly my family was not (p. 403   ) . On the basis of the theme of family solidarity in the two novels, the family, in one sense, figures as the main protagonist in each of the two novels. This fits in with the two novelists' deliberate attempts to elevate the position of the black families in the two novels as part of their subversive political agendas.

The subversive discourses employed in the two novels as the investigation of the basic tension in the two novels has revealed serve as effective tools to invest social realist fiction, which characterize the narrative in the two novels, with the two novelists' political agendas and ideological stances. Agendas designed to provide optimistic alternative futuristic narrative to traditionally well-established, jnegative cultural and socio-political views held in Western culture about blacks and marginalized minorities . It is often maintained that children's literature is never politically or ideologically neutral.

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Exploring Local Folklore and Its Contribution to Cultural Tourism

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Abstract

Gorontalo city has a number of potential tourist attractions worth developing. Lahilote's footprints, well-known as a popular folklore of Gorontalo people, is one of the cultural tourism in Gorontalo city. Consequently, the local wisdom embedded in the attraction needs to be explored to promote tourism of Gorontalo. This is also to preserve the cultural heritage of the story from being extinct. This study aims at exploring the life of Gorontalo people to promote the cultural tourism. It employed folklore approach and the data collection involved field survey and interviews. The results report that the footprints were from a man named Lahilote. The legend has been passed as a cultural heritage with its socio-cultural aspects of Gorontalo people. In addition, the life of Lahilote is rich of values, such as historical, social, cultural, and educational values.

Keywords: culture, folklore, local wisdom, tourism.

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Introduction

Tourism site is important to be developed by application of local community empowerment as the tourism practitioners. In general, there are several categories of tourism potentials, natural tourism, historical tourism, marine tourism, cultural tourism, and religious tourism that can be integrated into a tourism site. There are also man-made and natural tourism sites. This following type of tourism is naturally created and preserved by the community and often has historical elements in it, such as legend. This natural tourism site is often named based on the legend behind the site.

Soekadijo (2000) mentions that tourism potential as a tourism capital could be developed into a tourist attraction where the capital could be found in situ or ex-situ. In comparison to man-made tourism, the natural tourism sites are often neglected and have not been adequately managed. This was due to the limited information related to cultural and historical elements in the location provided. Hence, this becomes an obstacle in attracting more tourists to visit the site.

There are many tourist sites in Gorontalo city named after the figures in folktale that are familiar to the people of Gorontalo. One of these places is the Lahilote site. Lahilote folktale is available almost in every area in Gorontalo, in their versions. Tuloli (1999) has found at least 20 versions of the Lahilote folklore.

In Gorontalo city itself, places and activities have been named with this legend, in addition to Lahilote foot print site in Pohe village. There is a Lahilote swimming pool, Lahilote football club, and art and culture club named Lahilote. This indicates that this folktale is not just a story, but also it has been incorporated into the lives and culture of the Gorontalo community. According to Djamaris (1993), a folktale is a type of living stories which have been passed down for generations and well-known among the society. The folktale is a living story because it has been passed down orally and in written for generations. Dananjaja (1998) and Barried (1994) propose another opinion that folk tale is part of folklore. In his other writing, Danandjaja (1998) defines folklore as the collective culture of a region which has been spread and passed down for generations, among the collectiveness of this folktale that it has various versions either orally or in gesture or another token of remembrance.

Lahilote folktale is part of the Gorontalo folktale due to its spread and told in the Indonesian language. Due to the way this story has been passed down for generations orally, this folk tale has become part of oral literature. Knowing and preserving this folktale is part of the cultural preservation. Cultural preservation is the responsibility of the people where the culture is found. Therefore, there is a need to raise awareness on preservation of this culture as part of the cultural heritage of our country.

Community's socio-cultural lives need to be investigated from the historical aspects or the legend of a site formation, including the legend of Lahilote footprint for the local people as well as tourists to know. Sociocultural lives in general influence the tourists which will finally bring them to visit the cultural site (Correia *et al.,* 2011). Cultural tourism is a tool to integrate various concepts in tourism study and to holistic, flexible, and reflective view on tourism (Canavan 2016). Correia *et al.,* (2011) describe that cultural attitude highly

influences the selection of tourism destination. Therefore, cultural tourism needs to be developed to make it sustainable. Further, Qian *et al.,* (2016) argue that one of the important factors for the sustainability of tourism is the development of local community-based tourism which in turn will create a sustainable tourism development.

Based on the description above, it is clear that there is a need to study the historical tourism potentials and the legend of the establishment of a site to rediscover the essence of that legend and to make it known to the wider audience. One of the tourism potentials here is the Legend of Lahilote footprint, which is interesting to be studied and to inform the community on the cultural elements behind this folk tale.

Research Methodology

This study was conducted by employing folklore approach. Lahilote folktale was treated as a social fact. Therefore, its social and cultural aspects applied within the community during the emergence of the folktale were going to be investigated. Data were collected through field survey, and interview and the data were descriptively analysed by orienting on something applicable within the society as a culture in Lahilote folktale as the object of the research. In this study, the legend of naming the site where the object of this research was and its existence were approached using socio-cultural aspects. This is supported by Danandjaya (1998) who states that motivation for folktale research could not be separated from the cultural existence.

The intended folklore is a study on the cultural morphology aspect and the culture itself as the means to develop knowledge. Hence, it could reveal the correlation of oral culture (folktale) developed among the society with the cultural tourism potential of an effort to develop the Lahilote Footprint site in Gorontalo city.

Results
Geographical condition of the Lahilote footprint site in Gorontalo city

Gorontalo city is stretched between $00^0 28$' 17" – $00^0 35$' 56" NL and $122^0 59$' 44" – $123^0 05$' 59" EL. This city has the area of 64.79 km^2, 0,55% of the Gorontalo province area. Gorontalo city borders with the Gorontalo Regency on Bone Bolango Regency and consists of 9 districts, namely: Kota Selatan, Kota Utara, Kota Barat, Kota Timur, Kota Tengah, Dungingi, Dumbo Raya, Hulonthalangi, and Sipatana districts.
Based on the area mapping of the cultural tourism site in Gorontalo city there are 11 cultural tourism sites in Gorontalo city namely: Otanaha Fortress, Sacred Tomb of Kali Baluntha, Sacred Tomb Ju Panggola, Sacred Tomb of Nene Tabibi, Sacred Tomb of Haji Bu'Ulu, Sacred Tomb of Ta'Jailoyibuo, Sacred Tomb of Pulubunga, Sacred Tomb of Dutongo Pitu Loludu, Sacred Tomb of Ta Ilayabe, Masjid Hunto, and Lahilote Footprint. Lahilote footprint is located in N $00^0 30$'23.0" and E $123^0 03$'24.2", more or less 6 km from the centre of the city.

Lahilote footprint is located in the panoramic Pantai Lahilote or Pohe beach in Pohe village of Kota Selatan district. In this Pohe beach, tourists can easily find a stone with an enormous footprint called *Botu Liyodu Lei Lahilote* (the stone where Lahilote footprint is printed). *Botu*

means stone, *Liyodu* means footprint, so *Botu Liyodu* is a stone where the footprint is located. Legend tells that this footprint in this stone is the footprint of a male named Lahilote who was in love with a goddess named *Boyilode Hulawa*. Lahilote stole her wings and made her could not fly. Finally, Lahilote married the goddess. However, their marriage was not smooth, and the prince left Lahilote where she went back to her home in the sky. This legend is still passed down from generation to generation. Below is the map of the tourism sites in Gorontalo city.
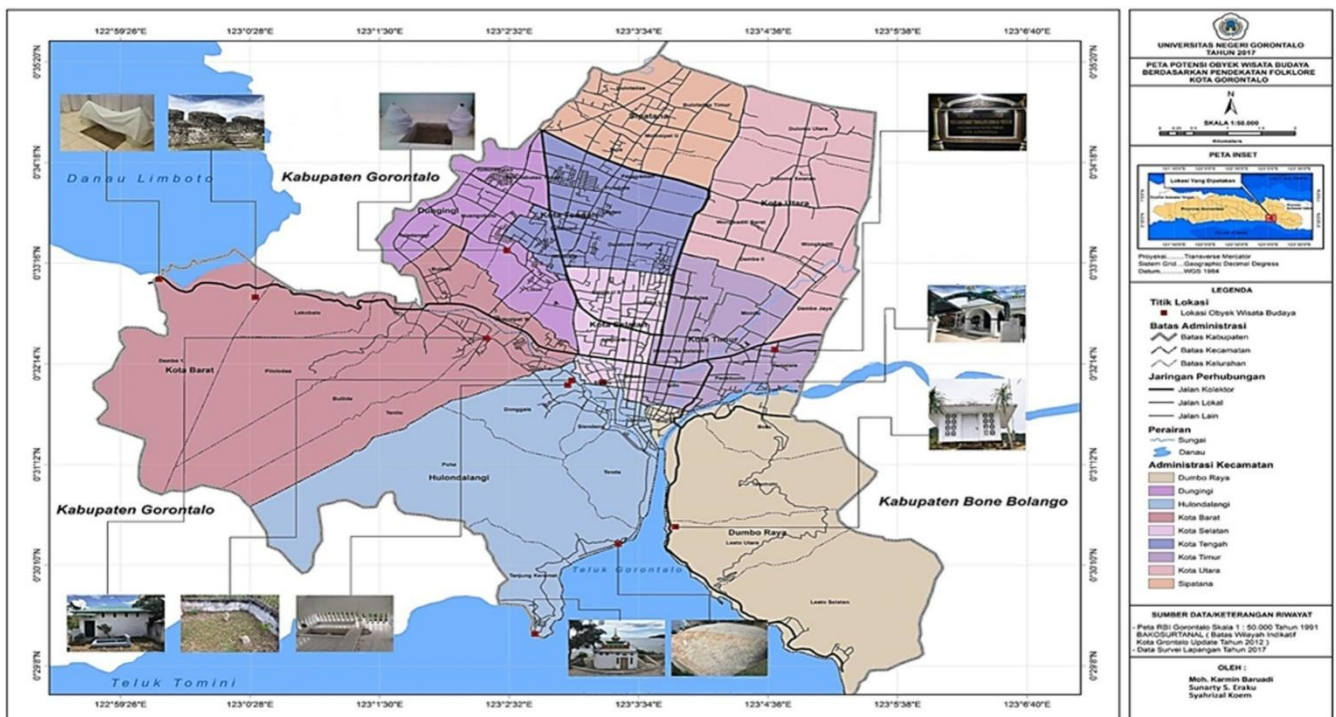
Figure 1 Tourism Sites Map in Gorontalo City

Discussion
Description of Lahilote footprint story

The legend of this footprint is full of sociocultural aspects of the past lives of the Gorontalo community. They are the social facts of the story. The story has been told in various versions. Moreover, this variation is the reflection of the differences in Gorontalo community. In other words, the versions of the story are the clue to the different thinking and behaviour pattern among the Gorontalo community. Different versions of the story also pointed out different beliefs. The Figure 2 below is the picture of Lahilote footprint site in Gorontalo city.

Figure 2. Lahilote footprint site

The focus of this study was the social facts on the difference between two groups of the community, the upper class and the lower class, the habituated culture, and the existing values.

Lahilote's odyssey

In general, the folktale version of Lahilote footprint told about the story of Lahilote as a traveller. Lahilote was described as a traveller who walked in the full moon. He walked along the river, and in one of the river bends. The bend was a beautiful pond, full of trees, big stones, clear water and was very deep. In another version of the story, he was portraited as a hunter. He hunted to the forest, walk through mountains and valleys. He wanted to catch the 'palu-palu' fish, the fish jumped to the upstream, and he pursued the fish. In his pursuit of the fish, he finally came to a waterfall where a beautiful pond is situated below. Here, he heard voices of people teasing each other and laughing. This version of the story portrays the beauty of Gorontalo's nature. The full citation of the story is as follow:

> "One night of a full moon, a young man was walking along the river banks. He then came into a deep riverbed. The riverbed was like a pond. On the side of the riverbed, grew trees, there were also big stones scattered around. The water in that riverbed was apparent and green. It was a very deep river bed. Lahilote approached the riverbed; he then heard the water being splashed. He also heard the sounds like people's laughs. Lahilote listens carefully to the sound. He then saw beautiful women under the moon light".

Class differences in the community

In general, the version of the story told by two class of the community, the villagers and the city dwellers, the upper and lower classes. The differences in the setting of the story could be understood as the symbol of some things. The sky is the symbol of up and the earth as the symbol of down. People who live in the sky can be said as the high-class community, whereas those who live on earth can be said as the lower-class community. City and village

have different live aspects. People who live in the city in general are those of high social status and those who live in the village are generally of lower social class. The differences between city lives and rural lives were reflected in Boilode lives as a member of the sky community and Lahilote as the member of the earth community. The people in the sky do not need to work hard, whereas people in the earth have to work hard to fulfil their life needs. The description is shown in the following citation of the story:

> "Boilode Hulawa thought it was so hard to live on this earth; you have to work hard on everything or else you die. Therefore, she was involved in those hard works. She remembered past life, where everything was already provided. Here, she should work to sweep garden, clean plates, etc. Moreover, all these should be done daily".

People's habit

In the cultural system of society, various types of staple and side dish are known. In this story, the side dish was betel and areca nut or in Gorontalo language *pomama* or *milama.* This side dish was not swallowed, rather it was chewed then spat out. The function of this side dish is to strengthen the teeth. The *pomama* was used by productive age female. However, this was no longer the case. It is now only used by an elderly female. The habit to eat this betel and areca nut is portrayed in the following story:

> "When she flew, she went flying toward the sea while chewing the betel and areca nut on her mouth. She was Lahilote was fishing, and she spat the *milama* 'the water from the betel and areca nut', and it fell right on top of Lahilote's head. Lahilote was stunned and said, "Oh, this looks like Boilode Hulawa's *milama'"*.

Cultural values

Values are something useful. Due to their use, their existence is appreciated. This study showed that Lahilote figure in this story has some values, such as high expectation, work hard to achieve the objectives, responsible for making a living for his family, and patience on trial times. *First,* everyone should have a dream to change or improve their lives. In all version of Lahilote folktale, the figure was described as a man who got himself a goddess wife. Lahilote's position as the earth person or lower class where he works as Voyager, farmer, fisherman, and the hunter was manifested in his portrayal as weak human being. Regardless, he wanted to marry his goddess wife who lives in the sky, beautiful and has wings. The class differences between these two did not become an obstacle for him to wed the goddess. This means that to achieve one's objective is everyone's rights. Objectives can be accomplished by farmer's son, or hunter's son, or fisherman's son as long as they are willing to work hard to achieve that dreams.

Second, when his wife, Boilode Hulawa went back to the sky, he fought back to get his wife. He went to the forests to ask the trees, "Hi giant tree! Do you know where my wife is?", Alternatively, to the *malla* the rattan (*hutia mala)*. His questions are not only limited to the tree and the rattan, but also other version mentioned that he asked the stone, the swing, the living room, the door, the window, the garden, the gate, etc. In the end, all versions agree that he threw the *mala* rattan into the sky. Dangers and difficulties faced by Lahilote to pursue his

wife were signs of his struggles, his hard work. This means that the love for his wife(as the symbol of future goals/dreams/objectives) encouraged him to fight and that is the proof that he has not lost his hope. All efforts necessary were made to achieve the dreams.

Third, along with his efforts to achieve his dreams, Lahilote was also portrayed as a stoic and patient man against all the trials. He had not backed down despite many trials that he had to face. His trials were mostly from his father in law when he succeeds to find his wife in the sky. He could get his wife back if he were able to overcome all the challenges given by his father-in- law. Here, his patience and endurance to face all the difficulties were pictured as the key to achieving success.

Conclusion

Based on the discussion above on the legend of Lahilote footprint, it has strong relationships with the cultural strata or custom's institution, belief and the life pattern of the Gorontalo community from the past to today. This legend has provided many descriptions on the relationship between nature and human, and Gorontalo people relation with nature. The Lahilote story inspired the momama habit, mohuyula habit which has been preserved up to today. The past belief system had also influenced Gorontalo community, where it has proven that our ancestors have had ideals moral and values.

In general, it can be concluded that the Lahilote footprint story portrayed a series of struggles of the main character and the solution to his problem. Lahilote was also described as a man who never gave up, persistence, stoic, and full of dreams, but all those dreams were achieved through hard work and scarify. Lahilote story was the revealing, documentation and preservation of cultural aspect, life pattern of Gorontalo community in the past as the aspect support the cultural tourism development in Gorontalo city.

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La formation universitaire en traduction dans les territoires palestiniens : état des lieux, défis et perspectives

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Résumé

De nos jours, dans un contexte de mondialisation, la traduction est devenue une nécessité. Les agences de traduction et les traducteurs sont de plus en plus nombreux et leurs services sont tout aussi importants voire indispensables. Traduction juridique, financière, audiovisuelle, technique, etc. sont aujourd'hui des domaines interdisciplinaires recourant à de multiples connaissances et compétences dont l'acquisition préoccupe les concepteurs de formations et les chercheurs.

Vu le rôle-clé des curricula et des ressources humaines dans la formation des traducteurs capables de répondre aux exigences du métier, cet article fait l'état des lieux de l'enseignement de la traduction dans les Bachelors et les Masters dispensé par les universités palestiniennes. Dans une approche quantitative, il examine les coefficients des cours de traduction ainsi que les qualifications des professeurs afin d'en sortir des recommandations.

Les résultats montrent, d'une part, que la qualité/ quantité des cours ne correspond pas aux objectifs des formations en Bachelor. Ils révèlent un manque de cours théoriques et pratiques, compensé dans les programmes de Master par des cours plus pertinents en nombre et en contenu, cela en l'absence de stage en entreprises. D'autre part, les cours demeurent assurés par des enseignants non titulaires de diplômes en Traduction.

Mots-clés : traduction - traductologie - formations universitaires - curriculum - cours théoriques - cours pratiques.

Introduction

La traduction a été, pendant de longues années de son histoire, sous-estimée et dévalorisée en tant que métier, contrairement aux autres disciplines considérées en tant que discipline à part entière, comme la médecine et l'ingénierie qui bénéficiaient d'un statut supérieur. Ce jugement « injuste », d'après Mona Baker (2010, 2), était dû non seulement au public, mais également à la communauté des professionnels du métier qui, eux-mêmes, sous-estimaient la valeur et la complexité du processus de traduction, et ainsi le besoin de formations professionnelles dans ce domaine. Heureusement, cette situation a changé de nos jours. Les formations en matière de traduction professionnelle s'avèrent multiples, la recherche et les conférences ayant pour objet la traduction et la traductologie s'imposent aussi partout dans le monde. La traduction devient un champ qui attire les jeunes, intéressés par les langues et engagés à prendre en charge une telle responsabilité complexe, tout en combinant entre les connaissances théoriques et les expériences professionnelles.

Ceci dit, la traduction, en tant que domaine professionnel, constitue aujourd'hui un champ autonome, mais aussi interdisciplinaire, d'où l'importance de l'enseignement de la traduction en tant que discipline à part entière, autrement dit, la « traductologie ». La traduction n'est plus considérée en tant qu'un transfert entre une langue source et une langue cible, mais plutôt un rapport discours à discours et sujet à sujet (Dobenesque 2007, 2). C'est le champ qui a constitué la source de toutes les civilisations dans l'histoire et du développement des domaines scientifiques, littéraires, culturels, économiques, technologiques…

Dans toute formation, il existe 2 types de cours qu'un enseignant offre à ses apprenants, des cours théoriques et des cours pratiques. Les cours théoriques ont pour vocation de fournir à l'apprenant les connaissances nécessaires pour comprendre les origines et les objectifs de ce qu'il apprend, les théories ayant fondé ses bases et la mise en pratique des compétences acquises. Mais, afin d'acquérir les savoir-faire et les aptitudes nécessaires à réaliser le produit final, il est indispensable de suivre les cours pratiques qui permettent, avec plus d'expérience, d'être un professionnel du domaine. C'est pourquoi Peter Newmark (1991, 46-47) affirmait que l'une des composantes principales d'une formation de traduction est la pratique. Pour lui, ce curriculum devrait comprendre 60 % de pratique de la traduction. Nous pouvons dire ainsi que ce type de formation devrait contenir des cours de théories tels que l'histoire de la traduction, les théories et les techniques de la traduction, les difficultés rencontrées par un traducteur, les compétences et les outils nécessaires à un traducteur, l'apport des nouvelles technologies d'information et de communication, la terminologie et la lexicologie… (Beeby 2003 ; Pym 2003 ; Durieux 2005 ; Mareschal 2005 ; Abi Abboud 2011) ainsi qu'une formation professionnalisante, telle qu'un stage au sein d'une association ou d'un centre de traduction (Lavault 2007 : 41). Or, ce n'est pas le cas dans plusieurs universités arabes, et palestiniennes en particulier. Ceci peut être expliqué par le fait que la plupart des formations de traduction sont annexées à des formations plus générales dites de langue et de littérature : parmi les 14 universités palestiniennes proposant des cours de traduction au sein de leurs formations en langue, uniquement 4 ont l'intitulé « mineure de traduction ». Pourtant, la majorité de ces universités annoncent dans leurs objectifs la

formation de "traducteurs professionnels". C'est pourquoi nous nous intéressons tout particulièrement à répondre à ces questions dans le cadre de cette recherche : les cours de traduction dispensés par les universités palestiniennes dans leurs programmes de Bachelor et de Master sont-ils suffisants pour former des traducteurs qualifiés ? Sont-ils plutôt des cours théoriques ou pratiques ?

Importance de l'étude :

La littérature des études menées sur les formations en traduction et leurs composantes est abondante mais peu sont celles qui s'intéressent aux curricula de traduction dans les territoires palestiniens occupés. Cette étude serait la seule étude focalisée sur l'analyse de l'ensemble des programmes de Bachelor et de Master proposés par les universités palestiniennes de Cisjordanie et de la Bande de Gaza. En effet, les recherches menées jusqu'à présent s'interrogent sur différentes problématiques : le décalage entre les objectifs des cours de traduction annoncés et les contenus dispensés par les Universités d'Hébron et d'An-Najah (Atawneh et Alaqra 2007), l'importance de la formation continue pour le développement des compétences des traducteurs novices et expérimentés (Thawabteh 2009), les formations non universitaires de traducteurs assermentés (Thawabteh et Najjar 2014), les résultats conséquents de l'enseignement et de l'apprentissage de la traduction dans les universités de la Bande de Gaza (Amer 2010) et le statut de la traduction professionnelle dans les programmes de Master des universités Al-Quds et An-Najah (Thawabteh et Shehab 2017)

Méthodologie de recherche :

Pour répondre à nos questions de recherche, nous menons une étude exhaustive des différentes formations de traduction dispensées par les universités palestiniennes implantées dans les territoires de Cisjordanie et de Gaza. Il s'agit d'une étude exploratoire entreprise à partir des sites Internet des établissements d'enseignement supérieurs et d'une enquête soumise par courriel aux responsables des formations diplômantes en langues. Par le biais des pages web et des descriptifs des programmes, nous procédons à une analyse qualitative dans le but de comparer les compétences visées et les contenus des curricula proposés (matières enseignées en traduction, leurs statuts (optionnels ou obligatoires), leurs coefficients, …) et de recenser les qualifications de l'équipe professorale.

Quant au formulaire, il recueille des données quantitatives axées sur le nombre total d'enseignants et d'enseignants titulaires d'un diplôme universitaire en traductologie et le nombre de matières de traduction et leurs statuts. La recension des cours via un tableau récapitulatif a ainsi pour objectif de croiser ces informations avec celles qui sont publiées en ligne et de vérifier qu'elles soient à jour.

Résultats :

Les Territoires palestiniens occupés comptent aujourd'hui quatorze universités classiques, une université de formation ouverte et à distance et trente-sept collèges technologiques, communautaires et universitaires (chiffres 2016[1]). Dans ces établissements, le système éducatif est calqué sur le système américain à crédits où chaque cours comprend un certain nombre d'heures de crédit (appelés désormais HC) et chaque HC correspond à 16 heures d'enseignement réparties sur 16 semaines.

Programmes de Bachelors de langue et de traduction

Dans un programme de Bachelor en langue étrangère et seconde, les HC sont réparties entre cours fondamentaux et interdisciplinaires, destinés à tous les étudiants de l'université, et d'autres cours de spécialisation. Ces derniers, d'environ 75 HC obligatoires et de 6 à 9 HC facultatives, laissés au choix des étudiants, sont organisés autour de la langue, la littérature, la linguistique, la didactique et la traduction, soit 75% du total des HC du programme (voir les tableaux 1 et 2). Les cours obligatoires de traduction vont de 0 à 12 HC, à l'exception de l'unique Bachelor de traduction dispensé à l'université de Gaza. Ceci est peu en comparaison aux autres axes de la formation.

Tableau 1 : Bachelors en langue à spécialisation unique.

Universités	Intitulés des formations	Nbr d'HC	Nbr d'HC obligatoires en traduction	Nbr d'HC facultatives en traduction
Uni. Nationale An-Najah	Langue et littérature anglaise	125	6	0
Uni. Nationale An-Najah	Langue française	125	12	0
Uni. de Birzeit	Langue française	120	0	5
Uni. de Birzeit	Langue allemande	120	0	6
Uni. d'Hébron	Langue anglaise	127	6	0
Uni. Al-Quds	Langue anglaise	132	6	0
Uni. de Bethléem	Langue anglaise	125	0	0
Uni. de Gaza	Langue anglaise et traduction	135	18	0
Uni. Islamique	Langue anglaise	137	9	0
Uni. Al-Aqsa	Langue française	136	3	0
Uni. Al-Aqsa	Langue anglaise	130	6	3

Tableau 2 : Bachelors Majeure/ Mineure

Universités	Intitulés des formations	Nbr d'HC	Nbr d'HC obligatoires en traduction	Nbr d'HC facultatives en traduction
Uni. Nationale An-Najah	Majeure Fr./ Mineure Ang.	129	9	3

[1]D'après le site Internet officiel du Ministère de l'Education et de l'Enseignement Supérieur Palestinien - Bureau central palestinien de statistiques (BCPS).

Uni. Nationale An-Najah	Majeure Ang./ Mineure Fr.	130	6	0
Uni. de Birzeit	Majeure Ang./ Mineure Traduction	120	9	9
Uni. d'Hébron	Majeure Ang./ Mineure Fr.	127	3	3
Uni. té de Bethléem	Majeure Ang./ Mineure Traduction	125	12	9
Uni. Ouverte Al-Quds	Majeure Anglais/---	128	6	0
Uni. Arabo-Américaine	Majeure Ang/ Mineure Traduction	129	6	18
Uni. Al-Azhar de Gaza	Majeure Ang./ Mineure Traduction	136	9	27
Uni. Al-Azhar de Gaza	Majeure Ang./ Mineure Fr.	134	9	0

A partir de ces chiffres, nous pouvons constater que le nombre de cours de traduction dans ces programmes ne permet pas de former des étudiants aptes à traduire de la langue maternelle vers la langue cible et vice-versa. Pourtant, la plupart des formations l'annonce parmi leurs objectifs principaux. Ce constat est révélé également dans une étude menée par Ahmad Atawneh et Maria Alaqra (2007, 18) et affirmé par plusieurs chercheurs palestiniens (Amer 2010 ; Thawabteh et Najjar 2014).

> Selon le site de l'université Nationale An-Najah, l'objectif du Bachelor d'anglais est de "fournir à la société palestinienne et au marché du travail dans la région des diplômés qui ont les compétences et aptitudes suivantes [...] de traduire de et vers les langues et les cultures arabe et anglaise."[2]

> Pour le Bachelor d'anglais de l'université Al-Quds, les diplômés vont être capables non seulement d'exercer un métier d'enseignant mais aussi " [...] de traduire entre l'arabe et l'anglais"[3].

> Quant au Bachelor d'anglais de l'université d'Hébron, il vise à "développer et à enrichir la société palestinienne par des individus compétents dans les domaines de la langue anglaise, de la traduction et de la recherche scientifique"[4].

Le décalage entre les objectifs déclarés et le nombre de cours dispensés est quelques fois rattrapé par les HC facultatives. Ces dernières comprennent non seulement des cours fondamentaux et/ou avancés en traduction mais également des cours en littérature et en didactique de langue. Leur présence dans la liste des cours disponibles pour l'inscription dépend à la fois des domaines de spécialisation du corps enseignant (voir le tableau 3), du nombre total d'étudiants du département concerné mais aussi du nombre de ceux qui désirent s'y inscrire. Il est

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[2]Université Nationale An-Najah, Consulté en ligne sur l'adresse URL le 9 mars 2017 : https://www-old.najah.edu/node/31410

[3]Université Al-Quds, Consulté en ligne sur l'adresse URL le 10 mars 2017 : https://www.alquds.edu/en/faculty-of-arts/department-of-english-language-literature/141746-objectives-and-career-path.html

[4] Université d'Hébron, Consulté en ligne sur l'adresse URL le 10 mars 2017 :
http://www.hebron.edu/index.php/en/department/english-language-department.html

donc probable que ces cours ne soient pas proposés ou soient annulés faute de manque d'inscriptions.

Tableau 3 : Nombre de professeurs spécialisés en traduction par rapport à l'ensemble de l'équipe des départements de langues étrangères

Universités	Nbr de professeurs titulaires d'un diplôme en traduction/ Nbr total des professeurs
Uni. Nationale An-Najah	4/21
Uni. de Birzeit	1/15
Uni. d'Hébron	0/11
Uni. Al-Quds	3/11
Uni. Arabo-américaine	1/5
Uni. de Bethléem	1/15
Uni. Al-Azhar de Gaza	2/16
Uni. Islamique	1/17
Uni. Al-Aqsa	1/22

Quant aux cours de traduction, ceux-ci ne comprennent ni cours en interprétariat ni stages en entreprise. Négligés par les concepteurs des programmes de Bachelor dans les universités palestiniennes, les stages sont indispensables pour compléter les apprentissages des apprenants avec des techniques de traduction afin de leur faire acquérir des compétences professionnelles et établir un équilibre entre les acquis à l'issue des formations et les exigences dictées par le marché de travail.

L'écart entre objectifs des formations et contenus semble être étroitement lié en premier lieu aux formations initiales des professeurs. Ces dernières jouent au détriment de l'enseignement de la traduction et du développement des programmes proposés : comme le montre bien le tableau 3[5] et l'affirme Walid Amer (2010, 2), les équipes enseignantes des départements de langue sont majoritairement constituées de professeurs titulaires d'un Doctorat ou d'un Master en littérature ou en linguistique et qui s'intéressent à la traduction. Ceci dit, le nombre de professeurs spécialisés en traduction est actuellement inférieur à trois par université à l'exception de l'Université Nationale An-Najah où il y a quatre professeurs dont deux titulaires d'un Doctorat.

En second lieu, dans un marché du travail palestinien irrégulier, saturé et retreint en nombre d'emplois et d'activités professionnelles en sciences humaines et sociales, les besoins en matière de disciplines et de spécialités nécessitent la pluridisciplinarité des formations universitaires. D'ailleurs, ceci paraît être généralement pris en considération lors de la conception et de l'accréditation des programmes universitaires dans les territoires palestiniens occupés.

En troisième lieu, l'enseignement de la traduction manque de vision stratégique comme c'est le cas pour de nombreux domaines d'étude à l'université. C'est-à-dire, cet enseignement ne

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[5]Les chiffres exprimés dans nos tableaux sont issus des informations officielles publiées par les universités palestiniennes sur leurs sites Internet. De ces données numériques sont exclus les professeurs vacataires qui assurent quelques fois le même nombre d'heures d'enseignement qu'un professeur contractuel (CDI).

se situe pas dans un plan concret permettant d'intégrer les étudiants dans un parcours professionnel tout au long de leur parcours scolaire. Il ne prend donc pas en considération les mutations permanentes des besoins du marché du travail palestinien et ne fait pas face à la concurrence de la traduction amatrice à des tarifs inférieurs à ceux qui sont applicables par les traducteurs professionnels.

> It is unfortunate that most universities in the Arab countries are neither taking the responsibility in initiating quality translator-training program nor adapting a wide-ranging approach to provide the translation trainees, as well as professional translators, with modules in parallel with practical skills in cultural, social and linguistic studies. (Al-Hamad 2014, 205)

En dernier lieu, le fonctionnement du système universitaire palestinien et du système d'accréditation des diplômes par le Ministère de l'Education et de l'Enseignement Supérieur Palestinien ne sont pas suffisamment flexibles et ne permettent pas d'introduire des changements fondamentaux dans les formations déjà en place. Ceci dit, pour remplacer des cours obligatoires par d'autres, il faudrait non seulement bien justifier les apports de ces cours et leur utilité mais également obtenir le soutien du conseil de la faculté concernée et l'accord du conseil des doyens et prendre en compte la mise en place de ces changements du point de vue technique et informatique.

Programmes Master de traduction

Contrairement aux programmes de Licence, les programmes de Master, plus spécialisés comme l'annoncent leurs intitulés et leurs objectifs, consacrent une partie plus importante à l'enseignement/ acquisition de la traduction (cours de traduction et cours d'interprétariat) (voir le tableau 4). Ils ont tous l'arabe comme langue A (ou langue source) et l'anglais comme langue B (ou langue cible) à l'exception du Master de Traduction trilingue. Ce Master à la tradition européenne exige des candidats ayant la connaissance de trois langues. C'est pour cette raison qu'il rencontre des difficultés du fait d'un contexte défavorable à la diversité et à la richesse linguistique, à cause de l'enseignement marginal des langues étrangères et de l'instabilité de la situation politique et socio-économique. Sa réussite paraît donc conditionnée par la réforme du système scolaire palestinien et la promotion des Bachelors conçus autour de deux ou plusieurs langues.

Tableau 4 : Masters de traduction

Universités	Intitulés des formations	Nbr d'HC	Nbr d'HC obligatoires en traduction	Nbr d'HC facultatives en traduction
Uni. Nationale An-Najah	Linguistique applicative et traduction	36	12	3
Uni. Nationale An-Najah et Uni. de Birzeit	Traduction trilingue (arabe, français, anglais)	40	28	12
Uni. Al-Quds	Traduction et Interprétariat	39	24	9
Uni. Islamique	Linguistique applicative et traduction	36	12	9

Du point de vue quantitatif, nous pouvons remarquer un nombre assez important de cours de traduction dans les programmes de Master par rapport aux Bachelors de langues. Mis à part le Master conjoint de l'université An-Najah et l'Université de Birzeit qui n'a pas encore vu le jour, les trois autres programmes de Master exigent respectivement entre 33% et 60% de cours de traduction de la totalité de leur cursus.

Du point de vue qualitatif, et analysant les programmes de Master, les cours proposés vont des cours fondamentaux en traduction à des cours spécialisés. Les cours obligatoires de l'Université Al-Quds varient entre traduction appliquée en thème-version, traduction audiovisuelle, traduction juridique, interprétariat, initiation aux nouvelles technologies d'information servant à la traduction : logiciels de traitement de texte et de correction linguistique, mémoires de traduction et traduction assistée par ordinateur.
Quant au Master de l'Université Islamique, les cours de traduction spécialisée sont plutôt des modules de traduction médiatique et politique, d'interprétariat, de théories de la traduction, de sociolinguistique et de linguistique contrastive.

En ce qui concerne le programme de Linguistique Applicative et de Traduction l'Université Nationale An-Najah, les cours de traduction sont centrés sur la linguistique, la sociolinguistique, la linguistique contrastive, la pragmatique, les théories de traduction et la traduction thème-version.

Pour conclure, nous pourrions remarquer, d'une part, un écart considérable en nombre de cours consacrés à la traduction et en nombre de cours pratique, entre les programmes de Bachelor et les programmes de Master. Ces derniers montrent une tendance plus marquée à former des traducteurs aptes à intégrer les métiers de traduction, ce qui pourrait être expliqué par la spécificité de ce grade de deuxième cycle qui est censée être plus spécialisé que le Bachelor.

D'autre part, en termes de formations professionnalisantes, malgré la pertinence en nombre et en qualité des cours de traduction spécialisée destinés à former des traducteurs qualifiés, un stage professionnel n'est requis que par le programme de l'Université Al-Quds et celui de traduction trilingue qui exigent approximativement 100 heures d'insertion en entreprise. Cependant, les quatre programmes requièrent un mémoire de fin d'étude.

Recommandations :

Tout enseignement présuppose la disponibilité des ressources humaines et matérielles et des conditions favorables à l'atteinte des objectifs visés et la prise en compte du milieu social, économique, politique et professionnel. L'efficacité de cet enseignement nécessite donc d'établir la jonction entre ces différents niveaux et la conception d'un programme capable de répondre aux exigences universitaires et aux conditions requises dans le monde du travail. Un programme de traduction doit également remplir des conditions générales établies par le Ministère de l'Education et de l'Enseignement Supérieur Palestinien (nombre de HC, qualifications des professeurs, besoins du marché et débouchés, ...) et être en adéquation avec le plan stratégique et

la Mission de l'Université. Une formation en traduction est censée faire acquérir aux apprenants des connaissances et des compétences personnelles, professionnelles et scientifiques qui s'articulent autour d'une logique de progression entre les unités de la formation (cours, activités parascolaires, rapports et mémoires, stages, etc.).

Une bonne articulation entre objectifs et compétences et un équilibre pertinent entre théorie et pratique permettrait d'innover non seulement en matière de types de cours proposés, des méthodes pédagogiques et de moyens et d'outils d'enseignement mais également en formes et modalités d'évaluation (évaluation formative, auto-évaluation, évaluation individuelle et en groupe, critères et barèmes d'évaluation, etc.). Cette articulation repose sur un encadrement professoral stable et qualifié et un environnement pédagogique de qualité satisfaisante et adapté aux besoins des enseignants et des apprenants.

Vu le grand nombre d'éléments entrant en jeu dans la conception et le développement des programmes universitaires de traduction et prenant en considération la particularité du contexte socio-linguistique palestinien, nous dressons ces recommandations :

- la mise en place d'un plan stratégique à long terme au sein du Ministère de l'Education et de l'Enseignement Supérieur Palestinien afin de développer l'enseignement du français et d'intégrer de nouvelles langues étrangères dans le système scolaire palestinien telles que l'hébreu, le turc et le chinois.
- la mise en place des formations de Bachelor multilingues qui combinent plusieurs langues étrangères.
- la restructuration des programmes de formation en langues et en traduction pour qu'ils comprennent des stages en entreprise.
- le recours à l'intervention des traducteurs professionnels dans les cours pratiques et les évaluations des compétences acquises par les étudiants.
- la formation initiale et continue des équipes professorales dans les universités palestiniennes.

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Sound, Music and Visual Culture: The Influence of Multimodality on Meaning-making in a Multicultural Society

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Abstract

Current arguments - sometimes made boldly, and sometimes subterranean - by some scholars in the visual culture studies point to the historical superiority of literature over visuality. This position is preposterous, atheoretical and plausibly ahistorical. It is arguable whether literature precedes visuality, as visuality streams from the consciousness of sight and what is visible. The emergence of signs and symbols existed from the time of the cave man before literacy and literature. Meanwhile, in the postmodern world of visual preponderance meaning is derived by the application of multimodal decoding techniques with the attendant consideration of a specific cultural ecology in which the discourse is coded or formulated. This paper argues that communication involved visuals and pictures before they were transferred into literature forms. The paper also posits that even though visuals and images may be pervasive and preponderant in the contemporary world, they by themselves do not facilitate meaning-making unless combined with other symbolic forms including text, sound and music. The paper further argues that meaning-making is facilitated by two major interdiscursive modalities – multimodality and the multicultural ecology of discourse. In other words, multimodality and the socio-cultural environment are key determinants of meaning-making in a visual culture discourse. The paper finally supports and highlights the argument that in a multicultural society, such as Nigeria, for instance, meaning-making is a function of multimodality in consideration with the cultural environment of the discourse.

Keywords: Music, Sound, Visual Culture, Multimodality, Multiculturalism, Meaning-making.

1. Introduction

"Modern life takes place on screen" says Mirzoeff (1999, p. 2). This metaphorical statement apparently underscores the ubiquity and pervasiveness of visual culture in contemporary times. It also supports van Ginneken's (1998) position that 'man is a visual animal'. Today, humanity is bombarded daily with flurries of images such that capitalism is said to recreate itself through advertising and branding – using images to persuade and stimulate consumers to an unending consumption of popular culture products (Olivier, 2009).

The above statements sign-post the emergence of a lifeworld soaked in mediated and re-mediated experiences through the televisual, the cinematic, the internet, photography and all forms of creative productions, symbolic encounters and visual enchantments. The increasing flourish of images, and all that appear to sight, has raised academic concern about their import to today's everyday living. The discourse has taken various turns including the debate on what visual culture is really all about. It raises questions of whether visual culture is more on the increase now, compared to the past, and if so why. It confronts the argument that late capitalism is fueling visual culture through pervasive mediated media communication.

Mirzoeff (1999) asserts that, previously, western culture had priviledged the written word above the visual – rating the visual inferior to literature. So the emergence of visual dominance in our everyday life which has catapulted into a culture is perceived to have contested the hegemony of the written word, developing into what Mitchell (1994) refers to as 'picture theory', which following arguments by some scholars promoted the concept of post-modernism – seen as the response to the crisis of modernism. The textually dominated life has produced a discursive lifeworld with some linguistics-based intellectual movements such as structuralism and post-structuralism. On the other hand, for Mitchell, the picture world has produced concepts such as 'spectatorship' – the practice of surveillance, gaze, looking, observation and visual pleasure. Could this possibly be the reason some people leave their homes to go window-shopping and sightseeing? Window-shopping and sightseeing, some posit, is just more for visual pleasure.

Today, the idea of the world as picture is gradually but steadily gaining much ground, even as the CNN effect tends to lend credence to this fact - with millions of people all over the world glued to their television sets to watch the World Cup tournament, the Olympic Games or even the American presidential elections. Every of these occasions also stimulate corporate organisations to scramble for advertising windows to expose their brands to the several 'eyeballs' on screen. For instance, as the 2018 world cup was ongoing in Russia, there reigned a major corporate 'wrestling' between Nigerian Breweries Plc., and Guinness Nigeria Plc., or Coca-Cola and Pepsi over sponsorship of the Super Eagles (Nigeria's national football team), and the exposure of corporate and brand related promotional materials on television during games. It is all a contest and struggle for 'gaze' and human 'eyeballs' on screen.

However, I reflect differently to the argument that before now literature dominated visuality. In my view, I argue that historically orality and visuality predate the dominance of

literature; and that the visual is only staging a strong comeback as a result of the rise, recognition and predominance of right brain thinking over left brain thinking, which has taken over the stage in contemporary human affairs (Olivier, 2009). The cause of this resurgence of the primacy of the visual over text is not the focus of this paper.

This paper aims to participate in the visual culture discourse as it seeks to establish the influence of multimodality in meaning-making, with particular interdiscursive and intertextual reference to the relationship between sound, music and visual culture. The paper posits that meaning-making is facilitated by two major interdiscursive modalities – multimodality and the multicultural ecology of discourse. In other words, multimodality and the socio-cultural environment are key determinants of meaning-making in a discourse or within a discursive community. The paper while privileging visual culture as a dominant point of discussion is designed to achieve two major goals: First, it seeks to highlight how sound and music affect visual culture to exert preponderant influence on our reading, perceiving and understanding of images - whether of moving media, photography, paintings, architecture, landscaping, sculpture or carved works. It draws strength from the understanding of a world defined by Aristotle as being constantly in a state of flux, a world ruled by the emergence of the internet communication technology and a world where the pervasive influence of globalization has re-characterised the media landscape - redefining its culture and all its appurtenances - including structure and meaning-making.

Secondly, the paper seeks to engage relevant cultural study theories and philosophical tools of analysis to critically evaluate and examine the issues of meaning-making and the possibility of 'reality and knowing' in the visual cultural world. Although, there are many sides to understanding visual culture from a cultural and philosophical point of view, this paper lays emphasis on how the concept of 'myth and ideology' and that of 'appearance and reality' are employed to explain visual culture. For instance, in a mediated world of sensory perception, can a subject ever 'know' the object of contemplation? All these issues negotiate into a conclusion that seeks clear relationship between representation, meaning, culture and visual culture.

We will begin our discussion with a careful consideration of the concepts of sound, music and visual culture. We will thereafter consider culture in general term and then visual culture in particular before aligning the intersection of sound and music to visual culture.

2. Conceptual Clarification: Sound, Music and Visual Culture

Sound can be described as the sensation produced by stimulation of the human sense organs. These organs could be that of hearing by vibrations transmitted through the air or other medium. Any vibration of any type including vocal utterances, noise of any sort, radio announcement, musical tone, shout from the neighborhood, whisper, wind rustle, whistle, bang on the door or sound of the door bell can be considered as sound. On the other hand, the

definition of music is not steeped in technicalities like that of sound. Music refers sound, rhythm and movement or to a sonority, sonorous or musicality. Music is an art form that can be situated within the ambit of culture, context and society. Although, music has universal bearing, yet its contextual affirmation is culture based and defined. We can ascribe to music a combination of vocal or instrumental sounds (or both) in such a way as to produce beauty of form, harmony, and expression of emotion. Music is embedded in the social life of the people. It plays a big role in the cultural manifestation of a particular group of people defining their mode of communication and lifestyle. For instance, most communities use certain music to communicate moments for celebration or alert for danger. Music can be used to define sobriety or joyful moments. It also plays a big role in their religion and pattern of worship. The definition of music differs depending on cultural tendency, inclination and ambience (Goehr, 2014).

In comparing sound with music, it could be said that Sound refers to anything that is heard through the instrumentality of the ear-drum such as painful shouts, human and animal growls, water clap, wind rustle, thunder, whispering, gunshot and other such outbursts. Music on the other hand is a rational, creative and meaningful assembly of sound generally, but not always played with manufactured instrument. So, music can be said to be organised sound. Sound alone does not imply music. Sound is any noise that has no beat or rhythm or any kind of pattern. Music on the other hand involves selection of beat, rhythm and patterns (Goehr, 2014).

A question can however arise as to whether music is organised sound, and to discover at what point sound becomes music. Although, this could be an issue for professional musicologists to handle, however, it can be inferred from previous statements here that, at the point sound becomes organised, rhythmical, harmonious and makes sense and meaning to a perceptive mind within a defined cultural environment, it could be said to have gone from sound to music. For instance, in the African context, music can be examined from its aesthetic representation and value. Agawu (2004) asserts that African music is categorized into traditional music, popular music and art music. Traditional music, he claims, refers to music nurtured by traditional institutions which include the ceremonial and ritual music that are performed in and around palaces and Kings' courts. Other forms identified are those music patterns associated with funerals including lamentation, invocation, dirges and various forms of sacred drumming. Popular music according to him is typically a fusion of European and African music. These include hymn-like harmony, memorable rhythmic sound and African oral poetry in form of highlife music as performed in most parts of West Africa, soukous in Zaire and juju music in mostly western Nigeria. Then, there is Art music, which Agawu explains is referred to as jazz music in contemporary likeness. Jazz music is less prominent in Africa and it is played mostly amongst the elite. So, what is the relationship between sound and music in connection with visual culture? At this point, the paper attempts to establish what culture is and then relate it to visual culture.

3. Culture and Visual Culture

In discussing culture Williams (1995) sees it from three major perspectives – Ideal, Documentary and Criticism. According to him, culture can come as an 'Ideal' in which "culture is a process of human perfection in terms of certain absolute or universal values" (p. 332). This way of looking at culture to him is basically to discover lifestyles and creative works that represent timeless values and revelation of the human condition. He also identified culture as we have it in 'Documentary' where culture is seen as the body of intellectual and imaginative work, in which, in a detailed way, human thought and experience are variously recorded. He further posits that, the objective analysis and evaluation of such intellectual and imaginative work is the activity of criticism by which "the nature of thought and experience, the details of the language, form and convention in which these are active, are described and valued" (1995, p.332). Such criticism, he points out, can range from a process very similar to the 'Ideal' analysis, which is the discovery of the best that has been thought and written in the world, through a process which while interested in tradition, takes as its primary emphasis the particular work being studied. Beyond this seeming technical definition of culture, Hall (1995) went ahead to give a social description of culture as "a whole way of life" (p.338).

Lustig & Koester (2003) posit that culture is comprised of shared interpretations about beliefs, values, and norms, which affect the behaviors of a relatively large group of people. Following this perspective, culture can be viewed from an all-encompassing threshold as - an integrated pattern of human behavior that includes thoughts, communication, action, customs, beliefs, values, and instructions of a racial, ethnic, religious, social group. Culture is learned, especially from the environment through various agents – family, media, church, school, social organisations and other forms of groups with the capacity to transfer knowledge on human behaviour from generation to generation.

How do these definitions relate to visual culture? We connect this to practices and experiences of the visual that have become a new 'turn' in the way of people's everyday life. Visual Culture, Mirzoeff (1999), posits "is concerned with visual events in which information, meaning or pleasure is sought by the consumer in an interface with visual technology". By visual technology, Mirzoeff meant all forms of instruments or apparatus designed for visual aesthetics or to enhance natural vision, from photography to oil painting, internet and television. To him, to say that visual culture is part of everyday life is an understatement. It is rather "your everyday life". Mirzoeff's definition of technology is interesting as it includes elements like paintings, photography and possibly sculptures. Rose (2007) asserts that visual culture is about the way in which images visualize social difference.

In spite of these clarifications by Mirzoeff and Rose opinions still differ on the constituent and the subject matter of visual culture. For Poster (2002), there is an issue with the term visual culture such that an attempt to define, clarify or give it coherence, produces difficulties that

constrains such attempt. He also disagrees with Mirzoeff who claimed in his book *An Introduction to Visual Culture* (1999) that 'human experience', is now more visual and visualized than ever before. Poster does not think that human beings use their eyes more now than in the past. He argues that, we do not now translate experience from other senses into the visual one. He illustrated his position by claiming that in the Middle Ages distance was usually measured by translating numbers into visual expression. He contends that, in some communities, part of the standard of measurement was how far people could see a red object in the forest. In Nigeria, for instance, it was a common practice in some communities to measure a plot of land for sale by the distance the buyer can sight the boundary. To the indigenes of such communities the designated distance would be something quite specific, as useful as saying a certain expanse of land is 30 yards. Poster used this illustration to emphasis his position that human experience is not more visual now than in the past. He further argued that the difficulty experienced today in the use of the term 'visual' is far more serious than it was in the past.

Meanwhile, the emergence of the new media resulting in the integration and convergence of sound, text, still, and moving images, in a digital field has redefined the cultural media space. Rodowick (1996) in his instructive contribution to visual culture insists rightly on the need to introduce the term 'audio-visual culture' because "Our era is no longer one of images and signs. It is defined, rather, by simulacra". He affirms that following the convergence of text, sight and sound on major visual sites, our world has gone beyond signs and symbols but Simulacra – that is to say a world of image representations. It therefore becomes necessary that, making meaning out of the messages on these sites will require a different approach of interpretation. At this point I argue that, visual sites would produce meaningless messages when perceived exclusively - such that, meaning is made of them only when they are perceived in relation with other communicative modes, in this case - sound and music. The second point is that any form of music or sound finds full expression and meaning only when it is located within a specific socio-cultural environment. My argument builds on the understanding of how "the sound makes us see the image differently" (Chion, 1994). And also to affirm that contemporary cultural forms such as the Internet involve more than the perceptual system of sight and more than visual images as a communicative mode in a way that "meaning is made through an interaction of music, the spoken voice, sound effects, language, and pictures" (Duncum, 2004). So, how do all these collage into a cultural form?

4. Relating Sound and Music to Visual Culture

The central tenet of relating sound and music to visual culture is fundamentally to draw meaning from visual profiles in the media of television, advertising, films, photographs, art works and sculptures. According to Duncum (2002), "If we turn down the sound of a TV program, we find out how important dialogue is to our understanding of the picture" (p…). In the same way, if we tune out the audio track used to back up a video game, we will be shocked how much difference in meaning that will create. Sound effect and music are critical to our understanding and experience of the game (Sullivan, 2003; Jagodzinski, 2003; Villeneuve, 2003).

This scenario is applicable to situations of blocking out the written text on a website or the sound track in a movie or soap. In these cases, it will be discovered that, while the images may look beautiful and appealing, they become rather difficult to state with any level of certainty what the pictures or images tend to mean. It will be seen that full meaning is derived when the images play alongside the sound or music as accompanying accomplishments. It, therefore, stands to be reasoned that each of the cultural sites – film, video game, television and others involves more than the perceptual system of sight and more than the communicative system of sound. The same applies to shopping malls, advertisements, magazines, theme parks and all the other sites of contemporary visual culture. A detailed examination of the Ikeja Shopping Mall (in Lagos, Nigeria) for instance, shows that most of the visual sites are also accompanied by sound and music of some sort to accentuate the message and meaning intended by the advertiser.

All over the world, around very prominent airports, restaurants and high rise buildings these sites driven by global capitalism use pictures and many employ sound and music as well to impact our everyday thoughts and decisions. As Chapman (2000) says, 'the culture of consumerism is not just visual'. To understand the multiple dimensions of visual sites therefore requires the application of multimodality and multi-literacy – which refers to two phenomena that are of concern to this paper.

First, there is the post-structuralist insight that any cultural site, of any kind, can be understood according to multiple readings generated from the multiple positions from which one views, reads, or hears. Secondly, all cultural sites especially sites like television and the Internet, include a range of modalities particularly language, images and sound (Cope & Kalantzis, 2000). Multiliteracy is now employed to mean the making of meaning through the interaction of different communicative modes. Cope and Kalantzis (2000) describe it as 'the multimodal relations between different meaning-making processes that are now so critical in media texts and the texts of electronic multimedia'. In each case, following their explanation, a different set of perceptual system is involved, separate communicative modes are employed and separate literacies are enacted. They posit that in multiliteracy, different communicative modes interact with each other to demonstrate how for instance, words or even music without words can influence the meanings we attribute to a picture.

On the other hand, the concept of multimodality describes all cultural sites - particularly sites like television and the Internet – as including a range of modalities, especially language, images and sound. However, beyond the issue of meaning making the idea of visual culture also raises the question of visual representations and reality. The issue of visual representations and the reality of visual sites raise major epistemological concerns. Epistemologically, it constitutes part of the problems of knowledge referred to as appearance and reality. The question would be whether the images contemplated visually - moving images on television, internet, films or still pictures, paintings and sculpture - do represent realities to the audience or the subject that comes in contact with them. What is the epistemic status of these images? Do they represent reality? If

they do, what reality would that be considering that most of the sites are mediated in the first place? And if they don't, what then is their praxiological and axiological status?

5. Visual Culture, Representation and Reality

Visual profiles which consist of television scenes, pictures or photos, art works – painting and sculptures, internet, films/movies and others are composed of images. These images are representations of works using various visual platforms. However, these representations raise epistemological issues and concerns of appearance and reality. They also raise issues of myth and ideology within a specific socio-cultural and politico-economic context. In the case of appearance and reality, philosophers of all ages including Parmenides, Plato and Aristotle have contested the possibility of human beings knowing anything as of certainty. They contend that sensory perception is illusory and are not able to offer certain knowledge. Plato was emphatic in denying that anything we see here on earth is real. Following his concept of the 'World of Forms', the things we see here on earth are mere imaginations and imitations of the things in the world of forms. This means that the art works – sculptures and paintings we comprehend by sight are mere appearances whose real nature are unknowable. Plato used the allegory of the cave to illustrate the view that the people in the cave only saw images of the objects which the people out of the cave saw clearly. On another level, he used it to illustrate that a philosophically liberated mind sees and interprets objects differently from a simple mind incapable of comprehending abstract knowledge.

In the specific case of television, scholars confirm that it is a carrier of culture and ideology. In photography, a subject that contemplates a picture/photograph might think that a photograph is neutral and finds meaning in the mind of the person gazing at it. But pictures are known to be 'meaning makers and ideology constructors'. Every picture is taken from the photographer's point of view. She decides what message she wants to convey and promptly takes the picture to fit into her predetermined message. This comes close to the idea of media framing and priming, where the news reporter takes his story from a particular angle, slant or perspective; and this shapes how the audience of such news report interpret or make meaning of the news story. So for the photographer the picture is not a neutral image but an image mediated to serve a particular purpose. This is to say that visual sites are mediated through various media platforms including language.

Arguing from a structuralist perspective, Ferdinand de Saussure distinguished between *langue* (system of language) and *parole* (act of speaking or writing) and explains that language is meaningful only within a social context. This means that language does not possess a fixed essential meaning outside of its social construction. For a message or image to make meaning communication has to be involved – whether verbal or nonverbal - and this communication is decoded within a cultural framework. This position is also supported by Derrida (1976), a post-structuralist scholar who proposes that "all meaning is textual and intertextual, and that there is nothing 'outside of the text'. This emphasises the position that everything we can know is

constructed through signs and symbols and they are all governed by the rules of language, whether spoken, written or demonstrated via attitude. For Derrida (1981, p. 253), therefore, 'polysemy is infinite'. This means that two viewers of a television program will perceive, make meaning and understand the scenes differently. The concept of polysemy has had wide acceptance amongst cultural theorists and Volosinov (1973) argues that signs and symbols as represented by images on television and other visual platforms do not have essential meanings beyond those ascribed to them in a 'polysemic' fashion by the viewer or audience.

Classical Marxists and by extension critical scholars, particularly of the Frankfurt School, view cultural products including mass media, movies, arts and paintings and all forms of accompanying images as ideological from the perspective of myth and ideology. Marx and Engels (1970, p. 64) writing in *The German Ideology* argue that "the ideas of the ruling class" (including owners of means of production, the intelligentsia, governing and professional elites) "are in every epoch the ruling ideas". For them, cultural products which include but not limited to the mass media, creative art, films and movies and every other form of entertainment product are platforms used by the ruling class to dominate and circulate their ideologies to the masses. They affirm that newspapers and other forms of mass media make the social relations of domination and oppression in a capitalist society appear natural and not political. Even though the Marxian position seems real in the Nigerian case, especially with the emergence of private media ownership and the obvious bias by state owned media organizations, it has been criticised for laying too much emphasis on studying the economic conditions to the detriment of other areas such as the effect of culture on people.

To deviate from this emphasis on economic condition for the analysis of human condition, Theodore Adorno and Horkheimer expanded Marx's concept of 'commodity fetishism' by arguing that it is profit that motivates contemporary culture and determines the form of its production. They affirm that the mass media and all other forms of cultural products most of which have their manifestation in visual culture are no longer produced for their significance and use value, but that they are mass produced as 'commodity' for profit. They posit that this is propelled by branding and advertising to offer the people mere illusion and in the process alienate them from the reality of life. Altusser (1971) pointed out that Adornor's and Horkheimer's (1994) argument is elitist, idealistic and monolithic. He rather used the concept of Ideological State Apparatuses (ISAs) to explain that religious institutions, educational, legal, political, mass media and communication, and all forms of art do not represent realities as people are deluded to believe. Instead, he argues that through the use of language and images (ISAs) are "recruiting us to their view of the world and constructing us as subjects within it". This line of argument however, positions the consumers of mass media products as passive and incapable of taking alternative options or unable to resist the dominant ideology sold to them through massive visual oriented advertising.

Meanwhile, with the emergence of technology, computers can be used to generate images in a manner that makes it difficult to know the real object from the mediated image. This creates

an epistemological challenge as to what constitutes the real image. Does it now mean that what constitutes the real image depends on interpretation and the meaning given to it by the recipient? In this case, the role of multiple devises, modes of interpretation and the coding and decoding environment becomes a critical consideration for meaning-making of what is termed visual reality. This brings us to the issues of multimodality, multiculturalism and meaning-making.

6. Multimodality, Multiculturalism and Meaning-making

At the heart of the complexity that characterises the interrelationship between sound, music, visual culture and meaning-making - in a multicultural society, based on the use of multimodality - is the issue of communication encoding and decoding. Therefore, meaning and meaning-making become a huge epiphenomenon in unravelling human relationships, especially as most human interactions are intercultural or take place in a multicultural environment. To underscore how meaning is generated from the complex matrix of communication via sound, music and visual culture (all these are forms of communication), various scholars including Hall (1976), Hofstede (1980), Trompenaars and Hampden-Turner (1997), Schwartz (1994), and Vaknin (2005) provided frameworks to demonstrate their observations on how cultures influence communication and ultimately shape meaning from communication. For instance, Hall (1976) identified culture context classifications that influence communication meanings such as High Context Cultural environment and Low Context cultural environment. According to him High Context Cultural environments, experienced mostly in locations like Africa and Asia, are demonstratively *Collectivists* in their tendencies (Hofstede, 1980). On the other hand Low Context Cultural environments like in Western Europe and North America (excluding some sub populations) are demonstratively more *Individualistic* where words mean what they say. For instance – 'shut the door'. Message is explicit and conveyed directly.

Duncum (2004) acknowledges that "There is no avoiding the multimodal nature of dominant and emerging cultural sites" (Duncum, 2004, p. 259); while as Kress (2000) argues that the use of combined modes to make meaning highlights the point that some other features, cultural background for instance, contribute to the meaning of the text. For Scott (1994), "pictures are not merely analogues to visual perception but symbolic artifacts constructed from the conventions of a particular culture". Cultures provide people with ways of thinking--ways of seeing, hearing, and interpreting the world. Thus, the same words can mean different things to people from different cultures, even when they talk the 'same' language. Cultures are invincible and ever changing as people of different languages and backgrounds come to a communication encounter with their sum life experiences which cause change in cultural profiles.

In the case of advertising, culture also influences how meaning is decoded from multimedia materials which include sound and music. For instance, Benetton's advertising copy showing a black woman nursing a white baby won awards for its message of unity and equality in Europe. At the same time, the same advertisement copy stirred up controversy in the United

States because many believed it depicted a black nanny in a subordinate role as a slave (Foltz, 1998)). This is how culture influences the interpretation and meaning-making of advertising visual materials. De Mooij (2014) argues that it is a misconception to assume that visuals are universally understood across cultures. Pictures fit into the schemata people have, and schemata vary by culture. A picture, meant in one culture to be associated with freedom (e.g., a lion), may be known in another culture to represent strength. De Mooij went ahead to illustrate how a Benetton Volkswagen ads showed a black sheep in a flock in Italy in order to portray the VW Golf owner as an independent self-assured person, but the black sheep doesn't carry the same symbolism in many other cultures. De Mooij argued further that whereas a black sheep in Italy is the symbol of independence and authenticity, in some other culture it is a symbol of the outcast. The relationship between visual communication and culture is intricate and complex and requires multicultural communication skills to construct and decode it.

Pix/Illustration 1. Benetton VW Golf Ads

In Nigeria, there was a case of an advertising television visual tagged 'Mama Na Boy'. In 2003, a telecommunication company in Nigeria, MTN, planned to exploit the inheritance culture which exists in most Nigerian communities to leverage the sale of their data products. To achieve this, the company created a television commercial titled 'Mama Na Boy'. This is a pidgin

translation of 'Mummy, it's a baby boy'. In most Nigerian communities baby boys are considered sought after, because of an age-old socio-cultural Inheritance tradition that priviledges a male child over and above a female child. The male child inherits the wealth of the father as the heir apparent.

'Mama Na Boy' story line was interesting. It is a TV commercial, which went viral, about a man whose wife delivered a baby boy and the man called the mother who was in the village market square to break the news. The mother got excited as she sang folk songs to attract the attention of the villagers or the community. There was an instant outburst of jubilation by the villagers because the new born baby was a preferred child – a baby boy. Initially, this ads spot was admired by the people because of its signification in relations to the preferred male child tradition. Later on, and on a deeper reflection, people began to criticise the ads spot for its discriminatory and sexist orientation. Civil rights activists labeled MTN a corporate rebel - moving against the tide of equality and non-discrimination of sexes. The company was persuaded by a wave of public opinion to withdraw the advert. This shows that the cultural ecology of discourse plays a big role in the decoding, interpretation or mean-making of that discourse. See video link here (http://www.youtube.com/watch?v=k9srw0_j-V4)

Pix/Illustration 2: 'Mama Na Boy'
The picture below shows the man in the hospital Delivery Ward with the nurse who must have broken the news of the new born male child to him, as we see him in a joyous mood with broad cheek smile.

Pix/Illustration 3: shows the man putting a call through to the mother to announce the arrival of a preferred child – a baby boy.

Pix/Illustration 4: Shows the mother taking the call from her son.

Pix/Illustration 5: Jubilation at the Village scene

Illustration five shows the mother in jubilation as she breaks the news about the birth of the male child to the village/community. Here also is a YouTube link to the advertising visual where sound, music and visual culture (http://www.youtube.com/watch?v=k9srw0_j-V4)

In this case, the different modes and the multicultural environment of discourse influence meaning made of the text or discourse. So understanding the meaning of sound, music and visual culture against the background of the cultural ecology helps in decoding the messages and making appropriate meaning out of it. Consequently, to be able to interpret discourse or text generated by a combination of sound, music and visual culture in Nigeria consideration must be made of the multicultural environment in which the discourse or text is produced. The same discourse or text might be interpreted differently and meaning derived differently, depending on the cultural background in which the discourse is produced and decoded.

Conclusion

In conclusion, this essay supports the position that orality and visuality predates writing and literature even though the privileging of the visual over literature came under attack in the past. The essay also identifies the point that what is being experienced now is the comeback of the primacy of the visual over literature. It confirms that sound and music are key elements in the understanding of visual culture and hence have a connection if meaning must be made from

cultural sites. The author highlights the fact that the nature of visuals make the use of multimodality and multi-literacy a necessary tool for understanding meaning in a visually pervasive world. However, the essay questioned the possibility of meaning making in a visually dominant world when that which appeals to sight is difficult to know considering the philosophical questions of appearance and reality. The author concludes that images are mediated objects that find meaning in a polysemic fashion, hence the cultural ecology in which discourse, text or any other form of communication is constructed and deconstructed determines the meaning that would be made of the discourse.

So, in multicultural environment like Nigeria, content developers and managers – advertisers, advertising agencies, brand communicators, political communicators and others - must take cognisance of the influence and the role of the cultural environment while encoding or decoding their messages. Similar messages do not bear similar meanings. Meanings are made of messages depending on the cultural environment in which the meanings are decoded. So sound and music have a relationship with the visual culture. In a multicultural society meaning is derived by interpreting visual culture through multimodal techniques.

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The Case of Libya: From A Destination Country to aTransit One

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Introduction

The western perception regarding the social and political organization of the African people and their politics has given birth, long before European expansions overseas, to the idea that these societies are organized primarily into rural cohesive communities, homogeneous, ethnically defined and therefore necessarily also stable within their own territory. African social formations thus do not change throughout time and remain within their own lands. Within these groups, the rights of people, and the natural resources they use, would then be defined by an ancient customary order and guaranteed over time by the "traditional authorities"[1]. Indeed, the western perceptions of Africa as well as their models of democracy and politics, and the application of these models in the Third World have always been improper. With the begging of the independence in Africa, the states and political systems in the continent have been analyzed within its relation with the western models of development and modernization, which are different from the internal models of the historical transformation of the western developments (Gentili 2008:11).

Indeed, when we start to argue about the reasons for migration from Africa to Europe we must always consider a very important element, that of livelihood. The livelihood of the African societies and economies as well as "push-pull" factors are currently one of the most important reasons for migration, both regular and irregular. Africans, during the history tried to survive from hunger and poverty. Moreover, social restrictions should also be considered as an important element of migration as well as the political situations in Africa. The diversity of African societies and religions, which in some cases has resulted in civil war and ethnic tensions, as well as the long period of European colonization, has led to the current African reality of poverty and fragmentation. This has resulted in a lack of development in Africa, as well as lack of stability and these are all factors, which have led migrants to want to escape from the reality of Africa towards a journey to search for better opportunities in life. Scholar like Norman Myers, from Oxford University, wrote: *"Poverty serves as an additional "push" factor associated with the environmental problems displacing people. Other factors include population pressures, malnutrition, landlessness, unemployment, over-rapid urbanisation, pandemic diseases and faulty government policies, together with ethnic strife and conventional conflicts. In particular, it is sometimes difficult to differentiate between refugees driven by environmental factors and those impelled by*

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[1]For depthunderstanding of the concept of traditionalauthorities; Pleasesee: Mario Zamponi, *Fra tradizione e modernità . autorità tradizionali e potere nei processi di sviluppo rurale e di decentralizzazione in africa australe*, Bologna, 2011.

economic problems. In certain instances, people with moderate though tolerable economic circumstances at home feel drawn by opportunity for a better livelihood elsewhere. They are not so much pushed by environmental deprivation as pulled by economic promise. This ostensibly applies to many Hispanics heading for the United States. But those people who migrate because they suffer outright poverty are frequently driven also by root factors of environmental destitution. It is their environmental plight as much as any other factor that makes them economically impoverished. This generally applies to those refugees who migrate to areas where economic conditions are little if any better than back home, as is the case with many people who migrate within Sub-Saharan Africa and the Indian subcontinent. In this instance, with poverty and "life on the environmental limits" as the main motivating force, it matters little to the migrants whether they view themselves primarily as environmental or economic refugees.''(Myers 2005:4).

Another fact that must be taken into account is that the social conditions and ethnic problems mentioned above, during the pre-colonization period and even during the period of colonization, led males to migrate in order to search for opportunities to families' survivals. Therefore, history of Africa is full of mobility, and we cannot separate the phenomenon of illegal immigration today from its historical origins. For this reason migration as a means to escape and survive is firmly in the imagination of the African generations (Tornimbeni 2010:11-14).

BelachewGebrewold in his book Africa and Fortress Europe, regardingpush and pull wrote: *"Whendiscussing the causesofmigrationthere are usuallytwocategories of analysis: push and pull factors. The most common pushfactors are economic or demographic (poverty, unemployment, lowwages, high fertilityrates, lack of basichealth and education); political (conflict, insecurity, violence, poorgovernance, corruption and human rightsabuses); social and cultural (discrimination on the basis of ethnicity, religion, gender or caste); and environmental (harvestfailure, resourcedepletion, and natural and/or man-made disasters). Pull factors are economicopportunities (spread by global media) suchasjobs, an increase in living standards, and personal opportunitiessuchasfamilyreunification."* (Gebrewold 2016:86)*media) suchasjobs, an increase in living standards, and personal opportunitiessuchasfamilyreunification."* (Gebrewold 2016:86)

In this artical, I will mainly focus on what has already become known today as the Libya-Lampedusa route or central Mediterranean route. Analyzing how the "Arab uprisings" particularly the collapse of the Libyan regime, caused a negative impact on the security of the Mediterranean. To do so, we should consider some general features; one of the features is the geographical background of the Libyan landscape, as well as Libya's relationships with neighboring countries. Moreover, I will illustrate the political relations between Libya and the West, showing the importance of the Libyan state in terms of geographical location and political influence in reducing or increasing migration to the West, considering that Libya is one of the key actor factors in the growth of the phenomenon of illegal immigration in the last two decades at the very least.

Libya: from country of destination to transit country

Geographically, Libya spans over 1,775.500 square kilometers (679 362 square miles), making it the 17th largest country in the world in terms of area. It is bordered to the north by the Mediterranean Sea, and by Tunisia and Algeria from the west. To the southwest it is bordered by Niger and to the south it borders by both Chad and Sudan, while to the east with Egypt. The Libyan coast is the longest of any African country overlooking the Mediterranean Sea. It occupies 1,770 kilometers (1,100 miles) of Mediterranean Sea coastline (Cresti-Cricco 2015:21-25). This geographical background helps us to understand the fact that Libya is a magnet country for immigrants from Sub-Saharan Africa.

Regarding Libya's political history, which is relevant in relation to the recent growing phenomenon of illegal immigration, we should also not forget that economy is a key factor in the migration phenomena. Two questions, from my point of view, must be answered to reach further understanding. The first question is: how did Libya become a transit country? But before answering this question we need to answer anther question: how did Libya become a destination country for immigrants? Oil, desert, work opportunities, and survival; all these words are key factors in order to reach the answer to the above two questions.

Starting first with the answer to the second question (how did Libya become a destination country for immigrants?), after the discovery of oil in Libya in the beginning of the 1960s, Libya began a new phase of life. Olivier Pliez wrote*: "Sin daglianniSessanta del secolo scorso la Libia costituisce un polo d'attrazione per immigrati che giungono l lavorare in tutti i setori d'imoiegoofferti da questopaesevasto e sottopopolato (circa 6,5 milioni di abitanti). Al momento della conquista dell'indipendenzza, nel 1951, la Libia è un paese povero: la ricchezza giunge solo con l'inizio dello sfruttamento dei giacimenti di idrocarburi, a partire dal 1961, e soprattutto con la spettacolare crescita della rendita delle attività petrolifere nel corso degli anni Settanta"* (2006:65).

The State However developed a need for workers in various fields, and with the start of the development process in the 1960s and 1970s, Libya became a destination for different workers in different sectors, the State to maintain the development process. Libya in this era was seen as relatively stable compared to the countries of the Sahel, and it was also considered as a developed country, which gave employment to the citizens of the neighboring countries, providing the opportunity to work in the above-mentioned sectors. Egypt, in particular, was one of the countries that encouraged a large proportion of labor contracts in Libya, which were mainly temporary work contracts. Egyptian workers and new migrants found vacancies in large sectors of the labor market such as infrastructure and education. Everything continued at this pace for nearly two decades, during which Libya saw a leap in several areas, notably infrastructure and the oil production sector; as well as marketing and education, which, as mentioned above was dependent on Egyptian manpower, with a rare presence of sub-Saharan Africans up until nearly the beginning of the 1990s (Sara 2006:17-18).

Olivier Pliez added: *"In un primo momento l'immigrazione araba è largamente preponderante (l'88,6% degli stranieri residenti nel 1973), con prevalenza dei cittadini tunisini ed egiziani; successivamente essa viene bilanciata, nel corso degli anni Settanta e Ottanta, dall'arrivo, per mezzo di contratti internazionali, di lavoratori europei e asiatici (rispettivamente il 19% e il 22,6% nel 1984). Ma questo modello migratorio entra in crisi a partire dai primi anni Ottanta, messo alle corde dal crollo del prezzo del petrolio. Inizia cosi un periodo di espulsioni di massa di immigranti. Durante gli anni dell'embargo la crisi economica si aggrava, e si configurano nuovi orientamenti geopolitici. I residenti stranieri, il cui numero diminuisce di un terzo tra il 1984 e il 1995, sono originari per metà del Machrek e per un terzo dell'Africa subsahariana.*

Da un decennio a questa parte i flussi migratori dall'Africa subsahariana verso la Libia acquistano grande importanza. Mentre Tripoli tende a parlarne in modo generico, inglobando l'insieme del continente africano, la costruzione di questo spazio migratorio si fonda soprattutto sugli stati del bacino del lago Ciad, dal momento che quasi il 90% degli immigranti subsahariani proviene da tre soli stati: il Sudan (70,4%), ilCiad (13,2%) e il Niger (4,4%). Questo nuovo contesto migratorio verrà qui affrontato con riferimento al suo crescente significato nel dialogo multilaterale tra la Libia e i paesi della regione, alla sua incidenza spaziale sulle città saharo-sahrliane e ai numerosi malintesi che sottendono la nuova politica migratoria libica nel quadro della politica di esternalizzazione della frontiere europee."(Pliez 2006:66).

Ferruccio Pastore and Luca Trinchieri in therestudies*La Libia nel sistema migratorio mediterraneo* howeverwrote:*"Petrolio e deserto : ricchezza naturale e scarsità demografica. Come nei paesi del Golfo Persico , questa particolare combinazione di fattori spiega perché la Libia sia stata a pa   rtire dagli anni Settanta un importante paese di immigrazione. Le cifre ufficiali, con tutte le loro carenze e i loro limiti intrinseci (innanzitutto il fatto che non includono i lavoratori stranieri irregolari), sono sufficienti a confermarlo. Il numero di stranieri residenti nel paese era di 618.000 nel 2005, in crescita costante dal 1985 a un tasso del 2% annuo (United Nations, 2005). Con una popolazione complessiva stimata sui 6,16 milioni (ma in rapida crescita: secondo le previsioni delle Nazioni Unite dovrebbe raggiungere la soglia di 8,08 milioni entro il 2025 e di 9,68 milioni nel 2050) (United Nations , 2006), la Libia si avvicina ai più grandi Stati europei d'immigrazione in termini di percentuale di immigrati sulla popolazione totale e si situa tra i primi in Africa (tab. 1)."* (Pastore-Trincheri 2008:21).

Tab. 1: Ten African countries with highest percentage of international migrants on total[2]

1. Gabon	17.7
2. Gambia	15.3
3. Côte d'Ivoire	13.1
4. Libya	10.5
5. Comoros	8.4
6. Ghana	7.5
7. Congo	7.2
8. Namibia	7.1
9. Seychelles	6.1
10. Burkina Faso	5.8

From this we can understand that the geographical nature of Libya is a key factor in how the country becomes a transit country, after having mainly been for years a country of destination.

One historical event should be considered, the Chadian-Libyan war from 1978 until 1986, and the subsequent developments in the border area between Libya and Chad and Niger, as well as Sudan. By the end of this war, Libya was compelled to establish a cautious relationship with Chad, a fact that led to a continuous tendency of the Chadian army to enter Libyan territory. Moreover, the historical tribal ties between the population of the northern region of Chad and the southern cities of Libya, or the common borderlands (The so-called Aouzou strip) allowed smuggling movements in this region. This war, in fact, greatly contributed to the development of the desert. The city of Kufra, for instance, completely changed during and after the war, from being a remote village and rural area to being an urban city and a cultural center, which helped to develop the border strip between Libya, Sudan, Chad and Niger (Cresti-Cricco 2011:94-98), thanks to the project of Great Man - Made River[3]. In fact, the Gathafi regime's desire for the development of the city attracted the attention of smugglers and laborers to this city, looking for opportunities and a stable livelihood. This urban transformation in the Sahara led not only to the development of the Sahara, but also to new integration and mobility between Libya and its Southern countries.

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[2] Source: United Nations, Department of Economic and Social Affairs, PopulationDivision, *International Migration 2006,*http://www.un.org/esa/population/publications/2006Migration_Chart/2006IttMig_wallchart.xlsmRetrieved 18 Feb.2017.
[3] The Great Man-Made River is a network of pipes that supplies water to the Sahara in Libya. It is the world's largest irrigation project. For a deeper knowledge about the project see: F. Cresti, M. Cricco, *Gheddafi I volti del potere,* p. 94.

Olivier Pliez; however, is one of the author who was from my point of view very clear in clarify the relation between Libya and its southern border countries, showing the importance of this relation on the movements of migration flews, migration flows indeed, from sub-Saharan Africa to Libya have contributed, to change the geography of the Sahara, the cities where migrants pass by as a transit point to the north, have indeed seen development of economy as well as the engine of local development for the residents. According to Pliez: "*I flussimigratoritral'Africasubsahariana e la Libiahannocontribuito, nelgiro di qualche anno, a modificare la geografia del Sahara. Le cittànellequaliimigrantifannotappahannoinfatticonosciuto lo sviluppo di un'economia di transitochesi è rivelataallostesso tempo unarisorsa per colorochesono di passaggio e un motoredellosviluppo locale per iresidenti* ". (Pliez 2006:72).

In the 70s and 80s the first waves of migration are part of a migrationcontextcharacterized by proximityspatial, acrossborders and ethnicconnotationsuchas the Tuareg, the Tubu and the Sudanese. In the nineties, migrationprocesses are continued to grow from Africancountries, callingintoquestion the spatialreference of the Sahara, aswellas the ethnic and religious, and the directrelationshipbetweenimmigration and emigration from the Sahel in Libya. Thisdichotomyisreflected so evident in urbanlandscapes, underlining the differencebetween a first period, in whichmultiply the villages of refugees on the outskirts of the city of the Libyan Sahara, and a secondperiod, in which the villages are overwhelmed by the rapiddevelopment of informalhousing. thus made the example of Sebhaisrevealing (Pliez 2006:72-74).

However, by the end of the 1980s, Libya began to pursue a new foreign policy. In December 27th 1985, the international airport of Rome (Fiumicino) and Vienna airport, at the same time, faced terrorist attacks from four armed persons who belonged to the organization "Abu Nidal" which had a Libyan support; the terrorists attacked the check–in of the Israelian air company El AI and the American air company TWA, and they killed 16 passengers; this led to impatience of the U.S government Ronald Reagan who was already against the regime of Gathafi, as consequence; April 15th 1986 the American air force bombed Tripoli and Benghazi (Cresti-Cricco 2015:249-250).

Moreover, at the beginning of the 1990s, Libya was officially condemned due to its involvement in international terrorism, because of its direct involvement in the Lockerbie attack in December 1988, when two man of the intelligence service of the Gathafi regime were involved on the bomb explosion on the Pan Am Flight 103. This was a Pan American World Airways passenger flight that flew from London to New York City. On 21 December 1988, while fighting over Lockerbie, Scotland, crashed and 270 people were killed (Cresti-Cricco 2011:90).

The International community, immediately after the condemned act, imposed international isolation on Libya. On March 31st 1992, the Security Council of the United Nation decided resolution N. 748 of the embargo, and this lead to a difficult economic situation in the country(Cresti-Cricco 2011:90). When Gathafi found himself alone in the face of the international embargo, he was forced to completely change his policy, and turn to his African allies. This alliance became clearer with the declaration of the African Union, in the Libyan city of Sirt, the stronghold of the Gathafi regime on 1999(Cresti-Cricco 2011:90).

However, this is still not enough to explain the cooperation between Libya and the countries of the Sahel and the Arabs countries. In March 1989 in the capital city of Tripoli, Gathafi announced a rapprochement with neighboring countries; this rapprochement was significant unilateral opening of the eastern border with Egypt, and a few days after the western frontier with Tunisia and Algeria, this alliance bring more than 70.000 of manpower from this countries, spicily, after the agreement that allowed the citizens of these countries travelled among without passports (Cresti-Cricco 2011:120).

Considering the Ethiopian– Eritrean war in the late of 1998-2000 and the common border between Sudan and the war zones, and the fact of the exodus of migrants from Eritrea to Sudan to escape from conflict, these migrants found other ways in the borderland between Sudan and the city of Kufra. In addition, with the increasing pace of tension and conflict in the desert there was an increasing number of victims, and this, together with the prevalence of hunger and disease as well as the lack of infrastructure, put pressure on the Libyan health sector. Libya had become, by that time, the focus of attention for migrants and smugglers, where the vast geography of the area helped towards the evolution of the phenomenon of illegal migration to the heart of Libya (Ciabarri 2014:251-252).

Since the begging of 2000s, Libya entered a new phase in it history, and its foreign policy. So far, it is very important to highlight that the first gesture from the Gathafi regime to engage with the international community took place in 1998 when the regime declared that Osama bin Laden was a terrorist, submitting a memorandum to Interpol against him claiming his cooperation with Libyan radical groups (Mezran-De Maio 2007:440-444). Not only this, but immediately after 9/11 Gathafi condemned the attack and offered his support and assistance in the fight against international terrorism (Mezran-De Maio 2007:440-446).

This historical phase of Libyan history, which is known in Libya as the reform period, was a period led by the son of Gathafi, "Siyfe Al-Islam" who was destined to take over the rule of Libya after his father. Gathafi 's son worked in this period to try to maintain broad alliances with European Union. Siyfe, the first son of Gathafi's second wife, who studied for his PHD in Great Britain, turned back immediately to Libya and started his economic development projects (Cresti-Cricco 2011:125), and to address most of the outstanding issues between Libya and some Member States of the European Union since the

late 1980s. In spite of the difficulties, he was able to form a new foreign policy of Libya, and closed many of the outstanding dossiers using effective diplomatic channels. Indeed, between 2003 and 2004 he played a very important role on behalf of the Libyan regime regarding Libya's nuclear program after the collapse of the Iraqi regime in 2002, and Libya was able to close this program by 2005. Another very important question addressed by Libya was concluding a comprehensive agreement with the US regarding the case of the Lockerbie bombing; the issue ended with an agreement to pay compensation to the victims' families. Moreover, the regime also managed a settlement regarding one of the thorniest issues that has gripped public opinion for more than a decade: the HIV trial, the case of AIDS victims in Libya is an issue involving five Bulgarian nurses and a Palestinian doctor who were working in al-Fateh Children's Hospital in the city of Benghazi in Libya put on charges of infecting 426 Libyan children with blood contaminated with HIV. The settlement ended with the release of the six defendants after the Libyan judiciary had issued a death sentence on them. It is believed that this was the result of intensive interventions and pressure by the European Union to settle this famous social-political scandal known as the Bulgarian nurses' scandal.   This, too, ended by paying compensation to the families of the Libyan victims, and the release of the accused after a trial that had lasted for a decade. All this after discussions and agreements in which France played a key role during the presidency of Nicolas Sarkozy, who was able to convince the Gathafi regime to abandon the death sentence against the accused in mid-2007 (Cresti-Cricco 2015:268-270).

Through the strengthening of its relations with Africanstatesafter the declaration of the African Union in 1999, the closure of itsnuclearprogram in 2004, and the settlement of itsinternationalterrorisminvolvementwhichended with the payment of compensation to the families of the victims, and alsoitsrenouncing of the execution of the nurses in the AIDS case, Libya began a new politicalphasecharacterized by a reneweddiplomacy, whichhelped to strengthen the Italian-Libyan.

Conclusion

To sum up, Libya became a destination for irregular migration, attracting citizens from Sub-Saharan states since the 1970s. Its desert borders with Niger, Chad and Sudan, manned by meager mobile patrols, are virtually uncontrollable, as well as much of the 2000 kilometers of coastline bordering the Mediterranean. As I mentioned above, however, this analysis of the Libya political and economic situation as well as its geographical position leads us to think about the answer to the second question: Libya has for almost three decades become a destination country for migrants, but how did Libya became a transit country? To answer this question it is very important to be aware of international agreements between several northern African countries and Italy in particular[4].

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[4]Regarding the international agreement that took place between Italy in particular and Northern African countries it is worth highlighting one important agreement for the moment - the Egyptian/Italian agreement. The agreement between Italy and Egypt was a result of the worsening numbers of migrants coming from Egypt to Italy. The quantum leap in the collaboration between Italy and Egypt, in 2004, the "route of Suez" which led to the return of thousands of Sri Lankansfleeing the civil war. The practice of police cooperation resulted in the torture and death of many of those who had been deported from Cairo to Colombo. The Readmission operations between Italy and Egypt, with direct flights from Catania and from Rome to Cairo, were made possible by the agreement of collaboration signed in January 2007.

However, Libya has become a transit country in order to impose its position and empower its role in the Mediterranean, and to become a link and security key factors of the region. Obviously,Gathafi's policy used the country position in order to force Europe to engage with Africa as a symmetrical partner. Of course Gaddafi did this with the collaboration of other African leaders by using the migration phenomena to control Mediterranean security as well (Pastore-Ferruccio 2007:3).

This agreed that in exchange for a few thousand sites for Egyptian workers in the units admitted annually with the flow decrees, forms of attribution of nationality, if not of personal identity and age, were to be allowed. In 2005, however, the Italian government and the Egyptian government signed a "cooperation agreement in the field of bilateral migration flows for work", in Cairo on November 28, 2005. In the text of the agreement it was expected that the two governments, in order to "effectively manage migration flows and to prevent illegal migration", undertake to facilitate the meeting between the demand and supply of migrant workers to and from Egypt. For deeper knowledge see: http://www.meltingpot.org/Italia-Egitto-Accordi-di-riammissione-e-divieti-di.html#.VU9yCSwqNzk 27.02.2016
However, the Italian Ministry of Foreign Affairs, in collaboration with the Ministry of Labor and the Ministry of Higher Education, signed several other agreements dealing with the readmission of northern Africans to countries of origin: with Morocco (1998), Tunisia (1998), Algeria (2000), and Egypt (2007).

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Painting Our Stories and Legacies: Historical Evidences through Nigerian Paintings

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Abstract

 One of the functions art serves is to visually document history for generations to come. Even with the development of writing, the artists have continued to document various aspects of what they encounter in their various communities. In Nigeria with particular reference to painting, several artists have used their paintings as visual documentaries. The introduction of the camera as a tool for documenting did little to dissuade these painters from continuing this role. This paper therefore examined selected paintings of artists in Nigeria, whose works reveal historical evidences and culture of a people. Paintings cutting across the various genres such as portraits, landscapes scenes, architecture, festivals and cultural issues from pre-independence Nigeria to the present were selected for examination and analysis. The paper explores a descriptive and comparative analysis of the selected paintings vis-à-vis the various subjects they have recorded. It concludes that these paintings show significant historical evidences that can be used to reconstruct history and others aspects of the society where the need may arise. Painters in Nigeria more than other artists have been able to record history with their works because of the pictorial and compositional peculiarity of painting as an art form.

Keywords: History, Nigerian Art, Painting; Documentaries, Evidence.

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Introduction

Art serves myriads of functions, it however seems to have been neglected or paid insufficient attention, especially in Nigeria. Very few people understand and pay attention to the importance of art in the built environment even though they consume it daily in their various activities. The few who pay attention in many instances collect art as a status symbol, some to decorate their homes, while some invest in art for its stability as a form of investment or bond. A fraction of these collectors or art lovers truly see art as builder of a nation, as restorer of order and a sign that a city is birthed. Art builds a city; it sets a city apart from another. Most major cites of the world are usually known because of the art forms they present to the city dwellers and visitors. Examples of these can be seen in Paris largely represented by the Eiffel tower, and New York with the famous Statue of Liberty. These notable landmark monuments and architecture have been attracting millions of tourists from different parts of the world. They are symbols and historical relics that remind people of what they stand for. It is evident that art works will enable us reminisce on our past, and re-access our present so that the future will not be mortgaged.

From pre-historic times to the modern period, man has created millions of artistic representations which spans the various forms of art namely, sculpture, ceramics and pottery, prints, textiles and painting. These have formed one of the most accepted forms of record keeping the world has ever known, with rich historical references. According to Kalilu and Gboyega (1998), there exists three significant forms of information and record keeping for intellectual engagement, both scholarly and otherwise, these are written, oral and visual materials. Art in Nigeria forms that vital aspect of visual material. The Nigerian art scene with particular reference to painting has witnessed for decades, expressions of different forms and styles. According to Dike (2003), modern art in Nigeria has concerned itself with aesthetic expression of ideas; themes and subjects have ranged from social, religious, political, and historical. Modern painting from Aina Onabolu (1890-1990) to the 21st century, many illustrious painters execute paintings to chronicle events and subjects from the popular and endangered Lagos *molue*, city and rural landscapes picturing old and new architecture, market scenes, festivals and other social and cultural events. Ver few literature existed on the subject matter until recent times. These studies though focused on landscape only are relevant for their scope and the insights they provide. Specifically, Ajíbóyè (2005) is based on three Nigerian landscape painters, while Ajiboye and Makinde (2011) studied the influence of the Lagos City environment and experience on ten selected landscape painters. Furthermore is Ajiboye and Fajuyigbe (2015) which is also focused on the early history of landscape painting in Nigeria in the context of modern Nigerian art, and Ajiboye and Okunade (2017) based on the history of landscape in Lagos. All these works did not go beyond landscape. The present endeavor seeks to look at historical evidences in paintings generally, it is therefore not restricted to a genre of painting as discussed by available

literature. Fọlárànmí (2018, 2004) on one hand looked broadly at the relevance of art and artists as historians, and on the other hand, examined art as a means of telling stories, as exemplified in the carved doors of Oyo palace. His broad focus however gave no room for further comparative examples of site specific imagery, especially in paintings.

Since man first developed the intuition to paint on cave walls, painters have always known how to do two very serious things and have kept busy doing them–adding to the world's riches, and teaching people how to see (Grosser 1964). This attribute is not restricted to painters in one geographical location of the world, it is a global attribute. The perfection, elaboration and character of the painter's picture as a work of art has always been taken as a record and measure of the quality of the civilization in which it was produced. As a record therefore one can begin to deduce that a painting is a chronicle of events and a mirror of development within a community or country, as the case may be. The Nigerian state is a place naturally blessed with talented professional artists recognized world over. But just as it is with the other professions where people have worked tirelessly for the development of this state, they have not been so recognized; when recognized, their production, invention and contributions that would have been potent sources of positive civilization are neglected by a government disinterested in the views of her citizens, and their yearnings for a better society. In many instances, these professionals are not even consulted when issues and projects relating to Art are concerned. These issues are exhibited in the recent commissioning of substandard monumental sculptures of Chief Obafemi Awólọ́wọ̀[4] and Chief Gani Fawehinmi in some parts of Lagos. Despite the noble intention and concept behind the design by the State government, the statues have generated heated debates on social media, with most reactions characterised by hilarious comments from artists and many Lagosians (Olawoyin 2017).

From the days of Aina Onabolu (1882–1963) and Akinola Lasekan (1916-1974), Nigerian painters have worked tirelessly recording historical events with their oil on canvas, water colour, pastel and other two dimensional representations. They have shown the joys of the people; recorded their ways of life; their ceremonies, festivals, victorious moments and those of grief. One may ask what can be more beneficial and memory rewarding to view past events on a rich painting hung on the walls of galleries and museums, public or private houses? The memories of such visual expressions by painters make a lasting impression on the mind of the viewers than if probably read on the pages of a book. It is the one reason why students in developed nations are constantly taken to museums and galleries to view works of art that present historical relevance and knowledge about the past. Through their numerous visual expressions in beautiful and brilliant colours, it is very possible to reminisce about what has gone before, how, where and when. Scenes from different locations have been

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[4] See https://www.premiumtimesng.com/regional/ssouth-west/244536-awo-criticism-trails-unveiling-late-sages-statue-lagos.html

beautifully projected in better perspective to be enjoyed and also to beautify. Behind the primary aim of eking out a living for themselves, painters also see it as a responsibility to make themselves available for these duties, which God has graciously bestowed on them. People have sometimes wondered how a two dimensional surface could be transformed with colours into an illusionistic three-dimensional view.

Previous studies on contemporary Nigerian arts have focused on the development of style, school and individual artists, but within the different styles and schools is the underlying fact that paintings are amazingly potent sources for historical evidences. The foregoing is attested to by the few examples of paintings examined in this paper. Painters from the different parts of Nigeria produce a number of their paintings with powerful influences from their backgrounds, cultures and important events that happen to catch their attention. Some paint scenes from the dream world, to illustrate their inner experiences which they sometimes imagine as an ideal situation. Their colours are also used maximally to give mood and impression to their paintings.

Functions of Painting

Painting is one of the oldest forms of two-dimensional arts and it is produced with the use of several types of materials (oil, pastel, tempera, fresco…). The most famous of these materials is oil painting, which was developed by renaissance painters in Florence around the 16th Century. Although the art of painting is not alien to Africa and Nigeria in particular, the introduction of Western styled training in art institutions brought about another form of painting different from what was initially popular. The art of easel painting was popularized in Nigerian modern art by Aina Onabolu who received his art training in England, and came back home to join in the development of the new and emerging African Nation called Nigeria. Akinola Lasekan, and Okebulu were also some of these earliest artists. They became part of the Nationalists, whose primary aim was to use their newly acquired skills to portray their people's cultural values and greatness. The immediate function of their painting was therefore to chronicle these important aspects of their new nation, which was gradually moving towards independence that came partly in October 1960.

Paintings are used as a form of decoration when hung on walls or are done to decorate the outside or inner walls of a private or public building as in a mural. Apart from decoration, which seems to be their immediate function, paintings also educate the views of such work of art, be it in a gallery/ museum or in buildings, the images in the painting may be used to chronicle events, record festivals, remember and praise heroes. Some paintings are also seen as satirical. In the medical field, it has been said that paintings could be used as a form of psychological therapy for patients when exposed to specific paintings, especially in the area of colour therapy.

It has been mentioned that before the widespread of written language in Africa of which Nigeria is a part, art was a potent means of communicating and keeping historical records. Parrinder (1967) observed that the art of Africans was used to illustrate proverbs, tales, folklore, myths and stories, and to express both the culture and wisdom of the people. Furthermore, he also stated that since African art was the only writing known in the whole of tropical Africa, it was used to interpret life in every aspect.

According to Brian, chiefs and their relatives as well as titled men, have always sought to make themselves outlast the short period of their lifetime by commemorating themselves in art. Even when written language became popular and wide spread, visual art, especially through the various forms of painting, continued to serve these functions. It has also been used to assist written language in proper representation of the message being passed across, like an eye to written words. Words and verbal expressions come alive when they are illustrated with the beautiful colours and composition of a painter.

Majority of such works of art are realistic paintings showing actual scenes, human figures, houses, streets and cities. There is that attempt by the artists because of thier subject matter to try to 'create amazing resemblances, but since the invention of the camera, it has won this game.' The artist fights a losing battle with the camera if he or she plays by photography's rules. Other than play by these rules, the painter goes beyond what photography can see. A scene can be recomposed to fall in line with the principles of a good composition. It is also true that photographers have become artists and are taught in art schools. Now photographers have become less satisfied and content simply to point and shoot. Now they blur, filter, touch, alter light and other mechanical or physical adjustments to give a pleasing view, similar to what painters do (Ocvirk 1998:18).

As a visual language, people tend to associate visual art with literature, hoping it will tell a story in a descriptive manner. Many fine works have contained elements of storytelling. It is these elements that give the historical evidences of past events and occurrences even when it is difficult for the artist to give the kind of details in the narration of literature (Ocvirk 1998).The Nigerian contemporary paintings are replete with hundreds of historical evidences which can be viewed from cultural, religious, social and political perspectives. Through these paintings, heroes are even remembered and honoured.

Heroes and Heroines

Aina Onabolu (1882- 1963) is perhaps the first Nigerian painter to have painted portraits of important personalities in Nigeria in the 19th Century. At the time, photography had been developed for more than a hundred years. The difference in his representation of portraits is the fact that they give more personality and mood to the model than what photography would have done. In 1906 Onabolu produced his first oil portrait painting of

Mrs. Spencer Savage, he thereafter concentrated on portraits of some members of the elite of the Nigerian society, not merely for their own sake but as a means of recording their contributions to the 'unforgettable memories of histories. Other portraits he painted of these luminaries were *Dr. (Chief) Sapara (fig 1), Dr. Akinwande Savage and Rt. Rev. Oluwole*. He also painted portraits of some West African Nationalists such as *F.W. Dove* of Sierra Leone and *J. Casely-Hayford* of Ghana (Oloidi 1981). It may be possible that these important personalities must have taken black and white (monochrome) photographs, because that was what was available at that time. Onabolu's painting however goes beyond that, giving colour and warmth to their personalities. It is doubtful if much has been written of Chief Sapara, we may be able to find some literature of Rev. Oluwole, but many more have come into contact with these pictures than their literary accounts.

These portraits can then be viewed as historical evidences that these people existed. The portraits remain an invaluable visual documentation of the political history of West Africa. Akinola Lasekan's (1916-1974) least mentioned painting is a full size portrait painting of *Mọ́remì (fig 2)* housed in the Hezekiah Oluwasanmi Library of the Obafemi Awólọ́wọ̀ University, Ile-Ife. This painting would best represent the heroic tale of this ancient Yorùbá woman. Oral history has it that the Ife people were constantly under siege and repeated raids from strange creatures that come from the Igbo country. Mọ́remì, being a wife of one of the ancient heroes, probably Òrànmíyàn was a woman of great beauty and virtue and had a son called Olúorogbo. Fired with zeal, she fashioned out plans to free her people from this constant raids by making a vow to the *Esinmirin* stream, promising to sacrifice something of a great cost to her if she succeeded in her plans. At the next raid by these strange creatures, Mọ́remì was captured and taken to their country where she learnt all their secrets. She disappeared once victory was theirs. She then sacrificed her only son to the river as a fulfillment of her vow (Johnson, 1976). This large portrait shows Mọ́remì standing and contemplating, and in the background, the strange creatures from the Igbo state. The lush green forest also captures the vegetation of Ife in the rain forest zone.

Other artists who painted pictures of our heroes or important figures are Ehrabor Emokpae (1934-1984)**,** who gave us a view into the distant past of *Oba-Esigie-of-Benin, (fig 3) Queen Amina (fig 4), Herbert Macaulay* and many others. These portraits are not mere portraits shadowing only the faces of the models but are fashioned in a manner to also represent in the background, activities and exploits of the personality being portrayed; the paintings are also a dedication to their memories. While Herbert Macaulay is represented seated at his desk with books, which shows him as an educated fellow, the open space in the back also portrays him as a politician during one of his campaign tours; that of *Sultan Muhammadu Bello* of Sokoto shows scents in the background portraying Sultan Bello as a warrior and also an emir who holds the exalted position as a spiritual leader of the Muslims. Apart from the character shown through the personality's activities, the paintings also show their individual modes of dressing, an evidence of the type of fabric or design worn by them

while alive. Perhaps the most captivating among these personalities is *Queen Amina* of Zaria *(fig 4)* shown as a brave woman and warrior who was a leader amongst her people in northern Nigeria, where she built the city of Zaria and also conquered nations[11]. In the background of the painting, Amina is shown charging ahead of her army. By combining the qualities of her military prowess and beauty, Emokpae succeeded in edifying Amina and also giving a visual representation to a heroic tale.

Figure 1.   Aina Onabolu,
Chief Sapara. 1920. Oil on canvas. Photo Credit:

Figure 2. Akinola Lasekan, *Moremi. 1967*. Oil on

Figure 3. Erhabor Emokpae, *Oba Esigie of Benin,* 1976. Oil on canvas, 75 x 120cm.
Photo Credit: National Gallery of Art, Nigeria.

Figure 4. Erhabor Emokpae, *Queen Amina of Zaria,* 1976. Oil on canvas, 75 x 120cm
Photo Credit: National Gallery of Art, Nigeria.

In the portrait painting of *Samuel Àjàyí Crowther (fig 5),* Kolade Oshinowo in his usual impressionistic manner and fluid brush strokes portrays the clergyman in full regalia of a priest holding a book, probably the bible. Since the times of Onabolu, important personalities have commissioned thousands of paintings for themselves, with a view to keep them as a memorial of themselves or as a mere form of decorating their walls. Some would in fact ask the painter to incorporate in the paintings all they think of themselves. These portrait paintings then become an illustration, a brief narration of the model. Similar to these portrait paintings are the paintings of Thomas Gainsborough and Sir Joshua Reynolds, who, following the tradition established by Van Dyck, concentrated on portraits of the English aristocracy. The verve and grace of these paintings and their astute psychological interpretations raise them from mere society portraiture to an incomparable record of period manners, costumes, and landscape moods.

Figure 5. Kolade Osinowo, *Samuel Àjàyí Crowther, 1976.* Oil on canvas, 75 x 120cm
Photo Credit: National Gallery of Art, Nigeria.

City Scenes and Landscapes

> The city is an entity in itself; it is a being with a character, a soul of its own. Although it does not die in the literal sense of the word, it has the capacity to war and wave according to the taste, temperament, attitude and spirit of the people who live in it (Ekwemesi 2002).

The artist with all other people in a city interacts with the city they dwell in, the artist however dialogues with the city in his numerous representations. He portrays the beauty and the squalor of the city, the chaos, the peace, the landscapes, transportation and every aspect of the city that fascinates him. The painter plays this particular role more than other groups of artists. If one takes for example the paintings of Abíọ́dún Ọlákù (b.1950) the master realist and cityscape painter, one will begin to appreciate the perspective at which he represents the city where he carries out his legitimate activities as an artist. Despite the disorderliness of Lagos life and its attendant effect on the inhabitants, including artists, Ọlákù sees mostly the beautiful side. His paintings depict mostly beautiful scenes, rustic pools, sunsets, sunrise situated in the various localities of his environment *(fig 6)*. Other notable scenes and subjects by other painters are the architecture of Lagos which have been partly documented by Kẹ́hìndé Sanwó (b.1963) who is known to document the memories of Old Lagos, most interestingly the Afro-Brazilian architecture *(fig. 7)*. In the same fashion, between 2013 and 2015, Kolawole Olójó (b.1970) painted selected scenes from the ancient town of Ile-Ife. Within a few years of his works, many of the scenes he documented are no longer standing while significant changes have been witnessed in some of the landmark buildings and street scenes. These include the Òkè–Ìtasè, the Ẹnuwá Square and Ori-Olokun roundabout at Mayfair area of the town *(fig 8)*. In Lagos and other parts of the country, paintings have been done of rural life and architecture and urban structures, especially high rise buildings. The background in many of these paintings which has themes relating to Lagos always seems to have the Lagos skyline exhibiting the skyscrapers, especially that of the Marina. A visit to some of the spots that were painted many years ago will reveal the significant changes such locations and scenes have witnessed. Comparing paintings painted at different times and years will also reveal to us what has been added and removed from these locations.

In many places, landmark buildings have been removed and replaced with others in the name of development. Nigeria seems not to appreciate the historical relevance of these buildings and the tourism potentials and character they give a city. Only a few understand and prefer that the old buildings be preserved, and new ones erected on new sites. When one visits many parts of Lagos such as Yaba and Èbúté Meta on the mainland and Igbosere, Broad Street and Balogun on the Island, one would appreciate the scenery and landmark architecture that has been lost due to modern development. Today, several scenes of bus stops and important neighbourhoods are represented on canvas to express the mood, feelings and experiences of the artist. In Lagos for instance, a peep into the old Oshòdì is sure to conjecture images of disorder in the mind of the artist-painter, no less would it be done by heaps of refuse, blocked drainage, frustrating traffic snarls, and energy failure at night resulting in horrific dark spells in the city (Ekwemesi, 2002). And all such scenes have been painted. Today Oshòdì is a totally different sight that many hardly believe was possible. Many can hardly remember what it used to be. Even in those days that it was famous for squalor and disorderliness, the painted canvas by the artist, though recording history, gives a

beauty to behold. Lagos for us in particular represents Nigeria, all that is good and pleasing, rich, poor, squalor, chaos, filth, affluence, opulence, whatever you may wish for lies in the city. It is occupied largely by the indigenous ethnic group – The Yorùbá, but here you will find the largest number of different groups from Nigeria and all other nationals of the world.

Perhaps one of the most interesting themes and sometime an over painted subject in Lagos is the city transportation system. Lagos has its own version of the New York yellow cabs, but in Lagos there are more than cabs. There is the '*dáńfó*', taxis, '*ọ̀kadà', 'kẹ̀kẹ́ Marwa*[5]' and the most notorious, almost extinct (no thanks to the state government) but most popular is the *molue*.

Figure 6. Abíọ́dún Ọlákù, *Whisperers (Ìlàjẹ-Lagos)* 2017- Oil on canvas, 76x112cm. Photograph by Abíọ́dún Ọlákù, 2017.

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[5] The small Yellow VW buses are called *dáńfó, while ọ̀kadà* are motorcycles used for commercial purposes which are common in many parts of Nigeria. The tricycle referred to as *Keke Marwa* (fig 7) seem to be the late comer among these transport modes. All these are painted in the bright Yellow and black stripes synonymous with Lagos Nigeria.

Figure 7. Kehinde Sanwo, *Campus Square Landmark, 2013.* Oil on Canvas.
90 x 78 cm. Photograph by Kehinde Sanwo, 2013.
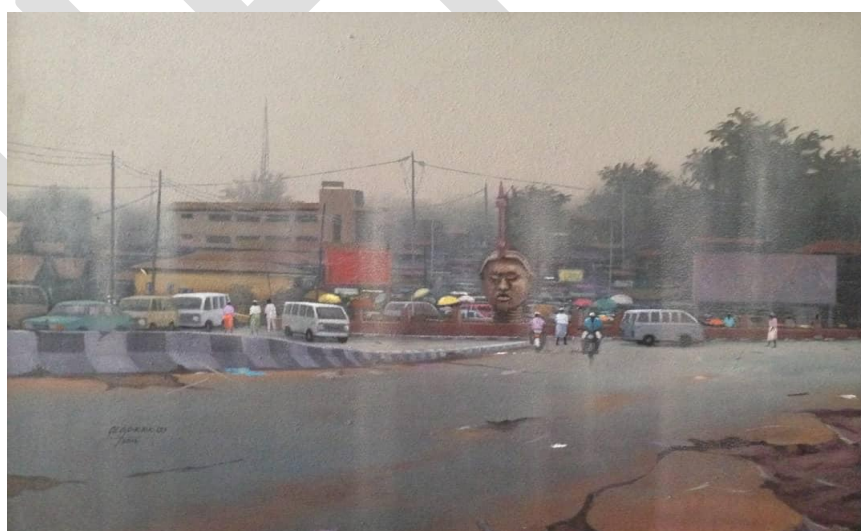
Figure 8. Kolawole K. Olojo. *Orí Olókun Roundabout,* 2014. 90 x 78 cm
Photograph by Kolawole Olojo, 2014.

Figure 9. Akinola Lasekan, *Movement into Ife, 1967.* Oil on canvas, 122x92cm.
Photograph by Debo Adenrele, 2017

Figure 10. A section of the Humanities Block, Obafemi Awólọ́wọ University,
more than 50 years after Lasekan painted the movement into Ife.
Photograph by Stephen FọláRànmí, 2017

The Molue: Hated and Loved

The Late Afro beat King Fela Anikulapo Kuti[6] (1938-1997) in one of his popular renditions spoke about the conditions of the *molue*[7] bus *(figure 11.)* as a place where passengers suffer and smile. In the album titled *'Shuffering and Shmiling',* Fela spoke about the conditions in the popular molue:

> *Everyday my people dey inside bus, Shuffering and Shmiling*
> *49 sitting 99 standing, Shuffering and Shmiling*
> *Dem go pack dem self in like Sardine, Shuffering and Shmiling*
> *Dem dey faint dem dey wake like cock, Shuffering and Shmiling*
> *…Everyday nah de same*

Apparently, Fela was talking about the boarding conditions on the *molue* bus; people–human bodies packed and compressed in manners that resemble a canned fish meal. The numbers standing outnumbers those sitting, pressing into one another, male, female, young and old, the clean and the dirty. It was not usually a place for the faint hearted, especially during rush hours. Here the conductor and his driver ensure that every space in the bus is maximally utilized. While some passengers hang on to dear life without feet touching the floor, others are seen hanging on the doorway. That expression speaks of a problem of mass transportation which even today, long after many of the *molue* buses have fizzled out, have not been seriously tackled in Nigeria. Notwithstanding all the inconveniences one goes through on these buses, it provided a much cheaper form of transportation to different parts of Lagos metropolis.

The *molue (fig. 11)* is a large bus, painted in the unique Lagos colour of cadmium yellow with double thin black lines running across the mid-section of the sides, rear and front of the bus. *Molue* drivers are usually reckless, probably after taking 'shots' of alcoholic substances and are accompanied with one or more equally eccentric conductors, depending on the size of the bus. The deep yellow hue and the size of *molue* make it a very interesting subject for painting which has been explored by several artists, especially in Lagos (fig 12-13). Equally interesting is the struggle intending passengers go through in trying to get in and out of the *molue*. The ever rushing bus with the 'eccentric' driver never stops for anybody to get in or out of the bus, it is constantly moving. Many have fallen down with grave injuries from these buses, the bus is also seen as a moving pharmacy store where all types of registered and unregistered drugs are sold, including the *gbogbo n'ịṣe* drugs. Thanks to the

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[6]Also professionally known as Fela Kuti, or simply Fela, was a Nigerian multi-instrumentalist, musician, composer, pioneer of the Afrobeat music genre, human rights activist and political maverick.

[7]From Yoruba móòluè, probably literarily 'mould it' (perhaps referring to the method of construction from shaped iron sheets) from English mould + Yoruba e, 3rd person singular pronoun object, is a privately-owned commercial bus seating forty-four passengers.

National Food and Drug Law Enforcement Agency whose efforts have gradually put a stop to these trends. Besides the drug issues, are the various jokes, riddles, abuses, curses and all kinds of forced but temporary relationship that take place. Those are the scenes seen in such paintings, it is very doubtful if any word can succinctly describe the *molue* or entire Lagos transportation than the painter or the photographers. The visual tool here becomes very potent and powerful; a historical evidence of the existence of this notorious mass transit bus. These pictures will forever remind us of the *molue* long after it is gone.

Figure 11. Molue buses at Bolade, Oshodi, Lagos.
https://www.vanguardngr.com/2012/06/molue-the-dinosaur-

Figure 12. Stephen Fọlárànmí, *Agége Road Mushin*, 2000. Oil on canvas 76x127cm
Photograph by Stephen Foláránmí 2000.

Figure 13. Jonathan Lessor, *Molue*2003. Oil on Canvas 102 x 114 cm. photograph by
Jonathan Lessor.

Social and Political Evidences

It has earlier been mentioned that no issue passes by without the artist making his or her statement about it. It concerns him as well as others, but because he teaches people how to see, he sees more than they do and can therefore examine the situation in a better perspective. Although there are many others after him who made visual commentaries on the Nigerian political terrain, Akinola Lasekan blazed the trail as the first cartoonist in Nigeria. In 1945, he published *The Nigerian Joker and Nigeria in cartoons and paintings*. As a painter and skillful draughtsman, his best works were produced for the West African Pilot. He produced provocative cartoons as weapons of political propaganda against colonialism and for promoting consciousness. His drawings were said to be in conformity and consistence with the political stance of Dr. Nnamdi Azikwe who was also one of Africa's most illustrious fighters of imperialist-colonialism (Oloidi, 1989).

One painter that has devoted about four decades to this aspect is the master painter Kolade Oshinowo. Oshinowo mirrors people and their experiences, but mostly he tries to portray the positive side of the coin so as to give the people hope in what lays ahead, despite the heavy dark cloud of uncertainty. His paintings give hope to the hopeless, and brighten the day with colours for those that are dull and pale. One of his solo exhibition 'Land of Promise' is a testimony to this practice. Despite the deplorable conditions and the present state of Nigeria's economy, Oshinowo says, 'It is not just about reflecting and chronicling the sore points in our lives as Nigerians. With all the ugliness of our city and rural lives, we still have abundance of beauty around us.There are events, people and places that continue to gladden our hearts' (Oshinowo 2004). Oshinowo's bright colours are a beauty to behold. His several market scenes speak of the composition of the Yorùbá market where majority of the sellers and buyers are women, in contrast to other parts of Nigeria. The arrangement of their wares and goods is a rare display of the principles of nature and design, which brings some orderliness not usually enjoyed in other spheres of their daily lives. In contrast to that is the manner in which the market men and women defy new market trends in the display of goods to provide better services to their customers, and their desires to always want to sell in awkward places, especially outside of the market confinement (Yaba market). Notwithstanding, Oshinowo's positive attitude as an 'incurable optimist', also seem to have something for every taste. He has created works highlighting the socio-economic and political crises, putting together in his paintings a visual dairy of the several ills that have dampened the hopes, aspirations and dreams of many Nigerians.

There are works depicting religious intolerance, social insecurity, neglect of the traditional values and system. He gives us an account of what the Nigerian people go through. Though such experiences are powerful and agonizing, the beauty conveyed by his paintings give an impression of pain and anguish that is pleasant and therefore bearable. Apart from the positive conveyance of his pictures, is it not true that these people have been

very bearable and patient? Too patient infact; they are a receptacle of all sorts of treatments from one government to the other (military or the demonstration- of-craze people at the helm of affairs) a reflection of his belief that there is still hope for these people who now seem to be enslaved in their own country. According to Jegede (2004), Oshinowo has painted himself into our national consciousness, and into our cultural history. Never since the times of Aina Onabolu and Akinola Lasekan has Nigeria witnessed this degree of pertinacious quest for chronicling the nation's heritage.

While this is not an attempt to praise or examine Oshinowo's contribution to modern Nigerian art, his work however represents a large body of painters either in content or the role they play in the society. It is also true that his influence is overbearing in the sense of being a teacher who has trained several good hands. Many of his formers students have also been involved in chronicling events on canvasses or other media. However, it is not only Oshinowo that has fulfilled this important role as a painter, other painters like the late Gani Odutokun, Abayomi Barber, Josy Ajíbóyè, Peter Coker, Jerry Buhari, Kunle Filani, Mike Omoighe and many others have played their parts.

Cultural and Religious Evidences

In the cultural and religious context, painters have not lacked behind, rather, they have been at the forefront of the crusade to represent most succinctly their culture in two-dimensional formats. These aspect and theme for paintings is perhaps the most fertile ground for countless number of representations. Festivals, various ceremonies- wedding, naming, rites of passage, burials, sacrifices and other aspects of our rich and cultural past have been so documented. Gani Odutokun's Durba paintings in the collection of the National Gallery of Art are a testimony to some of the works done in commemoration of the important traditional ceremony in northern part of Nigeria. Kolade Oshinowo's impressionistic paintings portray mostly realistic expressions of everyday scenes, festivals and very important aspects of the Yorùbá's rich and vibrant culture. Oshinowo professes the following on his own works:

> The most important thing in my painting is man, depicting the
> culture of the people…nothing from dreamland. I like to feel the
> pulse of the people, how they are living for example…when they are
> happy (drumming and festive occasions) and in times of tribulation
> (Campbell, 1993).

His expression here seems to identify what can truly constitute a potent expression of the history of a people through the eyes of their culture, which is visual. At work here, according to Campbell is the influence of Oshinowo's Cultural environment, his Yorùbá upbringing, juxtaposed with his training in Northern Nigeria, which is discernible in his hundreds of paintings and drawings over the past four decades. A vivid example of

Oshinowo's paintings reflecting such evidences is his representation of drummers from two regions of Nigeria, while some of the drums so represented in the works are still being used, some are increasingly going into extinction because of the changing tides in cultural values and the importance attached to such things. The drummers' series (fig. 14) include *The Koria Drummer, The Twin Drummer, A Master Drummer, Bembe Drummer, Drummers and Masquerades*. Most of these works have been painted after the visual experience of the subject matter as expressed by the artist; 'I do not paint festivals unless I have a visual knowledge of them (Campbell 1993)'. While Oshinowo's drummers in figure 13 are still in the business of the day, Ọláků's drummers are returning home after the day's outing (fig.15). These show the various aspects of the drummers' professional practices and outing for festivities among the Yorùbá.

Figure 14. Kolade Oshinowo, *Yoruba Drummers*, Oil On Canvas. *52X38 cm.* Photograph by Kolade Oshinowo

Figure 15. Abíọ́dún Ọláků, *The Prospectors*.
Oil on canvas 112 x 91 cm. Photograph by Abíọ́dún Ọláků

One festival that has been very popular to paint among Nigerian artists is the Èyò masquerade *(fig. 16)* which is a theme in their paintings that is almost as popular as the *molue* buses, also in Lagos. Any written narration of this popular festival by any writer will give the

same account, the message will be the same, but to the painters, there is a varied view, colour, sizes and motifs that make one painting different from the other. The manner of rendition and different times and mood of the day also show the festival from different perspectives. It is virtually impossible for the writer to give colour or mood as a literary, picture no matter how descriptive the narration is.

Several other paintings chronicle other important festivals, folktales, legends, stories and other cultural themes. Foremost among those who use folklore in documenting their people's culture is Bruce Onabrakpeya. As a visual folklorist Onobrakpeya's Urhobo background screams positively at the viewer through his themes, titles and occasionally his poems. He conveys to the world the cultural tones of his people while recording for posterity the visual forms inherent in Urhobo culture. For more than six decades, Onabrakpeya has continued to tell these stories with various media from paintings, prints and installations.

Figure 16. Umeh Bede, *Eyo, 2013.* Oil on Canvas 102 x 80 cm.
Photograph by Umeh Bede.

Examining other cultures with the aspiration of being able to ascertain the same historical traits found in Nigeria may be needful, needful in the sense that it may be able to prove the potency of paintings and in general terms art, for the reconstruction or documentation of history. The example we have decided to use concerns the field of science cum archaeology. For centuries, men pondered and later discovered that there once roamed the face of the earth giant dinosaurs. Dinosaurs are a diverse group of reptiles of the clade Dinosauria. They first

appeared during the Triassic period, between 243 and 233.23 million years ago (Langer, Ramezani, and Da Rosa, 2018). Fossils and even remains of bones were found, scientists rejoiced at these findings but that was not the end. It took painters and other artists to give the world a picture of how these animals may have looked like, and the settings in which they existed. The reconstruction paintings by scientific artists/illustrators are by no means an easy task, it takes imagination and conception from little evidences to really give a wonderful historic picture.

Conclusion

Modern Nigerian painting today is characterized by individualist pursuit of a broad variety of thematic interests and aesthetic persuasions. Despite adherence to movements, schools and styles, many painters still from time return to simple themes that expresse their daily encounters. Myth, ideological dreams and rituals are all fabricated out of paint, canvas, and many non-traditional materials (Smagula, 1989). But it is the duty of the painter to be a witness of his present environment and society. The artist may have done some things in the past, but what is he/she able to achieve and contribute in the present situation? Should he/she be content with art for art sake without any form of function that will put him in the position of an important creative mind in our society? Artists are above all, a medium of social, professional, cultural, political and religious environment to which they belong(Spiesse, 2002). Artists today need to be encouraged, supported and the curriculum at all levels of Nigeria's educational system adapted to include some study of art, not just to give historical evidences[8] but also and more importantly, to develop minds towards the appreciation of culture and values of the society. It has been severally advocated that for technology to be total and encompassing, it must be founded on the cultural platform of the people. Much has been lost in many spheres of the Nigerian life. Many Nigerians can hardly speak their mother tongue, they have adopted the language of the West. They eat western food, wear their clothes, listen to their music…and so on, the effect is so corrosive.

The artists make a big difference; despite the use of foreign materials, these painters are devoted to the history, culture and tradition of their people. The hope of our civilization therefore lies in the way and manner they perceive their environment. Recording historical events by artists according to Fọlárànmí (2004) did not stop with the classical art in ancient times and the renaissance. The artist continues to do that today as these paintings have proven. In trying to interpret the world and create a better society, the artist provides us forms and colours which we encounter and consume in the spaces in which we live, work and recreate.

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[8]This paper was first presented by the authors as a conference paper at the Historical Evidences Conference held at the University of Lagos in 2006.

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La Compensation en Traduction Littéraire et La Problématique De L'effet Equivalent Dans La Version Française De *The Palm-Wine Drinkard (L'ivrogne Dans La Brousse*) D'amos Tutuola

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Résumé

Jusqu'à présent différentes stratégies sont évoquées pour la traduction de la littérature. D'une part, ces stratégies s'emploient inconsciemment ou par exprès par le traducteur. D'une autre, les critiques de la traduction littéraire, en évaluant les stratégies ou les méthodes de la traduction mettent clairement en évidence le fonctionnement de ces stratégies dans la traduction littéraire. Traduire la littérature est ré-exprimer les contours stylistiques et culturels d'une langue dans une autre. En exerçant cette entreprise, la perte est perceptible. Pour rattraper la perte soit de la culture soit de la stylistique, le traducteur recourt très souvent à la compensation. Par conséquent, cette étude a pour but d'évaluer l'emploi de la compensation comme technique employée dans la traduction de Palm-winw drinkard en français et le niveau de l'effet équivalent capté entre l'original et la version.

L'étude se sert de la méthode descriptive dans l'analyse de divers exemples tirés de l'œuvre et de sa version en nous basant sur la théorie communicative de Peter Newmark (1988 : 39). Par la théorie communicative, 'translation attempts to produce on its readers, an effect as close as possible to that obtained on the readers of the original'. C'est-a-dire « la traduction communicative essaie de produire sur les lecteurs de la traduction, un effet aussi proche que possible à celui qui a été produit sur les lecteurs de l'original.» (Gbadegesin 2014 : 68). Nous avons abordé différentes sortes de compensation à travers des exemples tirés de Palm-wine drinkard et de sa version française L'ivrogne dans la brousse. Nous avons remarqué que pour un roman mythique présenté en dialecte et en culture de l'original, sa traduction connait l'étrangeté de certaines nuances soit au niveau du style soit au niveau du sens. L'effort du traducteur d'établir un double exact mène à la recréation d'idée et de la forme du message.
L'étude conclue que la technique de compensation aide le lecteur de la version de rattraper le sens perdu au cours de la reformulation du message. Le traducteur pourrait se servir de cette technique au fur et à mesure qu'il est piégé dans la traduction du culturel de l'original.

Les mots clés : traduction littéraire, compensation, l'effet équivalent, le culturel, le style.

Introduction

Par sa plume et ses dextérités, un écrivain littéraire devient une pierre de touche pour le public. Son langage et choix des mots jouent un rôle primordial dans la structure textuelle de son œuvre. Aucun écrivain n'écrit sa thèse dans le but premier de la faire traduite à une autre langue. Son public conçu est son lecteur. Les lecteurs de son ouvre interprètent le contenu du texte selon leur expérience socioculturelle de l'original. Quand le texte est privilégié d'être traduit à une autre langue, les lecteurs, surtout les lecteurs bilingues et critiques de la traduction font la comparaison de son message avec la réalité socioculturelle de la langue de traduction.

Le traducteur littéraire est sans contestation possible, un agent de contact non seulement entre deux langues qu'il déploie alternativement mais aussi de deux cultures impliquées dans son entreprise. Les romans écrits à la base des mythes fortement originaires d'une culture particulière, posent au traducteur la problématique de la correspondance linguistique et de la restitution culturelle. Voila ce que présente la traduction française de *Palm-wine drinnkard* (*l'ivrogne dans la brousse*) d'Amos Tutuola faite par Raymond Queneau.

Dès la période du débat sur ce que comprend la fidélité en traduction jusqu'à présent, différents moyens de bien communiquer le message de l'original au lecteur récepteur ont été évoqués. Nous entendons les linguistes et les théoriciens énoncer en polémique les procédés de traduction, les processus de traduction, les méthodes de traduction, les techniques de traduction, les théories de traduction et plus récemment les stratégies de traduction. Tous ces termes sont dans l'effort de « récupérer » le sens à partir du message source. Traduire un écrivain controverse; controverse dans le sens où il ne suit pas la norme de rédaction soit au niveau de la grammaire conventionnelle soit au niveau de l'organisation du récit conçu dans sa propre culture mais exprimé dans la langue d'autrui, est un cas particulier en traduction. Le traducteur est pris! Faut-il reproduire agrammatique les phrases que l'original présente agrammatique? Faut-il ignorer le style de l'auteur ? Faut-il rendre clair ce qui est obscur dans l'original ? Toutes ces questions revoient la perte perceptible dans la traduction de la littérature et la tache de compenser ce qui est « omis » dans la version. *L'ivrogne dans la brousse* est pour nous un texte grandiose qui s'achève par tant des techniques y inclus la compensation.

Toute technique de traduction revendique le sens comme noyau central dans la réexpression du message. Le récit d'Amos Tutuola provient de la croyance, de la culture et de la philosophie des Yoruba, sa race. Selon Dussutour-Hammer Michelle (1967 :12), «en étudiant les Yoruba eux-mêmes, leur histoire, leur mythologie, leurs religions, leurs contes, leurs proverbes et les comparant, nous pouvons constater la fidélité de Tutuola à la tradition et situer la part personnelle de son talent dans sa manière de présenter le récit ».

Tutuola, s'inspirant de l tradition millénaire dont le lecteur européen connait mal ou ne connait pas du tout, raconte tout simplement la réalité de l'existence des esprits cohabitant avec les êtres humains. Le traducteur est obligé de reproduire cette réalité dans la version. Pour

l'auteur, la langue ne serait pas une pierre d'achoppement. Voila pourquoi il se sert de l'anglais. Il l'écrit à sa façon mais s'en sert bien pour façonner la force de ses histoires. Le traducteur, comment-il le réécrirait à la façon de l'auteur sans provoquer la perte chez les lecteurs de la version? « Tutuola est une véritable fougue et une avidité non pas ambition, mais d'identité » (ibidem 1967 :23). Ceux qui critiquent les ressources grammaticales de l'auteur s'éloignent du fait que cette langue (anglais) qui n'est pas à nous peut se manipuler librement pour faire comprendre aux auditeurs africains (les bien instruits et ceux qui n'ont pas la formation rigoureuse à l'école) le géni créatif de l'histoire de l'auteur.

Après des décennies de la publication de Tutuola, Ahmadou Kourouma, un romancier ivoirien, soude à propos de l'utilisation du français à la base de la langue africaine dans ses romans. Pour lui, il faut un français africain qui n'est pas esclave aux rubriques linguistiques du français parisien. Les deux écrivains affirment tout simplement l'identité du soi, l'attirance à la source et l'insistance sur la valorisation de leurs langues de réflexion. Pour le traducteur de *Palm-wine drinkard*, cette identité en fond et en forme doit être préservée pour produire l'effet équivalent sur son lecteur comme sur le lecteur de l'original. En raison de la perte inévitable dans la traduction de cette sorte de l'ouvrage, la compensation devient une technique qui remplit bien le besoin de la transmission du message de l'anglais typique au français.

Cette communication aborde différentes modes de compensation selon l'exégèse des exemples tirés du roman et de sa traduction en français. Elle examine la problématique qui se soulève dans la tentative d'établir un double exact de correspondances linguistiques et culturelles entre l'original et la version. Que veut dire la compensation?

La Notion De La Compensation En Traduction Et La Problématique De L'effet Equivalent

Dans le sens large du mot, la compensation est une action d'équilibrer un effet, un fait ou un effort par un autre. En traduction littéraire, la compensation n'accentue plus l'établissement de correspondance entre les mots et les phrases au profit des gammes du texte entier. Mona Baker (1973:31) définit la compensation comme 'a technique which involves making for the loss of source text effect by recreating a similar effect in the target text through means that are specific to the target language or text'. C'est-a-dire « la technique qui implique rattraper l'élément perdu du texte source en recréant l'effet analogue dans le texte récepteur aux moyens spécifiques à la langue réceptrice ou au texte cible ». (Notre traduction). Dans ce sens, la compensation prévoit la saisie de l'intention de l'auteur pour retrouver le sens.

Au cours du transfert de sens d'une langue à une autre, le traducteur littéraire ferait face à un certain niveau de perte ; qu'il doit compenser par certains moyens extralinguistiques et culturels. Newmark (1991 :144) est d'avis que les calembours, les allitérations, le rythme, la métaphore, les mots recherchés… peuvent être compensés. Pour Wilss (1982 :39) 'compensation is a technique for dealing with structural divergences on the intra and extralinguistic level', Autrement dit « la compensation est une technique servant pour aborder les divergences

structurales au niveau intra et extralinguistique ». l'accent est mis sur les divergences linguistiques soit à l'intérieur de la langue soit à l'interprétation prise en dehors de la langue. Juste comme l'approche de l'équivalence dynamique de Nida (1964), la compensation peut se servir de l'emploi de différents moyens linguistiques dans le texte cible, s'ils sont jugés être capables de reproduire un effet similaire comme ce de l'original. Le système de temps des verbes en est un exemple.

Mona Baker (1992 :78) remarque que la traduction incite le déplacement de la composante d'une structure langagière d'une phrase à une autre. Par conséquent au cours de ce déplacement, le traducteur passe parfois par la paraphrase pour assurer une réexpression. Selon lui, « compensation means that one may either omit or play down a feature such as idiomaticity at the ponit which it occurs in the source text and introduce elsewhere in the target text ». C'est-à-dire "la compensation veut dire que l'on peut omettre ou dévaloriser un élément du langage tels que l'idiotisme dans la structure où il se figure dans le texte source et l'introduire quelque part après dans le texte d'arrivé.

La technique de la compensation dans la traduction française de *Palm-wine drinkard* n'est pas sans défi de l'effet d'équivalent. Ce problème se situe largement non seulement au niveau de la structure mais également au niveau de la sémantique. Gutt (1992 :4) reconnait les difficultés qu'un traducteur littéraire fait face dans le cas où le texte cible n'arrive pas à reproduire l'effet de calembours dans le cadre de l'expérience des bagages culturels des lecteurs ; un effet nettement provoqué par le texte source. Pour s'en sortir de ce problème, la technique de compensation est proposée comme clef en essayant de créer l'effet de calembours par autres moyens.

Etudier le produit de la traduction littéraire surtout sur l'emploi de la compensation et comment cette tache peut aboutir à fournir l'équivalent de l'original, l'on s'oblige à l'évaluer vis-à-vis le niveau de correspondance. Nous remarquerons tôt dans cette communication la dichotomie qui s'en sue entre l'effet équivalent et la réaction du traducteur aux textes. Parfois la compensation adoptée est due largement à l'interprétation du traducteur. Cette interprétation puise de son expérience ou contact avec la culture de l'original et de sa maitrise de la langue dans laquelle la traduction est effectuée. La compensation revoit la technique traditionnelle de trouver la correspondance lexicale à l'original en affirmant qu'au niveau culturel et linguistique deux langues ne fonctionnent pas parallèlement.

Un aspect important de l'effet équivalent est l'effet pragmatique. La pragmatique fonctionne au delà de ce que la sémantique désigne comme sens. Elle comprend non seulement de ce que les mots de la phrase évoquent mais de la situation affective et culturelle que le texte original consiste. Comment la culture réceptrice représente les effets pragmatiques du texte source socialement et d'une correspondance acceptable est mesurée par l'interprétation prise dans l'esprit de la compréhension des nuances du texte. En fait, il est fort difficile de parler de la compensation si les effets pragmatiques du texte original ne sont pas pris dans le culturel de la langue réceptrice.

Parler de la compensation en traduction littéraire est parler de combler la perte en traduction. Elle rétablit l'orientation du texte source en dépendant de la notion de perte. La notion de la compensation avec l'accent sur l'effet que produit le message de l'original sur le lecteur de la version est une notion située dans l'orientation de l'équivalence dynamique (1964). La compensation permet au traducteur de *Palm-wine drinkard* en français de se servir de la créativité pour toucher le sens et reproduit l'effet.

La Compensation Dans *L'ivrogne Dans La Brousse* Et La Problématique De L'effet Equivalent

Raymond Queneau, un Français, est traducteur de la version française de *Palm-wine drinkard* (*L'ivrogne dans la brousse*) d'Amos Tutuola. Aucun traducteur n'a guère de stratégies, de méthodes ou de techniques à adopter avant de tenir un ouvrage à traduire. Dans son raisonnement subconscient et conscient, il est guidé par le contenu du texte, la typologie du texte, son expérience de la culture du texte source, sa maitrise de la culture et de la langue dans laquelle il traduit pour réaliser sa tache de transmission interculturelle. Ce guide aboutit aux méthodes ou aux techniques qu'il déploie parfois inconsciemment dans sa traduction. La paraphrase et la traduction explicative caractérisent distinctivement la compensation.

En tant que critique de la traduction littéraire, nous reconnaissons tant des techniques qui viennent en jeu dans le produit de la traduction de la littérature. Pour la traduction française de *Palm-wine drinkard*, la compensation est une technique entre autres utilisées pour arriver à la version. Selon Hervey et Higgins (1992 :34 -40) et Harvey (1995), la compensation en traduction est dotée de différentes formes. En abordant chacune de ces formes, nous tirons nos exemples de l'original et de la version de notre œuvre d'étude.

Hervey et Higgins (1992) établissent comme types de compensation les suivants : 'compensation in kind' (compensation en différentes formes), 'compensation in place' (compensation en différentes positions), 'compensation by merging' (compensation par inclusion) et 'compensation by splitting' (compensation par extension). Harvey (1995) ajoute à la liste : 'parallel compensation' (la compensation parallèle), 'contiguous compensation', (la compensation contigüe) et 'displaced compensation' (la compensation déplacée).

La compensation en variétés: Dans la compensation en différentes formes, le traducteur se sert de différents moyens linguistiques dans le texte cible pour recréer un effet du texte original. Le choix de mots pour traduire et reproduire l'effet de l'original sur le lecteur de la version devient une créativité du traducteur. Dans l'exemple qui suit, la catégorie de sens du mot de la version pour restituer l'original mène à la sur traduction du message. Dès alors nous désignons dans notre analyse *Palm-wine drinkard* avec le sigle *PWD* et nous représentons *L'ivrogne dans la brousse* tout simplement par *L'ivrogne…*

Exemple i: but i myself was an expert palm-wine drinkard (*PWD*) p.7

Moi j'étais un recordman du vin de palme (*L'ivrogne…*) p.9

Au niveau lexical, l'emploi irrationnel de la conjonction de coordination 'but' qui pour le traducteur, ne joue aucun rôle dans la conversation, lui donne un casse-tête et il doit l'enlever. Le pronom démonstratif 'myself' est aussi pour le traducteur l'inconséquence dans la phrase. Ces deux mots qui semblent ambigus dans l'interprétation du traducteur démontrent tout simplement le dialecte de l'auteur. Le mot qui attire beaucoup plus notre attention ici est le mot 'expert' pris pour 'recordman' dans la traduction.

Un 'expert' est un spécialiste chargé d'apprécier une chose. C'est lui qui connait très bien quelque chose grâce à une très longue pratique. Voila pourquoi « l'ivrogne » ne traduirait pas 'drinkard'(dans le titre de l'œuvre) puisque dans l'assemblée des buveurs du vin de palme, un amateur peut souler en avalant une goute ou un verre lorsque l'expert comme dans le cas du narrateur de l'œuvre, peut ne pas souler même s'il consomme de gros bidons de vin de palme. Un « recordman », selon *le Larousse de poche* (2002 :659), est un « détenteur d'un ou de plusieurs records ». Le record étant une performance au niveau surpassant.

Dans le but de produire un français standard, Raymond Queneau omet des mots 'but' et 'myself' qui sont récompensés par le pronom personnel 'moi' en fonction de sujet pour renforcer le pronom personnel 'je', le rôle que joue 'myself' dans l'original. Rien n'empêche le traducteur de retenir le mot 'expert' dans la version comme cela est employé dans l'original mais l'interprétation personnelle du traducteur met l'équivalent au niveau in équilibré par rapport à l'original. Le buveur du vin de palme ne concoure avec personne. Son action et son niveau de la boisson du vin de palme sont naturels. L'emploi d'une forme variée au niveau de la linguistique de ce mot est ce que désigne la compensation en variété.

Des ressources de langue de la version fonctionnent comme compensation de l'anglais particulier de l'auteur omettant certains mots de l'original en faisant la standardisation de la langue réceptrice rattrapé le sens du message. Nous abordons l'exemple qui suit:
      Exemple ii: 'I was travelling from bushes to bushes <u>and</u> from forests to forests <u>and</u> sleeping <u>inside it</u> for many days and for many months' p.9 (*PWD*)
      Comme j'allais d'une partie de la brousse dans une autre, de forêt en forêt, y passant la nuit pendant des jours et des mois p.13 (*L'ivrogne…*)
      L'omission de la répétition du mot 'bushes' est compensée par la locution nominale « d'une partie de la brousse dans une autre ». La conjonction «et» qui apparait deux fois dans la phrase de l'original est omise dans les deux cas, la ponctuation virgule est employée pour compenser la perte. L'expression 'inside it' qui présente au lecteur de l'original une forte impression du danger et que peut susciter « dormir » dans tels lieux inhabituels pour être humain est bien compensée par l'adverbe de lieu « y ». la problématique qui peut arriver dans la compréhension du message chez le lecteur de l'original par opposition à celle du lecteur de la version est un cas affectif. Celui qui comprend bien les mythes des Yoruba et la croyance en tradition de la rencontre des génies avec les êtres humains surtout dans les brousses et forêts apprécierait mieux l'audace du narrateur que la tentative adaptive du traducteur. L'expression 'sleeping inside it' dépasse « y passant la nuit ». La traduire de telle manière donne l'impression que la version corrige l'inconséquence grammaticale de l'original. Néanmoins la traduction

analogue qui ne signifie pas uniquement « dormir » est une compensation déplacée pour faire le lecteur de la version avoir d'accès au sens du message de l'original.

La compensation en différentes positions établit que l'effet que produit le texte cible prend une forme différente du texte original. Cette idée est évidente dans la déception exprimée par le narrateur après avoir apporté la Mort chez le vieux qui a promis de lui signaler où était son défunt malafoutier s'il arrivait à le faire. Voir le narrateur arrivé, la Mort sur la tête, l'homme et sa femme s'échappaient et le narrateur doit reprendre sa recherche de là où il trouverait son malafoutier décédé. L'exemple suivant illustre cette idée.

Exemple iii: Then I started another fresh journey p.16 (*PWD*)
               Et je commence mon voyage à zéro p.23 (*l'ivrogne*)

L'original présente une phrase terminale et l'ouverture d'une nouvelle lutte. La version peint l'idée de la déception et du regret. L'original se présente avec de la vie et de pleine force pour entreprendre un nouveau voyage. La version est présentée d'un cœur psychologiquement torturé. L'original s'explique dans l'espoir. La version est dans l'effort d'avoir une possibilité de réaliser son espoir. Malgré le fait que le traducteur essaie de compenser la perte du sentiment dans la version, l'effet d'équivalent ne se comprend pas au même niveau. L'exemple qui suit présente le rapprochement et l'écart. Le rapprochement dans le sens où l'auteur s'identifie avec ses « ancêtres » (le passé lointain) et l'écart dans la situation où le traducteur retire le narrateur de la scène du passé.

Exemple iv: in the olden days <u>when</u> the eyes of all human beings were on <u>our</u> knees p.75
Dans l'ancien temps, les yeux des êtres humains se trouvaient sur les genoux. p.116 (*L'ivrogne…*)

Syntaxiquement, étudier l'original et la version à la surface met la phrase de l'original dans un état ambigu. Les yeux du quelqu'un ne se trouvent pas sur les genoux du quelqu'un d'autre. Voila ce que la version fait d'effort de corriger dans la version. Au de la problématique de la syntaxe, l'effet pragmatique du message de l'original ne présente aucune ambigüité au lecteur de l'original. L'ancien temps a qui se réfère l'auteur est mythologiquement inclusif des êtres humains de cette période. L'esprit de l'auteur se rattache à celui de ses ancêtres. Pour le traducteur, les êtres humains aux yeux sur les genoux n'ont aucun lien avec les vivants. Le narrateur est vivant et *ses* yeux n'ont pas sur *ses* genoux. Donc, il est inutile de reproduire la phrase de l'original en se méfiant de la préservation de l'ambigüité crée par l'auteur! En fait l'ambigüité fait partie du style de l'auteur. Selon Fortunato Israël (1990) ce n'est pas le devoir du traducteur littéraire de rendre clair ce qui est présenté obscurément par l'auteur.

Cependant, le lecteur de l'original et celui de la version, grâce à la compensation de la correction stylistique faite par le traducteur devraient comprendre le message de la même manière. La restitution de ce message est dans l'interprétation personnelle du traducteur. La virgule introduite après la locution 'l'ancien temps' pour compenser 'when' (l'adverbe du temps) marque la finalité d'idée dans la version. La séquence de la narration se progresse dans l'original. La version est close mais l'original ouvert une nouvelle phrase dans l'histoire par la

conjonction de subordination « when » ; ce qui est manqué dans la version. Or l'emploi de virgule pour traduire 'when' ne se comprend pas au même niveau de sens.

La compensation par l'assemblage est une forme de compensation ou les traits du texte source sont condensés dans le texte récepteur. Ici, le traducteur réduit les nuances du message de l'original à certaines unités pour reproduire le message de l'original. Les éléments principaux de la phrase de l'original sont exprimés avec concision. Le résumé succinct des termes détaillés de l'original peuvent être occasionnés par l'effort du Raymond Queneau de standardiser la grammaire d'Amos Tutuola dans la version.

Exemple v: At the same time that we reached there, the half bodied baby came down from my head, then we thanked God. But as he came down from my head, he joined the three creatures at once. P.38 (*PWD*)

Aussitôt arrivés là, le bébé cul-de –jatte descend de sur ma tête et il se joint aux trois êtres en question P.57. (*L'ivrogne…*)

Les élocutions: then we thanked God,' ''But as he came down from my head at once' sont omises dans la version. Pour le traducteur, les structures comprennent une sorte de redondance et ne jouent que le rôle 'secondaire' dans la reproduction du message. Le bon Dieu est un Etre suprême toujours reconnu dans toutes les traditions des Yoruba. Tout ce qui se passe le jour au jour chez un Yoruba est toujours sanctionné par ''Dieu Merci''. Ignorer cette nuance dans la traduction est refuser de s'identifier avec la culture d'origine. Evidement le narrateur et sa femme poussent des soupirs en voyant leur enfant terrible descendre au volontaire de sur de leur tête pour se rejoindre aux êtres créatures bienveillants qui les délivrent de cet enfant. Ce qui suit dans le culturel de l'original est remercier le bon Dieu.

La deuxième élocution semble être une répétition. Mais ce n'est pas la répétition inutile. Elle présente une scène dramatique. Le lecteur imagine les acteurs mettre sur scène leurs rôles. La version est prosaïque. Elle résume succinctement ce qu'arrive au bébé cul-de-jatte chez les trois créatures au lieu d'avoir une vue générale de la scène. Pour le traducteur ''At the same time'' et 'at once' sont synonymes et voila pourquoi il donne un seul mot ''Aussitôt'' pour restituer. Comme nous avons dit la problématique soulevée est due au Queneau s'efforçant de standardiser en français, l'anglais au niveau ''relâché'' de l'auteur. Sans doute le lecteur de l'original et celui de la version ne s'aperçoivent pas de la même manière, les idées extralinguistiques de l'original.

Dans **la compensation par extension**, le sens du mot du texte source est par explication. Au lieu de donner un seul mot correspondant, le traducteur se sert de plus d'un ou deux mots pour en expliquer. L'exemple qui suit illustre cette idée.

Exemple vi: When there was no palm-wine for me to drink I started to drink ordinary water which I was unable to taste before, but I did not satisfy with it as palm wine p.9 (*PWD*)

Comme je n'avais plus de vin de palme à boire, je m'étais mis à boire de l'eau ordinaire que je ne pouvais pas sentir auparavant, mais ce n'était pas comme le vin de palme, ça ne me faisait pas aucun plaisir p.12. (*L'ivrogne…*)

La phrase: I did not satisfy with it as palm-wine (I was not satisfied with it) connait le doublement d'idée dans la traduction sous les formes suivantes: Ce n'était pas comme le vin de palme. 'Ça ne me faisait aucun plaisir'. On se demande si la deuxième phrase n'est pas suffisante pour produire l'effet équivalent sur le lecteur de la version. L'addition de la phrase ''ce n'était pas comme le vin de palme'' se fait dans le but de donner une explication supplémentaire sur comment le narrateur est insatiable de la consommation de l'eau ordinaire. Cette compensation remplit la lacune que pourrait produire la phrase ''i did not satisfy with it'' au niveau grammatical et au niveau du sens si la traduction est faite littéralement. Le lecteur paraît importer sa réaction personnelle au message de l'original pour déverbaliser le vouloir dire de l'auteur.

La compensation parallèle est réalisée quand l'original et la version se développent dans la même direction. Par là, la perte est compensée de deux langues si non de deux cultures impliquées dans le message. Abordons cette idée à travers l'exemple suivant.
Exemple vii :   I was seriously sat down at my parlour …p.8
            Je reste assis tout chose dans mon salon p.11
Bouleverse par le décès de son tireur de vin et dans son état pantelant, le narrateur n'est pas à l'aise. L'expression de sa pensée intense est implicite dans l'adverbe ''seriously'' qui est mieux compris dans la réorganisation structurale de la phrase. ''I sat down in my parlour, thinking seriously (of the next step to take)''.
Le traducteur semble capter ce sens. Sa restitution de la phrase en langage familier est une allusion. ''Rester tout chose'' c'est se sentir mal à l'aise, souffrant. La perte de l'intention de l'auteur est compensée par la correspondance parelle du traducteur. La recréation du traducteur est remarquée également dans l'omission de ce qui est considéré hors de la règle de rédaction des langues européennes. Ou comment expliquer la façon dont certains éléments de la phrase suivante se substituent par autres éléments phrastiques du français pour compenser la perte concevable de l'original?
Exemple viii : So that I said that I would find out where my palm wine tapster who had died   was p.9 (*PWD*)
L'action de dire ne passe pas de l'interlocuteur/l'écrivain à quelqu'un d'autre. Le dire est pris pronominalement et le traducteur transfert le message caché dans la structure lexicale de l'original à la version française parallèlement mais au sens ouvert à son lecteur.
    Alors, je me dis que je découvrirai où se trouvait mon défunt malafoutier p.12 (*L'ivrogne…*)
Cependant, la suite de l'intrigue de l'histoire d'Amos Tutuola en anglais ne donne aucun casse-tête pour la compréhension de ce message de l'original. La conversation du narrateur ne suscite pas la réaction du locuteur. En fait, il s'adresse à lui-même ; et c'est dans ce sens que le traducteur compense.

La compensation déplacée présente un cas particulier dans la traduction française de *Palm-wine drinkard*. On entend par compensation déplacée, les formes stylistiques employées dans le texte d'arrivé en guise de naturaliser le texte pour le lecteur récepteur sans aucune référence aux cas spécifiques de la perte du texte source. Le traducteur remplace tels éléments

stylistiques de l'original par certains d'autres dans la langue réceptrice. Ces éléments n'ont pas de rapport stylistique avec la stylistique de l'original. Nous considérons cet exemple:

Exemple ix : The palm-wine drinkard (and his dead palm-wine Tapster in the Dead's town) p.1

Les termes "Palm-wine Tapster" sont fort difficiles pour le traducteur à rendre en français. Dans son avis (L'avis du traducteur), il remplace ces termes par le mot malafoutier pour donner un seul mot pour traduire ''un tireur de vin de palme''. Selon lui, il a traduit l'expression 'Palm-wine tapster' par 'malafontier' bien que ce mot soit employé au Congo et non en Afrique occidentale (*l'ivrogne dans la brousse* p.iii). On se demande le rapport stylistique qu'a cette traduction avec l'original. Tout d'abord, la traduction ne se fait pas uniquement pour les Congolais. Le mot ''malafoutier'' ne se trouve pas dans les dictionnaires. Ce néologisme importé de l'extérieur n'apporte que l'exemplaire de l'apport personnel du traducteur.

La traduction du titre de l'œuvre est un autre cas de compensation déplacée. Du début jusqu'à la fin du roman, on ne rencontre aucun moment où le narrateur est troublé par l'alcool ou ivre au point d'avoir perdu connaissance. Le mot ''ivrogne'' (p.i) est pour nous une surtraduction et tout à fait pris en dehors de la stylistique de l'original. Comme pour soutenir sa décision de choix du mot, il donne pour la phrase qui démarre l'histoire ''I was a palm-wine drinkard since I was a boy of ten years of age'' (p.7) comme ''Je me soulais du vin de palme depuis l'âge de dix ans'' (p.9). Le message de l'auteur en anglais ne suggère pas que le personnage se fatigue par un excès de la consommation du vin de palme. C'est erroné de croire que quelqu'un qui consomme une grande quantité du vin de palme comme la personnalité de ''palm-wine drinkard'' ne doit pas se passe sans s'enivrer. Sachons bien que boire du vin de palme est la profession de ce personnage ; la profession qui lui fait du plaisir. Le traducteur fallait retenir cette impression dans la version. L'effort du traducteur est dans l'esprit de recréer le texte ; présenter un texte analogue à l'original avec le style qui ne nie pas celui de l'auteur et qui, en même temps, tire l'attention du lecteur. Cet effort signifie, pour nous, faire autre chose.

La traduction des calembours présente une compensation contiguë dans *l'ivrogne dans la brousse.* Grace aux mots correspondants à l'original, le traducteur touche l'effet que produit le calembour sur le lecteur. Traitons cet exemple :

Exemple x : We did not know the time we fell into his laugh, but we were only laughing at 'Laugh's laugh and nobody who heard him when laughing would not laugh, so if somebody continues to laugh with 'Laugh' himself, he or she would die or faint at once for long laughing, because laugh was his profession P.46 (*PWD*)

Nous ne savions pas depuis combien de temps nous étions en train de rire, mais on riait seulement du rire de Rire et tous ceux qui l'entendaient rire ne pouvaient pas ne pas rire, aussi si quelqu'un continuait à rire avec le rire, il (ou elle) mourait ou s'évanouissait sur place d'avoir ri trop longtemps, parce que le rire est sa profession… p.46 (*L'ivrogne...*)

Au niveau lexical et même du sens, nous disons que l'original et la version se touchent. La problématique remarquée est dans l'incapacité du traducteur de reproduire le style de l'auteur

surtout en raison de la grammaire qui est particulière à Amos Tutuola. L'auteur n'a qu'un mot pour le verbe *rire* et le nom *le rire*. Il est fort possible qu'il écrit expressément de cette manière pour produire un effet stylistique de la répétition sur son lecteur. Cependant le traducteur oriente son produit vers l'acceptation stylistique du lecteur francophone. Nous reconnaissons le même geste dans l'exemple suivant.

Exemple xi : She was the Red-Smaller tree who was at the front of the bigger Red-tree, and the bigger Red-tree was the Red-king of the Red-people of Red-town and the red-bush and also the Red-leaves on the bigger Red-tree were the Red-people of the red-town in the red-bush p.85 (*PWD*)

Elle était le petit Arbre-Rouge qui se trouvait devant le grand Arbre-Rouge et le grand Arbre-rouge était le Roi-Rouge-Des Rouges de la ville-Rouge et la Brousse-Rouge et de plus les Feuilles-rouges des grands Arbres-Rouges étaient les Rouges de la ville Rouge dans la Brousse-Rouge. P.130 (*L'ivrogne..*)

Ici, devinons-nous l'imitation du style de l'auteur en faisant la version se rapprocher à l'original. La traduction littérale qui ne gène pas la grammaire et le sens du message soit de l'original soit de la version nous fournit cet exemplaire de l'imitation stylistique. Les mots commençant par les lettres majuscules, montrent que ce qu'ils désignent sont des objets animés : ils sont êtres humains transformés en arbres. Chacun des mots de la version se font correspondre aux termes employés dans l'original. Cependant le virgule intrusif après 'the bigger Red-tree' ne joue aucun rôle grammatical pour le traducteur ; donc son omission. Pour l'auteur, la virgule joue le rôle du point pour marquer la première unité d'idée. Dans sa tentative d'imiter le style de l'auteur, le traducteur tout simplement lie cette première idée par la conjonction de coordination « et » pour produire une phrase complexe.

La compensation est une technique qui apporte l'effet sémantique ainsi que pragmatique dans la traduction littéraire en dirigeant le texte cible vers l'orientation du texte récepteur. En s'appuyant sur la notion de la perte, l compensation retrouve les éléments stylistiques et culturels perdus de l'original par autres moyens langagiers de la version.

Conclusion

La perte est inévitable en traduction de la littérature. En raison de son importance dans la reproduction du message d'une manière tout proche à l'original, la compensation est un outil idéal pour résoudre les problèmes de la perte au niveau stylistique et culturel. La perte peut être provoquée par des facteurs variés y inclus l'absence des nuances culturelles d'une langue dans une autre, le langage particulier de l'auteur face à la standardisation des langues impliquées, la structure de la langue conventionnelle face au style spécifique de l'auteur, la créativité de l'auteur face à la recréation du traducteur, le vouloir-dire de l'auteur face à l'interprétation personnelle du traducteur. La liste est inépuisable. La compensation devient une pierre de touche pour le traducteur littéraire s'il doit franchir les barrières occasionnées par ces facteurs.

Cette étude a pu établir la réalité de la notion de la perte en traduction de la littérature et le rôle de la technique de compensation dans la traduction de la littérature. A travers des exemples abordés, nous avons affirmé la possibilité de rattraper le sens, le style et le culturel perdus au niveau du message par des ressources linguistiques et culturelles de la version. L'étude renforcerait un traducteur quelconque à regarder tout près le texte à traduire en s'efforçant de trouver les correspondants acceptables pas obligatoirement en économie des mots ou en mettant les messages cote à cote mais en s'assurant que rien n'est tellement perdu du message de l'original. Voila le rôle que la compensation accentue en traduction littéraire.

Pour notre évaluation de la technique de compensation dans la version française de *Palm-wine drinkard* d'Amos Tutuola, il est remarqué que la technique peut fonctionner dans la traduction de tous les genres de la littérature. Au niveau du fond et de la forme du texte, la compensation maitrisée réduit le problème du contre sens ou du non sens créé par la perte.

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Women in Early Gothic fiction: From submissive females to Subversive Rebels

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Abstract

Throughout human history women have often been seen under a binary system as the inferior 'other'. Female subordination might be as old as the belief in the original sin. While both Adam and Eve sinned, the latter is held more responsible for the deterioration of human fate. For most recorded history very few voices were raised against women's subordination. It was only towards the sixteenth century with the publication of Il Merito Della Donne (The Worth of Women) that it was believed that women could do better if given a chance. However, as Caine explains, women's rights, their equality to men and their status became a cultural issue only in the eighteenth century. The debate about women's issues or feminism was certainly reflected in literary genre, and Gothic fiction was said to be the best vehicle successfully used to depict women's questions. It was in that period that women started on their way to freedom, and that Gothic fiction was born with Horace Walpole, Ann Radcliffe and Matthew Lewis as its main founders. The conventional representation of femininity in their novels hides a subversive nature in reality. The apparently weak and submissive females are in reality endowed with challenging power that subverts the whole image of the female and destroys thus the whole patriarchal order carefully constructed by men. The conventional women submission becomes an invitation to challenge that established order. This idea recapitulates my whole thesis in which I attempt to see how the Gothic submissive females are transformed into subversive forces that paved the way to women's empowerment.

Keywords: Female empowerment – Patriarchal order – Gothic fiction – Subversion – Women subordination – Feminism.

The most important remark we can make is that underneath Radcliffe's passive females in her *The Mysteries of Udolpho* and Lewis's evil ones in his *The Monk,* lie the seeds of a revolutionary woman who resists the will of men around her and shows an unconventional determination to affect not only her own fate, but also that of the men around her. This might be seen, in the socio-cultural context of the nineteenth century, as a logical consequence of the patriarchal domination. As Michel Foucault put it: "where there is power there is resistance" (qtd. in Mills 198). Thus, the attempt of the female characters in Gothic novels to break the rules of submissiveness could be seen as a form of résistance to the male order. Yet, we still need to find to what extent this résistance could go. Could we speak of a revolutionary attitude aiming at subverting the whole patriarchal order? Or was it a simple reaction in order to better some of women's socio-economic conditions at that time?

Lewis seems to go farther than Radcliffe in moving away from the conventional feminine character. The extravagant sexuality, the temptation of a male and the evil deeds, make of Matilda the anti-feminine figure. However, it is also interesting to see how powerful Lewis makes this female. Matilda is introduced at the beginning of the novel in a tricky game of disguise. When her reality is discovered, she imposes her will on Ambrosio and obliges him to accept her, leaving him no choice after her threat to kill herself if he refuses. Later, we discover that she saves him from death as she says: "I have sacrificed a pebble, and saved a diamond. My death preserves a life valuable to the world, and more dear to me than my own - yes father, I am poisoned, but know that the poison once circulated in your veins" (Monk 79). From this moment, we feel that Matilda, being Ambrosio's saviour, is endowed with a certain power that gives her advantage over him. Then, the more we read, the more powerful Matilda becomes. She uses different means to dominate Ambrosio and lead him to his final fate. In the second part of the novel, most of her discourse is in the imperative form, giving Ambrosio directions on how to behave and what to do. We read:

> 'Beware of what you do', interrupted Matilda, 'your sudden change of sentiment may naturally create surprise, and may give birth to suspicions which it is most our interest to avoid. Rather redouble your outward austerity, and thunder and menaces against the errors of others, the better to conceal your own. Abandon the nun to her fate [...] Give me the lamp Ambrosio I must descend alone into these caverns; wait here and if any one approaches warn me by your voice'. (Monk 199)

This is just one example of the frequent instances that relate the unconventional way in which a female dominates and leads a submissive and passive male. His inferiority to Matilda and his total dependence on her reaches its utmost when she manages to manipulate his sexual desires and promises to satisfy his lust for Antonia whom he saw naked in Matilda's magical mirror. He cries: "I yield [. . .] 'dashing the mirror upon the ground: 'Matilda I follow you' Do with me what you will!" (Monk 233). She succeeds to do with him what she wants indeed. Thus, even if Lewis intended to make of Matilda the incarnation of evil and represent in her the female temptress, we must not ignore the image of the powerful and dominating woman in this heroine at a time when femininity was synonymous with weakness and submissiveness.

We might need to prove that Lewis intentionally made his female characters more powerful than his male ones. In order to do that, we can mention the example of Agnes. She, too, is made more powerful than her male counterpart. In her love relationship with him, we

see that it is she who thinks, plans and decides. These capacities are conventionally male rather than female. She says "Flight is my only resource from the horrors of a convent; and my imprudence must be excused by the urgency of the danger. Now listen to the plan by which I hope to effect my escape" (130). Again, the imperative form is used by a woman; the words 'plan' and 'escape' are in themselves a transgression of the conventions of femininity. We are presented with females who are able to reason, decide, plan and even lead males. In brief, they are empowered women.

It is worth mentioning that if Lewis was able to go to that extent in this representation of such revolutionary females, it was in a way due to Radcliffe who, before Lewis, represented her female characters in such a way that they could be said to hold the seeds of a subversive attitude of the patriarchal order.

Emily, the heroine in whom the reader might see the ideal feminine according to the eighteenth-century conventions, seems to be endowed with other characteristics which make her not only different from that conventional image of femininity, but even a real subversion of it. Underneath that passive and submissive woman lies another one strongly determined to face all dangers, real and superstitious, and ready to challenge the male power in its most terrifying forms incarnated in the villain Montoni. Emily is thus given new dimensions, and her femininity needs to be seen under a new angle, different from what the nineteenth century readers would expect.

To come closer to this new image of this heroine, we need to focus on two main points. First, we need to find what makes of Emily a character different from the eighteenth century expectations in her love relationship with Valancourt. Secondly, we will try to study her attitude towards males in general and mainly towards Montoni who represents male power, and see what image Radcliffe intends to convey through such an attitude.

One of the most important components of the main plot in *T.M.U* is Emily's love relationship with Valancourt. Naturally, particular attention was given in the eighteenth century to female emotionality as it was an evident factor in the determination of the female's future happiness. John Gregory, From a *Father 's Legacy to his Daughters* 1774, says: "There is one advice I shall leave you, to which I beg your particular attention. Before your affections come to be the least engaged to any man, examine your tempers, your tastes, and your hearts, very severely and search in your own minds, what are the requisites to your happiness in a married state" (qtd. in Jones 52). Emily faces this dilemma of accepting to marry Valancourt or not towards the end of the novel when she meets him again after a long time of separation and suffering. Their relationship starts at the beginning of the novel. She and her father, Mr. St Aubert, meet Valancourt by chance wandering in the Pyrenees and after a short moment of separation, an accident joins them together. Thus, Valancourt and Emily get the chance to know each other better. The first love declaration comes without delay:

> Valancourt understood her feelings, and was silent; had she raised her eyes from the ground she would have seen tears in his. He rose, and leaned on the wall of the terrace, from which, in a few moments, he returned to his seat, then rose again, and appeared to be greatly agitated [. . .] Valancourt again sat down, but was still silent, and trembled. At length he said, with a hesitating voice, 'this lovely scène! - I am going to leave - to leave you — perhaps for ever! These moments may never return; I cannot resolve to neglect, though I scarcely dare to avail myself of them. Let me, however, without

offending the delicacy of your sorrow, venture to declare the admiration I must always feel of your goodness, - O! That at some future period I might be permitted to call it love! (*T.M.U* 106)

We need to underline here Valancourt's tears, his trembling, hesitation and agitation resulting from his excessive emotionality, a characteristic conventionally attributed to females. We need to stress that, because at that moment, Emily's reaction was surprising

> Emily made another effort to overcome the confusion of her thought, and to speak. She feared to trust the preference her heart acknowledged towards Valancourt and to give him any encouragement for hope, on so short an acquaintance. For though in this narrow period she had admired much that was admirable in his taste and disposition, and though those observations had been sanctioned by the opinion of her father, they were not sufficient testimonies of his general worth to determine her upon a subject so infinitely important to her future happiness as that, which now solicited her attention" (*T.M.U* 106-07).

We have here a woman who tries to overcome her feelings in favour of her reason. She tends to be more attentive to her future happiness than readers would expect a female to be. The male-female roles seem to be reversed; while Valancourt is unable to conceal his tears and is so explicit in his emotionality, Emily is so thoughtful about her future.

Once again, Valancourt stands motionless and passive in front of Emily's decision when Emily has to follow her aunt Madame Cheron and Montoni in their voyage to Italy. All that Valancourt could do is to say to her: "It would be impossible for you to reason thus coolly, thus deliberately if you did. I am torn with anguish at the prospect of our separation, and of the evils that may await you in consequence of it; I would encounter any hazards to prevent it - to save you" (158). Indeed, Valancourt was able to predict the evils that were to happen to Emily; however, he was unable to save her; neither could he change anything in the course of events. All he could do was to lament his disability "I am a wretch - a very wretch, that have shewn the fortitude of a man, who ought to have supported you, I have increased your sufferings by the conduct of a child! Forgive me Emily" (*T.M.U* 159). Emily's decision was taken and she indeed left Valancourt, overcoming her emotions and went on her way to an unknown fate. Valancourt disappears from the course of events and Emily continues alone to face new horrible circumstances and to go through difficult experiences. Yet, Valancourt's love still lingers in her heart and she patiently awaits the moment of meeting him again. Finally, after a long period of despair and disappointment, they meet each other. Unfortunately, it is a new Valancourt that she finds, different from the one she loves.

Valancourt reappears towards the end of the novel but with a new character that is described to Emily by the count:

> 'I soon learned that these, his associates, had drawn him into a course of dissipation, from which he appeared to have neither the power, nor the inclination, to extricate himself. He lost large sums at the gaming-table, he became infatuated with play; and was ruined. I spoke tenderly of this to his friends, who assured me that they had remonstrated with him, till they were weary. I afterwards learned, that, in consideration of his talents for play, which were generally successful, when unopposed by the tricks of villainy, - that in consideration of these, the party had initiated him into the secrets of their trade, and allotted him a share of their profits'. (*T.M.U* 506)

Emily's expected reaction of shock and disappointment after such a long time of patience and expectations, is a natural reaction of any female in similar circumstances. However, readers would be astonished at the decision Emily takes with an unexpected determination to reject this fallen Valancourt. Her irreversible decision comes:

> Spare me the necessity of mentioning those circumstances of your conduct, which oblige me to break our connection forever. We must depart, I now see you for the last time'. 'Impossible' cried Valancourt, roused from his deep silence, 'you cannot mean to throw me from you forever!' 'We must! Repeated Emily, with emphasis - and that forever! Your own conduct has made this necessary'. (*T.M.U* 514)

This could be seen as a strange strength of character and determination to overcome feelings in favour of reason. This instance could be considered as the most important didactic message to the females of that time. Valancourt admits his fall, accepts his inferiority and begs Emily to save him. "Tis true, I am fallen - fallen from my own esteem! [. . .] would you not otherwise be willing to hope for my reformation - and could you bear, by estranging me from you, to abandon me to misery - to myself! If you still loved me, you would find your own happiness in saving mine" (*T.M.U* 515). Despite the strong love that still exists in Emily's heart, she doesn't regret her decision to reject the fallen Valancourt. "The strength of her mind had enabled her to triumph over present suffering" (*T.M.U* 584). Emily is made stronger than the circumstances and neither her love for Valancourt, nor the hard moments she experiences could change her decisions. On the contrary, she continues in a self-determination that adds much to the didactic dimension of her story. The compensation cornes without delay, at the end of the novel. Indeed, Valancourt is reformed; he is saved by Emily who accepts him and their story ends by marriage. It is A long story of love, separation, suffering and finally happiness. Yet, throughout the whole of it, it is Emily who decides and dominates, subverting the stereotypes of female emotionality and passivity.

However, Radcliffe tends to concentrate her greatest efforts in the representation of femininity in her novel, on the male-female relationship established between her female heroine and her male villain. Indeed, from the time he appears in the novel, Montoni is endowed with all the masculine characteristics of power and physical harshness which are reinforced by a clear tendency to dominate all the females around him. Montoni's first contact is with Mme Cheron and his interest in her is spurred by her would be heritage. Emily is forced to follow him to Italy, but her relationship with him at the beginning is characterized by a total absence of communication.

> Montoni and his family drew round the fire. Madam Montoni made several attempts at conversation, but his sullen answers repulsed her, while Emily sat endeavouring to acquire courage enough to speak to him. At length, in a tremulous voice, she said, 'May I ask, sir; the motive of this sudden journey?' - After a long pause, she recovered sufficient breath to repeat the question. It does not suit me to answer enquiries! Said Montoni.' Nor does it become you to make them. (*T.M.U* 230)

Montoni's behaviour here is typical of the male desire to keep women under control, passive and ignorant of any serious matter of life. His repulsive attitude may also be explained by his deep deception when he discovered that his wife was not as rich as he expected. This increased his determination to dispossess her of her estates, her sole property.

This same cause was at the origin of the struggle between Montoni and Emily as "although she fears sexual violation or worse at his hands, Montoni's interest in her is more economic than libidinous, he simply wants her money" (Terry Castle. Introduction.*T.M.U* 10). That was indeed the main cause of the male- female struggle in this novel.

Montoni's reaction to his wife was to imprison her to death. This attitude was not really awkward from the eighteenth century point of view. However, what was odd and unexpected is the wife's ability to say no. Madam Cheron was able to refuse Montoni's requirements despite threats, torture and even death. It is an exceptional strength of character and determination with which Radcliffe intentionally endowed this female character in an attempt to say no to males and to oppose their will. This, in itself was a kind of résistance which was intensified by Emily's similar attitude. The beginning of Emily's struggle against Montoni starts when she decides to leave Udolpho: "I can no longer remain here with propriety, sir 'said she, and I may be allowed to ask, by what right you detain me'. 'It is my will that you remain here' said Montoni" (*T.M.U* 361). This is the male will opposed by a female transgression. Inheritance will once again be the cause of much more struggle. After her aunt's death, Emily became the new proprietor of the estates.

> She began to hope he [Montoni] meant to resign, now that her aunt was no more, the authority he had usurped over her; till she recollected, that the estates, which had occasioned so much contention, were now hers, and she then feared Montoni was about to employ some stratagem for obtaining them, and that he would detain her his prisoner till he succeeded. This thought instead of overcoming her with despondency, roused all the latent powers of her fortitude into action. (*T.M.U 379*)

That was the first moment we see such a determination of Emily emanating from her self-confidence. That feeling was translated later into action when, despite the different means

Montoni used to convince her to give up, ranging from threats to flattery, Emily's answer was: "I am not so ignorant, Signor, of the laws on this subject, as to be misled by the assertions of any person. The law, in the present instance, gives me the estates in question, and my own hand shall never betray my right" (381). Emily will persevere to preserve her right until the end of the novel. Yet unlike her aunt, she was victorious in the end. She manages to preserve her economic independence which was one of the most basic needs of the eighteenth century 'feminist requirements' as women were becoming aware that any betterment of their conditions, essentially needed a guarantee of a minimum economic independence.

Another level at which Radcliffe highlights her heroine's ability to oppose men's will, is that of the refusal of arranged marriages. Despite the numerous attempts of Montoni to arrange a marriage for her that would serve his own benefits, she remained determined not to resign, following her own decision to wait for Valancourt, which she did and ended up by achieving her own happiness in the end.

Emily's power to resist Montoni's attempts to dispossess her of her property and oblige her to marry, is intensified by her particular ability to deal with difficult situations and to solve problems. She soon becomes an active doer instead of that passive and submissive woman. Emily's weakness and inferiority is subverted into a strength and superiority when she gets into contact with the other males in the novel. When Morano is wounded by Montoni

"the count's servants having declared that they would not move him till he revived, Montoni's stood inactive, Cavigni remonstrating, and Emily, superior to Montoni's menaces, giving water to Morano, and directing the attendants to bind up his wound" (*T.M.U* 267). Emily's superiority could be seen here in her disobedience to Montoni, her ability to direct attendants and also her ability to forgive Morano and save him.

Once again, Emily takes the initiative when Cavigni and Verezzi were in dispute. She "went towards them, in the hope of conciliating their difference [. . .] Emily joined her entreaties to Cavigni's arguments, and they at length, prevailed so far, as that Verezee consented to retire, without seeing Montoni" (*T.M.U* 271) Emily no longer cares about her own problems only; she is no longer ignorant of what happens around her in the castle. She helps those who need assistance and reconciliates those in dispute.

Towards the end of the novel, other females join Emily in this transition from passivity to activity. It is a female, Dorothy, who saves ail her companions from death by banditti. The significance of such incidents emanates from the fact that females are enabled to take the initiative, to be active and to have the power to affect the course of events. Being active, able to resist men's will and daring to say no in the context of the eighteenth century, was in itself a transgression and a subversion of the male and female roles.

Despite the major differences we can find between Walpole, Radcliffe and Lewis the three share one main point: All try to use literature as a space of challenge in which they handle such an important topic, as the status of woman at that time. Even though literature has always been used as a "site of résistance to ideological positions as well as a means of propagating them" (Ellis, Introduction), what those three Gothic novelists did was to use this new genre in order to deal with a topic that was more or less a taboo in a deeply rooted patriarchal structure. The social context of the eighteenth century was so much based on the male order that no realistic literary work could deal with women's conditions or promote any changes of the status quo. Through blending reality and fiction and melting the natural and the supernatural, Gothic novelists managed to safely criticize woman's conditions of subordination and subvert the established patriarchal order. In *The Contested Castle,* Ellis explains that the subversive nature of the Gothic is made acceptable also through moving the stories back to the Middle Ages. The evil in the characters, their fall and transgression is seen by readers with a distance in order to avoid negative reactions.

However, despite the attempts to hide the subversive nature of Gothic novels, everything shows that they were written with the intention of highlighting some aspects of the eighteenth century society. Speaking about the main themes in *T.M.U,* Howard states that:

> Many, if not most, of Emily's terrors and imaginings are of sexual violation, confinement, loss of rights and property, and death. We can then claim that the author was using superstition, presentiment, and hints and tales of the supernatural to acknowledge the powerful desires and fears which lay just below the surface of the eighteenth century British society. (131)

The main theme expressed in Radcliffe's novel is based on the struggle of Emily against the domination of Montoni. The focus on the fears of male domination and the desire for escape make of *T.M.U* a subversive novel, as Howard argues. This may enable us to place this novel in what Gilbert and Gubar categorize as "both revisonary and revolutionary, even when it is

produced by writers we usually think of as models of angelic resignation" (80). The female submission that we might find in some sequences of Gothic novels is just an apparent facet that hides the subversive reality. This double-faced nature of these novels is made clear at the level of characterization.

Isabella, Emily, Agnes or any other Gothic heroine, who may be seen as typically conventional females, turn out after closer examination to be symbols of résistance to the male power. Their courage and their desire to escape and overcome their fears of the real and the supernatural terrors around them become symbolic of the female desire for emancipation. The Gothic heroines are thus presented as the best vehicle for feminist aspirations.

The elaboration of suitable adventures for such a heroine that is of dangers which left the heroine essentially unscathed, being rooted in fantasy rather than reality, led to the development of the Gothic mode. And the Gothic mode eventually became the vehicle for feminism, since it provided a radical alternative to the daylight reality of conformity and acceptance, offering a dark world of the psyche in which women were the imprisoned victims of men. (Figes 57)

The Gothic heroine endowed with so much courage and determination, can become the alternative for the eighteenth century submissive and subordinated women. Emily's female power is best described by Ellis who in the nineteenth century wrote that "we see that the female virtue coupled with initiative is capable of prevailing over its enemies. It must be strengthened through tests, until knowledge that was nominally forbidden cormes to the surface as evidence of the guiding hand of providence, concurring finally with the heroine's own voice of reason" (131). The female's virtue, knowledge, experience and reason enable her to resist male domination and subvert the patriarchal order. The general overview of the whole process of female résistance enables us to see a quick evolution from the simple criticism at the beginning to the radical change brought up later:

> When women did begin to comment on the social system in fiction their outlook was essentially humanist. Leaving aside isolated statements on the position of their own sex, which occur in the writings of all women, from Jane Austen to Mary Wollstencraft, they tended to stand aside from and, indeed, distrust political Systems and solutions and view the problems they described in terms of human relations they tended to blame male behaviour, and see the solution in terms of the feminisation of society. (Figes 153)

This is the most extreme form of female struggle presented in the destruction of the male. It is becoming more and more evident that women have overcome most of the difficulties on their way to freedom and equality with men. Very few socio-cultural or economic difficulties can still resist the process of women's emancipation. Man is no longer that subordinating enemy of woman. However, women still have so much to discover, not in their external world but in their inner one. This too was another challenge that Radcliffe, for example, included in her novel. Emily's struggle is not only against Montoni; she has also other inner difficulties to overcome.

An important characteristic of Gothic novels is the use of very particular spaces chosen by the authors to shape the thematic dimension of the texts. It is not haphazardly that the three novels we have in hand are set in similar spaces of churches, castles and graveyards, all of which share the characteristic of being closed and limited spaces. Females are often brought

into these places by force and during their stay or rather imprisonment they never feel at ease there. "For if the female is the 'other' of 'male' culture, so must culture - the house -be 'other' to her (Williams 44). The Gothic heroines have to struggle not only against the male villain around them, but also against the space where they are put. Their struggle is clearly seen in their attempt to discover the world, which makes their reality both outside and inside them. These heroines are all the time trying to escape that reality and sometimes they manage to subvert it.

In TMU, Emily is first presented in her family environment and in a natural landscape where her happiness is clearly felt. Yet, her world quickly falls apart and she is transplanted and dragged to the other world of Udolpho, which is not different from the villain Montoni. From the first sight, she feels "as if she was going into her prison" (TMU 227). It is in this place that Emily has to face all sorts of danger in her outside world and her inner world as well. This place is best described by Figes who wrote that:

> Udolpho also flirts with sexual danger [...] But Emily, trapped in architectural maze of stairways and corridors, underground passages and hidden shadows, anonymous and unknown. Just as the surreal building is full of unknown perils, illusionary and real, so its inhabitants are made up of friends and enemies, and Emily must learn to tell them apart. It is the subconscious world not just of sexual danger, but of desirable danger. (73)

Terms such as 'dangers, peril, trapped and unknown...' show the challenge that Emily has to face in her experience in the world of Udolpho and in her inner world as well.

It is useful to note that the process of learning how to distinguish good people from bad ones is synonymous to Emily's struggle to discover the other, including the space and people around her. We can even say that it is a challenge to discover the inner world, as the castle's corridors and its secret passages are often likened to the female world. "[...] whereas its [the castle] dungeons, attics, secret rooms, and dark hidden passages connote the culturally female, the sexual, the maternal, the unconscious" (Williams 44). This challenge to discover the secrets of the world and to enlighten its dark sides starts early in the novel, but like any other process of learning, Emily begins with the easier secrets and the further we read, the more difficult her task becomes and the more threatening the dangers around her become.

From the very beginning of the novel we are made to know that the struggle between Emily and her surrounding world is inevitable. We are presented with a female character who is irresistibly curious. At his death, her father left some mysterious papers and ordered Emily to burn them without reading them.

Emily turned to the papers, though still with so little recollection; that her eyes unvoluntarily settled on the writing of some loose sheets, which lay open; and she was unconscious, that she was transgressing her father's strict injunction [...]. Then reanimated with a sense of her duty; she completed the triumph of integrity over temptation, more forcible than any she had ever known. (*T.M.U* 103)

It is the female irresistible curiosity and desire for knowledge which force females to transgress the patriarchal order. It is the curiosity to know and to discover the unknown or to go beyond the limits set by men. Emily is like any other "woman [who] is constructed as

'naturally curious in the Bluebeard tale and [her] story centers on the conflict between the irresistible force of female curiosity and patriarchal law" (Du Maurier 105). The Bluebeard tale mentioned here might be the best illustration of the inevitable conflict between the curious female and the male order. It is the story of a wife who despite her husband's warnings, could not resist the temptation of discovering the secret of the forbidden door behind which she discovered the bodies of Bluebeard's murdered wives.

> After a month of marriage the bridegroom departs 'to take a country journey... about affairs of great consequence'. Leaving his wife with keys to every door, and a strict prohibition that forbids only one of them to her: he tells her that if she uses the key to that door he will punish her in terrible but unspecified ways. Despite this stern injunction, however, his wife cannot resist the temptation to explore all her husband's possessions and to learn what secret he wishes to conceal from her. She opens the door and discovers the bodies of Bluebeards' murdered wives. (Williams 40)

However, it is worth saying that unlike those murdered wives, this curious wife, as Williams explains, was not murdered by Bluebeard; on the contrary she managed to kill him, inherited his fortune which she spent wisely and married another man with whom she lived in happiness. It is a clear didactic message that teaches women that being curious to the point of transgressing the male order is no crime; on the contrary it could be the most certain way to happiness. However, Williams argues that Emily's curiosity never leads her to destroy the other. It is "a desire to comprehend the other rather than to mount an implacable rebellion against it [. . .]. When she takes the lamp and enters the shadowy chamber she is enacting a process of 'enlightenment'" (*T.M.U* 160). This reveals Radcliffe's viewpoint about the male/female conflict which lies in understanding the other rather than eliminating him.

This desire to understand the other, to discover the world and to know one's inner self is clearly manifested by Emily from the time she arrives at Udolpho:

> '0! do not go in there, ma' amselle;' said Annette, 'you will only lose yourself further! "Bring the light forward,' said Emily, 'we may possibly find our way through these rooms. [...] 'Why do you hesitate?' said Emily, Let me see wither this room leads'. (*T.M.U* 232)

The fear expressed by Annette who represents here the voice of the conventional wisdom, is faced by Emily's determination to move forward with her lamp, to enlighten the darkness around her and to see where that way leads. In her act she at the same time transgresses the patriarchal order by going beyond the limits set by males, and she is also exploring her inner world still unknown to her.

The association of women with houses and rooms is frequently used in literature: "Women themselves have often, of course, been described or imagined as houses" (Gilbert and Gubar 88). Figes, too, gives the example of a heroine who rebels against her master and is locked in a red room. "The room is the hidden, crimson inner space of woman's sexuality [...]" (128). It is, thus, a double edged process of enlightenment through which Emily tries to discover the unknown. No mystery resists her curiosity. She unfolds all secrets. She discovers the identity of the woman upon whose portrait her father wept before his death and the identity of Laurentini who murdered her aunt. And even the would-be horrors of dead bodies of Udolpho turn out to be mere wax figures. She even manages to overcome the hardships imposed on her by all the males of Udolpho. While she lives under a constant fear of sexual

rape at the beginning of her sojourn at Udolpho to the point that she faints in front of any potential sexual threat, towards the end of the novel, Emily shows a clear ability to master the threatening males and she even manages to reform Valancourt.

This process of enlightenment is so successful, that Emily manages not only to understand the surrounding environment, which was once a threatening prison, but she can even possess that space, as in the end she becomes the owner of Udolpho. She also manages to overcome the difficulties of her inner world. She escapes temptation and uses reason to determine her own fate. She is ultimately, rewarded with the long cherished happiness.

Again, the didactic message of Radcliffe is made clear. Her heroine is the opposite image of what Plato described: "take the following parable of education and ignorance as a picture of the condition of our nature. Imagine mankind as dwelling in an underground cave..." (qtd. in Gilbert and Gubar 93).

Radcliffe's heroine cannot be that woman of the Tunisian cave described by Simone de Beauvoir:

> I recall seeing in a primitive village of Tunisia a subterranean cavern in which four women were squatting: the old one-eyed and toothless wife, her face horribly devastated, was cooking dough on a small brazier in the midst of an acrid smoke, two wives somewhat younger, but almost as disfigured, were lulling children in their arms-one was giving suck; seated before a loom, a young idol magnificently decked out in silk, gold, and silver was knotting wool. As I left this gloomy cave - kingdom of immanence, womb and tomb in the corridor leading upward toward the light of day I passed the male, dressed in white, well groomed, smiling, sunny. He was returning from the market place where he had discussed world affairs with other men. (94)

This is the whole difference between the stereotypical female placed in the underground cave, while the male cornes back from the market place. The female is silent, whereas the male discusses. The females are preoccupied with housework and child-rearing and the male thinks about world affairs. Even in their appearance the females are disfigured whereas the male is sunny and smiling. Radcliffe, like de Beauvoir, rejects that image of the female and presents us with Emily who subverts the whole patriarchal order, starting from her inner world, through a process of enlightenment, leading to her emancipation.

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Multilingualism as a Writing Device in J. M. Coetzee's *Disgrace* and *Slow Man*

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Abstract

Multilingualism appears as a writing device by which J. M. Coetzee creates a linguistico-typographical hybridity, a polyphonic enunciation as well as textual fragmentations in Disgrace and Slow Man. This scriptural technique also generates multilingual phenotexts which connect the prose texts with World Literature.

Keywords: Multilingualism, hybridity, polyphony, fragmentations, Coetzee, World Literature.

Résumé

Le plurilinguisme apparaît comme un procédé d'écriture par lequel J. M. Coetzee crée une hybridité linguistico-typographique, une énonciation polyphonique ainsi que des fragmentations textuelles dans *Disgrace* et *Slow Man*. Cette technique scripturale génère aussi des phénotextes plurilingues qui rattachent les textes en prose à la Littérature Monde.

Mots clés: Plurilinguisme, hybridité, polyphonie, fragmentations, Coetzee, Littérature Monde.

Introduction

To write the novel, a writer like J. M. Coetzee resorts to multilingualism as a poetic technique. Coetzee integrates so many languages in *Disgrace* and *Slow Man* that it could be hypothesized that multilingualism prevails as an artistic phenomenon, which may bring the hermeneutist reader to ask this question: How is multilingualism used as a writing device in *Disgrace* and *Slow Man*? Before answering this query, it is advisable to define what is meant by "multilingualism". Rainier Grutman and Paul Aron define "multilingualism" as follows:

> Au sens strict, le bilinguisme (le cas échéant, le plurilinguisme) désigne en littérature l'emploi successif ou simultané de deux (ou plusieurs) langues de la part d'un écrivain, que ce soit dans son œuvre prise comme un tout ou à l'intérieur d'un texte particulier. Au sens métaphorique, tel qu'on peut le rencontrer dans des travaux qui s'inspirent de Mikhaïl Bakhtine, le terme a un champ d'application plus vaste, qui s'étend non seulement aux registres sociaux d'une seule langue (dialogisme), mais encore à l'exhibition d'une compétence culturelle (érudition), voire à toute autre forme de polyphonie énonciative (citation, intertextualité, parodie, par exemple)[1].

From the definition above, it can be inferred that the meaning of the notion of multilingualism, which is relevant to the analysis, is both denotative and connotative. If the first sense refers to the use of many different kinds of languages in *Disgrace* and *Slow Man,* the second one is related to the metaphorical signification perceived through the ways in which the author reveals his cultural competence by the creation of a polyphonic enunciation in the narratives. The goal of this article is to show that multilingualism is used as a writing device in *Disgrace* and *Slow Man.* To this aim, postmodern concepts such as "hybridity", "fragmentation" and "polyphony" will be used in order to shed light on how Coetzee resorts to multilingualism to make meanings in the selected works. The study falls into three parts. The first section demonstrates that a linguistic and typographical hybridity, and also a polyphonic enunciation are at work in *Disgrace* and *Slow Man;* the second part deals with the textual fragmentations deployed in the prose texts; and the third one shows that Coetzee develops multilingual phenotexts which link the studied narratives to World Literature.

1- A Linguistico-Typographical Hybridity and a Polyphonic Enunciation

Heterogeneity both at the linguistic and typographical levels as well as a polyphonic enunciation can be noted by a mixture of languages, and also by a combination of italics and roman letters. Actually, not only does Coetzee mix English with other Indo-European languages, but also uses different graphical means to show that varied languages are translated and included in the phenotexts[2]. Thus, if English is written in roman letters, which

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[1] Rainier Grutman and Paul Aron, "Bilinguisme", in *Le dictionnaire du littéraire*, Paul Aron (dir.), Paris, QUADRIGE /PUF, 2012, p. 72. "In the strict sense, bilingualism (if need be, multilingualism) designates in literature the successive or simultaneous use of two (or several) languages on behalf of a writer, be it in their work taken as a whole or within a particular text. In the metaphorical sense, as is the case in works inspired by Mikhaïl Bakhtine, this term has a larger application field, which extends not only to social registers of a single language (dialogism), but also to the display of a cultural competence (erudition), or even to any other form of enunciative polyphony (citation, intertextuality, parody, for example)" (My translation).

[2] Coined by Julia Kristeva, the "phenotext" refers to the printed text or the physical text composed of signifiers.

is the classical visual scriptural norm, as the main language used to write the prose texts, the other languages are displayed in italics. Coetzee's *Disgrace* and *Slow Man* are a melting-pot of six Indo-European tongues like English, French, Latin, Italian, Spanish and German.

As revealed through the characters' thoughts, speeches and actions, but also through the words and expressions uttered by the narrators to describe the characters' deeds, French, Latin, Italian, Spanish and German are systematically used. In *Disgrace*, talking about David Lurie's "sex timetable", the narrator employs the French signifiers "*luxe et volupté*" to depict his sexual activity, as planned on Thursdays: "In the desert of the week Thursday has become an oasis of *luxe et volupté*." (Coetzee, 1999, p. 1) Suggested by the usage of morphemes like "desert" and "oasis", the geographical metaphor unveils the protagonist's lack of sexual activities throughout the week except on Thursdays which are pleasant days for David Lurie, because of his sexual intercourse with Soraya. Despite his old age, David, who got married and divorced twice, is thoroughly interested in having sex with prostitutes. That is why he has sexual contact with another "Soraya", another whore, since the latter's name has become a famous commercial name, "a popular *nom de commerce*": "He spends an evening with another Soraya – Soraya has become, it seems, a popular *nom de commerce* - in a hotel room in Long Street." (Coetzee, 1999, p. 8)

In *Slow Man*, the same linguistic phenomenon occurs. Italicized French words and expressions appear in these sentences: "In the brave new world into which both he and Mrs Putts have been reborn, whose watchword is *Laissez faire!,* perhaps Mrs Putts regards herself as neither his keeper nor her brother's keeper nor anyone else's." (Coetzee, 2005, p. 23), and "After Sheena he is tended by a succession of nurses from the agency, nurses who call themselves *temps* and come for a day or two at a time." (Coetzee, 2005, p. 24), and again "If he has a name for it, it is *le jambon*. *Le jambon* keeps it at a nice, contemptuous distance." (Coetzee, 2005, p. 29). Indeed, the following signifiers "*Laissez faire!*", "*temps*" and *"le jambon"* (repeated twice), are French words and phrases which respectively allude to the way in which Paul Rayment, the amputated protagonist, lets Mrs Putts select and organize the nurses who care for him, the day or night nurses at Paul Rayment's house, and the mutilated leg of Paul Rayment. Actually, what remains after the amputation of the main character's leg is called "*le jambon*" because not only does it look like a ham (the meat from a pig's leg), but also this designation allows Paul Rayment to avoid showing contempt for the stump, that is to say the short part of his limb that is left after the rest has been cut off.

Latin, the Italic language of ancient Rome, is also present in the text through this sentence: "*Sunt lacrimate rerum, et mentem mortalia tangent*: those will be Byron's words, he is sure of it." (Coetzee, 1999, p. 162) The Latin sentence "*Sunt lacrimate rerum, et mentem mortalia tangent*" is the famous verse pronounced by Aeneas, the hero from *The Aeneid* by Virgil, when he saw scenes of massacre and great sadness. It means "There are tears at the heart of things and men's hearts are touched by what human beings have to bear." (Jacobs, 2010) Another good case of Latin signifiers is "*contra naturam*" used to qualify Melanie Isaacs's rape perpetrated by David Lurie: "For unnatural acts: for broadcasting old seed, tired seed, seed that does not quicken, *contra naturam.*" (Coetzee, 1999, p. 190)

As for Italian, one striking instance is the expression "*sotto voce*" in these sentences: "'He was what by experience?' he hears someone ask *sotto voce*. 'He was enriched.'" (Coetzee, 1999, p. 56) The Italian term "*sotto voce*" means "in a quiet voice", or just "whisper" in English. In these sentences: "*Mio* Byron, she sings a third time […] Where are you? He sings; and then a word she does not want to hear: *secca*, dry. It had dried up, the source of everything" (Coetzee, 1999, p. 183), the morphemes "*Mio*" and "*secca*" are Italian signifiers which mean respectively "My" and "dry", the last one ("*secca*") being translated by "dry" in the phenotext, the printed publication. They both refer to Byron's lover Teresa Gamaba Guiccioli who is looking for the whereabouts of Byron, a Romantic poet in the libretto which David Lurie is composing as Lord Byron's disciple.

Concerning the Spanish language, the phrase "*el oscuro Corazon*", translated from Spanish into English by "The dark heart", is a good example of a combination of Spanish and English in the text: "The heart can be a mysterious organ, the heart and its movements. Dark, the Spanish call it. The dark heart, *el oscuro Corazon*." (Coetzee, 2005, p. 157)

Goethe's language, German, is also summoned in Coetzee's prose text. Thus, the terms "*Schadenfreude*" and *"handlanger*", meaning respectively "pleasure derived from the misfortune of others", and "unskilled assistant to a tradesman", appear in the following sentences: "The community of the righteous, holding their sessions in corners, over the telephone, behind closed doors. Gleeful whispers. *Schadenfreude*. First the sentence, then the trial." (Coetzee, 1999, p. 42), and "Petrus needs him not for advice on pipefitting or plumbing but to hold things, to pass him tools – to be his *handlanger*, in fact." (Coetzee, 1999, p. 136). According to the extradiegetic narrator of *Disgrace*, people from David Lurie's circle may gloat over the protagonist's misfortunes linked to his sex affair with Melanie Isaacs. The latter has resigned from his position of lecturer at the Cape Technical University because of this flirtation, and has joined his daughter Lucy Lurie in the countryside where, by Petrus's side, he plays the role of an associate, an assistant to Lucy's ex-boy.

Many examples about a mixture of lexical items from different Indo-European languages printed in italics, translated and mixed with upright characters appear throughout the two novels. For instance, in this excerpt ("Is Soraya's totem the snake too? No doubt with other men she becomes another woman: *la donna è mobile*. Yet at the level of temperament her affinity with him can surely not be feigned) (Coetzee, 1999, p. 3), the Italian expression "*la donna è mobile*" ("women are fickle" or "women change"), like in the case of Soraya the prostitute, who changes her attitude from the one she shows towards David Lurie to the one she has towards her other "sex clients", is translated and italicized as an expression written not in English, but in Italian. And except this phrase, all the other words in the aforementioned sentences remain in roman letters. The blend of languages such as Italian and English presented in two different graphical forms brings about a typographical and linguistic heterogeneity, which are the hallmarks of textual innovations[3]. The phenotext is no more

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[3] R. L. Walkowitz believes that translation, which "functions as a thematic, structural, conceptual, and sometimes even typographical device", stimulates literary innovations: "[Contemporary writers] present translation as a spur to literary innovation[s].", in *Born Translated: The Contemporary Novel in an Age of World Literature, New York, Columbia University Press, 2015,* https://www2.warwick.ac.uk/fac/cross_fac/g19c/activities/displacements/readingnovelsworkshop/walkowitz_born_translated.pdf, retrieved on 07/05/2017.

homogeneous. On the contrary, it has become heterogeneous. Therefore, it can be asserted that Coetzee promotes typographical and linguistic hybridization through his multiple uses of languages. Those also generate a polyphonic enunciation in the novels.

With these graphical, linguistic and enunciative ploys, Coetzee's narratives are linked to postmodern novels since they share scriptural characteristics connected to the concepts of "heterogeneity" or "hybridity", and also to the notion of "polyphony". The latter, which may also be referred to as « dialogism », suggests the following : "l'existence et la concurrence de plusieurs "voix" dans un texte où s'expriment des points de vue idéologiques ou sociaux divergents, voire incompatibles[4]". Actually, many voices, either from the enunciator (the author, that is to say Coetzee himself) who becomes the narrator in the written texts, or from the characters (David Lurie, Lucy Lurie, Lord Byron, etc. in *Disgrace* ; and Paul Rayment, Marijana, etc. in *Slow Man*), are heard in various languages (French, Latin, Spanish, German, Italian, and English), thereby generating a polyphonic enunciation. Here, the reader can note the metaphorical sense of multilingualism, which allows Coetzee to display his cultural competence or his erudition. In fact, Coetzee shows his great academic and linguistic knowledge which is exhibited through his characters' and his narrators' multilingual proficiency.

Other instances showing that Coetzee's *Disgrace* and *Slow Man* are hybrid and polyphonic prose texts, can be further perceived through these two examples: "The hand shows, settles, makes its X, its cross of righteousness: *J'accuse.* Then a space for the name of the accused." (Coetzee, 1999, p. 40), and "'When I was living I did not understand, father, but now I understand, now that it is too late; and believe me, father, I repent, I repent me, *je me repens*, and bitterly too.'" (Coetzee, 2005, p. 34) Indeed, the reader may notice that Coetzee mixes English written in roman letters with French which is displayed in italics. A linguistico-typographical hybridity and a polyphonic enunciation are effectively at work in the two novels. The scriptural devices generated by multilingualism in *Disgrace* and *Slow Man* are also appreciated by textual fragmentations through a combination of broken pieces.

2- Fragmentations Through a Combination of Broken Pieces

As another feature of the postmodern novel, fragmentation appears as a strategy by which the writing shows something incomplete and broken in the sense that English stops and makes room for other languages such as Croatian, Russian, Afrikaans, Xhosa and Zulu. The juxtaposition of different languages in the phenotext turns Coetzee's writing into a fragmentary one, because the latter is composed of dissimilar types of languages which are, in fact, fragments. In the following, Croatian, a Slavic language spoken by the Croatian people, is combined with English, which transforms the text into two pieces that are broken off: "'No more gloom. Is funny word. In Croatia we say *ovaj glumi*, doesn't mean he is gloomy, no, means he is pretending, he is not real. But you not pretending, eh?'" (Coetzee, 2005, p. 251)

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[4] Constanze Baethge, « Dialogisme », in *Le dictionnaire du littéraire*, *Op. cit.*, p. 181. (The existence and the competition of several "voices" in a text in which ideological or social points of view, which are divergent or even incompatible, are expressed." (My translation) Synonymous with "dialogism", the concept of "polyphony", whose paradigmatic genre would be the novel, opposes the notion of "monologism" which corresponds to a closed world view which is expressed in the epic or the lyrical poem.

The signifiers "*ovaj glumi* ", which mean "no more gloom" according to Marijana's translation, are a fake rendering showing through the recourse to a word pun suggested by the phonemes "oo" (in "gloomy") and "u" (in "*glumi*"). Coetzee uses the terms "gloom" and "*glumi*", the last word being supposed to be the Croatian word for "gloomy", which means "sad mood" in English. According to Jae Eun Yoo, Coetzee has resorted to the "internal translation" technique, one method which is the same as the "mechanical translation, which "replaces original words with semantic equivalents, and this technique aggravates Paul's moral predicaments by concealing the friction within his own language – the language he mobilizes in his attempt to reimagine and represent his body as a fertile, masculine one." (Yoo, 2013).

Russian, another Slavic language spoken by the Russian people, answers the call for the linguistic interruption. One first occurrence of Russian words can be seen in this sentence: "Can he find a teacher here in Adelaide? Lesson one: the verb to love, *ljub* or whatever." (Coetzee, 2005, p. 251) To show the reader Paul Rayment's impossible love for Marijana, a Croatian woman living in Adelaide and working at the protagonist's house as a nurse, Coetzee employs the lexis *"ljub"*, which is translated by these signifiers: "the verb to love". Apart from Indo-European languages such as Croatian and Russian, South African languages like Afrikaans, Xhosa and Zulu are written in *Disgrace*.

Afrikaans, a language spoken in South Africa, is integrated into *Disgrace*. A striking example of an Afrikaans word occurs in the following excerpt: "He helped her buy it. Now here she is, flowered dressed, bare feet and all, in a house full of the smell of baking, no longer a child playing at farming but a solid countrywoman, a *boevrou."* (Coetzee, 1999, p. 60) The signifier "*boevrou"* is an Afrikaans morpheme which Coetzee translates from Afrikaans into English by the expression *"a solid countrywoman"*. Applied to Lucy Lurie, the word means that the protagonist's daughter is no more a small girl, but a strong peasant woman shifting for herself in the country.

In the following, three other Afrikaans words and expressions ("*masa", "jou dom meid!", "kaaps"*) are mentioned: "They are in what appears to be the produce quarter. On their left are three African women with milk, *masa,* butter to sell…." (Coetzee, 1999, p. 71), and "A flash of magnesium, and the stage is suddenly plunged into darkness. 'Jesus Christ, *jou dom meid!'* screeches the hairdresser." (Coetzee, 1999, p. 192), and again "[…] *Kaaps* accent" (Coetzee, 1999, p. 191). The first word ("*masa*") means in English "sour or fermented milk", whereas *"jou dom meid!"* and *"kaaps"* denote respectively "you stupid maid!", and "of the Cape, coloured version of Afrikaans or culture associated with the Western Cape".

Concerning Xhosa and Zulu, one interesting case is given in the term "*Hamba"* in this extract: '"Petrus!' calls Lucy. But there is no sign of Petrus. 'Get away from the dogs!' she shouts. *'Hamba!'"* (Coetzee, 1999, p. 92) Either in Xhosa or in Zulu, the word "*Hamba*" means "go away" (Doke and Vilakazi, 1972).

From what precedes, it could be asserted that Coetzee's use of Indo-European and South African languages leads him to "denaturalize" or "defamiliarize" the prose texts by removing from his works what is "natural", what is obvious to the reader. By doing so, the

author shows that he is a semiotician whose objective is textual "denaturalization"[5], [which consists in] revealing the socially coded basis of phenomena which are taken-for-granted as 'natural'." (Chandler, 2017) Any reader accustomed only to the codes[6] of the English language may be baffled by the queer use of English mixed with many other languages, because he or she (as the decoder or user of the texts), and the author (as the encoder or maker of the texts) do not share the same linguistic codes. Only meanings made explicit by the writer in his encoding[7] task can be caught by the lay reader who may not catch implicit meanings because of the strange use of masses of languages.

All in all, as fragments or broken pieces blended together, the words in English, Croatian, Russian, Afrikaans, Xhosa and Zulu bring about a fragmentary writing, a new form of prose, which shows not only a change in the composition of the novel, but also proves that Coetzee is a subversive and innovative writer. Silué Lèfara writes: "The fragment contributes to the disintegration of genres. In this sense, every text is a broken piece from a more extended one. Thus, the writer who is interested in the fragmentary becomes a non-conformist or a dissident." (Lèfara, 2015, p. 133) Moreover, with this multiple uses of languages, the author distinguishes himself from the traditional way in which the novel is composed in that he moves from the narration of events and narrators' and characters' speeches (dialogues) to the narration of languages. In other terms, Coetzee narrates tongues such as English, French, Latin, Italian, Spanish, German, Croatian, Russian, Afrikaans, Xhosa and Zulu, and shows that he is not a monolingual or a monoglot writer. As a result, *Disgrace* and *Slow Man* become narratives of languages in which Coetzee develops multilingual phenotexts belonging to World Literature.

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[5] D. Chandler defines the notion of "denaturalization, defamiliarization" as follows: "One of the goals of semioticians is *denaturalization* […] The concept was borrowed from Shklovsky's Formalist notion of *defamiliarization*, according to which *ostranenie* ('estrangement') was the key function of art – we need to 'make the familiar strange' – to look afresh at things and events which are so familiar that we no longer truly see them. The formalists favoured texts which drew attention to their constructedness and to the processes involved in their construction. Shklovsky used "denaturalization" or *"*defamiliarization" as a literary technique, and advocated the (surrealistic) practice of placing things in contexts in which they would not normally be found. A feature of many postmodern texts is a parodic use of intertextual references which functions to denaturize the normally transparent representational conventions of 'realistic' textual codes. The semiotician seeks to d*enaturalize* signs and codes in order to make more explicit the underlying rules for encoding and decoding them, and often also with the intention of revealing the usually invisible operation of ideological forces.", D. Chandler, *op. cit.,* retrieved on 29/05/2017.

[6] L. Guillemette and J. Cossette write the following about the "code": "The code is found in Jakobson's communication model. It designates all of the conventions that make it possible for the sender's message to be understood by the receiver in an act of communication. The code may thus be a language, a system used in sports (the referee in baseball or the signs used for communication between the catcher and pitcher), kinesics (interpreting unconscious nonverbal language, such as tiny facial movements), etc.," L. Guillemette and J. Cossette (2006), "The Semiotic Process and the Classification of signs", in L. Hébert (dir.), *Signo* [online], Rimouski (Quebec), http://wwww.signosemio.com/eco/semiotic-process-and-classification-of-signs.asp, retrieved on 29/05/2017. U. Eco defines the "code" as "a series of rules that will allow one to attribute a signification to the sign" (U. Eco's translation, 1988, p. 28: U. Eco, *Le signe*, Brussels, Labor, 1988, p. 28) or U. Eco quoted by L. Guillemette and J. Cossette, *op. cit.,* retrieved on 29/05/2017.

[7] D. Chandler describes the concept of "encoding" as follows: "Encoding is the production of texts by encoders with reference to relevant codes […] Encoding involves foregrounding some meanings and backgrounding others.", D. Chandler, *op. cit.,* retrieved on 29/05/2017.

3-Multilingual Phenotexts Belonging to World Literature

As a scriptural technique, multilingualism connects Coetzee's writing with World Literature. Indeed, set in Adelaide, Australia, *Slow Man* lies within the framework of a multilingual and a transnational context. In fact, in *Slow Man* Australia is shown as a country of immigrants who have travelled to this place with their country's history, cultures and even their national languages. As immigrants in Australia, Paul Rayment, who emigrates from France, and Marijana, who emigrates from Croatia, speak and use terms related to the languages from their countries of origin when they have conversations in English. Their practice of French and Croatian goes beyond the physical territories of France and Croatia, and transforms the textual territory of *Slow Man* into a universal linguistic terrain which links this novel to World Literature. Actually, the plurality of languages (French, Croatian and English) seems to be the main topic in *Slow Man* so that it could be suggested that in this prose text the diverse languages are the universal subject matter. Therefore, *Slow Man* becomes part of World Literature through which Coetzee launches himself into a quest for transnationality. As a matter of fact, with the release of *Slow Man* which encapsulates numerous languages, it can be said that Coetzee has found a means to "rise above mere nationality." (Vold, 2011, p. 39) The author has got out of national literature and has become a universal writer, a novelist in the world of literature. Indeed, with a novel like *Slow Man*, Coetzee has shown his ambition to build up a literary universe which is as famous as his name: "Acknowledging the connections between the works [*Youth* and *Slow Man*] makes us aware of a development in Coetzee's fiction of the 21st century in which the author's work seems insistent on constructing a literary world peculiar to the name J. M. Coetzee." (Vold, 2011, p. 35) And just as "The many intertextual traces of Coetzee's earlier novels in his more recent ones, create […] a paratext for his readers to judge his work by, to rival the paratext of nationality – South Africanness – which until this moment has been the most influential way of reading and evaluating Coetzee's novels" (Vold, 2011, p. 35), and relate his prose texts to World Literature, so multilingualism gives rise to interlinguistic features which connect *Disgrace* and *Slow Man* with the world of letters.

With multilingualism, Coetzee has moved from "the paratext of nationality" marked by his "South Africanness", which is used to measure his earlier novels, to "the paratext of transnationality" with narratives like *Disgrace* and *Slow Man*, which are prose texts in which he deals with "transnationalism[8]", universalism of literature, or World Literature[9]. Indeed, through multilingualism, Coetzee addresses "the themes of migration, transnationalism, and authorship and challenge[s] the notion of the national as a fixed and valuable category."

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[8] A. Portes and R. G. Rumbaut consider ""transnationalism", or what they refer to as "selective acculturation," as the only way out of the vicious circle of reactive ethnicity engendered by the ideologies of nativism and assimilationism […].", A. Portes and R. G. Rumbaut, *Legacies: The Story of the Immigrant Second Generation*, Berkeley, University of California Press, 2001, p. 286. See also J.-J. Weber, *op. cit.*, p. 150. "Literary scholar Stefan Helgesson sees transnationalism in Southern Africa, but we could also add in many places, including Australia, as "a condition, a predicament of literature… not a programme or an ideology.", T. Vold, *Op. Cit.*, p. 47.

[9] National theme and World Literature do not go hand in hand : "The nation theme, moreover, occupies a difficult position in the model : the importance of the national is a measure of a literature's provinciality or centrality, as the more national a literary theme is, the less universal it is." T. Vold, *Op. Cit.,* p. 37; and see also P. Casanova, *The World Republic of Letters*, Trans. M. B. DeBevoise, Cambridge, Havard University Press, 2004, p. 191.

(Vold, 2011, p. 35) *Slow Man* testifies to Coetzee's rejection of the "national language" through the character of Paul Rayment who makes friends with immigrants with whom he speaks French and English in Adelaide. By the multiple uses of languages in *Disgrace* and *Slow Man*, Coetzee highlights the importance of readers by and large, and does not intend to address any specific audience composed of a homogeneous group of people speaking a standard language. On the contrary, the target readership is a heterogeneous one like the "Babel tower[10]" which the novels incarnate. Coetzee himself epitomizes this "tower of Babel", since he grew up in a family where both Afrikaans and English were spoken. The babelization, the transnationalization, and the universalization of *Disgrace* and *Slow Man,* which is carried out through multilingualism, is part of a literary strategy which links the author's novels with World Literature.

Another illustration about the connection of Coetzee's multilingual phenotexts with World Literature appears in his numerous prestigious literary awards. As a "literary technique" (Olsson, 2017, p. 17), multilingualism has allowed Coetzee to win World Literature Prizes. This device has permitted him to become a universal writer whose "ethical universalism" has a humanistic value (Head, 1997, p. 75), which is meant to call for equal recognition for all languages spoken in the world. This may account for the reason why none of Coetzee's novels have been censored in South Africa because they are considered as fictions which deal with "universal" topics:

> The long list of prizes received by Coetzee's novels throws light on the important link between his life in South Africa in the period of apartheid, his literary activity, and his international standing. Indeed, Coetzee has been hailed as both a national and an international literary master. In his own country, he managed to escape censorship, and his novels were never banned by the South African authorities, in part because the censors and their advisors read them as treatment of "universal" themes […] (Amoia and Knapp., 2004, p. 156)

In *Disgrace* and *Slow Man,* multilingualism universalizes Coetzee's novelistic writing which has been rewarded by preponderant literary laurels. Indeed, Coetzee's consecration as a world literature writer materialized with his 2003 Nobel Prize. By "narrating (Indo-European and South African) languages", which become a subject matter in the novels because of their occurrences and their recurrences, Coetzee rejects national literature which promotes a unique or a standard language, and adopts "World Literature[11]". With the recourse to Indo-European

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[10] The *Oxford Advanced Learner's Dictionary* suggests the following definition for the term "Babel": The sound of many voices talking at one time, especially when more than one language is being spoken. ORIGIN: From the Bible story in which God punished the people who were trying to build a tower to reach heaven (the tower of Babel) by making them unable to understand each other's languages.", in *Oxford Advanced Learner's Dictionary* New 8th Edition, Oxford, Oxford University Press, 2010, p. 89. Borrowed from the Bible, the term "Babel" suggests the development of a variety of languages.

[11] P. Casanova has written an important book on World Literature, *The World Republic of Letters*, which was published in French in 1999, and translated from French into English in 2004: "In her global literary study, Casanova defines the workings of world literature from the 1550s until today. Her two goals are, first to present a historical account of the global development of literature, and second, to describe the general laws that rule world literature. Building on Paul Valéry and Pierre Bourdieu, she speaks of the world republic of literature as an autonomous field; she also refers to Ezra Pond's ideas of literature credit (16-17) […] world literature constitutes a battle field where writers and literature strive for recognition and gain or lose credit. Importantly, Casanova's system of world literature relies on a spatial and temporal center-versus-periphery template. Literary

and South African languages, which allows Coetzee's prose texts to reach a universal dimension, and awards him important literary honours, Coetzee demonstrates his success in having access to "the world republic of letters or literature", or to the "Greenwich Meridian of literature", to borrow Casanova's terms. As part of Goethe's notion of *Weltliteratur* coined in 1827, Coetzee's *Disgrace* received the Booker and the Commonwealth Prizes.

Last but not least, as a scriptural technique, Coetzee's multilingualism is also connected with another literary device called "rhetoric of simultaneity[12]", which shows once more the babelization and the universalization of novel writing in *Disgrace* and *Slow Man*. Inclined to make localized colonial pain easier to understand and less complicated by explaining it in a clear and simple way, Coetzee gives official authority to his works in order to tackle difficult choices which South Africa and the whole world are faced with. In his attempt to bring his "rhetoric of simultaneity" into existence, Coetzee has decided to "write not about the "provincial" but about the "universal" that**,** "purged of uniqueness and alterity[13]", can express "a spiritual and moral truth beyond politics or culturally determined structures of signification[14]" From what precedes, it can be inferred that *Disgrace* and *Slow Man* are universal works which go beyond the case of South Africa[15] because of the multiplicity of languages which are used as ploys to write the selected prose texts.

"wealth" depends on the national literature's age and on a literary milieu. (14-15). The literary center of Casanova's system is made up of those literary societies that are simultaneously the oldest (classic) and the most up-to-date (modern), which are measured according to her eloquently named index, the "Greenwich Meridian of Literature" (87-91). From these measurements, the center of the literature world emerges as Europe, specifically Paris and to a lesser degree, London." (Vold, pp. 36-37) Vold gives the function of World Literature: "What the notion of world literature demands of us is first and foremost to evaluate how we map and how we conceptualize literature beyond national borders.", T. Vold, 2011, *Op. Cit.*, p. 36.

[12] "Since the publication of *Dusklands* (1974), Coetzee seems to favor what we may call a rhetoric of simultaneity, one that emphasizes the importance of considering South African colonial trauma not as an isolated and autonomous event, but as one that relates to, and must therefore be juxtaposed with, similar human conditions outside South Africa.", L. Lin , "J. M. Coetzee and the Postcolonial Rhetoric of Simultaneity", in *The International Fiction Review* Volume 28, Numbers 1 and 2, 2001, https://journals.lib.unb.ca/index.php/IFR/article/view/7690/8747, retrieved on 09/05/2017.

[13] J. Gitzen, "The Voice of History in the Novels of J. M. Coetzee," in *Critique* 35.1, 1993, p. 3.

[14] D. Attridge, "Oppressive Silence: J. M. Coetzee's *Foe* and the *British Literary Canon*," in *Decolonizing Tradition: New Views of Twentieth-century 'British' Literary Canon,* ed. Karen R. Lawrence, Urbana, University of Illinois Press, 1992, p. 226.

[15] "Critics have widely read Coetzee's works in the context of South African history, the apartheid system, and its historically located sociocultural divisions […] [D. Attwell, *J. M. Coetzee: South Africa and the Politics of Writing,* Berkeley, University of California Press, 1993], and Susan Gallagher […] [S. V. Z Gallagher, *A Story of South Africa: J. M. Coetzee's Fiction in Context*, Cambridge, Mass, Harvard University Press, 1991]. At the same time, his novels have been praised for their ability to overcome local issues, projecting them toward more general and universal thematics. His novels therefore have been read as representations of wider phenomena such as colonialism […] [S. W., "Colonialism and the Novels of J. M. Coetzee." in *Research in African Literatures* 17, 1986, pp. 370-92. [Reprinted in H. Graham, and S. Watson, eds. *Critical Perspectives on J. M. Coetzee*, London, McMillan, 1996], the writing of otherness […] [J. Dodd, "Naming and Framing: Naturalization and Colonization in J. M. Coetzee's *In the Heart of the Country*", in *World Literature Written in English* 27, 1987, pp: 153-61], and empire and the dynamics of imperialism […] [M. V. Moses, "The Mark of Empire: Writing, History, and Torture in Coetzee's *Waiting for the Barbarians*", in *Kenyon Review* 15, 1993, p. 115-27], the links between his novels and their most immediate cultural context are constantly examined […] [S. Durant, "Bearing Witness to Apartheid: J. M. Coetzee's Inconsolable Works of Mourning", in *Contemporary Literature* 40, 1999, p. 43-63] […].", Alba Amoia and Bettina L. Knapp, *Multicultural Writers Since 1945: An A – to – Z Guide*, Westport, Connecticut, 2004, p. 159.

Conclusion

In a nutshell, not only has Coetzee pluralized the languages in his novels by mixing Indo-European and South African languages like English, French, Latin, Italian, Spanish, German, Croatian, Russian*,* Afrikaans, Xhosa and Zulu, but also has shown that his multilingualism is a literary technique which allows him to bring about a graphical and linguistic heterogeneity, as well as a polyphonic enunciation in *Disgrace* and *Slow Man*. The generated multilingual phenotexts babelize, transnationalize and universalize *Disgrace* and *Slow Man*, thereby linking Coetzee's works to World Literature. As a polyglot, Coetzee has come up with a universal scriptural approach with which he has published excellent worldwide narratives.

In a world that has become a global village, Coetzee writes novels which belong to World Literature thanks to multilingualism as a writing scheme. He has demonstrated that he cannot make his prose texts be part of "The World Republic of Letters" by resorting to English as a unique language to compose *Disgrace* and *Slow Man*. That is the reason why he has used multilingualism as a scriptural strategy. Through this original artistic device, Coetzee teaches the world of letters that "no novel is a linguistic island[16]", which means that the linguistic domination of a language like English should stop to the benefit of other languages which need to be promoted because they could be as powerful and important as English.

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[16] The expression is phrased after the quote by the great English poet J. Donne (1572-1631), who wrote that « no man is an island ». This means that in the human society man cannot live and do things alone; man needs other men with whom he can interact in their daily activities. In other words, man is sociable because he is likely to seek and enjoy companionship. But in *Youth* (2003), J. M. Coetzee takes the opposite view of J. Donne's quotation when he makes the narrator from his novel say these sentences about John Coetzee: "He is proving something: that each person is an island; that you don't need parents." , J. M. Coetzee, *op. cit.,* 2003, , p. 3.

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Translation within Cultural Perspective

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Abstract

Cultural untranslatability poses one of the most difficult challenges for translators. No single culture is exactly similar to one another because the culture itself is affected by a large number of factors. Culture in one region can hardly be found in another region. The culture is reflected in a language and this is where cultural untranslatability occurs. Language is an inseparable aspect between culture and translation process where the culture serves as a critical aspect in forming a language. In other words, culture cannot be separated from the process of translation. Culture is a part of human life that appears in our daily lives in the forms of words, actions, or certain habits. As a means of communication, language is used by interlocutors for the purpose of exchanging information, minds, ideas, experiences, feelings, and others. When communicating, people reflect various perspectives and norms applicable in their community. Translation as a form of communication not only faces linguistic obstacles but also cultural obstacles. The process of translation can be carried out depending on its translatability level. The translatability of a text is determined by (A) similarities or differences in the structure of the SL and TL; (b) levels of contacts of both languages; (c) levels of similarities between SL and TL; (d) the meanings underlying the production of translated text. Practical implications caused by the cultural gap is reflected in the application of a certain strategy or procedure in translation. Notwithstanding that there are various applicable alternatives, there is one equivalence method highly determined by the typological closeness of language and cultural differences between the source and the target language. There is a tendency of meaning equivalence model culture context from Indonesian into English, namely: (1) Borrowing; (2) decentralization and (3) adaptation or cultural substitution.

Keywords: culture, translation, translatability, borrowing, deculturalization, adaptation.

Introduction

Language as an inseparable aspect between culture and the process of translation cannot set aside culture as an important aspect in forming a language. In other words, language is the product of a culture itself. Culture is a part of human life that we can find in daily life in the forms of words, actions, or certain habits. Language reflects a culture of a certain region and shapes the mindset and the way of life of its users. A translator must consider this cultural aspect in each of his translation processes as the culture reflected in the source language may differ significantly in the target language. If the translation is not performed by considering such an important aspect, then it is highly unlikely that the translation is acceptable.

Culture poses a challenge for a translator when it comes to translating a text. Culture as an important aspect of human life is aimed to regulate behavior systematically. Source language can have a culture that may not exist in the target language. Or, culture in the source language has some similarities with the culture in the target language. The term frequently used to describe this problem is a cultural equivalence. One of the tasks of a translator is to find proper equivalence for a message or information contained in the source language. This often what makes The process of translation it difficult. To deal with this difficulty, a translator may do his work by considering the culture and the context in order to get the meaning in the source language delivered completely without subtracting any single meaning. Below are several words with strong cultural elements along with their translation examples.

Translation holds a key role in the present especially in the era of globalization. Translation is an access to the innovation of science and technology (SCIENTECH) and serves as a media to introduce and appreciate cross-cultures. Globalization with its characteristics of openness, competition and interdependence among nations have made the translation as an important and necessary communication media in the years to come. Advances in science, technology and art sourced from references in foreign languages and the introduction of regional and national culture in foreign languages to the world civilization have made translation and translation studies a complex matter. However, despite the difficulties and the complexity of the problems and the process of translation, the importance of translation in transferring science and technology especially for developing countries has gained recognition and felt by various parties. In addition to that, this study is aimed at the following objectives:

1. Translation as an important communication media in the future
2. The importance of translation in knowledge advances.
3. To investigate the relationship between language and culture in translation.
4. To investigate translation within a cultural context and to investigate what cultures are reflected in translation.

The present study is also aimed to:

1. Add insights about cultural perspective in translation.
2. Attract other researchers to further explore the translation process from a cultural perspective.
3. Translation is important in knowledge advances.

4. Add insights about translation reviewed from a cultural perspective.

II Theoretical Studies and Discussion

I. Cultural Concept in Translation

• The process of translation is the disclosure of a meaning communicated in the source language into the target language.

• General features in a translation include:

(A) language transfer (SL-TL); (b) *content* transfer; and (c) finding equivalences that maintain its original features.

Language is part of the culture, therefore translation is not only be understood as form transfer and meaning transfer but also culture. Translation as a form of communication not only faces linguistic obstacles but also cultural obstacles. The process of translation can be carried out depending on its translatability. The translatability of a text is determined by:

(A) similarities or differences in the structure of SL and TL;
(B) levels of contacts of both languages;
(C) levels of similarities between SL and TL;
(D) meanings underlying the production of translated texts.

In the process of translation, it is quite difficult to find lexical equivalence. A target language used by a speaker with his own culture is often different from other speakers' culture (source language). This cultural differences according to Nida (1964) and Larson (1988) can be solved through *adjustment*. The relationship between cultural and linguistic aspects is intertwined. The sustainability of both of these aspects is interdependent on each other.

LANGUAGE EXPERTS OPINION

o The content of every culture is not only revealed in its language. (Edward Sapir)

o The mutual relationship does not only occur between mind and language but also between language and culture, between language and ethnic behavior as well as between language and changes that occur in the culture. (Boas)

o Such a strong cultural tie to language reflects the cultural richness or destitution through language. (Bloomfield)

Culture in a language is not only reflected in the levels of vocabulary but also on a wider level such as a rhetorical aspect. (Wahab)

I. The concept of translation within a cultural perspective

Translation is not only understood as a linguistic, forms and meaning transfers but also cultural transfer. Translation does not only face linguistic obstacles but also cultural obstacles. Translation is not merely how to search for words or other expressions that have

the equivalents but to find appropriate ways to express things in other languages. Culturally contextualized meaning is tied to language texture.

For example:
Source language: Pecel
Target language: *Salad*

Pecel is a traditional food which is made of raw vegetables and spices. This food is quite popular in rural areas and is commonly consumed without rice. The salad is food which is made of a variety of raw vegetables and has gained popularity in other countries. Both of these foods reflect the culture in its respective language. The ingredients and the concept of making that food are relatively alike. To facilitate the process of translation, a translator can translate the word "pecel" into "salad" without detracting the meaning.
Another example :
Source language: Shalat
Target language: *Prayer*
Salat (Bahasa Indonesia) is a standard form of the word that describes compulsory acts of worship for every Muslim which must be performed five times a day. The word "Salat" itself is derived from the Arabic word which means to perform prayers and this word is absorbed in Bahasa into "salat". In English vocabulary, there is no word "salat". However, "salat" can be understood as an act of worship in which a servant worships and prays to the Lord. Therefore, "salat" is a special word for an act of worship which is only obligated to Muslims. A translator can use the word "*prayer*" to translate the word "salat".

A translator must be aware of the two different cultures and be able to make the readers outside the source language culture to understand the translated text. The cultural implication in translation can be *lexical content* and syntax as well as an ideology and *way of life* in a particular culture. It is very important for the translator to consider not only the lexical impact on target reader but also how cultural aspects in the source language can be understood, for instance:

1) Basic words such as *tidur (sleep), makan (eat), mati (die), bintang (star)* and even nouns such as meja (*table)* or cermin (*mirror)* are universal that when they are translated, these words cause no problems since all cultures have the language to express those concepts.

2) But the words such as *ngaben"* and *"banjar"* have cultural aspects (only belongs to the culture of Hindu society of Bali) which make it difficult and complex to translate into another language due to differences in understanding the concepts.

Translation is an attempt to transfer the mandate from the source language by finding an equivalence, i.e. a form in the target language viewed from the semantics aspect must be in accordance with the form in the source language. Translation does not merely eliminate inequivalence gap by finding other words which have similar definitions but rather to find appropriate ways to express things in other languages.

1. A concept in a specific language may not necessarily belong to other languages, for example:

✓ The concept of "TELUBULANAN" in Balinese will never be found its equivalent in English, even in the closest language concept such as that of Javanese can not be found.

2. A number of similar concepts in one language have a *different* linguistic sign. For example:

✓ The concept of "*SEPAK BOLA*" in British English is "*football*" but in American English, it is *"soccer"*.

3. On the contrary, similar concepts owned by two languages are not necessarily stated in one linguistic *sign* or differentiated.

For example:

✓ The concept of "RICE" in English is not differentiated but in bahasa, it has a linguistic *sign alternative* "padi", "gabah or "beras" in the cultural domain (agriculture) and "nasi" in the food domain.

✓ The concept of "SALJU (SNOW)" which is not known in Arabic is highly differentiated in the Eskimo language.

4. In translation theory, a common issue faced by translators is *ambiguity*. For example:

✓ *He is a book worm*, which in bahasa Indonesia has 3 meanings, namely:

   a.'Dia (laki-laki) adalah sebuah/seorang cacing buku'.

   b. 'Dia (adalah) orang yang suka membaca buku'.

   c. 'Dia kutu buku'.

The English phrase "*book worm" can not be literally translated* into "Dia (Adalah) (Seorang/ seekor) cacing buku" in bahasa Indonesia. From point of view of logical perspective, there is no relationship between "Dia (He) and cacing (worm) (or both can be equated) in the source text.

The contextual meaning of the phrase "*book worm"* is 'orang yang suka membaca buku (someone who likes to read a book)' (as in transla*tion* b). Cultural equivalent of the English phrase "*book worms"* in the above example is 'kutu buku (a geek)' since the linguistic culture in Indonesia forsimilar expression is expressed as 'kutu buku' (as in translation c) instead of 'cacing buku'.

Practical implications caused by cultural gap is reflected in the choice of certain strategies or procedures in translation.

Notwithstanding that there are various applicable alternatives, there is one equivalence method highly determined by typological closeness of language and cultural differences between the source and the target language.

There is a tendency of an equivalence model culturally contextualized from Indonesian into English, namely:

(1) *Borrowing*,

For example:

SL : Ia mengerti. Shamans have already started to invited to smite his heart.

TL : She knew what was happening, They had asked <u>a dukun - a medicine man - </u> to try to influence her feelings.

SL : Dulu, mati ditabrak di jalan raya memang aib besar. Peristiwa semacam itu disebut *mati salah pati.*

TL : In earlier times, to be killed on the roads was a terrible misfortune. There was even a special term for it: <u>Mati Salah Pati – Death by Misfortune.</u>

(2) *Deculturalization*

Deculturalization can be defined as an activity to transfer the meaning of cultural context in the source language by neutralizing or generalizing these words or using *culture free words* and sometimes using new specific expressions.

<u>For example:</u>

SL : Perempuan dan anak-anak gadis berkerumun di ledeng umum mengambil air. Perkumpulan gong di <u>balai banjar</u> .

TL: The women and children who crowded around the public water-tap to get water, groups playing the gamelan in the <u>neighborhood meeting halls.</u>

(3)   Adaptation or cultural substitution

This translation technique aims to replace cultural elements of the source language with cultural elements that have similar characteristics in the target language and the cultural elements should be familiar to target reader.

For example:
The phrase "*as white as snow*" for example is replaced with "**seputih kapas"**, instead of "*seputih salju".*

Cultural untranslatability poses one of the most difficult challenges for translators. No single culture is exactly similar to one another because the culture itself is affected by a large number of factors. Culture in one region can hardly be found in another region. The culture is reflected in a language and this is where cultural untranslatability occurs. Below are several examples Of Cultural Untranslatability In Some Contexts.

Conclusions

1. Translation does not merely involve linguistic transfer, or transfer of meaning but also involves a cultural transfer.

2. According to the linguistic experts, Boaz and Edward Sapir, language and culture cannot be separated as language exists as a result of culture.

3. Practical implications posed by the cultural gap between SL and the culture in TL leads to translation strategies that tend to follow the pattern:

   1) The more abstract the source language cultural entity is and the more foreign (unknown) the concept of the source language in the target language is, the more the borrowing strategy is used in the target language;
   2) The more concrete the meaning/concept in the source language and the more known/shared the meaning/concept in the source language by the target speakers, the more the strategy of adaption and explication is used.

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Evaluating of a Teaching Intervention Contributing to Airline Agents and Customers' Communication in Famagusta-Cyprus

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Abstract

The purpose of the present monograph is to design a curriculum for those who buy airplane tickets (customers) and those who sell them (airline agents) in different airline agencies in the city of Famagusta in northern Cyprus. In other words, this study intends to contribute to their interactions which are in English. The study follows the Nation and Macalister (2010) "language curriculum design" as the framework and, in order to make it more comprehensive, tries to follow the steps of the curriculum design introducing by them in detail. In this regard, the researcher takes environmental analysis, needs analysis, principle (used to design the curriculum), goals, content and sequencing, format and presentation, monitoring, assessment, evaluation, approaches to curriculum design, are into consideration. Finally, a sample unit/module with the teaching materials, exercises, etc., reflecting what the researhcre has planned is provided.Because the outcomes in different context is different, it is impossible for this design to be backward. Therfore the researcher, in this project, starts from goals and analyze the needs (of the customers and the agents), and finally will design the curriculum accordingly. In addition, the course design follows the Brumfit's (1985) "syllabus with holes in it" because 10 minute of each session is determined for more practice and fluency in the skill.

Keywords: curriculum development; customer; airline agent.

Section one

1.   Context

The research aims to design a course for the airline agents and the customers who buy tickets from those agents in the city of "Famagusta" in Northern Cyprus. The reason why the researcher has chosen this city is because the best university in Cyprus (according to the world rankings) is located in this city and many students from about 80 different countries travel to northern Cyprus to study in Eastern Mediterranean University (EMU) in the city of Famagusta. Therefore there is always a large amount of people traveling from Famagusta to many countries and coming back from many countries to Famagusta. Thus most of the travellers are the students who study in the city of Famagusta and the airline agencies deal with a lot of students from different L1 (first languages). The second groups of travellers are tourists. Famagusta city, also, has a very clean air and beautiful beach and a lot of tourists visit this city per year for holiday. Famagusta is a city on the east coast of Cyprus. It is the capital of the Gazimağusa District of Northern Cyprus. It is located east of Nicosia, and possesses the deepest harbour of the island. More detail about context is mentioned in "setting" part.

2.   Environmental analysis
2.1 Environmental constraints

In this project, in order to find out the environmental constraints, the researcher has divided the participants into customers and agents (learners), teachers, and situation.

2.2 Customers and agents
Age

To design a course for the travellers (tourists and students), different features of the customers and agents (learners) have been taken into consideration. In this regard, firstly, the features of the learners are so important and necessary. However, usually it is the students and parents who buy and reserve the tickets, therefore both the agents and customers are adults. Consequently, the activities, tasks, and topics in the classroom will be organized in a way that is suitable for adults.

Participants' knowledge

The next step is to find out what the learners know. This could also help the teachers organize the activities in the classroom (ex. whether to use teacher-centered or student-centered activities, whether to translate to the first language or not) in a more efficient way. In this study, learners are so heterogeneous, but according to the goals of the curriculum, the curriculum will benefit all of them in a way that those with low proficiency levels will learn from the syllabus and those with high proficiency level will organize their knowledge.

Specific purpose

The course design in this project is already English for specific purposes, therefore it cannot be considered as constraint in the project. However the purpose of the customers and the sellers are different and this issue has been taken into consideration.

Different ways of learning
Regarding the issue that different learners learn English in different ways, the researcher has used highly motivating activities and the way the course designed is in a way that if some learners preferred not to attend the class regularly, they would benefit from the course and achieve the objectives of the course. Different ways of learning is different from different learning styles which will be discussed later.

2.1.2 Teachers
Throughout the course design, the researcher has also provided some activities for the teachers to overcome learners' constraints. In addition, some other materials have been introduced to the teachers to make them feel confident in their use of English. Finally, in order to make sure that the teaches have enough time to prepare themselves before entering to the class, the homework activities with the answer keys are given to them.

2.1.3 The situation
The classroom should not be so big that the students be far from each other and have difficulty hearing each other and it should not be so small that hinder group work activities. When the teacher has group work task, he/she should change the chairs and arrange it in a way that is similar to the airline agencies.

In order for the teachers and the learners not to run out of time, the goals are staged with time limitations. The learners have a certain amount of time to perform a set of tasks. For example, the first task for a customer is to greet with the agent when he or she enters the office. Some of the learners buy their tickets from the same agency several times, therefore the format of greeting will be different after the first visit. The agents themselves, in order to feel happy to see the customers again, should be able to greet in different ways after the first visit.

Resources
The researcher, while designing the course for airline agents and customers in Famagusta, has provided individualized material. That is, customers and agents with different characteristics and learning styles would benefit the course the most. Generally, the resources include the course file designed by the researcher, listening tasks (conversation and short videos), reading and writing.

Significance of this design
It is worthy to design a course for travel agencies and the customers who buy the tickets from them in Famagusta. The reason is that a lot of students come to this city to study in EMU university and many tourists also travel to this city to visit its' beautiful beach, therefore they communicate with the agencies in this city to book their tickets.

2.2 Wider aspects of the situation
The following wider aspects of the situation (Dubin&Olshtain, 1986) have been taken into considerations:

1)   The language setting
2)   Patterns of language use in society
3)   Group and individual attitudes

The course has been designed in 2015 and the learners (with different levels), during one semester, are supposed to attend 16 sessions including 90 minutes for each. Three airline agencies in Famagusta are chosen for this course design. Two of most important and well known agencies are located in front of the university gate. The third one that is selected for this project is beside the petrol station before the white mosque.

Regarding the pattern of language use in Famagusta, this city is a place with an increasing population because of commerce, tourism and migration in addition to its existing multi-communal structure (Backhaus, 2007).

According to the group and individual attitudes of the learners which was interviewed by the researchers, learning English for the purpose of reserving, buying, and selling airplane tickets is highly prominent in the context of Famagusta.

2.3 Constraint of time

The researcher, in this project, has determined a specific period of time for the course semester to achieve the required goals. In this regard, the amount of class time available is 1440 hours and in order to achieve the goals of the course, one should devote half of this time on learning out of the class to review the covered lessons at least once. Finally, according the time proposed time, the customers are supposed to be able to communicate (greet, reserve ticket face to face or on phone, reserve the tours, and discuss about the conditions of the flight).

Environmental constraints, in this project, are approached through two ways (Nation & Macalister, 2010): the researcher, in some cases, has limited the goals of the course to fit the available time. Accordingly, he has worked within the constraint and picked the most frequent and necessary language items. However, in some other cases, the researcher has overcome the constraints and has provided more self-study options for work to be done outside of class time.

3.   Needs analysis
3.1 Different focuses

Two types of needs analysis, namely target needs and learning needs (Huchinson& Waters, 1987)are introduced at the beginning and more detail about needs analysis are discussed in the following sentences.

Regarding the target needs (what the learners need to do in the target situation), the customers are supposed to be able to easily communicate (reserving tickets and tours) to the airline agencies. Accordingly, the researcher has looked at the necessities, needs, and wants. The results are as following:

a)   The students are not supposed to do any writing tasks (because it is not necessary).
b)   The customers usually are not able to maintain the conversations with the airline agents and sometimes they have difficulty in comprehending them, because some words are new for them (lacks).

c)   The customers themselves wish to be able to discuss with the agents and ask for more detailed information about the flights (wants).

Regarding the learning needs (what the learners need to do in order to learn), different tasks of listening comprehension (listening to different customer agent conversation) and speaking are determined for the learners. In addition, the way to perform those tasks is determined as well. There is no reading comprehension for the learners, but they get familiar with different ticket samples and tour brochures.

3.2 Investigating needs

The researcher, in order to find out the needs, has used a structured set of questions and interview. However, because of some serious limitations, needs analysis has done mostly through interview. Accordingly, one agent, 12 tourists, and 20 students were given a self-report questionnaire and the researcher had a thirty minutes interview with each agents and the customers. The needs of the customers are are as following:

a)   Meeting the agents
b)   Greeting for the first and second and more than second times
c)   Ask for the prices
d)   Ask for different times
e)   Ask for types of flights
f)   Bargaining
g)   Discuss about the luggage weigh limitations
h)   Discuss about the services
i)   Discuss about different facilities of the tours

The needs of the agents are as following:

a)   Meeting and welcome those customers that are going to buy ticket from them for the first time
b)   Greeting the customers who come after first time
c)   Explaining the prices
d)   Explaining different times
e)   Explaining different types of flights
f)   Explaining the luggage weigh limitations
g)   Explaining the services that they will receive during the flight and after they arrived to the destination
h)   Explain the facilities of the tours

3.3 The evaluation of needs
3.1 Needs identified

Three distinct needs were identified in the course design:
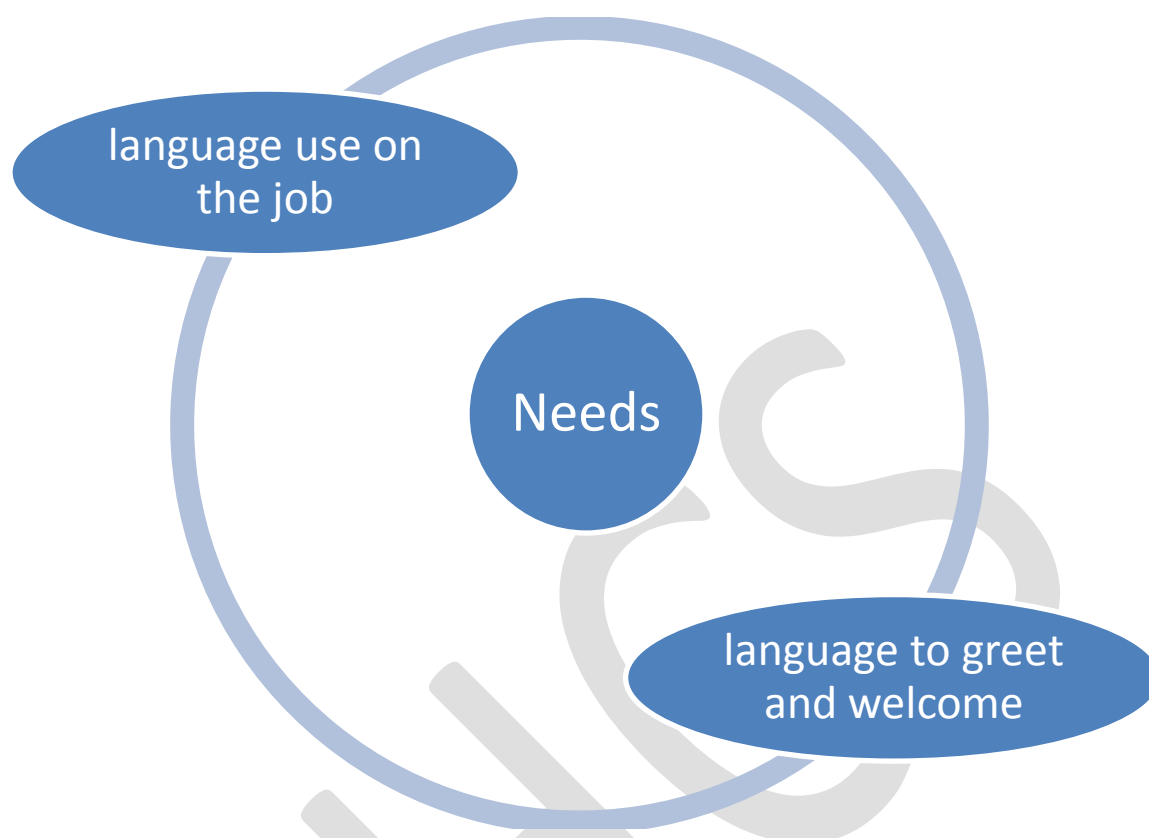
3.2 Reliability, validity, and practicality of the needs analysis

The researher makes sure of the reliability of the needs analysing by using standardised tools that are applied systematically. Forexample, rather than just observing people, the researcher has systematised the observation by using a checklist and interview.

The needs analysis of the design is highly valid because the researcher, in order to gather the data, has visited the agents and interviewed them in real world. In adidtion, in order to increase the validity of the design, the researcherasked the agents about the customers' needs and the results were compared with those of the customers' answers. Finally, through a checklist, it was asked from 3 other agents, 36 other students, and 22 other tourists from Kasakhstan and Russia who came for summer school whether those needs are realistic or not.

The researcher did his best to analyse the learners needs in a realistic and practical way. Acordingly, while interviewing and giving the checklists, he tried not to occupy too much of the learners' and teachers' time. In adition, the results of the analysis is easy to undereastand and clear.

4. Content
4.1 Special discourse
The main needs in this regard are oral styles that are fulfilled through different online videos that are designed in the syllabus. The content (frequent vocabulary and syntax), which will be discussed later, is designed accordingly.

4.2 Frequent items
The content of the course is designed according tothe Nation and Macalister (2010) course evaluation. Accordingly, the most frequent words and structures in the airline agencies are accumulated in the course design. To make this happen, the researcherhas observed and recorded several conversations in the airline agencies (online and face to face) and finally compared them to the frequent words of travelling in *English vocabulary in use*book (elementary, pre intermediate, upper intermediate, and advanced). Some of the words that were not used in the real conversation of the agents and the customers were removed in the course design.

4.3 Strategies
Two learning strategies are sugested in the design. They are "*peer interaction strategies*" and "*coping strategy*". Peer interaction strategies helped the learners to memorize the common words and retrieve them easier, and coping stratgy (inferring vocabulary from context) helped the learners overcome the situations in which they come across new vocabularies. Accordingly, the students are supposed to make a conversation in a pair work form and repeat it every session. Also, in the tasks, the students sometimes use the words from the book English vocabulary in use that was not mentioned in the main result and the interlocutors are supposed to guess the meaning of those words from the context.

4.4 Repetition
The main language item in this design is vocabulary and structure. Therefore the learners need to repeat the new vocabularies and structures in different tasks and every session. To achieve this, each session, the previous vocabularies and structures are included in the lesson plan. That is, the learners repeat the vocabularies and structures taught in the first session for 16 times. The most frequent items are included in very beginning sessions.

4.5 Specified features of language
Those language structures that are regular and generalizable are chosen as the content of the syllabus. For example, in order to be able to greet in different ways, the learners are supposed to learn some formulaic structures and phrases, and substitute the words in them.

4.6 Sequence
The structure is sequenced according to the psychological complexity of that structure (Pienemann et al., 1988). The psychological complexity of a structure depends on the amount of rearranging that is needed when the message that the speaker wants to communicate is expressed in language. The teachability hypothesis says that teaching cannot change the sequence in which the structures are learners. The sequence if the structure in the course design is as following:

a) Single word and formulae (in greeting mostly, ex. Hello, Hi again, Good afternoon, May I have a sit?)
b) SVO (+ adverb preposing)
c) Topicalization (ex. tes I want this)
d) Negative
e) Wh. Question
f) Active and passive

5   Format and presentation
5.1 Four strands of the language
The available time for the learners that is determined in the course design, as mentioned previously, is 1440 hours.In a session, that is 90 minutes, the teacher is supposed to divide the the class time to four parts, namely, meaningful input, focus on language, meaningful output, and fluency (such as repetition activities). Accordingly, 20 minutes is considered for each strand and 10 minutes left is used for more repetition.

5.2 Motivation
The teachers are supposed to behave and teach in a calm and appropriate way. In order to do so, a pleasant and supportive atmosphere in the classroom is needed. In this regard, the students should feel that the teachers are there for them and he/she is available to answer all of their questions passionately. Furthermore, the teachers should make the classroom a unified and cohesive classroom.

5.3 Differences in learning styles
The learners, in this course design, approach activities in a variety of ways. For example, the teacher should work with the learners both individually and in group work; the teacher should teach fast and slow (not always fast and not always slow); the teacher should not present the lesson orally, sometimes he/she needs to write some notes on the board; the teachers should consider that some learners learn practically and some others through understanding, the teacher should not control the class all the time there sometimes should be a negotiated process.

6   Monitoring
The researcher incorporated the Ellis' taxonomy of corrective feedback while designing this course. Any time that the learners perform a task in the classroom, the teacher should continuously provide written and oral feedback. The teacher is supposed to provide different corrective feedbacks. In order for the class not to be boring, the teachers should always use different varieties of feedbacks. The following typology of the corrective feedback is proposed by Ellis (2009) that is an effective source for the teachers to be familiar with those feedbacks.

6.5 Implicit feedback
6.2.1   Recast
The corrector incorporates the content words of the immediately preceding incorrect utterance and changes and corrects the utterance in some way (e.g., phonological, syntactic, morphological or lexical). For example:
L: I went there two times.
T: You've been. You've
been there twice as a
group?

6.1.2 Repetition
The corrector repeats the learner utterance highlighting the error by means of emphatic stress. For example:
L: I will checked the flight for you.
T: I will checked the flight for you.
L: I'll check the flight for you.

6.1.3 Clarification request
The corrector indicates that he/she has not understood what the learner said. For example:
L: I am reserve a ticket.
T: What?

6.6 Explicit feedback
6.6.1   Explicit correction
The corrector indicates an error has been committed, identifies the error and provides the correction. For example:
L: On May.
T: Not on May, In May.
We say, "It will start in
May."

6.6.2   Elicitation
The corrector repeats part of the learner utterance but not the erroneous part and uses rising intonation to signal the learner should complete it. For example:
L: I'll come if it will not
rain.
T: I'll come if it ……?

6.2.3 Paralinguistic signal
The corrector uses a gesture or facial expression to indicate that the learner has made an error. For example:
L: Yesterday I go cinema.
T: (gestures with right

forefinger over left
shoulder to indicate past)

In addition to the corrective feedback provided to monitor the learners' performance, when focusing meaning-based output, the teacher should be careful that each learner has the opportunity to produce language.

7   Assessment

Proficiency test is not suggested in this design. The reason is that those with lower proficiency will learn from this syllabus design and those with high proficiency will organize their knowledge. The teacher is required to give quiz after four sessions to be able to reflect on the progress of the learners.

8   Goals and sequencing content

The main goal of the course is to provide the learners the necessary resources to perform well in airline agencies and reserve their favorite flights or tours. Therefore function is the unit of progress in the course design. The goals of the course are simply displayed in the following figure:
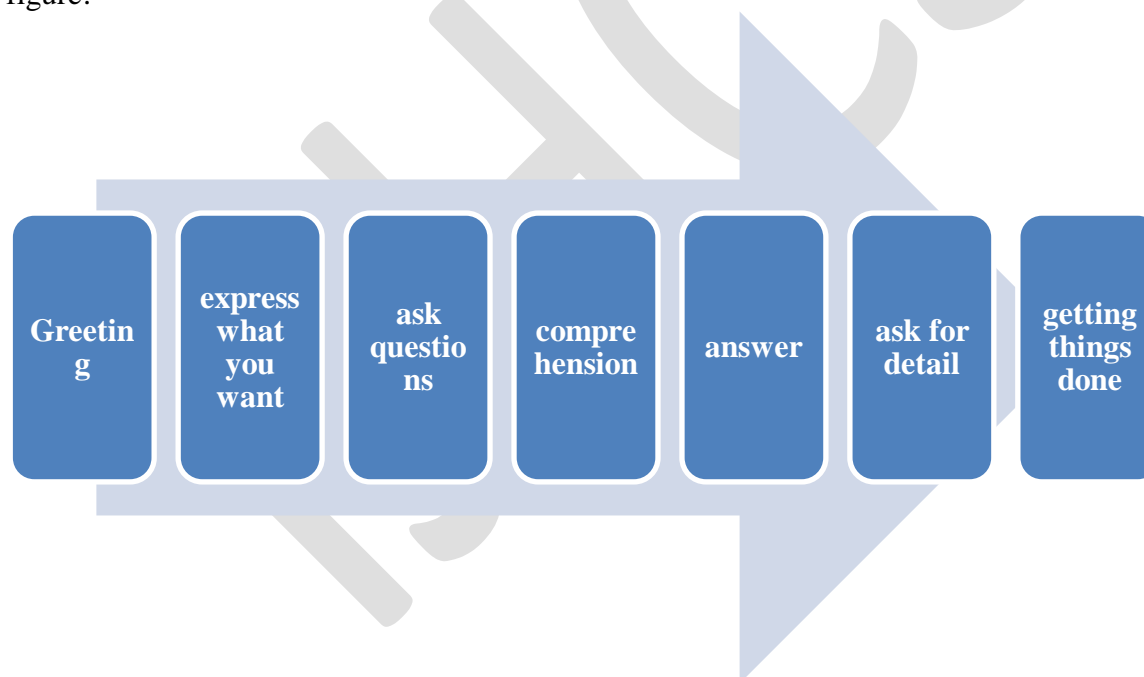
The content of the course is sequenced according to Bruner's (1962) *spiral curriculum*. Accordingly, the major items of the course are covered several times during the semester.

9   Evaluation

I order to make sure of the effectiveness of the course, it is evaluated through different perspectives (Nation &Macaliste, 2010).

a) The researcher has gathered the data in the city of Famagusta and therefore the course exactly suit the environment in which it will be used.

b) The content of the course is designed according to the needs of the students, therefore the course meets the needs of the learners.

c) The movement in format and presentation has been from practice to theory (goals to principle, therefore the course apply sensible principles of teaching and learning.

d) The content of the course is beneficial for both high and low proficient learners. High proficient learners can organize their previous knowledge and low proficient students can learn from the course.

e) Different learning styles of the learners have been taken into consideration, therefore it attracts a lot of them.

f) The course covers four strands of language, therefore it leads to a lot of learning.

g)

9.1 Steps in evaluation

There are some steps that the research has considered while evaluation of the course design:

a) who the evaluation is for (those who benefit from it)

b) the usage of results (help the customer and agents communicate meaningfully and benefit from the conversations happening between them)

c) available time and money (better communication would lead to more customers and more discounts)

9.2Summative evaluation

The type of evaluation of the course design is summative. That is, the researcher has made a summary or judgement on the quality or adequacy of the course.

10 Principles

Audio lingual method and communicative language learning are two main method that the teachers are supposed to use.

10.5   Audio lingual method

The audio-lingual method is a style of teaching used in teaching foreign languages. It is based on behaviorist theory(Fries, 1945) which professes that certain traits of living things, and in this case humans, could be trained through a system of reinforcement and repetition. Charles C. Fries, the director of the English Language Institute at the University of Michigan, the first of its kind in the United States, believed that learning structure, or grammar was the starting point for the student. In other words, it was the students' job to orally recite the basic sentence patterns and grammatical structures.

The learners, in this course design, are supposed to repeat the words and the structures at the very beginning sessions of the semester. They substitute the words of the sentences and

repeat them again and again and finally receive feedback from the teachers. After this step, and after are able to articulate the worlds and structures and comprehend their meanings, they become ready to communication tasks and get things done. Communication language learning (CLL) is the method that is implied after the learners are familiar with the dictation and pronunciation of the words and structures.

10.6   Communicative language learning (CLL)

Community language learning (CLL) is language-teaching method in which students work together to develop what aspects of a language they would like to learn. It is based on the *Counseling-approach* in which the teacher acts as a counsellor and a paraphraser, while the learner is seen as a client and collaborator. The CLL emphasizes the sense of community in the learning group, it encourages interaction as a vehicle of learning, and it considers as a priority the students' feelings and the recognition of struggles in language acquisition (Curran, 1969). When the learner got familiar with the surface structure, it is time to use them to make meaningful conversation and get things done.

10.7   Ideology and rationale behind the course design

According to the interview that the researcher did, those learners who are highly proficient in English, believe that the agents in Famagusta need to improve their English to higher levels. They believe that they should know some more necessary words and structures rather than just greeting and telling the type and time of the flights. Those learners say that usually we are not satisfied of our flights because of the agents' lack of ability to explain correct and in detail about the flight.

For each step of the course design there is a rationale that is discussed in the following sentences:

The rationale of Audio lingual method:repetition is beneficial in a way that it could increase the ability of the mind (considering mind as muscle) and help the learners to retrieve their implicit knowledge easier (Kachroo, 1962; Saragi et al., 1978).

The rationale of communicative language learning:when there is a meaningful converasation task, the focus is mostly on the quality of learning, and according to the "levels of processing hypothesis" (Craik and Lockhart, 1972), the most important factor in learning is the quality of mental activity in the mind of the learners at the moment that learning takes place.

The rationale of choosing highly frequent items: If the learners need to learn English for specific purposes, they should learn the most sensible words and structures accordingly. They should learn merely the words needed but move from the highly frequent ones to the less frequent ones. If they learn the most frequent words and structure at the beginning, because the syllabus is spiral, they would learn the most necessary and needed items efficiently. Consequently, they would have a successful communication that would lead to the customer and the agent satisfaction (Hindmarsh, 1980). So "*learn what you need*".

The rationale of considering learning strategies while designing the course: Good language learners have their own language strategies and if we want our students become successful language learners we should introduce those learning strategies to them. The philosophy autonomous learning assumes that everybody is free to learn something in any way he/she likes (Wong, 1983; Naiman et al., 1996).

The rationale of spaced retrieval in this course design: The rationale behind spaced retrieval is the same as audio lingual method because in both cases they appraise the benefits of repetition. What's more, the learners need time to comprehend the already learned knowledge.

The rationale of teachability in this course design:in learning structure, there is a sequencing system that learners follow while learning and teaching cannot change the sequence in which the structures are learned. Based on this, and based on the fact that the psychological complexity of a structure depends on the amount of rearranging that is needed, it is better to sequence the structures in a way that teaching becomes more efficient (Pienemann, 1988).

The rationale of following four strands of language learning:The rough rule of thumb is that on average roughly equal time should be given to each of the four strands of language learningin the total experience of the learner (Nation and Macalister, 2010).

The rationale of considering motivation:Two broad philosophies, rational and behavioral, differ in their foundational beliefs about human nature. Rational philosophy assumes that people are able to make assessments of their surroundings, and recognize and work towards goals (implicit motivation). In contrast, behavioral philosophy assumes that all behaviors are learned, and that people are not able to recognize goals and work towards them. Behaviors are shaped by the reinforcement that is received (explicit motivation) (Motivating employees, (n.d.). In *Peninsula Builders   Exchange*. Retrieved fromhttp://www.constructionplans.org/motivatingemployees.htm)

The rationale of different corrective feedbacks: unless the teachers do not reflect on the learners' performance, how would they know about their progress and mistakes (Ellis, 2009)? When the learners learn language differently (group vs. individual, speed, medium, representation of information, etc.), they need different feedbacks accordingly (Ellis, 2009).

11 The suggested module
The entry of the design is goal (backward syllabus) and other factors are analyzed accordingly.

greeting

(Good morning, Good afternoon, or Good evening; It's nice to meet you or Pleased to meet you; How have you been?; How can I help you; welcome; welcome back

express what you want

(I want a ...ticket; Do you have any flight for ....?; I want to get to the destination by....;I want to leave here at...; I want a round/single ticket; I want to go/come back at...;

ask questions

(Do you have a cheaper one?; what is the luggage limitation?;

comprehension

(comprehending more complex sentences such as: will it be ok if I bring 40 kg baggage ?; between 1st of july and 5th of july; is it ok if you stay for 2 hours in Istanbul ?; there is a discount in this flight; servide is included)

answer well you have to pay 10 dollar for every extra kilo; there is a cheap flight in that period; yes it's ok)

ask for detail

(tourists)

getting things done

Section 2: a sample module from week one to week four is introduced in this section
Week 1

session one

topic: greeting

situation: as a new customer/ as an old customer

new words

grammatical and functional components

online listening

session two

topic: greeting (including previous session+new lesson) and express what you want

situation: as a new customer/ as an old customer (more complex)

Previous grammatical and functional components + new ones

homework of session one

In session one, conversation (greeting), new words, and listening are covered. greeting is covered thorough four strands. Accordingly, at first, different forms of greeting, for new and old customers, are written on the board by the teacher. They are as following:

New customer
Conversation one
C: hello Ms./Mr. good morning
A: good morning my friend, how can I help you?
C: I want a ticket to Tehran please
A: Sure

Conversation two

C: hi, good afternoon

A: hello! Welcome to our airline agency, please have a sit!

C: thank you very much, I just want to check the ticket price

A: to where?

C: to Istanbul

A: let me check

C: thank you

Then the students should work them in pair work and repeat them (drill). The suggested time is 7 minutes, because this task is one subcategory of meaning-focused input and we have two other meaning-focused input which leads to 7 minutes for each. Then the teacher introduces the new words, they are as following:

Map, customer, timetable, luggage, passport, return/single ticket, … .

Finally the students will listen to an online conversation in which the link is quoted in the bellow. https://www.youtube.com/watch?v=gmEYLMakQ4k

The teacher writes the text of the conversation on the board and the students are supposed to memorize them for the next session. In session two the process is the same as process one but more items are added to the course. For example, the following conversation is added in the second session:

For the new customer

C: Hello Ms/Mr.

A: O hi sir/Ms, how can I help you?

C: I want a ticket from Ercan to Tehran, in 20th of august, could you please check the price for me?

A: Sure, please, have a sit (smiling)

Week 2

session three

session one and two + different types of tickets

new/old customers

session four

quiz

session one, two, and three
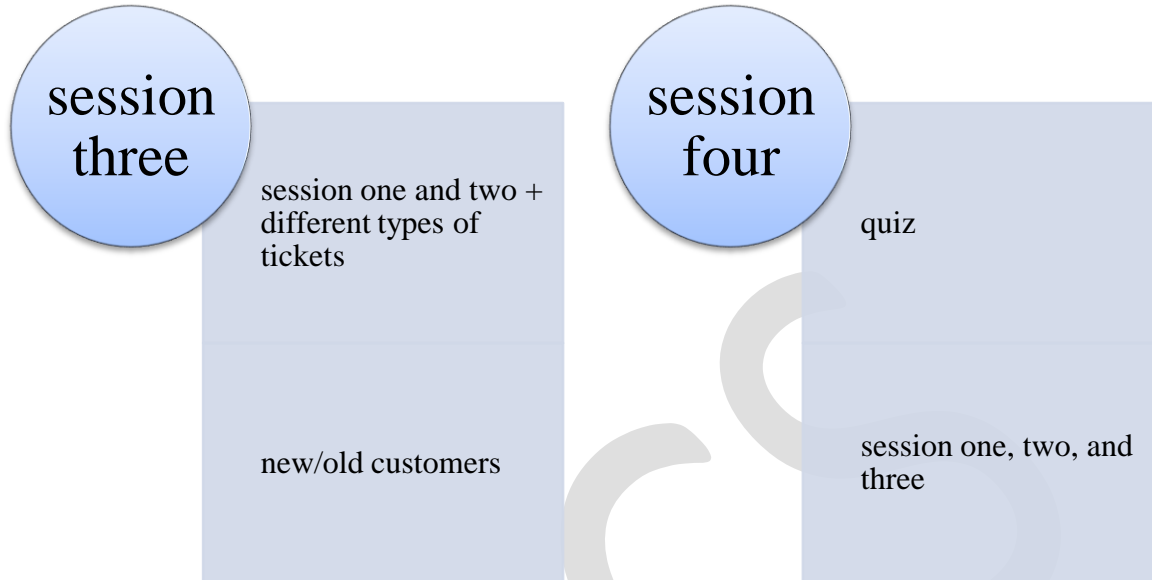
A new type of conversation will be added in week two, that is, conversation between the old customer and the agent.

C: Him Ms. Myor

A: Hi Radi, how is everything? Welcome back!

C: thank you, like always, I want a ticket from Ercan to Berlin

A: OK, let me check which one is the cheapest…there is a cheap flight for you, but I don't think you would like it

C: why?

A: because your luggage will not be transited to the Berlin, you should deliver it in Istanbul

C: O no, please check the cheapest one with the luggage transition

A: OK, there is one for 800 Tl

C: that's ok

A: please give me your passport

C: sure

In session four the students continue this conversation and add the following sentences:

A: how are you going to pay?

C: like always, I'll pay cash

In addition, in session four, the students will get familiar with the flight ticket and the new words in the ticket will be introduced as the necessary words of week two:

≡ **Flight Summary**

One Way	1 Adult

Outbound Flight   **87.99** TRY

Kayseri --> Izmir

🏷 Flight No: PC2419   Class: T

Departure ASR(ASR) 16.09.2014 - 09:10	❯	Arrival IZM (ADB) 16.09.2014 - 10:40

Fare	68.99 TRY
Fuel Surcharge	15.00 TRY
Service Fee	10.00 TRY
Airport check-in fee	7.00 TRY
Tax	4.00 TRY

Fare Total   **104.99** **TRY**

Change currency   TRY ⌄

CALL CENTER / ÇAĞRI MERKEZİ:
0850 222 00 00
TAHRAN MERKEZ OFİS: 0098 21 8888 00 11

ACENTA / DUZENLENDIGI YER
SHABAVIZ PARVAZ (IRAN)
IATA CODE:KK / 17.02.2014 08:17

ATLASJET HAVACILIK A.Ş.
EskiHalkali Cad. No:5/B Florya - ISTANBUL
Tel: 0 (212) 663 20 00 Fax: 0(212) 663 27 51 Büyükmükellefler V.D.: 3300184822
web: www.atlasjet.com
email:atlas@atlasjet.com

6102424121743

PASSENGER NAME / YOLCUNUN ISMI
SAEID SAADATMANESH (ADLT)
AIRLINE DATA / PNR: H5646A
ENDORSEMENT / RESTRICTIONS: Economy Plus

ELECTRONIC PASSENGER TICKET / ELEKTRONIK YOLCU BILETI

Flight Uçuş No	Date Tarih	From Nereden	To Nereye	Departure Kalkış	Arrival Varış	Class Sınıf	Status Durum	Baggage Bagaj
KK6571	19.02.2014	TAHRAN	ISTANBUL (Ataturk)	05:30	07:10			
KK1012	19.02.2014	**X** ISTANBUL (Ataturk)	ERCAN	09:30	11:00	X	OK	30KG

X: Transfer

N.V.B. : Not Valid Before / **İ.G.Tarihi** : İlk GeçerlilikTarihi

N.V.A. : Not Valid After / **S.G.Tarihi** : Son GeçerlilikTarihi

Your fare details/ ÜcretDetayları:

Fare / Ücret:	202 USD	SN. SAEID SAADATMANESH
Taxes, Fees, Charges / Vergi, Harç, Masraf:	17 USD	**Payment Type / Ödeme Tipi:**
Surcharge / Harç:	0 USD	NakitDolar
Total / Toplam:	219 USD	**Firm Name / Firma Adı:**
SF / HizmetBedeli:	35 USD	-
Grand Total / GenelToplam :	254 USD	**Tax Office-Tax Number / VergiDai**
(Tax Base / VergiMatrahı : 0 USD)		-
(0 USD Tax is included to the tickets fare / KDV BiletBedelineDahildir.)		**Address/Adres:**
(219USD)		-

Week 3

session five

- week one and two
- complex conversation tasks
- more complex listening tasks
- homework for session six

session six

- reviewing session five
- working on homework of session five
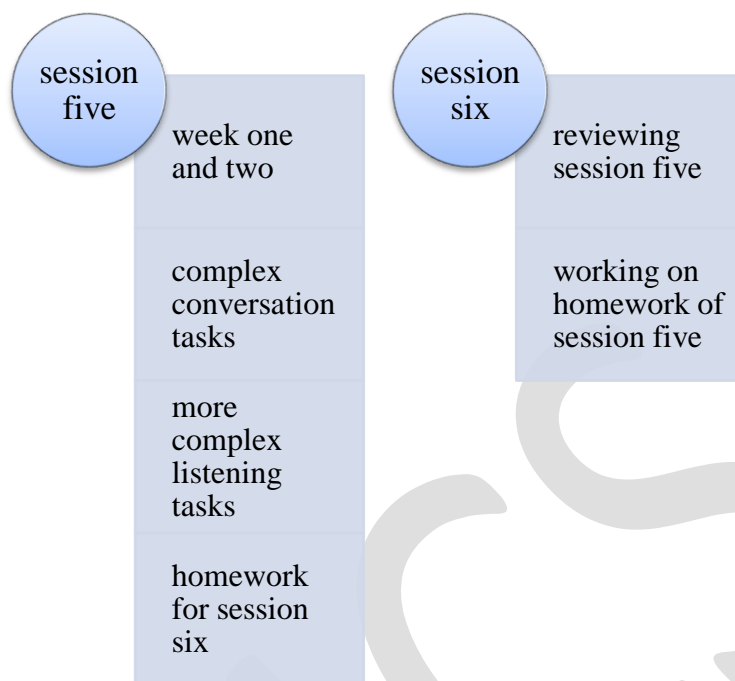
More complex conversation:

The new customer:

C: Hello Ms./Mr.

A: Hi sir/Ms, welcome to our agency, how can I help you

C: I want to to buy a ticket but I am not sure whether I have enough money with me or not

A: Then let me change the prices for you….where do you want to go?

C: To Nigeria, Zaria

A: when?

C: Next week

A: (while waiting)…would you like anything to drink?

C: No thanks I'm good

A: OK…the cheapest flight for the next week is 1900 TL return

C: No Ms/Mr. I want a single ticket

A: Then the price would be 1000 TL

C: That's good, please reserve it for me

A: Sure…please give me your passport

C: There you are

A: how are you going to pay it?

C: Credit card

A: Alright…could you inter you password?

C: Sure

A: Here you are… have a safe trip and nice to meet you…I hope to see you again

C: Thank you…nice to meet you too

In addition to the conversation, the listening was more complex as well:

https://www.youtube.com/watch?v=X56vLEYKBqE
https://www.youtube.com/watch?v=vjaCjVAy-sE
Session six is the review of session five, but the teacher writes down the conversations of the listening and the students are students are supposed to role play them in week four.

Week 4

session seven

Role play

reviewing week one, two, and three

the tasks and conversations gets more complex

new vocabularies are introduced

session eight

quizz

doing the excercise of English vocabulary in use (intermediate) as the homework

review session seven

new listening convesation to reserve a tour

In session seven, the learners role play the listening conversation of the previous session and then the items covered in previous sessions are all reviewed again, the new complex conversation is taught through an online conversation in the flight agency: https://www.youtube.com/watch?v=zkieQSzK9hY
The learners, in this session, get familiar with the tour brochures, here is an example:

Summary

The movement and main units of the design is displayed in figure bellow:

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Discovering the Effectiveness of Direct Versus Indirect Corrective Feedback on EFL Learners' Writings: a case of an Iranian Context

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Abstract

Building on Ellis's (2006) study of types of written corrective feedbacks (CFs) in second language acquisition (SLA),this study seeks to account for investigating the extent to which Ellis (2008) typology of options for correcting linguistic errors (in this study direct/indirect corrective feedback) would be more effective in reducing Dulay, Burk, and Krashen (1982) taxonomy of errors among Iranian intermediate EFL learners. In so doing, twenty one homogeneous learners were selected and were divided into two experimental groups (direct and indirect corrective feedback) and one control group. The results demonstrated that those who received feedback outperformed the control group and there was no significant difference between the experimental groups.

Keywords: direct corrective feedback; indirect corrective feedback; omission error.

Introduction

One major problem that has provoked the researchers' minds is how to provide students with effective feedback, so that it could produce a positive effect on students' writing processes and best contribute to the improvement of the overall, long-term quality of their writing. This research has tried to find out the effectiveness of two types of corrective feedback (direct and indirect) on EFL learners' omission errors. In fact, the researcher has tried to investigate the error of omission that the students make, and try to investigate the better solution (direct/indirect corrective feedback). Both Dulay, Burk, and Krashen taxonomy of errors, and Ellis's study of types of written corrective feedbacks (CFs) in second language acquisition (SLA), mentioned bellow, has been used as material to collect the data.

Category	Description	Example
Omission	The absence of an item that must appear in a well-formed utterance.	She sleeping
Addition	The presence of an item that must not appear in well-formed utterances.	We did'nt went there.
Misinformations	The use of the wrong form of the morpheme of the structure.	The dog ated the chicken.
Misordering	The incorrect placement of a morpheme or group of morphemes in an utterance.	What daddy is doing?

Table2 :*A surface strategy taxonomy of errors (categories and examples taken from Dulay, Burt, and Krashen 1982).*

Type of CF	Description
1) Direct CF	The teacher provide the student with the correct form
2) Indirect CF **a) Indicating + locating the error** **b) Indication only**	The teacher indicates that an error exists but does not provide the correction. a) This takes the form of underlining and use of cursors to show omissions in the student's text. b) This takes the form of an indication in the margin that an error or errors have taken place in a line of text.
3) Metalinguistic CF **a) Use of error code** **b) Brief grammatical descriptions**	The teacher provides some kind of metalinguistic clue as to the nature of the error. a) Teacher writes codes in the margin (e.g. ww ¼ wrong word; art ¼ article). b) Teacher numbers errors in text and writes a grammatical description for each numbered error at the bottom of the text.
4) The focus of the feedback **a) Unfocused CF** **b) Focused CF**	This concerns whether the teacher attempts to correct all (or most) of the students' errors or selects one or two specific types of errors to correct. This distinction can be applied to each of the above options.
5 Electronic feedback	The teacher indicates an error and provides a hyperlink to a concordance file that provides examples of correct usage.

| **6 Reformulation** | This consists of a native speaker's reworking of the students' entire text to make the language seem as native-like as possible while keeping the content of the original intact. |

Table 3: *A typology of corrective feedback types (Ellis, 2008)*

Theoretical background

After Truscott published article in 1996 entitled as: "The case against grammar correction in L2 writing classes", giving corrective feedback has been of high interest among different scholars and researchers. Regarding the efficacy of the written corrective feedback, there are contradictions of opinions among the researchers. He strongly believes that giving written corrective feedback may remove the errors in a piece of writing, but it will not remove the new errors in new drafts and it does not lead to acquisition. Ferris(1999) opposed this claim and argued that clear and consistent correction is effective. In further arguments, He also believed that his arguments were premature and mentioned that the growing researches about WCF demonstrate that WCF is effective. The former one criticized the latter of lacking evidence in support of her contention. In his most recent survey of the written corrective feedback research, The former mentioned that correction could also be harmful for students' ability to write correctly (p. 270). Furthermore, He claimed that there is no place for grammar correction in writing and it should be abandoned. Another opposite view to him isa researcher who conducted a research in this area and demonstrated that the teachers believe that WCF could assist the student improve the accuracy of their writings.

As defense and by analyzing some of studies by three other researchers, they concluded that there is no convincing evidence in those researchers that demonstrate error correction ever assists student writers improves the accuracy of their writing. However, students themselves want to receive different corrective feedbacks to improve their writing skills.

Two other researchers reviewed some studies in the area WCF. Their studies were divided into studies with and without a control group. All five of the studies without a control group demonstrated that WCF improved grammatical accuracy. However, as opposite side researchers has pointed out, such studies do not prove the permanent effectiveness of CF, because other factors might have affected the improvement of the learners. Furthermore, in order to improve the effectiveness of CF, a control group is needed. Two other researchers (who are mentioned in the hard copy) reviewed seven such studies. However, these studies deal with different kinds of problems. Some of them do not do not examine the effect of CF on the new pieces of writings and just shed light on the second drafts.

Other researches regarding WCF are mentioned in the following sentences. It was investigated that the type of feedback (direct, explicit written feedback and student–researcher 5 minute individual conferences; direct, explicit written feedback only; no corrective feedback) which was given to 53 adult migrant students on three types of error (prepositions, the past simple tense, and the definite article) resulted in improved accuracy in new pieces of writing over a 12 week period.

Direct and indirect corrective feedback

High number of studies has distinguished between direct and indirect feedback strategies and investigated the extent to which they could be effective and facilitate learning to write correctly. When the teachers identify the errors and try to correct them explicitly, directive feedback occurs, and when the teachers indicate those errors, but do not correct them, indirect feedback. Additionally, there is further distinction between those that do or do not use a code. Coded feedback refers to the exact location of an error, and types of errors are involved with a code (for example, PS means an error in the use or form of the past simple tense). Uncoded feedback happens when the teacher underlie the error and correct it. Contrary to studies that reveal both students and teachers tends to exploit direct corrective feedbacks (Ferris & Roberts, 2001),several studies demonstrate that indirect corrective feedback is more effective in improving the accuracy of learners drafts of writings. Therefore no correlational analysis happened.

On the other hand, the studies by the other researchers did have control groups. In their researches the students received direct feedback and the errors were underlined. These groups were compared with those who did not receive any corrective feedback. They examined the effects of three different feedback treatments (errors marked with codes; errors underlined but not otherwise marked or labelled; no error feedback) and investigated that both error feedback groups significantly outperformed the no feedback control group, but, they found that there were no significant differences between the group given coded feedback and the group not given coded feedback. Furthermore, there should be mentioned that they investigated text revisions rather than new pieces of writing over time.

Theoretical issues that Truscott believe in

Truscott claims derive from the theories that simple correction of error will not enhance the learners' knowledge about the corrected form of the error. This theory contradicts the fact that learners who notice the difference between target-like input (be it oral or WCF) and their non target-like output are able to change and modify it as target like output.

The aims of the study

The present study aims at investigating the extent to which direct vs. indirect corrective feedback could be effective in removing the EFL learners' emission errors.

Methodology

Design

There are twenty one participants in this quasi-experimental research. There is a pretest and a posttest and treatment. The data itself is qualitative but the data analysis is quantitative. The time is not the matter in this research, therefore the research is considered as cross-sectional.

Context

The research is conducted in the context of Iran. The institutional context in which the research is conducted is the "Iran English School" in the City of Arak, located in the west center of Iran.

Participants

The total number of participants in this research is sixty five. In order to homogenize the participants, they were given a test of nelson and the most homogeneous one who were twenty one were selected for this research.

Instrumentation

As mentioned previously, in order to homogenize the learners a test of nelson was given to the students. In the pretest writing draft, the students were supposed to write a paragraph about spring. In the post test they were supposed to chose from other three seasons (fall, winter, and summer) and write another writing draft (after they have been given treatment).

Procedure

The research is implemented in the context of Iran. In order to make sure of the general proficiency of the subjects, a test of nelson has been given to thirty nine EFL learners in English school of Jahad in Arak. Arak is a city located in the west-center of Iran. Twenty one students who were most homogeneous participated in the study. In order for the gender and age not to interfere in the study, male students who aged between sixteen to eighteen have been chosen for the study. In order to homogenize the students in terms of writing skills, the teacher gave the students a writing assignment. The difference among the students mean scores was not significant.

In this research, there are two experimental groups and one control group, and there will be four sessions: pre test session, omission error identification in students' writings, treatment, and a post test session. In the first session (pre test), the students were given a writing assignment about spring. They were supposed to exploit past, present, and future tense sentences in their writings, ten sentences for each tense.

The researcher and the teacher (table 1) contact with each other through email. The email address and the writing samples will be attached in the appendixes.

Group	Teacher	n
Direct Corrective Feedback	Davoodabadi, H.	24
Direct Corrective Feedback	Davoodi Nasr, H.	21
Control	Davoodi Nasr, H.	20

Table 1: *Group Distribution*

Data Collection and Material

The students' writings in pretest and posttest will be scanned and emailed to the researcher through email. Then the scores of two experimental groups and one control group will be correlated using one-way ANOVA.

Data analysis

In order to analyse the data, the researcher gathered the qualitative data and coded them to turned them into quantitative and analyse them. In this case the researcher has conducted analytic scoring and has chosen omission errors. One way ANOVA has been exploit to get to the results.

Descriptive Statistics							
	N	*Total num. of errors mean (pretest)*	*Total num. of errors (mean posttest)*	*Omission errors (mean pretest*	*Omission errors (mean posttest)*	*Std. Deviation*	*Variance*
DCF	7	14.52	7.28	11.54	6.19	0.84	0.7
ICF	7	12.46	4.19	10.41	3.88	0.51	0.26
Control group	7	15.73	12.09	13.02	10.37	0.69	0.47
Valid N (listwise)	**7**						

Table 2: *Descriptive Analysis of Variables*

Figure 1: *Descriptive Analysis of Variables*

Correlations		
	P	*Sig.*
Control and ex1 and ex2	1.98	.266*
Sig.	1.98	.000
N	21	21
Ex1 and ex2	1.21	1
Sig.	.000	.546
N	21	21

Table 3: *Analysis of Variance in two experimental groups and one control group*

According to table 3 there is a significant difference between control and each of experimental groups and there is not any significant difference between the experimental 1 and experimental 2.

Results and conclusion

As mentioned previously one way ANOVA has been exploited to demonstrate whether the differences among variable is significant or not. In table 2 the descriptive analysis is mentioned. Accordingly, the number of omission of errors has decreased in both experimental group but in ICF the difference is more than the DCF one. The low standard deviation of the three groups emphasizes the homogeneity of the groups. According to table 3, the difference between the control group participants is significant with each of experimental groups. Therefore, the two groups who received direct and indirect corrective feedback outperformed those who did not receive feedback. In addition, there was not any difference between the performance of the two experimental groups.

Implications for further studies

There are many ideas regarding effectiveness of different types of corrective feedback in learners' writing accuracy. This study focused on one type of error called omission error. This type of error is one of the common errors that happen in the writings of the learners. This research introduced two solutions to control those errors. The first one is directive feedback and the second one is indirect feedback. But according to the results of the research indirect feedback is advised more. However, the statistics displayed no significant difference between DCF and

ICF. Students will benefit from the research either. They will not continue making the same errors in their second and third drafts and would progress with a higher speed.

Limitations and delimitations

One of the limitations of the study is the other factors of indirect corrective feedback namely metacognitive CF, the focus of feedback, electronic feedback, and reformulation that could also be taken into considerations. Another limitation to be notice is the extent to which gender effects the results of the study. Because of the lack of participants, this issue has been left for other researchers who are interested in this area.

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On the relationship between EFL learners' multiple intelligences and their willingness to communicate

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Abstract

The study aims at understanding whether there is a relationship between EFL learners' multiple intelligences and their willingness to communicate or not. To conduct this research at first there is a general introduction of the statement of the problem, significance of the study, research questions, research hypothesis, definition of key terms, limitations and delimitations of the study are the items covered in the first chapter. In the second chapter, the researcher provides a theoretical background about each variable separately, and also the studies that have been conducted about the relationship of these two variables. In chapter three methodology which contains participants, materials, design & procedure, and data Analysis is discussed. And finally some results are drawn.

Keywords: Multiple Intelligences, Multiple Intelligence Developmental Assessment scales, Willingness to Communicate, Preliminary English Test.

1. Introduction

1.1. Introduction
1.1.1. Multiple intelligences
Since the introduction of multiple intelligences theory (MIT) in Gardner's book entitled Frames of Mind (1983), interest has been growing internationally in assessment of multiple intelligences (MI) with regard to learning, achievement, and knowledge acquisition. Based on the avoidance gained from research in biology, genetics, and psychology, Gardner (1983) suggests the existence of eight relatively autonomous, but interdependent, intelligences, rather than just a single construct of intelligence. He redefines the concept of intelligence as "the ability to solve problems or fashion products that are of sequence in a particular cultural setting or community"
(Gardner 1993, p.15).

As it is proposed by Gardner there is both biological and cultural basis for the multiple intelligences. Emphasizing on the cultural context in which the intelligence operates is one of the most important aspects of the theory of multiple intelligences. Since some cultures focus on some types of intelligences, the other cultures may put emphasis on other types of intelligences. Gardner (1993) believes that it is so important to consider each individual as "collection of aptitudes" (p.27) rather than being identified by a single IQ test.   Gardner introduces eight native "intelligences," which are described as follow:

1.1.1.2. Linguistics
This intelligence is said to be the ability to use language in special and creative ways, which is something orally (e.g, as a story teller, orator, or politician) or in writing (e.g., as a poet, playwrite, editor, or journalist). This intelligence includes the ability to manipulate the syntax or structure of language, the phonology or sounds of language, the semantics or meanings of language, and the pragmatics dimensions or practical uses of language. Some of these uses include rhetoric (using language to convince others to take a specific course of action), mnemonics (using language to remember information), explanation (using language to inform), and meta-language (using language to talk about itself) (Armstrong, T. 1994). Multiple Intelligences in the Classroom). (The roots of spoken language can be found in the child's babbling during the opening months of life. indeed, even deaf youngsters begin to babble early in life; and during the first months, all infants will issue those sounds found in linguistic stocks remote from their home tongue. but by the beginning of the second year, linguistic activity is different: it involves (in English-speaking lands) the unactuate utterance of single words: "Mommy," "doggy," "cookie," and, before long, the concatenation of pairs of words into meaningful phrases: "at cookie," "byebye Mommy," "baby cry." Let another year pass, and the three-year-old is uttering strings of considerably greater complexity, including questions, "when I get up?"; negotiations, "I no want to go to sleep"; and sentences with clauses, "Have milk before lunch, please?" and by the age of four or five, the child has corrected the minor syntactic infelicities in these sentences and can speak with considerable fluency in ways that closely approximate adult syntax (Gardner, H. 1985. Frames of Mind: The Theory of Multiple

Intelligences)).

1.1.1.3. Logical/mathematical

This intelligence is said to be the ability to think rationally, often found with doctors, engineers, programmers, and scientists (Jack C. Richards and Theodore S. Rodgers 2001). It is also the capacity to use numbers effectively (e.g., as a mathematician, tax accountant, or statistician) and to reason well (e.g., as a scientist, computer program, or logician). This intelligence includes sensitivity to logical patterns and relationships, statements and propositions (if-then, cause-effect), functions, and other related abstractions. The kinds of processes used in the service of logical-mathematical intelligence include categorization, classification, inference, generalization, calculation, and hypothesis testing (Armstrong, T. 1994. Multiple Intelligences in the Classroom).

1.1.1.4. Spatial

The ability to form mental models of the world, It's something that architects, decorators, sculptors, and painters are good at (Jack C. Richards and Theodore S. Rodgers 2001). Other sources define it as "the ability to perceive the visual-spatial world accurately (e.g., as a hunter, scout, or guide), and to perform transformations upon those perceptions (e.g., as an interior decorator, architect, artist, or inventor). This intelligence involves sensitivity to color, line, shape, form, space, and the relationships that exist between these elements. It includes the capacity to virtualize, to graphically represent visual or spatial ideas, and to orient oneself appropriately in a spatial matrix" (Armstrong, T. 1994. Multiple Intelligences in the Classroom).

1.1.1.5. Musical

To have a good ear for music, as is strong for singers and composers. Of all the gifts with which individuals maybe endowed, none emerges earlier than musical talent. Though speculation on this matter has been rife, it remains uncertain just why musical talent emerges so early, and what the nature of this gift might be. A study of musical intelligence may help us understand the special flavor of music and at the same time illuminate its relation to other forms of human intellect. Some feeling for the range and sources of early musical gifts can be gleaned by attending a hypothetical musical audition in which the performers are three preschool children. The first child plays a Bach suit for solo violin with technical accuracy as well as considerable feeling. The second child performs a complete aria from a Mozart opera after hearing it sung but a single time. The third child sits down at the piano and plays a simple minuet which he himself has composed,three performances by three musical prodigies. But have they all arrived at these heights of youthful talent by the same routes? Not necessarily. The first child could be Japanese youngster who has participated since age two in the Suzuki Talent Education program and has, like thousands of her peers, mastered the essentials of a string instrument by the time she inters school (Gardner, H. 1985. Frames of Mind: The Theory of Multiple Intelligences).

1.1.1.6. Bodily/kinesthetic

It is defined as "having a well-coordinated body, something found in athletes and craftspersons" in the book "Approaches and Methods in Language" (Jack C. Richards and Theodore S. Rodgers 2001). Expertise in using one's whole body to express ideas and feelings (e.g., as an actor, a mime, an athlete, or a dancer) and facility in using one's hands to produce or transform things (e.g., as a craftperson. sculptor, mechanic, or surgeon). It is believed that this intelligence includes specific physical skills such a as coordination, balance, dexterity, strength, flexibility, and speed, as well as proprioceptive, tactile, and haptic capacities (Armstrong. T, 1994. Multiple Intelligences in the Classroom).

1.1.1.7. Interpersonal

The ability to be able to work well with people, which is strong in salespeople, politicians, and teachers (Jack C. Richards and Theodore S. Rodgers 2001).

1.1.1.8. Intrapersonal

The ability to understand oneself and apply one's talent successfully, which leads to happy and well-adjusted people in all areas of life (Jack C. Richards and Theodore S. Rodgers 2001).

1.1.1.9. Naturalist

The ability to understand and organize the patterns of nature (Gardner, H. 1985. Frames of Mind: The Theory of Multiple Intelligences).

1.1.2. Willingness to communicate

According to MacIntyre and Doucette (2010, p. 162), the willingness to communicate (WTC) can be conceptualized as a readiness to speak in the L2 at a particular time with a specific person, and as such, is the final psychological step to the initiation of L2 communication'.

A number of factors have been investigated over the last two decades as to their influence on WTC, but more recently MacIntyre and Doucette (2010) have suggested Kuhl's (1994) theory of action control, which has as its basis hesitation, preoccupation, and volatility, as a precursor for WTC. These Action Control factors are considered by MacIntyre and Doucette (2010) to be more the result of stable individual differences (traits) rather than dynamic situational reactions to events inside or outside the classroom.

1.2. Statement of the problem

As our experience, according to some teachers' opinions about their EFL classes, it is assumed that there are differences among the students in terms of achieving the required goals and objectives of that semester. Students' tendency to communicate is one of the differences that students have. Some students are more motivated to communicate and speak in the second language classes than the others. What will be the result? The former group progress a lot in that

special semester and the latter group students are just listeners. When the students do not have any tendency to communicate in the classroom, the will be bored after one or two semesters, or sometimes they quit learning second language. It will also be problematic for the teachers too. When the learners are not that motivated, the teachers will think that they don't like his/her classes and this can also demotivate the teachers which lead to decrease in efficiency of the total outcome of the class. In these situations the professional development will not happen for the teachers. This research aims at determining the reasons why these problems happen.

1.3. Significance of the study

Willingness to communicate is the most basic orientation toward communication. Almost anyone is likely to respond to a direct question, but many will not continue or initiate interaction. This instrument measures a person's willingness to initiate communicate. This research tends to show the reason why some students are eager to attend in communications tasks of classes and some not and suggest idea of solving these problems. This can increase the amount of EFL learners' willingness to communicate. When presented with an opportunity to use their second language (L2), some people choose to speak up and others choose to remain silent. Even after studying a language for many years, many L2 learners will not become L2 speakers. The reasons for choosing to avoid using a second language are not straightforward or simple if one takes into consideration the various individual, social, linguistic, situational, and other factors that are relevant to the decision to speak in the L2. The study helps the teachers and students understand individual differences that cause different variety of willingness to communicate.

1.4. Research assumptions

Willingness to communicate is one of the most important factors in improving speaking skills of EFL learners. When students are not interested in undertaking a task, they will not be able to progress in the related domain, therefore demotivation will happen. Willingness to communicate is related to individual characteristics of the students. Individuals have different intelligences that make them be special in some behaviours and be week in some other behaviours. One of the characteristics of the individuals who posses inter-lingual intelligence is that they are socialized more than others and are interested in communicating with others, vice versa, the individuals who posses mathematical intelligences tend to be introvert. The individuals who posseslinguistic intelligences tend to speak in the classroom more than others. Both multiple intelligences and willingness to communicate is an individual issue, therefore,the researcher assumed that there is a relationship between individual differences and willingness to communicate.

1.5. Research questions

1. To what extent is EFL learners' linguistics and mathematics intelligences related to their willingness to communicate?

2. Is there any difference between the individuals who posses linguistics intelligence and the ones who posses mathematical intelligence in terms of willingness to communicate?

1.6. Research hypothesis

1. It seems as if by increasing mathematical intelligence the willingness to communicate decreases and by increasing linguistics intelligence willingness to communicate also increase.

2. I seems as if there is a difference between individuals possessing linguistic and mathematics intelligences in terms of willingness to communicate.

1.7. Definitions of key terms
Willingness to communicate (WTC): readiness to speak in the L2 at a particular time with a specific person.

Linguistics intelligence: To be the ability to use language in special and creative ways, which is something orally (e.g, as a story teller, orator, or politician) or in writing (e.g., as a poet, play write, editor, or journalist).

Mathematical intelligence: the ability to think rationally, often found with doctors, engineers, programmers, and scientists (Jack C. Richards and Theodore S. Rodgers 2001).
Multiple intelligence: A theory of intelligence that characterizes human intelligence as having multiple dimensions that must be acknowledged and developed in education (Jack C. Richards and Theodore S. Rodgers 2001).

1.8. Limitations and delimitations of the study

Every research has its own limitations and delimitations. The first limitation of the research is the sample size. Because collecting data has been done through email, therefore, shortage of time has not let the researcher have a high amount of subjects in the research. Other limitation of the study is the questionnaires. For instance, multiple intelligences questionnaire contains 119 items which is boring for the students to answer all of them. The research has also delimitations. Because the data has been collected in Iran, the researcher did not need to attend to the classes and share the questionnaires. The questionnaires were given by the administrator of Iran institute in Arak city, and the results were sent to the researcher through email (see appendix 3). Also, because the research is correlational, the researcher did not need to devote time on applying any treatment, because in correlational researchers there is no treatment.

Theoretical background

2.1. Multiple intelligences

Emotional Intelligence is a part of Gardner's (1993) interpersonal intelligence. Brudaldi in 1996 has said that emotional intelligence (EQ) is an intelligence by its own right (cited in Brown, 2007). He explains "emotional mind is pretty quicker than rational mind, without the hesitation thinking what to do". Therefore, he added emotional intelligence and also placed it at the highest level of Gardner's eight multiple intelligences. Intelligences interact in complex ways. None of these intelligences is said to be superior to the others and each individual has his/her own strengths and weaknesses. Gardner asserts that these intelligences rarely operate independently and they complement each other to solve a problem and overlap while an individual develops language skills (Brualdi, 1996).

It has been claimed by Gardner that the list of intelligences may include more intelligences. It has been suggested by Armstrong that a list of proposed intelligences which includes spirituality, moral sensibility, sexuality, intuition, creativity, olfactory perception, etc; however, these intelligences must meet Gardner's eight criteria to be accepted as different types of intelligence. Gardner's MI has rapidly been incorporated into school curriculum since its emergence in 1983, in educational systems across the United States and other countries (Christine, 2003). I have talked with lots of teachers and many of them accept MI theory and are attempting to teach students in the manner that will enhance their dominant intelligence(s).

Also lots of writing in the area of second language learning and teaching focuses on differences between learners and the need to develop more student-centered learning programs. This emphasis is repeated by learning style researchers, who have made a significant contribution to language teaching by increasing our awareness of the need to take individual learner variations into consideration and to diversify classroom activities in order to research a wider variety of learners, but it takes time. The idea of incorporating alternative teaching methods into a course curriculum is a key point in Howard Gardner's theory of multiple intelligences. Gardner (1983) encourages the use of alternative teaching strategies that are student-centered rather teacher-centered. MI offers an enriched way of seeing the world that can expand your thinking about human success. It gives you the chance to discover, value and enhance the talents of all learners, not just those who are suited to 'traditional' schooling. And it provides a means to improve self-esteem, self-motivation and independence, which can then lead to raise academic standards and life success (Baum, S., and Viens. J., and Slatin, B. , 2005). MI theory is used as a lens through which educators reflect on their practices in order to extend what they currently do well and to better met the diverse needs of their students. MI theory provides a useful vocabulary for collegial discussion and for conversations with parents, and helps teachers and parents understand, celebrate, and use their students' and children's unique ways of knowing.

According to some studies in 1904, the minister of public instruction in Paris asked the French psychologist Alfred Binet and a group of colleagues to develop a means of determining

which primary grade students were "at risk" for failure so these students could receive remedial attention. Out of their efforts came the first intelligence tests. Imported to the United States several years later, intelligence testing became widespread, as did the notion that there was something called "intelligence" that could be objectively measured and reduced to a single number or "IQ" score. Almost 80 years after the first intelligence tests were developed, a Harvard psychologist named Howard Gardner challenged this commonly held belief. Saying that our culture had defined intelligence too narrowly, he proposed in the book *Frames of Mind* (Gardner 1993) the existence of at least seven basic intelligences. More recently, he has added an eighth and discussed the possibility of a ninth (Gardner, 1999). In his theory of multiple intelligences (MI theory), Gardner sought to broaden the scope of human potential beyond the confines of the IQ score. He seriously questioned the validity of determining intelligence through the practice of taking individuals out of their natural learning environment and asking them to do isolated tasks they'd never done before-and probably would never choose to do again. Instead, Gardner suggested that intelligence has more to do with the capacity for (1) solving problems and (2) fashioning products in a context rich and naturalistic setting (Armstrong, T. 1994)

 Some stories about MI have been mentioned as follow:

Most of us are familiar with the story of the Blind Men and the Elephant, a tale that comes to us from ancient India. In this story, a king presented an elephant to a number of blind men in his community and asked each to say what he thought it was. The first man touched the side of the beast and answered, "A Wall." The second walked up and felt a leg, and replied, "no, this is a pillar." A third man encountered the tail and cried out, "This is certainly not a wall nor a pillar! It's a rope!" A fourth man latched on to an ear and exclaimed: "You are all wrong! It's a piece of cloth!" And the men began arguing and fighting among themselves about who was really right. Recently, there is another related story that isn't nearly as well known. It's entitled "The Blind Educators and the Literacy Lion." In this story (which has rather fuzzier origins), a king asks several blind educators in his village to examine a new beast that has come into his possession and to tell him all about it. The first educator goes up to touch the Literacy Lion, and then runs back to the king shouting: "This beast is made up of whole words! Yes, all sorts of words, like *the* and *captain* and *sure* and *poultry* and *wizard* and tens of thousands more!" Then the king signaled for the second educator to go up to the Literacy Lion, which she did, and after some time she returned to the king saying: "This animal isn't made of whole words! It's made up of sounds! All kinds of sounds! Sounds like 'thhhh' and 'buh' and 'ahhhhh' and 'ayyyyyy' and 'juh' and many more. In fact, I counted all the sounds, and there are exactly 44! A third educator was sent to examine the beast, and he returned and acclaimed: "This creature isn't made up of sounds or whole words, it is constructed out of stories, and fables, and songs, and chants, and poems, and storybooks, and Big Books, and board books, and novels, and plays, and whole libraries full of living, exciting tales, and lots more besides!" Finally, a fourth educator was sent, and she came back saying: "They're all wrong! This beast is made up of whole cultures, people crying out for out for freedom and power, and it's about understanding who we are and what we're capable of, and how each of us can speak, and read, and write with our own voices, and in this

way contribute to the good of all." And with this final assessment, the educators proceeded to dispute heatedly among themselves.

By now, you will have probably recognized that this story is a thinly disguised attempt to describe the history of literacy acquisition and the teaching of reading and writing over the past several decades in the United States and elsewhere. Corno et al. (2002) noted that the construct of a single overarching general ability is widely accepted. They report that today there are approximately 120 different measures of general ability. Yet they also acknowledge that not all scholars are in agreement, and they cite in particular the work of Harvard Gardner and Robert Sternberg. The Multiple Intelligences Theory and its applications in the educational settings are growing so rapidly. Many educators such as Armstrong (2002) began to use MI-Based Instruction as a way to overcome the difficulties which they encounter with their students as a result of their individual differences and their learning styles. The Multiple Intelligences Theory can be applied to educational settings. The theory is very flexible and it can be adapted to the context in which it is applied. Using the MI theory in education involves using it as a content of instruction and as a means of conveying this content at the same time. This indicates that using the MI Theory can take many forms (Hosseini, S. 2011). In teaching English, Multiple Intelligences-Based Instruction can be effective in many ways: first of all, the students are given many options and opportunities to express themselves in the English language. To base the instruction of the English language on the MI Theory means that the teacher should use a variety of teaching strategies which should be used in a way that makes this instruction address the intelligences which the students possess. In this way, the English language is taught in a natural atmosphere (Armstrong, 1994).

As Gardner (1993) believes, intelligences can be improved, modified, trained and even changed. In fact, human ability and intelligences are flexible and can be guided. Gardner (2003) also mentions that MI should not be an educational goal in itself. Educational goals need to reflect one's own values and these can never come directly from a theory. From the very beginning, Gardner did not set on proposing new educational settings, and it can be considered as the by-product of his theory (Gardner, 1999).

Armstrong (1994) explains the application of MI in the classroom. He accepts the mentioned theory as the theory of education and learning trend that can be support curriculum designers and educators with opportunity to apply it in educational settings. He provides several teaching for the application of each of the eight intelligences in the classroom. He also assumes that applying such strategies can improve the performance of learners in that domain. In the classes that are governed by the MI theory, students are to be treated as individuals who bear different combinations of abilities which are of value and are in need of being recognized and natured (Hosseini, S. 2011). Multiple Intelligences' approaches to literary expression in classrooms are to be invited as well. In these classes, the variety of forms of mental representation should be honored and students should have the opportunity to show what they have understood and what they have not, in ways that are comfortable to them (Hosseini, S. 2011). Multiple Intelligence is said to be a learner-based philosophy that characterizes human intelligences as having multiple

dimensions that must be acknowledged and developed in education. Traditional IQ or intelligence tests are based on a test called the Stanford-Binet, founded on the idea that intelligence is a single, unchanged, inborn capacity. However traditional IQ tests, while still given to most schoolchildren, are increasingly being challenged by the MI movement. MI is based on the work of Harward Gardner of the Harvard Graduate School of Education (Gardner 1993). Gardner notes that traditional IQ tests measure just logic and language, but the brain has other equally important types of intelligence. Gardner argues that all humans have these intelligences, but people are different in the strengths and combinations of intelligences. It is believed by him that all of them can be enhanced through training and practice. So MI belongs to a group of instructional perspectives that focus on differences in teaching. Learners are viewed as possessing individual learning styles, different preferences, or different intelligences. Gardner (1993) proposed a view of natural human talents that is labeled the "Multiple Intelligences Model". This model is one of a variety of learning style models that have been proposed in general education and have subsequently been applied to language education. Gardner claims that his view of intelligence(s) is culture-free and avoids the conceptual narrowness usually associated with traditional models of intelligence (e.g., the Intelligence Quotient testing model)(Jack C. Richards and Theodore S. Rodgers 2001).

2.2. Willingness to communicate

A number of factors have been investigated over the last two decades as to their influence on WTC, but more recently MacIntyre and Doucette (2010) have suggested Kuhl's (1994) theory of action control, which has as its basis hesitation, preoccupation, and volatility, as a precursor for WTC. These Action Control factors are considered by MacIntyre and Doucette (2010) to be more the result of stable individual differences (traits) rather than dynamic situational reactions to events inside or outside the classroom.Willingness to communicate (WTC) is an individual's volitional inclination toward actively engaging in the act of communication in a specific situation, which can vary according to interlocutor(s), topic, and conversational context, among other potential situational variables. Previously published research studies have investigated the trait or situational/contextual nature of WTC, but most have been limited geographically to countries such as Canada, Japan, Korea and China and their participants were either EFL (English as a Foreign Language) students studying English in their own countries or Study Abroad students who were not intending to stay permanently in an English speaking country.

3. Methodology

3.1. Participants

The participants in the research are twenty students who study in Iran English institute in Arak city, Iran. The students are all male and their ages are 22 years old and their levels are intermediate.

3.2. Instrumentation

The instrument used is the Multiple Intelligence Developmental Assessment Scales (MIDAS), a commercially designed instrument which was designed by Shearer in 1996. To understand the students' willingness to communicate, Collecting the data occurred over a period of two months, the duration of this particular English course, and consisted of (a) a WTC questionnaire, administered on Day 1 of the study; (b) eight classroom observations, carried out once-weekly in two hourly sessions; (c) six audio recordings of group and pair work, carried out once-weekly over three weeks, and (d) a 40–60 min interview with each participant in the last week.

Three stages of data collection

Stage 1 Week 1	Stage 2 Week 1-8	Stage 3 Week 8
Self-report questionnaires	Classroom observation (8·2 h/four weeks) Pair/group work (six sessions/three weeks)	interviews with participants

Table 4.1 *Stages of Data Collection*

About the first stage The self-assessment questionnaire measures a person's willingness to initiate communication. It contained 20 situations in which a person might choose to communicate or not to communicate. The learners had completely free choice. They were supposed to indicate the percentage of times they would choose to communicate in each type of situation. In other words, the students indicated in the space at the left of the item what percent of the time they would choose to communicate (0=Never to 100=Always). The face validity of the instrument is strong**,** and the results of extensive research indicate the predictive validity of the instrument. Alpha reliability estimatesfor this instrument have ranged from .85 to well above .90. Of the 20 items on the instrument, 8 are used todistract attention from the scored items. The twelve remain items generate a total score, 4 context-type scores, and 3 receiver-type scores. The sub-scores generate lower reliability estimates, but generally high enough to be used in research studies (See Appendix 2).

3.3. Procedure and design

To conduct the research, researcher at first makes sure of the level and ages. Then the students are given MIDAS questionnaire and the results are documented. Second, the students are given test of WTC. As mentioned previously, Collecting the data occurred over a period of two months, the duration of this particular English course, and consisted of (a) a WTC questionnaire, administered on Day 1 of the study; (b) eight classroom observations, carried out once-weekly in two hourly sessions; (c) six audio recordings of group and pair work, carried out once-weekly over three weeks, and (d) a 40–60 min interview with each participant in the last week. Then the results are correlated using t-test. The design of the research is correlational.

4. Results

Statistical analysis is an important part of this study. Statistics is a branch of methodology dealing with the collection, classification, description and interpretation of data in a research and it aims at describing deductions about the numerical features of a community. Descriptive analysis is the most important part of analysis in this research. The first step in analyzing data and description of features of subjects is to know about differences between variables in the model. The technique used in this chapter is distribution charts and columns and also descriptive statistics such as variance, mean, etc.

Variance	Std. Deviation	Mean	Maximum	Minimum	Range	N		
109.93	*10.4847*	*48.3*	*67*	*32*	*35*	*20*	Linguistic intelligence	
210.685	*14.51*	*58.05*	*86*	*39*	*47*	*20*	WTC	

Table 4.1. Descriptive Analysis of Linguistics Intelligence and Willingness to communicate
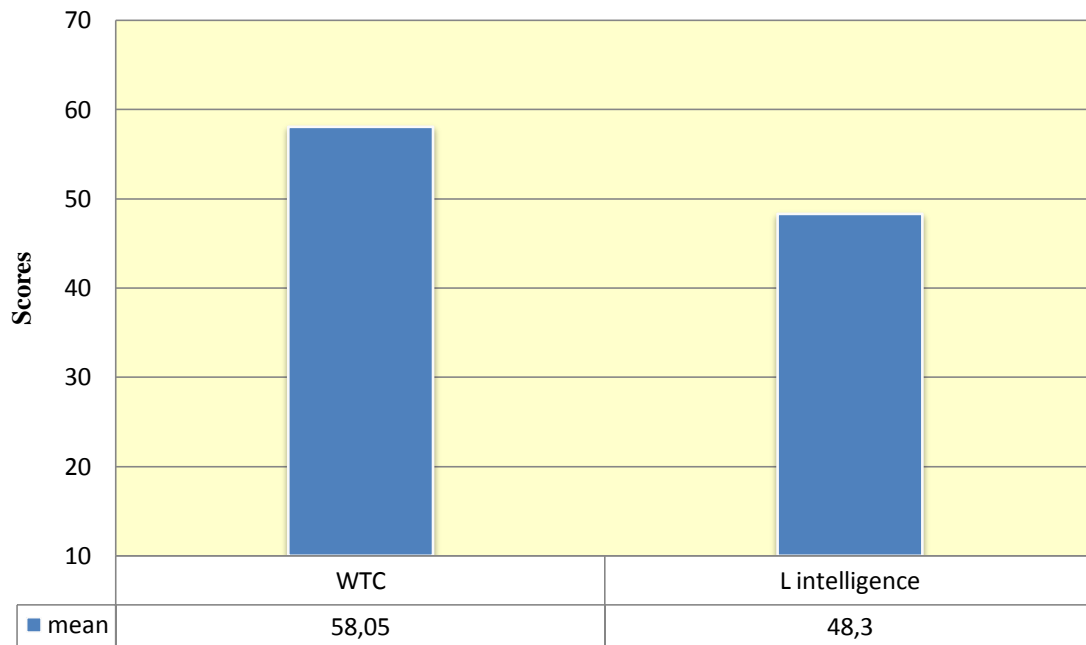
Figure 4.1. Analysis of Mean Scores in WTC and LI
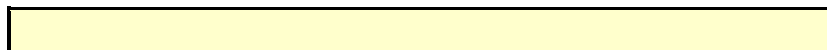
Std. Error Mean	Std. Deviation	N	Mean	
3.24	14.51	20	58.05	WTC
2.34	10.4847	20	48.3	L. intelligence

Table 4.2. Statistical Analysis of Scores in WTC and LI

			Paired Differences					
			95% Confidence Interval of the Difference		Std. Error Mean	Std. Deviation	Mean	
Sig. (2-tailed)	df	t	Upper	Lower				
.000	19	1.734	10.65	8.85	.9	4.02	9.75	WTC & L. I.

Table 4.3. Statistical Analysis of WTC and LI

According to the table 4.3., the mean scores' difference is significant, because the sig. is less than 0.05, so the null hypothesis is rejected which can be concluded as: there is a significant difference between the mean score of linguistic intelligence and willingness to communicate.

Variance	Std. Deviation	Mean	Maximum	Minimum	Range	N		
109.93	10.4847	31.25	57	0	57	20		Mathematical intelligence
210.685	14.51	58.05	86	39	47	20	WTC	

4.4. Descriptive Analysis of Mathematical Intelligence and Willingness to Commnicate
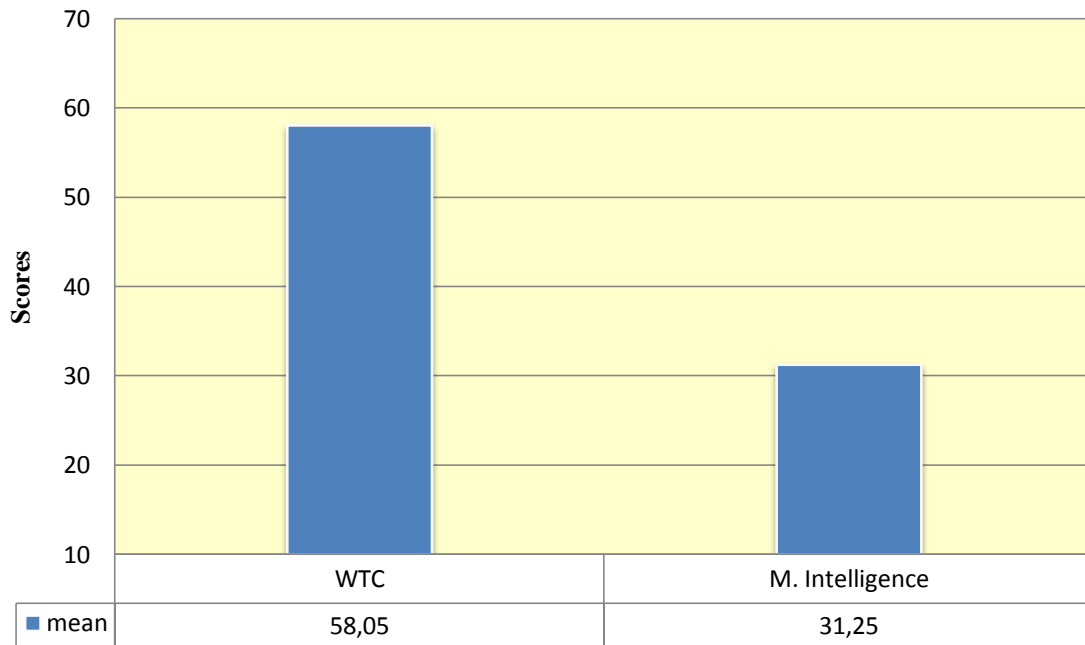
Figure 4.2. Analysis of Mean Scores in WTC and MI

Std. Error Mean	Std. Deviation	N	Mean	
3.24	14.51	20	58.05	WTC
3.87	17.31	20	31.25	M. intelligence

Table 4.5. Statistical Analysis of WTC and MI

			Paired Differences					
Sig. (2-tailed)	df	t	95% Confidence Interval of the Difference		Std. Error Mean	Std. Deviation	Mean	
			Upper	Lower				
.153	19	2.675	27.43	26.18	.63	2.8	26.8	WTC & L. I.

Table 4.6. Statistical Analysis of WTC and MI

According to the table 4.3., the mean scores' difference is not significant, because the sig. is more than 0.05. Therefore, the null hypothesis is rejected which can be concluded as: there is not any significant difference between the mean score of Mathematical intelligence and willingness to communicate.

4.1. Implications for further studies

The study is beneficial for the teachers, and the students, and curriculum designers. It is beneficial for the teachers because they can understand the reason why some students are not that motivated to attend in class discussions and also help them solve the problems. It helps the students discover their strength and be motivated to attend class discussions and progress more in their education. Curriculum designers can benefit from this study in a way that they can implement the results of the research on the education lesson plans.

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Appendix I

MIDAS test
Musical

1_ As a child, did you have a strong liking for music or music classes?
A little   Sometimes   Usually
Often   All the time   I don't know

2_ Did you ever learn to play an instrument?
No   A little   Fair
Good   Excellent   I don't know

3_ Can you sing in tune?
A little bit   Fair   Well
Very well   Excellent   I don't know

4_ Do you have a good voice for singing with other people?
A little bit   Fair   Good
Very good   Excellent   I don't know

5_ Did you ever play an instrument, play with a band or sing with a group?
Never   Every once a while   Sometimes
Often   Almost all the time   I don't know. Does not apply

6_ Do you spend a lot of time listening to music?
Every once in a while   Sometimes   Often
Almost all the time   All the time   I don't know

7_ Do you ever make up songs or write music?
Never   Once or twice   Every once in a while
Sometimes   Often   I don't know
8_ Do you ever drum your fingers, whistle or sing to yourself?
Every once in a while   Sometimes   Often
Almost all the time   All the time   I don't know

9_ Do you often have favorite tunes on your mind?
Every once in a while   Sometimes   Often
Almost all the time   All the time   I don't know

10_ Do you often like to talk about music?

| Never | Every once in a while | Sometimes |
| Often | Nearly all the time | I don't know |

11_ Do you have a good sense of rhythm?

| Fair | Pretty good | Good |
| Very good | Excellent | I don't know |

12_ Do you have a strong liking for the SOUND of certain instrument or musical groups?

| Every once in a while | Sometimes | Often |
| Almost all the time | All the time | I don't know |

13_ Do you think you have a lot of musical talent or skill that was never fully brought out?

| No | Some | A fair amount |
| A good amount | A great deal | I don't know |

14_ Do you often have music on while you work, study or relax?

| Every once in a while | Sometimes | Usually |
| Almost always | Always | I don't know |

Kinesthetic

15_ In school, did you generally enjoy sports or gym class more than other school classes?

| Not at all | A little | About the same |
| Enjoy sports more | Enjoy sports much more | I don't know |

16_ As a teenager, how often did you play sports or other physical activities?

| Every once in a while | Sometimes | Often |
| Almost always | All the time | I don't know |

17_ Did you ever perform in a school play or take lessons in acting or dancing?

| Never | Maybe once | A couple of times |
| Often | Almost all the time | I don't know |

18_ Do you or other people (like a coach) think that you are coordinated, graceful or a good athlete?

| No | Maybe a little | About average |
| Better than average | Superior | I don't know |

19_ Did you ever take lessons or have someone teach you a sport such as bowling, karate, golf, etc,?

| No | Rarely | Sometimes |

Often   Nearly all the time   I don't know

20_ Have you ever joined teams to play a sport?
Never   Rarely   Sometimes
Often   Almost all the time   I don't know

21_ As an adult, do you of the do physical work or exercise?
Rarely   Sometimes   Often
Almost all the time   All the time   I don't know. Does not apply

22_ Are you good with your hands at things like card shuffling, magic tricks or juggling?
Not very good   Fair   Good
Very good   Excellent   I don't know

23_ Are you good at doing precise work with your hands such as sewing, making models, typing flies, typing or have good handwriting?
Not at all   Fairly good   Good
Very good   Excellent   I don't know

24_ Do you enjoy working with your hands on projects such as mechanics, building things? Preparing fancy food or sculpture?
Never or rarely   Sometimes   Often
Almost all the time   All the time   I don't know. No opportunity

25_ Are you god at using your body or face to imitate teachers such as teachers, friends, or family?
Not at all   A little bit   Fair
Good   Very good   I don't know

26_ Are you a good dancer, cheerleader or gymnast?
Not at all   Fairly good   Good
Very good   Excellent   I don't know

27- Do you learn better b having something explained to you or by doing it yourself?
Always better by explanation   Sometimes better by explanation   No difference
Usually better by doing it   Always better by doing it   I don't know

Logic-Math

28_ As a child, did you easily learn math such as addition, multiplication and fractions?
Not at all   It was fairly hard   Pretty easy
Very easy   Learned much quicker than all the kids   I don't know

29_ In school, did you ever have extra interest or skill in math?

Very little or none   Maybe a little   Some
More than average   A lot   I don't know

30_ How did you do in advances math classes such as algebra or calculus?
Didn't take any   Not very well   Fair
Well   Excellent   I don't know or does not apply yet

31_ Have you ever had interest in studying science or solving scientific problems?
No   A little   Average
More than average   A great deal   I don't know

32_ Are you good at playing chess or checkers?
No   Fairly good   Good
Very good   A great deal   I don't know

33_ Are you good at playing cards or solving strategy or puzzle like game?
Not at all   A little   About average
Better than average   Excellent   I don't know

34_ Do you often play games such as scrabble or crossword puzzles?
Very rarely or never   Every once in a while   Sometimes
Often   All the time   I don't know. No opportunity

35_ Do you have a good system for balancing a checkbook or figuring a budget?
Not at all   Fairly good   Good
Very good   An excellent system   I don't know or does not apply

36_ Do you have a good memory for numbers such as telephone numbers or addresses?
Not very good   Fair   Good
Very good   Superior   I don't know

37_ How are you at figuring numbers in your head?
Cannot do it   Not very good   Fair
Good   Excellent   I don't know

38_ Are you a curious person who likes to figure out WHY or HOW things work?
Every once in a while   Sometimes   Often
Almost all the time   All the time   I don't know

39_ Are good at inventing 'systems' for solving long or complicated problems? For example, betting at the race track or organizing your home or life?
Not very good   Fair   Good
Better than average   Excellent   I don't know

40_ Are you curious about nature like fish, animals, plants or stars and planets?

Rarely   Sometimes   Often
Almost all the time   All the time   I don't know

41_ Have you ever liked to collect things and learn all there is to know about a certain subject such as antiques, horses, baseball, etc.?

Not at all   A little   Sometimes
Often   Almost all the time   I don't know

42_ Are you good at jobs or projects where you have to uses math a lot or get things organized?

Not good at all   Fairly good   Good
Very good   Excellent   Idont know, No opportunity

43_ Outside of school, have you ever enjoyed working with numbers like figuring baseball averages, gas mileage, budgets, etc?

Not at all   Every once in a while   Sometimes
Often   Almost all the time   I don't know

44_ Do you use good common senses for planning social activities, making home repairs, or solving mechanical problems?

Sometimes   Usually   Often
Almost all the time   All the time   I don't know

Spatial

45_ As a child, did you often build things out of blocks or boxes; play with jacks, marbles or jump rope?

Never or rarely   Sometimes   Often
Almost all the time   All the time   I don't know

46_ As a teenager or adult, how well could you do any of these; mechanical drawing, hair styling, woodworking, art projects, auto body, or mechanics?

Didn't take any   Fair   Good
Very good   Excellent   I don't know

47_ How well can you design things such as arranging or decorating rooms, craft projects, building furniture or mechanics?

Never do   Fair   Pretty good
Good   Excellent   I don't know

48_ Can you parallel park a car on your first try?

Rarely or do not drive   Sometimes   Often

Almost all the time   All the time   I don't know. No opportunity

49_ Are you good at finding your way around new buildings or city streets?
Not at all   Fairly good   Good
Very good   Excellent   I don't know

50_ Are you good at using a road map to find your way around?
Not at all   Fairly good   Good
Very good   Excellent at map reading   I don't know

51_ Are you good at fixing things like cars, lamps, furniture, or machines?
Not at all   Not very good   Fair
Good   Excellent   I don't know

52_ How easily you can put things together like toys, puzzles, or electronic equipment?
Not at all   It is hard   It is fairly easy
It is easy   It is very easy   I don't know

53_ Have you ever made your own plans or patterns for projects such as sewing, carpentry, crafts, woodworking, etc.?
Never   Maybe once   Every once in a while
Sometimes   Often   I don't know

54_ Have you ever drawn a painted picture?
 Rarely or never   Every once in a while   Sometimes
Often   Almost all the time   I don't know. No opportunity

55_ Do you have a good sense of design for decorating, landscaping or working with flowers?
Not very good   Fair   Good
Very good   Excellent   I don't know

56_ Do you have a good sense of direction when in a strange place?
Not at all   Fairly good   Good
Very good   Superior   I don't know

57_ Are you at playing pool, darts, riflery, archery, bowling, etc.?
Not at all   A little   Fair
Better than average   Excellent   I don't know

58_ Do you often draw a picture or sketch to give directons or explain an idea?
Never   Rarely   Sometimes
Often   All the time   I don't know

59_ Are you creative and like to invent or experiment with unique designs, clothes or projects?
Very little or not at all   A little   Somewhat
Often   Almost all the time   I don't know

Linguistic

60_ You enjoy telling stories or talking about favorite movies or books?
Not at all   Rarely   Sometimes
Often   Almost all the time   I'm not sure

61_ Do you ever play with the sounds of words like making up jingles, or rhymes? For example, do you give things or people funny sounding nicknames?
Never   Rarely   Sometimes
Often   All the time   I don't know

62_ Do you use colorful words or phrases when talking?
No   Rarely   Sometimes
Often   All the time   I don't know

63_ Have you ever written a story, poetry or words to songs?
Never   Maybe once in while   Occasionally
Often   Almost all the time   I don't know

64_ Are you a convincing speaker?
Not at all   Every once in a while   Sometimes
Often   Almost all the time   I'm not sure

65_ How are you at bargaining or making a deal with people?
Not very good   Fair   Pretty good
Good   Excellent   I don't know

66_ Can you talk people into doing things your way when you want to?
Not at all   Every once in a while   Sometimes

67_ Do you ever do public speaking or give talks to groups?
Very rarely or never   Every once in a while   Sometimes
Often   Almost all the time   I don't know

68_ How are you at managing or supervising people?
Never do or not good at all   Fair   Good
Very good   Excellent   I don't know

69_ Do you have interest for talking about things like the news, family matters, religion or

sports, etc.?

A little	Some interest	Average interest
More than average	A great deal	I don't know

70_ When others disagree, are you able to say easily say what you think or feel?

Rarely	Every once in a while	Sometimes
Often	All the time	I don't know

71_ Do you enjoy looking up words in dictionaries, or arguing with others about "the right word" to use?

Never or rarely	Every once in a while	Sometimes
Often	Very often	I don't know

72_ Are you often he one asked to "do the talking" by family or friends because you are good at it?

Very rarely to never	Rarely	Sometimes
Often	Almost all the time	I don't know

73_ Have you ever been good at imitating the way other people talk?

Not really	Fairly good	Pretty good
Good	Very good	I don't know

74_ Have you ever been good at writing reports for school or work?

Not really. Never do any	Pretty good	Good
Very good	Superior	I don't know

75_ Can you write a good letter?

No or fair	Pretty good	Good
Very good	Excellent	I don't know

76_ Do you like to read or do well in English classes?

A little	Sometimes	Usually
Often	All the time	I don't know

77_ Do ever write notes or make lists as reminders of things to do?

Rarely or never	Every once in a while	Sometimes
Often	Almost all the time	I don't know

78_ Do you have a large vocabulary?

Not really	Less than average	About average
Above average	Superior	I don't know

79_ Do you have skill for choosing the right words and speaking clearly?

Not at all or rarely	Sometimes	Usually
Most of the time	Almost always	I don't know

Interpersonal

80_ Have you had friendships that have lasted for a long time?

One or two	More than a couple	Quite a few
A lot	A great many long lasting friendships	I don't know

81_ Are you good at making peace at home, at work or among friends?

Fair	Pretty good	Good
Very good	Excellent	I don't know

82_ Are you ever a 'leader' for doing things at school, among friends or at work?

Rarely	Every once in a while	Sometimes
Often	Almost all the time	I don't know

83_ In school, were you usually part of a particular group or crowd?

Rarely	Every once in a while	Sometimes
Most of the time	Almost all the time	I don't know

84_ Do you easily understand the feelings, wishes, or needs of other people?

Sometimes	Usually	Often
Almost always	Always	I don't know

85_ Do you ever offer to 'help' other people such as the sick, the elderly or friends?

Sometimes	Usually	Often
Very often	Always	I don't know

86_ Do friends or family members ever come to you to talk over personal troubles or to ask for advice?

Every once in a while	Sometimes	Often
Almost all the time	All the time	I don't know

87_ Are you good at judge or 'character'?

Every once in a while	Sometimes	Usually
Almost always	Always	I don't know

88_ Do you usually know how to make people feel comfortable and at ease?

Every once in a while	Sometimes	Usually
Almost always	Always	I don't know

89_ Do you generally take the good advice of friends?

Every once in a while	Sometimes	Usually
Often	Almost always	I don't know

90_ Are you generally at ease around (men or women) your own age?
Rarely   Sometimes   Usually
Almost all the time   Always   I don't know

91_ Are you good at understanding your (girlfriend's or wife's) (boyfriend's or husband's) ideas
and feelings?
Every once in a while   Sometimes   Usually
Almost all the time   All the time   I don't know. Does not apply

92_ Are you an easy person for people to get to know?
Not at all   Pretty hard   Fairly easy
Easy   Very easy   I don't know

93_ Do you usually have a hard time copying with children?
Usually have a hard a time   Sometimes it is hard   Usually easy
Almost always easy   Always very easy   I don't know

94_ Have you ever had interest in teaching, coaching or counseling?
Very little or none   A little interest   Some interest
A lot of interest   A great deal of interest   I don't know or doesn't apply

95_ Can you do well when working with the public in jobs such as sales, receptionist, promoter,
police, or waiter?
Fair   Fairly well   Well
Very well   Excellent   I don't know, does not apply

96_ Do you prefer working alone or with a group of people?
Always alone   Usually alone   No preference
Usually with a group   Always with a goup   I don't know

97_ Are you able to come up with unique or imaginative ways to solve problems between people
or settle arguments?
Maybe once or twice   Every once in a while   Sometimes
Often   All the time   I don't know

Intrapersonal

98_ Do you have a clear sense of who you are and what you want out of life?
Very little   A little   Uaually
Most of the time   Almost all the time   I don't know

99_ Are you aware of your feelings and able to control your moods?

Every once in a while	Sometimes	Most of the time
Almost all the time	Always	I don't know

100_ Do you plan and work hard toward personal goals like at school, at work or at home?

Rarely	Sometimes	Usually
Almost all the time	All the time	I don't know

101_ Do you 'know your mind' and do well at making important personal decisions such as choosing classes, changing jobs or moving?

No or every once in a while	Sometimes	Usually
Almost all the time	All the time	I don't know

102_ Are you happy with the work you choose because it matches your skills, interests and personality?

No or rarely	Sometimes	Usually
Almost all the time	All the time	I don't know or does not apply yet

103_ Do you generally know what you are good at (or not good at) doing and try to improve your skills?

Every once in a while	Sometimes	Usually
Almost all the time	All the time	I don't know

104_ Do you get very angrily when you fail or are frustrated?

Almost all the time	Sometimes	Every once in a while
Rarely	Almost never	I don't know

105_ Have ever had interest in 'self improvement'? For instance, do you attend classes to learn new skills or read 'self-help' books and magazine?

No	A little	Sometimes
Often	Almost always	I don't know

106_ Have you ever been able to find unique or unusual ways to solve personal problems or achieve your goals?

Once or twice	Every once in a while	Sometimes
Often	All the time	I don't know

Naturalist

107_ Have you ever raised pets or other animals?

Never or rarely	Every once in a while	Sometimes
Often	All the time	I don't know. No opportunity

108_ Is it easy for you to understand and care for an animal?

Not at all	Maybe a little	Fairly easy

Quite easy   Very easy   I don't know

109_ Have you ever done any pet training, hunting or studied wildlife?
No   A little   Sometimes
Quite a bit   A great deal   I don't know. No opportunity

110_ Are you good at working with farm animals or thought about being a vegetarian or naturalist?
Not at all   A little   Sometimes
Quite a bit   Very much so   I don't know

111_ Do you easily understand differences between animals such as personalities, traits or habits?
Not at all   A little   Fairly easily
Quite easy   Very easy   I don't know

112_ Are you at recognizing breeds of pets or kinds of animals?
Not at all   A little   Somewhat
Quite good   Very good   I don't know

113_ Are you good at observing and learning about nature, for example, types of clouds, weather patterns, animal or plant life?
Never   A little   Some
Quite a bit   A great deal   I don't know

114_ Are you good at growing plants or raising a garden?
Not at all   A little   Somewhat
Quite a bit   Very good   I don't know

115_ Can you identify or understand the differences between types of plants?
Not at all   A little   Somewhat
Most of the time, yes   All the time   I don't know

116_ Are you fascinated by natural energy systems such as chemistry, electricity, engines, physics or geology?
No   A little   Somewhat
Quite a bit   A great deal   I don't know

117_ Do you have a concern for nature and do things like recycling, camping, hiking or bird watching?
No   A little   Some
A lot   A great deal   I don't know

118_ Have you taken photographs of nature or written stories or done artwork?

| No | A little | Some |
| A lot | A great deal | I don't know |

119_ Is spending time in nature an important part of your life?

| Not really | A little | Somewhat |
| Quite a bit | Very much so | I don't know |

Appendix II

Num.	WTC questionnaire	1-100
1	Talk with an acquaintance in an elevator.	
2	Talk with a stranger on the bus.	
3	Speak in public to a group (about 30 people) of strangers.	
4	Talk with an acquaintance while standing in line.	
5	Talk with a salesperson in a store.	
6	Volunteer an answer when the teacher asks a question in class.	
7	Talk in a large meeting (about 10 people) of friends.	
8	Talk to your teacher after class.	
9	Ask a question in class.	
10	Talk in a small group (about five people) of strangers.	
11	Talk with a friend while standing in line.	
12	Talk with a waiter/waitress in a restaurant.	
13	Talk in a large meeting (about 10 people) of acquaintances.	
14	Talk with a stranger while standing in line.	
15	Present your own opinions in class.	
16	Talk with a shop clerk.	
17	Speak in public to a group (about 30 people) of friends.	
18	Talk in a small group (about five people) of acquaintances.	
19	Participate in group discussion in class.	
20	Talk with a garbage collector.	
21	Talk in a large meeting (about 10 people) of strangers.	
22	Talk with a librarian.	
23	Help others answer a question.	
24	Talk in a small group (about five people) of friends.	
25	Speak in public to a group (about 30 people) of acquaintances.	

Appendix 2

WTC behavior categories (basis of tally chart for observation of individual students)
In the presence of the teacher
1. Volunteer an answer (including raising a hand).
2. Give an answer to the teacher's question.

(a) Provide information – general solicit.
(b) Learner-responding.
(c) Non-public response.
3. Ask the teacher a question.
4. Guess the meaning of an unknown word.
5. Try out a difficult form in the target language (lexical/morphosyntactic).
6. Present own opinions in class.
7. Volunteer to participate in class activities.

Additional categories for pair and group work in the absence of the teacher
1. Guess the meaning of an unknown word.
2. Ask group member/partner a question.
3. Give an answer to the question.
4. Try out a difficult form in the target language (lexical/grammatical/syntactical).
5. Present own opinions in pair/group.

Appendix 3. Participant interview questions
Part I: general questions
1. How important is it for you to learn English?
2. How good are you at learning English?
3. What do you think your English level is like? What about your speaking skill in particular?
4. How motivated were you during this language course?
5. How much did you like learning together with your classmates in this course?
6. How would you describe your personality (quiet or talkative, relaxed or tense)?
7. How competent do you think you were to communicate in English during this course?
8. Did you feel very sure and relaxed in this class?
9. Did you feel confident when you were speaking English in class?
10. Did it embarrass you to volunteer answers in class?
11. Did you feel that the other students speak English better than you did?
12. Were you afraid that other students would laugh at you when you were speaking English?
13. Did you get nervous when your English teacher asked you a question?
14. Were you afraid that your English teacher was ready to correct every mistake you made?
15. In what situation did you feel most comfortable (most willing) to communicate: in pairs, in small groups, with the teacher in a whole class? Why?
Part II: stimulated recall questions
16. Did you like this task? Why? Why not?
17. How useful for your learning do you think this task was? Why? Why not?
18. Did you think you did this task well? Why? Why not?
19. Did you enjoy doing this task? Why? Why not?

20. Did you feel happy to work in this group/pair? What did you feel happy/not happy with?

21. Comparing the two tasks you did, which task did you prefer? Why? Which group did you prefer? Why?

Part III: individual questions

Ask individual learner to comment on their self-report WTC, behavior in group/pair and whole class situations.

Appendix III

Students' scores

EFL learners	Linguistic intelligence scores	Willingness to communicate scores
1	34	40
2	44	56
3	35	39
4	46	52
5	62	79
6	32	39
7	45	49
8	58	63
9	38	41
10	54	69
11	51	62
12	39	46
13	60	80
14	67	76
15	64	86
16	46	58
17	35	41
18	46	53
19	56	64
20	54	68

EFL learners	Mathematics intelligence scores	Willingness to communicate scores
1	39	40
2	35	56
3	57	39
4	39	52
5	00	79
6	53	39

7	45	49
8	33	63
9	38	41
10	31	69
11	34	62
12	39	46
13	00	80
14	00	76
15	00	86
16	35	58
17	35	41
18	44	53
19	32	64
20	36	68

Challenges in the Use of Discourse Markers in English as Second Language (ESL) Writing: Evidence from Selected Grade Twelve Pupils in Kitwe District, Zambia

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Abstract

The role of discourse markers (DMs) in English text production and comprehension has long been recognized to the extent that in Zambia, where English is taught and used as second language (ESL), these linguistic entities constitute specific teaching/learning topics at both Junior and Senior Secondary School levels in the country. The expectation is that by the end of Senior Secondary School pupils are able to use these units competently resulting in the production of coherent pieces of discourse. The purpose of this study was to examine challenges experienced in the use of DMs in composition writing by a sample of 150 Grade Twelve (G12) ESL learners selected from three secondary schools in Kitwe district, Zambia in the 2014 academic year. The data were collected from 300 scripts comprising two samples of written pieces of discourse produced by each of the 150 pupils. The researcher employed descriptive research design with text analysis as specific research approach based on the perspective of written discourse as rule-structured object or product of a completed activity. A four-stage qualitative approach was applied in data analysis, guided by Fraser's (1999) taxonomy of discourse markers, involving marking and scoring out of 20 each of the 300 scripts, locating the DMs used in each of the 300 scripts, classifying each of the DMS according to its communicative function as either propositional or non-propositional and, finally, identification and cataloguing of instances of inappropriate uses of DMs as reflection of the challenges experienced. The findings indicate that participants experience a multiplicity of challenges in the use of DMs. The study concluded with specific recommendations for both pedagogy and further research.

Keywords: ESL, Writing, Discourse Markers, Grade Twelve Pupils.

1. Introduction

Swan and Smith (2005) define a discourse marker as "a word or expression which shows the connection between what is being said and the wider context." This definition entails that such linguistic units either connect a sentence to what comes before or after it or indicate a speaker's attitude to what he or she is saying thereby promoting textual cohesion and enhancing discourse coherence and comprehensibility. The perspective held by Swan and Smith finds support in Kopple (1985) who points out that discourse markers are linguistic items which appear both in spoken and written language and help the listener or reader organize, interpret and evaluate the information. Building on Kopple's perspective Blakemore (1992: 177) states that "every speaker must make some decision about what to make explicit and what to leave implicit, and that every speaker must make a decision about the extent to which he should use the linguistic form of his utterance to guide the interpretation process." The observation made by Blackmore is as applicable to spoken discourse as it is to written discourse. It is the case that discourse markers signal the listener or reader of continuity in text or the relationship between the preceding and the following text. They guide the reader to predict the direction of the flow of discourse, linking the various text elements. This observation might explain why Brown and Levinson (1987) cited in Barnabas & Adamu (2012) state that skilful use of discourse markers often indicates a higher level of fluency and an ability to produce and understand authentic language. Similarly, Litman (1996) cited by Barnabas & Adamu (2012) states that discourse markers are linguistic devices available for a writer to structure a discourse by signalling to the reader the relationship between the current and the preceding discourse. In this regard, as stated by Blakemore (1987, 1992, 2002) and Sperber and Wilson (1995), discourse markers impose constraints on the implicatures the hearer can draw from the discourse and that discourse without discourse markers is open to more than one type of implicature which might result in misunderstanding. According to Fraser (1990: 302) "a discourse marker is a lexical expression which signals the relation of either contrast (James is fat **but** Mary is thin), implication (John is here, **so** we can start the party), or elaboration (John went home. **Furthermore**, he took his toys) between the interpretation of segment two and segment one." In composition writing DMs are linking words that may be described as the 'glue' that binds together a piece of writing, making the different parts of the text 'stick together' Gerard (2010). By grammatical category, there are three types of discourse markers: conjunctions (such as *and, yet*), adverbs (such as *however*, *consequently* and *moreover*) and prepositional phrases (such as '*in contrast*', '*in any case*', '*in spite of*', '*in addition*' and '*on the other hand*). Appropriate utilization of DMs enables writers to organise and present their written pieces of discourse in a cohesive and coherent manner by giving guidance to an audience (reader) as to what the writer's intentions and attitudes are regarding the text. Therefore, failure to or inappropriate use of DMs, has the potential to lead to discourse incomprehensibility.

The theoretical status of DMs has been explained from two related perspectives: the coherence-based approach and the relevance-theoretic account. Within coherence theory it is

asserted that one of the characteristics of coherent texts is the presence of a definable set of coherence relations whose recovery or recognition is essential for comprehension. In this regard, the function of DMs or 'cue phrases', as they are sometimes called, is to make such coherence relations explicit (Mann and Thompson, 1986; Fraser, 1990, 1999; Sanders, Spooren and Noordman, 1993; Knott and Dale, 1994; Hovy and Maier, 1994). The understanding is that the explicit presence of coherence relations in a piece of discourse requires equally the explicit presence of linguistic items through which such relations are realised. Consequently knowledge and correct use of such linguistic units would enhance discourse coherence while lack of knowledge and incorrect use would obscure discourse coherence. Within relevance theory, the most influential point of view on DMs is held by Blakemore (1987) who states that hearers (and readers) interpret information by searching for relevance. According to Blakemore, connectives, also known as discourse markers, contribute essentially to the interpretation process. From this theoretical perspective, connectives are considered signals which, in spoken and written pieces of discourse, the speaker and the writer respectively use to guide cooperatively both the hearer's and the reader's interpretative process. It is the case, therefore, that Discourse Markers constitute one of the linguistic devices the sender may use to unambiguously guide the receiver as to the intended interpretation of a given set of propositions. More specifically, these elements constrain the relevant context for the interpretation of an utterance, reinforcing some inferences while eliminating others thereby facilitating appropriate processing of information.

The two perspectives are more complementary than mutually exclusive. On both accounts DMs have a constraining function. For coherence theorists DMs constrain the relational propositions which express the coherence relations the receiver needs to recover in order to interpret a given piece of discourse. For relevance theorists DMs constrain the interpretation process by guiding the receiver towards the intended context and contextual effects. On both the coherence-based approach and the relevance-theoretic account DMs play a facilitating role. Therefore, the present study applied both theories in interpreting the use of DMs by Grade 12 ESL learners under investigation. Since DMs facilitate communication, it is logical to suppose that the lack of DMs in an ESL learner's written composition, or their inappropriate use, could hinder successful communication or lead to misunderstanding. Therefore, ESL learners must learn to signal the relations of their propositions to those which precede and follow. Additionally, in terms of communicative competence, ESL learners must competently employ the appropriate DMs if they are to communicate effectively.

Arising from the two theoretical approaches presented earlier, Fraser's (1999: 946-950) taxonomy of DMs was selected as framework for the identification and analysis of the DMs in Grade 12 ESL learners' pieces of written composition. In his 1999 paper Fraser defines DMs as a pragmatic class of lexical expressions drawn primarily from the syntactic classes of conjunctions, adverbials and prepositional phrases which are used for signalling the relationship between the interpretation of the segment they introduce (S2) and the prior segment (S1). Fraser

(1999) classifies discourse makers into two categories: propositional and non-propositional. Propositional discourse markers are used to relate the propositions or messages of the sentences while non-propositional discourse markers are used to signal aspects of discourse structure or topic like organization and management. The propositional discourse markers are sub-classified into contrastive, collateral, inferential and causal markers. The non-propositional discourse markers are identified as discourse structure markers, topic change markers and discourse activity markers. Table 1 below illustrates the two categories of DMs according to Fraser (1999).

Table 1: Fraser's (1999) Categories of Discourse Markers

Discourse Markers	
Propositional Discourse Markers	**Non-Propositional Discourse Markers**
1. Collateral (Elaborative) Discourse Markers	1. Discourse Structure Markers
2. Inferential Discourse Markers	2. Topic Change Markers
3. Contrastive Discourse Markers	3. Discourse Activity Markers
4. Causative Discourse Markers	

Table 1 above illustrates the two categories of discourse markers identified by Fraser (1999). Propositional discourse markers relate propositions at the sentence level while non-propositional discourse markers contribute to the organisation of discourse in terms of thematic progression. When used correctly, these two categories of discourse markers greatly enhance discourse cohesion and coherence resulting in discourse comprehensibility.

In Zambia, English has remained the official language at national level since independence. In addition, until 2014, it was also the official language of classroom instruction from Grade One to the higthest level of education following official proclamation by the Ministry of Education in 1965. However, since 2014 familiar local languages are being used for literacy, numeracy and as media of classroom instruction in all subjects until Grade Four. During this period, Englisg is taught as one of the subjects. From Grade Five on, English is introduced as medium of instruction while, at the same time, both the familiar local languages and English continue being taught as subjects. As a result of Government decisions, English is required to be used as the only medium of instruction in all forms of post primary education in Zambia, in parliament, for the administration of the country, for all national and international official communication and in the more important commercial and industrial sectors. Further, English is the only official language that is enshrined in the Zambian Constitution, and is perceived by many as a passport to upward socio-economic mobility (Sekeleti, 1983). There are also seven Zambian languages which enjoy official status at regional level. These are: Bemba, Kaonde, Lozi, Lunda, Luvale, Nyanja and Tonga. They are used for certain official purposes such as literacy campaigns, broadcasting and the dissemination of official information. As officially stipulated, Bemba is required to be used in the Luapula, Northern, Muchinga, Copperbelt and

Central Province: Kabwe, Mkushi and Serenje; Nyanja in Lusaka and Eastern Provinces; Tonga in Southern Province and part of the Central Province: Kabwe and Mumbwa; Lozi in the Western Province and Livingstone; Kaonde chiefly in the Solwezi and Kasempa districts; Lunda mainly in the Mwinilunga, Chizela, and parts of Kabompo districts and Luvale principally in Zambezi and parts of Kabompo districts. In the school curriculum, the seven regional official Zambian languages are taught only as school subjects in prescribed regions of the country. It is the case, therefore, that in Zambia, English as second language (ESL) is taught as a compulsory subject in the school curriculum and is considered the determining subject for certification purposes at both primary and secondary eduction levels. To this end, English is considered to be an essential or indispensable language that learners should master if their success in secondary and tertiary education is be assured. Inevitably, such masterly is expected to include the appropriate use of DMs. In order to underscore the role of DMs in English text production and comprehension, these linguistic entities constitute specific teaching/learning topics at both Junior and Senior Secondary School levels in the country. The expectation is that by the end of Senior Secondary School pupils are able to use these units proficiently resulting in the production of coherent pieces of discourse.

At practical level, it was expected that the identification and description of the challenges in the use of DMs experienced by the learners would provide guidance to secondary school teachers and tertiary education lecturers on how to structure remedial English teaching for both secondary and tertiary education level learners in order to enhance the comprehensibility of their written pieces of discourse.

2. Statement of the Problem

According to the Junior Secondary School English Language Syllabus, by the end of Grade Nine, learners are expected to have mastered the use of DMs to enhance discourse coherence. The use of these elements is consolidated further from Grade Ten to Grade Twelve on the expectation that by the end of Grade Twelve the pupils should be able to write coherently with the aid of the appropriate discourse markers as they prepare themselves for entry into tertiary education institutions. However, this is not the case as every year Chief examiners of 'O' level English composition point out a number of concerns regarding the quality of written pieces of composition produced by the Grade Twelve learners. Most notable of these are limited vocabulary, inadequate rhetorical organisation and poor or inadequate use of discourse markers. To date, there is lack of knowledge on the specific challenges which learners experience in the use of DMs. Stated as a question the problem under investigation is: what challenges do Grade Twelve pupils experience in the use of DMs?

3. Research Questions

Arising from the problem stated above, the study sought to answer the following research questions:

(i)   what discourse markers do Grade Twelve ESL learners use in their written pieces of English composition?

(ii)   what communicative functions do the discourse markers used by Grade Twelve ESL learners in their written pieces of English composition serve?

(iii)   how do the discourse markers used by Grade Twelve ESL learners in their written pieces of English composition enhance or obscure discourse coherence?

3. Literature review

Various studies have been conducted on discourse markers under English as Foreign Language (EFL), English as Second Language (ESL) and English as First Language (L1) settings. Some of these have provided evidence that there is a strong relationship between use of discourse markers and coherence, others have indicated that overall there is no statistically significant relationship while yet others have outlined instances of inappropriate use of DMs resulting in the production of incoherent pieces of discourse. It was not the intention of the present study to undertake an exhaustive review of all such studies but to sample only those which were considered to be of direct relevance to the present task.

Most notable of DM studies on English as a Foreign Lanuge (EFL) included Martinez (2004), Feng (2010) whose study revealed that due to misuse or inappropriate use of discourse markers, students' articles became less cohesive and coherent, Kalajahi et. al; (2012) whose study revealed that the more DMs were employed, the higher the score the written scripts attained. Narita, *et. al* (2004) whose study revealed the prominence of overuse of *in addition, of course, moreover,* and *first,* while there was an apparent under-use of the logical connectors such as *and instead, then* and *yet* and concluded that the influence of L1 transfer on the learners' use of conjunctions remained indefinite, Lai (2008) whose results revealed that even though the participants used conjunctions appropriately, they committed errors in utilising some conjunctions (*therefore, furthermore, in other words, besides, nevertheless, by contrast, on the contrary, because*) in their writing, Jalilifar (2008) whose findings revealed that the informants utilized a variety of DMs and that there was a positive relationship between writing experience and appropriate use of discourse markers, Djigunovic and Vickov (2010) whose study observed that the learners tended to use a relatively small range of English DMs and that identified L1 interference and inadequate input, as possible causes of low acquisition of English DMs, Simci (2012) whose results indicated that Lithuanian learners and the native learners used stylistically inappropriate [spoken] discourse markers in their academic essays and that such use contributed to the excessively oral tone exhibited in learners' writing, Daif-Allah and Albesher (2013) which revealed that the students overused the additive connectors followed by the causative, the

contrastive and the illustrative ones and that students' use of DMs was too limited and the ones that were most frequently used were *and*, *in addition* and *for example* and that there was a positive and direct relationship between test scores and the use of discourse markers, Hamed (2014) whose findings revealed that the informants employed the conjunctions inappropriately and that adversative conjunctions posed the most difficulty for the learners followed by additives and causals thereby confirming previous studies that EFL learners have difficulty in employing conjunctions in their writing. A review of studies on discourse markers as used by English Language learners in EFL settings as presented above was necessary for the present study for a number of reasons. Firstly none of the studies was conducted in an ESL setting indicating knowledge gap in this respect. Secondly none of the studies was based on data from a secondary school environment thereby indicating another knowledge gap. Finally, none of the studies was based on the Zambian context, which was another knowledge gap.

Most notable of DM studies on **English as Second Language (ESL) include** Kamali and Noori (2015) whose findings revealed that teaching DMs to students enhances their awareness and sensitivity of discourse and subsequently sharpens their writing skills and recommended that more attention should be paid to the teaching of DMs to learners, Alghamdi (2014) whose results revealed an overuse of DMs at sentence-initial position and an unnecessary use of semantically similar DMs within the boundary of a single sentence and showed that correct use and frequency of discourse markers were key indicators of the quality of ESL writing, Haris and Yunus (2014) whose study revealed that a number of students misused DMs, with some informants overusing certain DMs, while others still, used some advanced DMs in their essays and that misuse and overuse of DMs really affected the flow of informants' written pieces of discourse made them less coherent and recommended that DMs be emphasized in the teaching and learning processes because they are overtly an important resource in written discourse, Chen (2015) whose study revealed that the learners under investigation tended to initiate propositions with, *in my opinion* a as commitment to an important idea, with *I think* while expressing an attitude toward the topic in question, and *so* as an explanation or conclusion to the issue under discussion which was attributed to students' lack of knowledge about rhetorical structures and conventions associated with English academic writing and as a result of L1 interference and recommended explicit instruction on rhetorical structures and conventions of academic writing to L2 learners. Studies on discourse markers as used by English Language learners in ESL settings were also considered important for the investigation because they were based on data collected from post secondary education users of English outside Zambia.

5   Methodology
5.1   Research participants

The researcher considered all the 2014 Grade Twelve ESL learners in the study sites as constituting the study population. These sites were: Mpelelmbe Secondary School, Helen

Kaunda Girls' Secondary School and Mukuba Boys' Secondary School. The selection of the three schools was purposively done on the basis that the selected schools had adequate numbers of classes in terms of male and female ESL learners as the schools comprised one co-education and two single sex schools. The Grade level of the participants was also purposively sampled because the researcher sought to make inferences on whether or not the discourse markers Grade Twelve ESL learners had mastered at this stage in their education were adequate to enable them produce coherent pieces of discourse. From the total population of the 2014 Grade 12 ESL learners at Mpelembe Secondary School, Helen Kaunda Girls' Secondary School and Mukuba Boys' Secondary school, a sample of one hundred and fifty (150) learners participated in the study, 50 drawn from each of the three schools. The three schools were purposively selected while simple random sampling was used to select the classes from which the pupils were drawn.

5.2   Data Generation

In order to generate data for the study, the researcher employed descriptive research design with text analysis as specific research approach based on the perspective of written discourse as rule-structured object or product of a completed activity (Hyland, 2016). Each of the 150 learners was asked to write two pieces of composition in English: one being the *free style* narrative type and the other being the *guided* comparative/contrastive type. The two tasks were prescribed in accordance with the requirements of the school curriculum in that ESL learners at senior level are required to write two pieces of composition in Paper 1, one from Section 1 and the other from Section 2, respectively. The questions that were included required the participants to express themselves in naturally-occurring language as expected in a classroom environment based on the format of the final Grade Twelve English Composition examination which the pupils were scheduled to write later in the year.

Data were generated through the analysis of 300 composition scripts produced by the 150 Grade Twelve ESL learners in the English Language Paper 1 End of Term 1 Test in the research areas. The test was prepared and administered by the researcher with the permission of subject teachers from the three schools under a controlled environment in order to ensure none of the 2014 Grade 12 ESL learner from study areas had prior access to the task or extra time. The candidates were given one hour forty-five minutes to answer the questions as required of them in the final Grade 12 examination setting. This was done to ensure uniformity in content. The 300 scripts were analysed to find out the discourse markers the learners employed in composition writing and whether or not the application of these features enhanced or obscured discourse coherence.

5.3   Data Analysis
5.3.1   Qualitative Data Analysis
A four-stage qualitative approach was applied in data analysis. The first involved marking and scoring out of 20 each of the 300 scripts. The scores were useful in assessing the

link between use of DMs and discourse coherence and comprehensibility. The average performance of the pupils in the two tasks is indicated in Table 2 below.

Table 2: Average scores of the learners in the two pieces of composition

Average Score out of 20	%	No. of pupils' Scripts	%
16	80	20	06
15	75	14	05
14	70	20	07
13	65	17	06
12	60	31	10
11	55	15	05
10	50	35	12
Total		152	51
Below 10	Below 50%	148	49
Grand Total		**300**	**100**

Table 2 above shows that only 51 % of the pupils' scripts scored above 50%. The rest, 49%, scored below 50% which is below the credit level band under the Examinations Council of Zambia GCE grading scale. The low scores were due to a combination of both limited and inappropriate use of discourse markers.

The second comprised locating the DMs used in each of the 300 scripts and highlighting them by means of a highlighter. Thirdly, each of the DMs was classified according to its communicative function as either propositional or non-propositional. The categorisation was based on Halliday and Hassan (1976) and Frazer (1999). Finally, identification and cataloguing of instances of appropriate and inappropriate uses of DMs was done. Appropriate use, as evaluated by the researcher, constituted manifestation of proficiency in the utilisation of discourse markers while inappropriate use implied lack of proficiency and constituted the challenges. Enumeration of the occurrences of the various types of DMs was also conducted to determine the frequency with which each of the DMs was used.

5.3.2   Quantitative Data Analysis

Qualitative analysis was supplemented by limited application of quantitative aspects in form of descriptive statistics to show the frequencies with which the various categories of DMs occurred. Understanding of the extent to which each category of discourse markers is featured in the participants' pieces of discourse.

6.   Results and Discussion

The study revealed that while the participants employed both propositional and non-propositional discourse markers in their writing, they only used a limited number of DMs, most of which were inappropriately applied. This finding suggests the participants' awareness of the

relevance of DMs in discourse production and comprehension and is supported by Kalajahi (2012) whose results revealed that all the participants in his study were fully aware of utilising DMs in their writing but did not have sufficient knowledge for the proper use and choice of appropriate ones resulting in their experiencing challenges in the use of the DMs. In the present study these challenges were reflected under seven patterns: wrong relation (WR), non-equivalent exchange (NEE), semantic incompletion (SI), distraction (D), surface logicality (SL), overuse (O) and the use of speech-related (SR) DMs.

6.1   Non-equivalent Exchange

The problem of non-equivalent exchange pattern was discovered in both narrative and discursive pieces of composition. The use of non-equivalent patterns hampered the smooth and logical flow of information in that the DMs used did not logically relate proposition (S2) to proposition (S1) thereby making the pieces of composition in which they were used incomprehensible as illustrated below in examples 1, 2, 3 and 4 below.

1.   Mr. Semi was a very hardworking man during his time as Minister. It *furthermore* helped him to improve the conditions of the farmers.

2.   Unsanitary conditions are a common sight in compounds all over urban areas. It *therefore*, makes it difficult for the government to provide social services.

3.   Mr. Semi read pamphlets and worked on the farm after dropping out of school. They *additionally* contributed to his success in college.

4   Rural-urban migration has contributed to a lot of the problems being faced in urban areas. They *furthermore* become over-populated because of rural migrants.

Examples 1 to 4 above illustrate the application of non-equivalent exchange in the use of discourse markers. *It* in examples 1 and 2 as well as *they* in example 3 and 4 do not clearly refer to any specific antecedents resulting in the use of *furthermore*, *therefore*, *additionally* and *furthermore* respectively being illogical.

6.2   Overuse

The pattern of overuse was identified as a result of the high density of the occurrence of DMs in two perspectives. The first type of overuse related to the preceding variant of a DM lacking clarity with regard to how it relates to the other segment to which the DM is expected to connect. As a result, there were breaks in the flow of information because the learners' utilisation of DMs did not successfully cue readers to the relationships between respective sentences resulting in incomprehensibility on the part of the reader. The second type of overuse

related to repetition of a particular DM instead of using its variant. Examples 5 and 6 below illustrate overuse of the first type while 7 and 8 reflect overuse of the second type.

5. ***But***, when his father died, he was still in college. ***In contrast to*** other students, Semi worked hard than any other boy or girl. He is ***also*** very disciplined and determined.

6. ***Because*** they are poor, they give in to temptations so easily. ***Compared to*** those who live in towns, people from rural areas are used as conduits of crime by criminals. ***Furthermore*** contributes to trust issues among people.

7. ***As a result of*** rural-urban migration there are many street kids in urban areas. ***As a result*** they have no one to support them they steal and commit other terrible crimes. ***As a result***, they are a danger to society.

8. After the death of his father, R. Semi devoted his time to developing the farm **and** studying **and** he worked tirelessly both at college **and t**he farm **and** he was awarded for his hard work **and** he is today remembered as a successful man **and** his works are written in books.

Examples 5 and 6 above show a case of overuse because of the absence of precedents for ***but*** and ***because*** respectively thereby mystifying the reader as to the type of propositions to which the sentences provide follow-up. Further, the reader is unable to predict the direction being sued by the writer with regard to the flow of discourse in linking the various elements because, the use of the DMs ***compared to*** and ***furthermore*** in 6 break the flow of information between the preceding information in the first segment (S1) and the subsequent segments.

Examples 7 and 8 involve repetition of the use of ***and*** six times and the use of ***as a result*** three times respectively.

6.3   Surface logicality

The pattern of surface logicality involves the use of discourse markers to impose logicality or bridge the gap among propositions when actually their existence does not. Examples 9, 10, 11 and 12 below illustrate the problem of surface logicality.

9. Mr. Semi was elected chairman of Farmers' Corporative Union in 1968. ***However***, two years later he was appointed Minister of Agriculture. ***However***, he brought a lot of positive changes to the ministry.

10. Mr. Semi attained many accolades in his life as a young man. ***Additionally***, it was his commitment and dedication to whatever he did that made him be very successful in life; ***additionally***, he was a happy man.

11. Many people nowadays flee village life to come to towns to find a better life. ***Consequently***, they end up disappointed when they find the difficult conditions town urban life has to offer. ***Consequently*** they find no jobs and no place to stay.

12. Mostly people from rural areas do not find jobs in town. ***Therefore***, they try hard to find means and ways of survival. ***Hence*** they end up committing crimes and spend their lives behind bars.

Examples 9, 10, 11 and 12 above demonstrate the inappropriate use of DMs under the category known as surface logicality in that ***however***, ***additionally***, ***consequently*** and ***therefore/hence*** do not serve as appropriate logical connectors for (S1) and (S2) resulting in incomprehensibility and incoherence.

6.4   Wrong Relation

The fourth pattern of inappropriate use of DMs is wrong relation which showed in learners' written discourse as a result of failure by the participants to use suitable discourse markers to express a certain textual relation. Examples of wrong relation as extracted from the participants pieces of work are presented in 13 to 16 below.

13. In 1930 Semi started school at Gamba Primary School. ***Additionally***, he stopped school to work on his father's farm.

14. Semi studied for a diploma course in agriculture from 1944 to 1945. ***Yet,*** he was their best student in his intake.

15. There are just a lot of people in urban areas. ***Because***, rural-urban migration does not contribute to the rapid increase in crime.

16. Shanty compounds hide criminals from rural areas. ***Nevertheless***, they trouble a lot of innocent people.

Examples 13 and 14 show the misuse of the DMs ***additionally*** and ***yet*** in the pattern of wrong relation. The use of the elaborative marker ***additionally***, in example 13 is incorrect because the following proposition suggests a contrast not an elaboration. Example 14 shows the misuse of ***yet*** in the pattern of wrong relation because the succeeding sentence indicates an elaboration not a contrast.

Examples 15 and 16 also display the misuse of DMs in the pattern of wrong relation. The use of the causative DM ***because*** in example 15 is inappropriate because it does not provide logical connection of (S2) to (S1). Instead of employing a causative DM, the learner should have employed an inferential DM. Additionally, the contrastive marker ***nevertheless***, in example 16 is inappropriate since the preceding sentence required a causative DM to bridge the sense between

the foregoing and the subsequent sentence. As such, a collateral or elaborative DM would have been appropriate in this instance. Examples 15 and 16 should have read:

15 (a) There are just a lot of people in urban areas. **As a result**, rural-urban migration does not contribute to the rapid increase in crime.

16 (a) Shanty compounds hide criminals from rural areas. **Consequently**, they trouble a lot of innocent people.

6.5   Semantic Incompletion

Semantic incompletion is an instance whereby there is lack of elaboration in the use of the discourse marker resulting in the marker being less functional and to a greater extent '*hanging*.' Examples of this type are indicated in 17, 18, 19 and 20 below.

17.   His father died in 1945. *As a result*, Mr. Semi worked alone.

18.   Three years after his studies in the USA, Mr. Semi returned to teach at Yabo Agriculture College *Therefore*, he served.

19.   People face a lot of problems when they come to urban areas. *As a result* they commit crimes.

20.   Zambia is a land of freedom. *So* people are free to be where they want.

Examples 17, 18, 19 and 20 above show the misuse of the DMs *as a result*, *therefore* and *so* in the pattern of semantic incompletion. The examples are inappropriate because there should be more explanation about the inferences suggested by the DMs. However, the learners under investigation ended their writing abruptly leaving the reader in suspense or 'hanging' as to what the writer intended to convey. This type of writing creates discourse incomprehensibility resulting in low scores in composition writing among ESL learners.

6.6   Distraction

The pattern of distraction showed up in participants' written pieces of discourse as a result of their unnecessary use of DMs as demonstrated in examples 21, 22, 23 and 24 below.

21.   Honourable Semi was appointed minister during the 2nd five year plan. *Therefore,* through his hard work, 132, 000 acres of land was cultivated from 120, 000 cultivated during the first five-year plan.

22.   During the 3rd five year plan, only spices were imported. As for the exports *nevertheless*, 27 tons of rice, oil and machinery were exported.

23.   Rape cases, murder, robberies, ritual killings and stealing are very common in urban areas. The people in urban areas are *however*, responsible for these crimes and not the people from rural areas.

24.   There are a lot of criminals in urban areas who commit serious crimes and these are *yet* not from rural areas.

The excerpts 21, 22, 23 and 24 above illustrate the inappropriate use of the DMs *therefore*, *nevertheless*, *however* and *yet* in the pattern of distraction. Without the use of these DMs the sentences remain logical. Therefore, the use of DMs in this manner distracts the readers and hampers discourse coherence.

6.7   Use of Discourse Markers Associated with Spoken Discourse

The other misuse or inappropriate use of DMs concerned the use of DMs that are characteristic of spoken instances of discourse. These are illustrated in 25 to 28 below.
25.   *Actually*, Mr Semi worked on the farm single handed after the death of his father.
26.   *Honestly*, Honourable Semi was a very hardworking man and that is why he achieved a lot for himself and his country.
27.   Many people come to urban areas with the hope that they will acquire riches *as you know* there are many opportunities in urban areas.
28.   *Frankly*, the people from rural areas face many challenges which lead them into crime.

In examples 25, 26, 27 and 28 above the DMs **actually**, **honestly**, **as you know** and **frankly** are characteristic of spoken discourse. Their use in formal pieces of written discourse suggests lack of sensitivity by the writers to the lexical choice requirements of various registers of language use.

The results provided substantial evidence of inappropriate use of DMs, which constituted challenges experienced by the participants, resulting in discourse incomprehensibility. Among the seven categories of inappropriate use of discourse markers, discovered and discussed in this study, wrong relation was found to be the most notable challenge followed by non-equivalent exchange. Under non-equivalent exchange the use of the DMs appears appropriate at face value but deeper semantic analysis reveals lack of antecedent specificity for the DM used resulting in discourse incoherence since the function of DMs is to "signal relationships between prior and coming discourse" (Biber and Barbieri, 2007:265). A third category of inappropriate use of DMs related to semantic incompletion in which involved lack of elaboration resulting in failure by the learners under investigation to hold the flow of information to the end thereby formulating sentences which ended abruptly. Distraction constituted the fourth category of inappropriate use

of DMs. This pattern involved the use of DMs in slots where they were not required. The pattern can be attributed to lack of familiarity with the concept of a variant of a given DM and the context in which it is used. The implication of this observation is that the study participants were not sufficiently conversant with the use and functions of DMs. However, studies show that explicit instruction of pupils on the use of discourse markers is very cardinal in augmenting the quality of writing (Hamid and Kaveifard, 2011; Kamali and Noori, 2015). Most of the existing research on DMs in both spoken and written discourse has emphasised the essential role of DMs in building discourse coherence (Redeker, 1990; Schifrin, 2001; Dulger, 2007; Hernandez, 2008) which is a requirement for all formal writing. Surface logicality exists where the writer attempts to impose logicality or to bridge the gap among propositions through the application of DMs, yet their use results in the production of illogical constructions. The pattern of surface logicality was found to occur due to misunderstanding of the concept of a given variant and the context in which it is used. This observation reflects lack of familiarity with the use of such DMs and, consequently, lack of proficiency.

Inappropriate use of discourse markers was also manifested through overuse of certain DMs suggesting limited repertoire of internalised DMs on the part of the Grade 12 ESL learners. Overuse of a limited set of preferred or better understood DMs causes breaks in the flow of information thereby obscuring discourse coherence. This finding resonates with those of Tinko (2004) and Kalajahi *et al* (2012) as well as with Li and Schmitt (2009) who discovered that since non-native student writers lack deeper knowledge of DMs, they overuse the limited set of those which they know well. For example, most of the learners investigated in this study used the DM *and* more than once. The other observation arising from the analysis of the data is that some learners also used only one DM repeatedly instead of a variety of them. Overuse of specific DMs was indicative of limited exposure of the participants to the available range of DMs and the contexts in which they are used. This observation seems to suggest inadequate proficiency in the use of discourse markers by the participants even after twelve years of learning and using English as a second language. The learners under investigation failed to generate the reader's interest in reading the script on account of unclear organization, development and flow of information in their pieces of composition. Lack of variation in the use of DMs in composition writing suggests lack of proficiency and renders a piece of writing monotonous thereby putting off the reader resulting in low scores.

Another occurrence of inappropriate use of DMs related to the presence of DMs which are typically characteristic of spoken instances of discourse. When used in written discourse such DMs do not serve as either functional or organisational facilitators of discourse. In other words, such use does not show how the two propositions involved in the first sentence (S1) and the second (S2) are related. The prevalent use of speech-related discourse markers in the written pieces of discourse produced by the participants seems to suggest both first language (L1) interference and lack of knowledge about the rhetorical structures and conventions associated

with written formal English. DMs such as *actually*, *now*, *honestly*, *as you know*, *I think, frankly* were the most frequently employed by Grade 12 ESL learners. The findings seem to suggest lack of competence in the appropriate use of use of DMs emanating from lack of familiarity with the wide range or repertoire of DMs that are available for use, which in turn suggests limited proficiency. These findings support those of previous studies by Alghamdi (2014) whose work revealed overuse of DMs at sentence-initial position and an unnecessary use of semantically similar DMs within the boundary of a single sentence; Daif-Allah and Albesher (2013) whose findings revealed that the students overused the additive connectors followed by the causative, the contrastive and the illustrative ones and that students' use of DMs was too limited and the ones that were most frequently used were *and*, *in addition* and *for example;* Narita, Sato and Sugiura (2004) whose study revealed overuse of *in addition, of course, moreover,* and *first,* underuse of the logical connectors such as and *instead, then* and *yet* and influence of L1 transfer on the learners' use of conjunctions remained indefinite; Lai (2008) whose results indicated that even though the groups investigated committed errors in utilising some conjunctions (*therefore, furthermore, in other words, besides, nevertheless, by contrast, on the contrary, because*) in their writing; Djigunovic and Vickov's (2010) whose findings revealed that the participants had relatively poor command of English resulting in the tendency to use a relatively small range of English DMs and attributed the low acquisition of English DMs to L1 interference and inadequate input; Simci (2012) who observed that the use of speech-related DMs in learner academic writing contributed to the excessively oral tone exhibited in learners' writing resulting in the attainment of low scores; Hamed (2014) who observed that the participants employed the conjunctions inappropriately and that adversative conjunctions posed the most difficulty for the learners followed by additives and causals and Chen (2015) whose findings revealed that the learners under investigation tended to initiate propositions with *in my opinion*, *I think* and *so* which are associated with spoken discourse and attributed the practice to students' lack of knowledge about rhetorical structures and conventions associated with English academic writing and as a result of L1 interference.

Based on the qualitatively generated and analysed data and in relation to the findings from literature review presented in this study, it can be concluded that the Grade 12 learners whose scripts were analysed are not sufficiently proficient in the use of the DMs. Consequently, they are unable to use DMs appropriately to facilitate discourse coherence and comprehensibility thereby attaining low scores in their written pieces of discourse.

6.2 Implications of the Study

The findings from the present study raise two major implications. The first is that there is inadequate teaching of DMs and how they are used. This observation explains why only a limited number of DMs were used out of so many that are available. Another implication is that there is inadequate practice on the use of even the few DMs with which the learners are familiar

thereby accounting for the widespread inappropriate use of DMs observed in the analysed scripts.

6.3 Conclusion

The ability to write coherently in order to comprehensively convey information remains a mandatory skill for all school leavers as they prepare for either further education or employment. The present study has yielded evidence that the attainment of such skill can be enhanced through the achievement of proficiency in the use of discourse markers thereby rendering support to both theory and literature. This observation explains the inclusion of DMs in the English Language Syllabus from Grade 8 to Grade 12. From the presentation and discussion of the results there is demonstration of use of discourse markers by all the Grade 12 ESL learners who participated in the study, recording a total of 1,829 instances of use of discourse markers from 300 scripts giving an average of six DMs per script. It is the case, therefore, that the participants are aware of the relevance of discourse markers in enhancing discourse coherence and comprehensibility. However, the use of only 44 out of the 107 available discourse markers as well as the prevalent inappropriate use of discourse markers seems to suggest that there is inadequate proficiency in the learners at Grade 12 level. Consequently, they are unable to produce sufficiently coherent and comprehensible pieces of composition resulting in low scores. In this regard, the study has provided evidence of lack of proficiency in the use of discourse markers by the Grade 12 ESL learners who participated in the study.

6.4   Recommendations

Arising from the discussion of the findings, the implications and the conclusion drawn some recommendations are hereby proposed for pedagogy and further research.

6.4.1   Recommendations for pedagogy

(i)   English Language Curriculum Designers should expand the Secondary School English Language Syllabus to incorporate all the propositional and non-propositional DMs discussed in this study.

(ii)   Secondary school teachers of English language should progressively teach all the propositional and no-propositional discourse markers from Grade 8 to Grade 12.

(iii)   Secondary school teachers of English language should progressively engage learners into regularly practising the appropriate use of all the propositional and non-propositional discourse markers from Grade 8 to Grade 12.

6.4.2   Recommendations for further research

(i) Longitudinal studies on the development of proficiency in the use of discourse markers in English composition writing by grade level.

(ii) The extent of inappropriate use of discourse markers arising from first language interference.

(iii) The functional roles of DMs used in other positions other than initial.

(iv) Proficiency in the use of discourse markers in essays written by students in higher institutions of learning.

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Susan Sontag's "The Way We Live Now" and AIDS Metaphorics: A Postmodern Approach

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Abstract

This article examines the representation of AIDS in a story by Susan Sontag within the social context of conversations held by a group of people about their sick friend and an atmosphere of sexual liberation characteristic of the postmodern era. "The Way We Live Now" (1986) interrogates the condition of postmodernity and engages postmodern artistic techniques to effectively communicate a socio-cultural theme about life in the wake of AIDS epidemic in the West late in the twentieth century. Lack of depth, consumerism, pluralism, self-referentiality, the hyperreal, and incredulity toward master narratives are the main indicators of this postmodern culture. Exploring the "postmodern" context of the story, this article links its form to its content and concludes that despite the unavoidability of metaphorical thinking about illness (the cultural model), a more practical way of dealing with patients (the bodily model) is better for the sick and those around them. The absence of the sick man in Sontag's story is an indication of the negative role of social voices in ostracizing patients, exacerbating their suffering, and mediating their fragmented life, a fact enhanced by the unmentioned disease in the story, the unidentified patient, and the lack of real support friends can provide. The loss of the materiality of the body is the story's comment on the negative role of the discursive mediation of the diseased body in the context of postmodern culture.

Keywords: Sontag, "The Way We Live Now," Cultural Criticism, AIDS, Illness, Fiction, Postmodernism, Body/Culture.

I. Introduction: Sontag and Postmodernism

In her famous essay "Against Interpretation" (1964), Susan Sontag argues against replacing the work of art by exaggerated interpretations and allegorizations that take its place or negate it. In a formalist spirit, she contends: "For I am not saying that works of art are ineffable, that they cannot be described or paraphrased. They can be. The question is how. What would criticism look like that would serve the work of art, not usurp its place?" (12). She concludes this article with an assertion that "In place of a hermeneutics we need an erotics of art" (14). Hence, this article offers a postmodern reading of her story "The Way We Live Now" not simply by way of emphasizing the story's content about sickness and social hypocrisy but by linking the story's style and form to its content. We link postmodernity as the cultural condition of life in the second half of the twentieth century (with dominant features like postindustrial capitalism, consumerism, indeterminacy, subjectivism, pluralism, self-referentiality, and lack of depth) with postmodernism as peculiar style to art and literature. We take this postmodern reading to be in service of this work of art, answering Sontag's question raised in her article "Against Interpretation" regarding the "how" of reading a text. The linkage between postmodernism as a way of life and a literary style heightens the story's message against superficial lives and negative lifestyles.

Essentially, the term "postmodern" is known to be loose and ambivalent. Fredric Jameson (1991) legitimately contends that postmodernism as a concept "is not merely contested, it is also internally conflicted and contradictory" (xxii). However, one aspect of postmodernism Jameson asserts is "the consumption of sheer commodification as a process" (x). Using Sontag's short story, we argue that the commodification of the body and its desires, the consumption of sex/drugs, and superficial relations are characteristic features of the postmodern condition. Sontag brings together postmodern form and content in a self-conscious literary work taking the medium of the short story. Hence, we argue the location of the body within an unavoidable cultural context that negates its materiality and, instead, fosters its discursive potential. AIDS, the story shows, is a lifestyle illness and a postmodern one associated with a particular era. Just like anorexia nervosa, AIDS is a feature of life in a high-tech world with compartmentalized lives and an obsession with the pursuit of pleasure or the perfect/ideal body type. The essential premise of this article is in line with David Morris's assertion in his seminal book *Illness and Culture in the Postmodern Age* (2000) about the intersection between the body (i.e. disease and pain) and culture (i.e. illness and subjectivity). Morris claims: "Postmodern illness is fundamentally biocultural—always biological and always cultural—situated at the crossroads of biology and culture" (71). However, the body in the postmodern gets subsumed under the metaphorics of culture. Just as the postmodern favors the image/representation over the real, the body (i.e. the ailing body) is also at risk of dissolution behind its metaphors.

In fact, Sontag is well-known as an American cultural critic who wrote books and essays on postmodern themes like the non-stop photograph images (war

photographs in particular) and the mediation of our knowledge of suffering through the camera. Her book *Regarding the Pain of Others* (2003) and her companion essay "Regarding the Torture of Others" (2004) are, in a sense, postmodern reflections on the digitalization of suffering at a global scale. It is part of her aim that we should not suppress, ignore, or simply misread human suffering captured in the image but rather analyze it and assess our ways of responding to it. In *Regarding the Pain of Others*, however, Sontag maintains the unavoidable importance of the hyperreal culture. She claims that "photographs are a means of making 'real' (or 'more real') matters that the privileged and the merely safe might prefer to ignore" (p.4). In "Regarding the Torture of Others," Sontag maintains that photographs are closer to the "real" than words. For her, words "are easier to cover up in our age of infinite digital self-reproduction and self-dissemination, and so much easier to forget" (42). In this sense, the story is even less real than the photographs because it is mainly composed of elusive words. This shows Sontag's awareness of a postmodern age of images, signs, and copies, and thus the relevance of this culture to our conception of the body and its metaphors. Nevertheless, our study is a unique exploration of this postmodern logic in a short fictional work by Sontag. The postmodern import of her fiction is mainly unexplored, which makes this article legitimate, timely, and simultaneously original. The body itself (the one suffering from AIDS in the story) is more important than the discourses constructed and stories told about it. The silenced body, in a sense, becomes the object of "discursive" violence in the postmodern formulations of power relations.

Before we discuss the story, it might be necessary to give an overview of our theoretical and philosophical framework while highlighting relevant notions to be used in the discussion of the story in the next section. Postmodernism, a late 20th century movement, rejects the possibility of absolute truth or objective knowledge and asserts subjectivism, relativism, and the construction of individual meaning and relative moral values. Instead of fixed sexual identities, postmodernists believe in the freedom to shape one's sexual identity. Postmodernism is suspicious of religion, nationalism, science, and philosophy as ultimate principles or overall schemes for interpreting life since reality is constructed in the individual mind. In literature, writers continue their experiments with form and technique. Discontinuity, fragmentation, and intertextuality are notable features of this postmodern literature. Mixing of genres and eroding the difference between high and low culture are additional features of postmodernism. The postmodern sensibility is that of the computer age, loss of continuity, loss of meaning, shifting position of the subject, copies and images assuming the place of the original, the proliferation of signs, and the technological mediation of experience. Within this culture, the body is effaced behind its metaphorics, behind its representations and what is said about it.

In this regard, Baudrillard asserts that in postmodern times "signs are exchanged against each other rather than against the real" (7), which brings about what he calls "the hyperreal." Postmodernists reject the elitism of modernism in favor of popular culture. John Storey contends that postmodernism signals "the collapse of all metanarratives with their privileged truth to tell, and to witness instead the increasing sound of a plurality of voices from the margins, with their insistence on difference, on

cultural diversity, and the claims of heterogeneity over homogeneity" (185). In Sontag's story, we will encounter a multiplicity of voices (mininarratives) negotiating an essentially postmodern epidemic, presumably AIDS, related to the consumption of unsafe sex, drugs, contaminated blood, among other things. The negotiated body becomes the subject of discourse rather than a suffering material entity, an effect the story achieves by having many characters deliberate about the condition of the diseased man. This loss of the materiality of the body is the story's comment on the negative role of the discursive mediation of the diseased body.

In an article entitled "Postmodernism and Consumer Society," Fredric Jameson argues that one way of understanding postmodernism is by viewing it as a periodizing term whose task is to "correlate the emergence of new formal features in culture with the emergence of a new type of social life and a new economic order –what is often euphemistically called modernization, postindustrial or consumer society, the society of the media or the spectacle, or multinational capitalism" (113). Jameson locates the beginning of this period (this new social order) in the postwar period in the late 1940s and early 1950s in America. Jameson also elaborately explicates this newly emerging social order in the following terms:

New types of consumption; planned obsolescence; an ever more rapid rhythm of fashion and styling changes; the penetration of advertising, television and the media generally to a hitherto unparalleled degree throughout society; the replacement of the old tension between city and country, center and province, by the suburb and by universal standardization; the growth of the great networks of superhighways and the arrival of automobile culture—these are some of the features which would seem to mark a radical break with that older prewar society in which high modernism was still an underground force. (125)

This new standardization entails loss of originality and creativity, and thus a culture of imitation. The postmodern culture of networking and easy flow of commodities and images privileges what the body signifies over what it really is. This effacement of the body may not necessarily be the best alternative for people living in the postmodern age, as will be demonstrated in the discussion of the story in the next section.

Finally, Lyotard's book *The Postmodern Condition: A Report on Knowledge*, originally published in French in 1979, defines the postmodern in terms of incredulity towards grand narratives (xxiv). He defines the postmodern as that which seeks to present the unpresentable or look for new presentations. He asserts: "A postmodern artist or writer is in the position of a philosopher: the text he writes, the work he produces are not in principle governed by preestablished rules, and they cannot be judged according to a determining judgment, by applying familiar categories to the text or to the work" (81). In modern literature, the unpresentable is missing content within a seemingly ordered form. In postmodern literature, this beautiful form is already lost. The postmodern culture is one of exhaustion and repetition. It is what can be defined in terms of lack, loss, play, and negativity. By seeking to represent the unrepresentable, postmodernism gives room to the marginalized, excluded, and

repressed impulses in our culture. Depicting abnormal lifestyles and sexualities falls within this postmodern context the story engages. The next section presents the story and discusses the way it allegorizes this distance between the sick body and its harmful cultural metaphorics by way of privileging the former.

According to Gardner McFall, Sontag "has written an allegory for our time, inspired by deep feelings about what is becoming 'such a common destiny'" (Web). In writing a story about AIDS, she was commenting on an era of sexual liberation and lack of personal privacy. AIDS (Acquired Immune Deficiency Syndrome) was identified early in the 1980s. By the end of that decade─according to Lois Tyson─"a generation of men had died from it, six times the number of American soldiers killed in the Vietnam War" (331). Hence, it assumed the status of an epidemic due to its association with many unhealthy physical conditions. This story under discussion covers the AIDS crisis in the second half of the twentieth century. Using the title of Anthony Trollope's novel (1875), this innovative story uses narrated dialogue and fragments from many characters (more than twenty five) to convey a socio-cultural message. By the time Sontag wrote this story, she had suffered from cancer for many years and got treated. While cancer dominated people's imagination as an incurable disease in the first half of the twentieth century, that same status was given over to AIDS in the second half of the same century. There is a level of personal investment on Sontag's part due to her own experience with cancer and the time in which she was an active writer and critic.

In *Aids and Its Metaphors*, Sontag presents AIDS as a trope; she clarifies that AIDS is not a single illness but an open syndrome, that it is "not the name of an illness at all. It is the name of a medical condition, whose consequences are a spectrum of illnesses" (16). This broad, loose nature of this disease makes it an apt metaphor for an era. Commenting on the military metaphors ascribed to AIDS as an invasion, Sontag writes: "In the era of Star Wars and Space Invaders, AIDS has proved an ideally comprehensible illness" (18). The science/science-fiction context is, again, a suitable one for a disease that did hit industrial and technologically advanced communities that commodified the body. Within this logic, AIDS becomes symptomatic of a whole era (the postmodern) and equally its "legitimate" outcome.

In addition, in her 1978 essay *Illness as Metaphor*, Sontag attempts to correct our conceptions about notorious diseases like TB and cancer, and thus to remove the myths associated with them (7). In her discussion of the shame and disgrace we ascribe to such diseases, she asserts: "Any disease that is treated as a mystery and acutely enough feared will be felt to be morally, if not literally, contagious" (6). She claims that a disease "widely considered a synonym for death is experienced as something to hide" (8). Such a disease is seen as a scandal, as something obscene. She argues that the metaphors ascribed to "TB and to cancer imply living processes of a particularly resonant and horrid kind" (9). This description also applies to AIDS because it is assumed to hit people with sexually deviant lifestyles. In addition to risky sexual lives, blood transfusions can be equally dangerous. The negative connotations once socially and culturally applied to the metaphorics of TB and cancer

are also applicable in the case of AIDS, which should bring the body itself, not its images or discourses, to the forefront.

II. "The Way We Live Now" As A Postmodern Allegory of the Subsumed Ailing Body

The title of the story–"The Way We Live Now"–makes it clear that AIDS is a metaphor for a style of life (in the second half of the twentieth century as the publication history of the story indicates). Risky lifestyles and sexual experimentalism would lead to social ramifications affecting both the healthy and the sick. It is the consumption of sex, drugs, smoke and even language that characterizes this era of the epidemic. In fact, analogies between the story and Sontag's theory on the myths and metaphors associated with famous diseases in works like *Illness as Metaphor* (1978) and *AIDS and Its Metaphors* (1988) are adequately present. However, we highlight here the postmodern framework that the story invites. The fact that the illness of the main character is not named makes the story an allegory about "the way we live" nowadays. Hence, the story is a good illustration of the postmodern culture/condition of the time and the equally related gay liberation movement. The numerous characters populating the story are types rather than fully individualized ones; they are leading superficial lives and chatting while the diseased one is often silenced, which proves the negative dominance of the cultural model over the bodily one in the postmodern culture.

The story is also a self-conscious artistic construct narrated and reported by many characters. This self-reflexive postmodern style offers commentary on the very lifestyle the story is engaging. With no apparent climax or substantial plot, the story highlights deferral of real meaning, repetition, and metafictional self-reference. The formal features of the text suggest irony and play and provide a necessary background for the story's thematic content about the effacement of the sick body behind language/culture. John Storey claims: "Rather than a culture of supposed pristine creativity, postmodern culture is a culture of quotations; that is, cultural production born out of previous cultural production" (192). Cultural exhaustion is manifested in this blank imitation/copying and recycling of what has already been said or written. This culture has lost touch with history and celebrates, instead, the empty or trivial present. The queer elements the text encodes function in line with its experimental nature and unconventional themes. The story not only breaks with realist conventions—with its lengthy unpunctuated sentences and unending reporting of events—but also employs a multiplicity of perspectives on the sick (silenced and distanced) man. In this postmodern world, commodities and consumers freely and rapidly exchange positions. The characters take turns reporting the medical condition of the patient, discussing his likes and dislikes, and gossiping about his past life. Aside from this, the story gives the impression of being "empty." Within a postmodern context, words, symbols, and dialogue seem grandiose and capture people's attention but have no real substance or essence behind them.

In Sontag's story, the sick man is the victim of social hypocrisy and gossip. Sontag's depiction of the deceitful social relations concerning the sick draws on a

literary tradition in this regard. For example, Ivan Ilych in Tolstoy's story "The Death of Ivan Ilych" (1886) also has that "queer taste in his mouth" (187) and some pain in his left side. He comes to realize the deception and lies of those around him, including his own family. Their apathy and hypocrisy make him enraged by their corresponding dishonesty and materialism. Like the man in Sontag's story, Ivan's illness is "said to be incurable" (172). In fact, Ivan's friends and acquaintances are relieved that he is the one who is sick and dying rather than them (173). The story covers his thinking about his situation and makes a case against the indifference and dishonesty of his friends: "Those lies--lies enacted over him on the eve of his death and destined to degrade this awful, solemn act to the level of their visitings, their curtains, their sturgeon for dinner--were a terrible agony for Ivan Ilych" (198). They would lie to him about his situation and deceive him that with proper treatment he will get better although he was dying. They neither really pity nor comfort him. Thus, his helplessness and loneliness are apparent.

Sontag's story, on the other hand, dramatizes how illness of a friend "superficially" affects the whole circle of his friends. However, their gossip and reporting of events shifts the focus from the sick to the social context of their reactions and observations. Thus, they live in a state of fear, hypocrisy, denial, and one of speculation about health and illness. The circle of friends gets to embody postmodern features analyzed earlier like superficiality, consumerism, subjective truth, empty repetition, among others. The story begins this way, with characters reporting what happened to the main, nameless character:

At first he was just losing weight, he felt only a little ill, Max said to Ellen, and he didn't call for an appointment with his doctor, according to Greg, because he was managing to keep working at more or less the same rhythm, but he did stop smoking, Tanya pointed out, which suggests he was frightened, but also that he wanted, even more than he knew, to be healthy, or healthier, or maybe just to gain back a few pounds, said Orson, for he told her, Tanya went on, that he expected to be climbing the walls (isn't that what people say?) and found, to his surprise, that he didn't miss cigarettes at all and reveled in the sensation of his lungs' being ach-free for the first time in years. ("The Way" 1)

This beginning makes it clear that the strategies of citation and reporting used are juxtaposed against the social context of the story while projecting the language of the text and its self-referential strategies. Moreover, the reporting of events by many characters from their partial perspectives indicates, in a postmodern fashion, that there is no absolute truth but subjective renderings of reality. This extract is but one instance in the text of abundant, lengthy run-on sentences lacking punctuation while recording subjective impressions. The characters reduce the sick man to the matter of words, which also relegates the materiality of this body.

In addition to face-to-face conversations and superficial gossiping about the sick man, his friends make phone calls and continue the cycle of chatter about his case, thus reducing him to the level of language and discursive formation:

"I've never spent so many hours at a time on the phone, Stephen said to Kate, and when I'm exhausted after two or three calls made to me, giving me the latest, instead of switching off the phone to give myself a respite I tap out the number of another friend or acquaintance, to pass on the news I'm not sure I can afford to think so much about it, Ellen said, and I suspect my own motives, there's something morbid I'm getting used to, getting excited by, this must be like what people felt in London during the Blitz." ("The Way" 2)

In their empty conversations, the friends reiterate the mythology of AIDS as sinister, unmentionable, and secretive. Orson tells Stephen: "Listen, said Orson, you can't force people to take care of themselves, and what makes you think the worst, he could be just run down, people still do get ordinary illnesses, awful ones, why are you assuming it has to be *that*" ("The Way" 2; emphasis original). We assume that the character has AIDS because Ellen says to Quentin that her gynecologist says "everyone is at risk, everyone who has a sexual life, because sexuality is a chain that links each of us to many others, unknown others, and now the great chain of being has become a chain of death as well" ("The Way" 10). It is known that the exchange of sexual fluids and blood transfusions are primary ways of contracting AIDS. Hilda's seventy-five-year old aunt contracted the disease "from a transfusion given during her successful double bypass of five years ago" (16). Commenting on Donna Haraway's "cyborg" notion of leaky bodies and broken boundaries with relation to AIDS discourses, Allison Fraiberg writes: "The reality of HIV has opened up and relegated bodies to an integrated system of, among other things, sexuality. This bringing to consciousness of the presence of AIDS has broken down the traditional demarcations of the body, blurring the boundaries between inside and outside" (Web). Under postmodernism, the discrete body becomes a myth and is replaced by a desire for integration, fusion, and circulation. The postmodern culture believes in no limits to bodily shape and youth. Science can be used to carve our "elastic" bodies─making us bigger, thinner, or look "younger." This man had unprotected sexual relations with men and women like Lewis, Quentin, Tanya, Paolo, among others, thus losing the private space of his "body." Those who do not have the disease might be carriers and should also be careful with sex.

Consumption is a dominant postmodern theme in the story. Within the postmodern consumer culture they live in, his friends cram flowers in his room and bring him chocolate, champagne, helium balloons, and various art objects. They discuss what items he might like to consume over his stay in the hospital: "Is there anything else, asked Kate, I mean like chocolate but not chocolate. Licorice, said Quentin, blowing his nose. And besides that. Aren't you exaggerating now, Quentin said, smiling. Right, said Kate, so if I want to bring him a whole raft of stuff, besides chocolate and licorice, what else. Jelly beans, Quentin said" ("The Way" 3). In popular culture, chocolate may be deemed as an aphrodisiac. The repeated references to chocolate might signify the friend's inability to view the sick body without sexual objectification. Although AIDS, as we have mentioned, is not a specific disease, the friends subconsciously define it as a sexual one (i.e. sexual impotence in this case). Apparently, the values of capitalist consumerism and acquisition dominate the postmodern scene. Food consumption is offered as an alternative for proper cure; it is

the social negation of the sick body. While medical science is implicitly ineffective, myth-making and metaphors prevail.

The anonymous man in the story had many affairs and a risky sexual life. His friends show some concern over his health, but this does not exceed words and passing time with conversations and phone calls about the nature of his illness: "Well, everybody is worried about everybody now, said Besty, that seems to be the way we live, the way we live now" ("The Way" 5). Their life is one of constant worry about contracting the disease, which implies the easy-going sexual relations among this group of friends. Their exchange of silly, superficial stories is apparent in the following quote in which lack of depth mixes with unmeaningful consumption. In such scenarios, the sick man's passivity/silence is apparent. Instead, agency is given to the chatter of the "fake" friends:

Who else has keys, Tanya inquired, I was thinking somebody might drop by tomorrow before coming to the hospital and bring some treasures, because the other day, Ira said, he was complaining about how dreary the hospital room was, and how it was like being locked up in a motel room, which got everybody started telling funny stories about motel rooms they'd known, and at Ursula's story, about the Luxury Budget Inn in Schenectady, there was an uproar of laughter around his bed, while he watched them in silence, eyes bright with fever, all the while, as Victor recalled, gobbling that damned chocolate." ("The Way" 5)

This extract brings together two notable postmodern themes: consumption and lack of depth.   Characters even discuss the sick man's food options and what he should consume, possibly hinting at the social regulation of sexuality and ultimately the body: "Meat and potatoes is what I'd be happy to see him eating," Ursula says, "And spaghetti and clam sauce, Greg added. And thick cholesterol-rich omelettes with smoked mozzarella, suggested Yvonne, who had flown from London for the weekend to see him. Chocolate cake, said Frank. Maybe not chocolate cake, Ursula said, he's already eating so much chocolate" ("The Way" 9).   Sexuality and consumption are metaphorically linked. In the postmodern era, talking about sex often abounds with food-related metaphors. When he is in the hospital again, his private room is full of items, "flowers, and plants, and books, and tapes" ("The Way"16), some of which are sent as presents from friends who─significantly for us as readers─do not actually visit the hospital. Once he starts feeling better and regains the few pounds he has lost in the hospital, he crams his refrigerator with "organic wheat germ and grapefruit and skimmed milk" ("The Way"11) by way of seeking health, which might indicate his friends' wish to send a moral message by prescribing a cure for him with "safe" foods symbolizing safe sex. And when he asks his friends about how he looked, they apparently deceive him; "everyone said he looked great, so much better than a few weeks ago, which didn't jibe with what anyone had told him at that time" ("The Way"12). Social hypocrisy in the story proves the theme of depthlessness, superficiality, and lack of values/ethics in this postmodern culture. In such instances, it is the ailing body that is subsumed under deceptive images, lies, and consumed items.

Characters are not being honest with their sick friend. Their language does not reflect the reality of his condition. They do not seem to accept mortality, or rather they like to deceive themselves. Their state of denial counters his honesty and willingness to name his disease to his doctors: "But you see how he is, Lewis said tartly, he's fine, he's perfectly healthy, and Ellen understood that of course Lewis didn't think he was perfectly healthy but he wasn't worse, and that was true, but wasn't it, well, almost heartless to talk like that" ("The Way"12). There is some enmity and prejudice among his friends. The seeming harmony in their gathering around a sick friend is fake. Instead of morally and emotionally supporting their sick friend, they are actually being a burden on him, vying for attention and social outlook. In fact, they observe who comes to visit and who does not and how often he is visited by some friends. While Victor thinks that the sick friend should not know about Max also getting sick and being hospitalized, Donny says that he already knows about Max ("The Way" 15). Such friends cannot keep a secret, even when it comes to the morale of their sick friend.

In this commercial, language-driven culture, the sick man has lived as a bachelor young man with a taste for art objects; however, there is no real value in his attachment to such objects just as his friends seem to overlook his existence in their lives, dealing with it as an image or a sign, a trace of the past:

But he's always been very generous, Kate said quietly, and though he loves beautiful things isn't really attached to them, to things, as Orson said, which is unusual in a collector, as Frank commented, and when Kate shuddered and tears sprang to her eyes and Orson, had said something wrong, she pointed out that they'd begun talking about him in a retrospective mode, summing up what he was like, what made them fond of him, as if he were finished, completed, already a part of the past. ("The Way" 6)

Whereas his friends assess his past life, he too decides to keep a diary to record his reactions to his illness as well as his superficial life of non-committal, "his pardonable superficialities, capped by resolves to live better, more deeply, more in touch with his work and his friends, and not to care so passionately about what people thought of him" ("The Way" 6). The interactions of the characters who live in New York or come to visit it form the "empty" basis of the story about the sick man. The man himself (the body) is mediated by language, specifically by the cultural constructions of AIDS.

The sick man—we get to know through the interactions of other characters—is a smoker and has been using the negative side of technology; he has been consuming "appetite-suppressing chemicals" for years like others in the company feasting on "chemical additives and other pollutants" ("The Way" 8). In this regard, Sontag argues: "The unsafe behavior that produces AIDS is judged to be more than just weakness. It is indulgence, delinquency—addiction to chemicals that are illegal and to sex regarded as deviant" (*AIDS* 25). Aside from drugs, one of the many things characters consume is sex. This sick man, for instance, cannot live without sex. Kate comments on how when she once asked him to be careful he refused due to the

importance of sex to his life ("The Way"13). This indicates how morality and ethics are personal and rather relative. In line with postmodern ideals, individuals have their personal codes of ethics; they are not following those of tradition or society.

The story ends with another postmodern scene and a key symbol of the hyperreal, i.e. the TV:

It's undeniable, isn't it, said Kate on the phone to Stephen, the fascination of the dying. It makes me ashamed. We're learning how to die, said Hilda, I'm not ready to learn, said Aileen; and Lewis, who was coming straight from the other hospital, the hospital where Max was still being kept in I.C.U., met Tanya getting out of the elevator on the tenth floor, and as they walked together down the shiny corridor past the open doors, averting their eyes from the other patients sunk in their beds, with tubes in their noses, irradiated by the bluish light from the television sets, the thing I can't bear to think about, Tanya said to Lewis, is someone dying with the TV on. (17)

Television, computers, media ads, and film are key ways of representing the postmodern world. Elevators, nasal tubes, and lights are some of the artifacts of a postindustrial, postmodern culture which negate the body or make it machine-like. In a sense, the sick body is devoid of individual human existence. The idea of having someone die with the TV on hints at the insignificance of the human body against modern technology, the fake sentiments of popular culture, and the fleeting nature of the dominant image that replaces the body. In addition, the phone, over which characters exchange views, is another manifestation of the effacement of the real and the supremacy of icons and signs. Preoccupied with images and representations, the postmodern culture consigns the sick, ailing body (i.e. the real) to an "inferior" or less privileged condition.

The sick man, it should be noted, does not seem to trust modern medicine. He is reluctant to call for an appointment with his doctor when he begins to feel ill and lose weight. Instead, he prefers to wait and see the consequences. "But is there anything one can do, he said to Tanya (according to Greg), I mean what do I gain if I go to the doctor; if I'm really ill, he's reported to have said, I'll find out soon enough" ("The Way" 2). In a sense, the story insinuates an attack on scientific progress in medicine as a grand narrative. This incredulity toward scientific progress is characteristically postmodern. The friends who visit him in the hospital bringing flowers and chocolate want the reassurance of medical knowledge. However, the curt answers of the female doctor, her smiles, and her assertion that "in these cases the patient's morale was also an important factor," seeing no harm in feeding him chocolate ("The Way"4), all indicate this mistrust in the medical profession on the part of the characters. Stephen tells Donny that they want to trust "the promises and taboos of today's high-tech medicine but here this reassuringly curt and silver-haired specialist in the disease, someone quoted frequently in the papers, was talking like some oldfangled country G.P. who tells the family that tea with honey or chicken soup may do as much for the patient as penicillin" (4). Moreover, getting him accepted into the protocol for a new drug in the hospital takes "considerable behind-the-scenes lobbying with the doctors"

(9). Hence, the story directs some negative criticism toward medicine as a master narrative to show the relegation of the sick body during the course of ("futile") treatment and, thus, to communicate a socio-cultural theme about life in the wake of the AIDS epidemic in western culture.

III. Conclusion

At a language level, Sontag's story "The Way We Live" is a postmodern, metafictional reflection on social relations within the context of illness, with multiple characters reporting and narrating the events and making their observations/reminiscences more important than the sick friend they talk about. Thematically, the story also interrogates major postmodern themes, foremost among which are superficiality, consumerism, and relativism. As such, the story does not simply invite comparison/contrast with Sontag's other non-fictional writings like *Illness as Metaphor*, *Aids and Its Metaphors*, *On Photography*, among others. Rather, it deserves consideration on its own as a fictional manifestation of Sontag's cultural criticism project and postmodern perspectives. The text successfully makes its form (lengthy run-on sentences constantly reporting presumable happenings) correspond to its content (AIDS as a feature of superficial life in the postmodern culture). The story seems to suggest that despite the unavoidability of metaphorical thinking about illness (the socio-cultural model), a more practical way of dealing with patients (the bodily model) may be better for the sick and those around them. As such, the story becomes an allegory on the postmodern body that gets silenced behind the discourses we weave around it, be they social, political, or medical. Readers of Sontag's non-fiction cultural criticism might be familiar with this assertion. However, it is Sontag's fictional treatment of such themes that has been unexplored thus far and that is worthy of recognition. Sontag makes the apparent "emptiness" of the story and the "silly" lives of her characters significantly meaningful. Although the current reading does not do full justice to Sontag's singular text, it is just an attempt at a possible way of reading it through a postmodern lens.

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L'enfant Terrible Dans Les Contes Africains[1] : Représentation Controuvée D'une Négation De L'exemplarité Sociale

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Résumé

La négation de l'exemplarité sociale inscrit l'Enfant-terrible des contes africains dans une dialectique de complémentarité dont la mise en lumière amène le conteur à employer une série d'antithèses ou de paradoxes liés à la figure de l'enfant héros. Les significations sociales d'une telle représentation atypique, investit un "héros" à la figure d'"antihéros" ; un "contre modèle" à portée "didactique" ; un être "fictif" qui participe du réel parce qu'il enseigne une valeur existentielle. Tous ces paradoxes ont une finalité qui est elle-même controuvée dans la mesure où il crée un désordre qui convoque un nouvel ordre social. Il s'agit, donc, ici, d'exhorter les hommes à une connaissance intelligible par des séries de ruptures conformistes. Le héros ne meurt pas parce qu'il obéit à la dialectique "christique" qui est "vie-mort-résurrection/renaissance"

Mots clés : Conte africain, Enfant-terrible, représentation, signification, exemplarité sociale.

Abstract

The negation of social exemplarity inscribes "enfant terrible" of the African tales in a dialectic of complementarity which throws light on the storyteller's use of a series of antitheses or paradoxes linked to the image of the child hero. In so doing, it pinpoints the social meanings of such an atypical representation, a "hero" embodying an "antiheros"; a "counter-model" with a "didactic scope." As an "active" being who participates in the real world, he teaches an existential value. All these paradoxes have a paradoxical as a result, "enfant terrible" creates a disaster in order to trigger a new social order. This leads to exhorting men to a more intelligible knowledge through a series of conformist breaks. In the end, the hero does not die because he obeys a "Christ-like" dialectic that combines both "life/death," "resurrection / renaissance."

Keywords: Africain tale, Enfant-terrible, representation, signification, social exemplarity.

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[1]- Le corpus composé essentiellement de deux contes sur l'Enfant-terrible, est présenté en annexe.

Introduction

Domaine de prédilection de l'analyste littéraire, le personnage du conte, né de l'imaginaire du conteur attire et intéresse, généralement, le lecteur ou l'auditeur. Il s'agit d'un être fictif qui n'a d'existence que dans le récit. Créé par le conteur qui lui assigne d'une part, un rôle dépendant de la place qu'il occupe par rapport aux autres actants, le personnage a, d'autre part, une existence à la fois sociale et critique. P. HAMON dans son article « Pour un statut sémiologique du personnage » (1977, pp.122-123), le considère comme « une instance textuelle, un être de papier conçu comme un signe avec sa face signifiante et sa face signifiée[2] ».

La caractérisation de l'Enfant-terrible, convient à la structure du signifiant. Grâce à sa ressemblance avec des êtres réels, cet être de fiction, comme tout personnage littéraire, favorise, en effet, des identifications et des projections qui contribuent au-delà de l'appréciation du récit, à influencer surtout la morale de l'auditeur ou du lecteur. À ce titre, il vient, particulièrement, pour enseigner, il éduque à l'affirmation de soi[3]. Dans cette fonction, le héros, qui s'inscrit dans une dialectique de complémentarité, prend un visage d'antihéros, un personnage singulier, au comportement bivalent.

L'analyse consiste, ici, à indiquer qu'à partir de la représentation du contre modèle qu'il présuppose, l'Enfant-terrible a, *a priori*, une portée didactique qui participe de l'affirmation de soi. L'intérêt de l'étude n'est donc pas de s'interroger sur ses modalités descriptives, mais de voir comment cet être fictif, évoluant dans un espace et un temps qui échappent à la conscience de l'auditeur ou du lecteur, communique, pourtant, avec lui (le héros) pour l'édification de l'affirmation de soi. Il s'agit, alors, de montrer que l'«excentricité» et l'«asociabilité » sont des prétextes à l'instrumentalisation d'un symbole que l'on trouve, souvent, en lui, et dont use la société africaine pour éduquer.

Dès lors, la démarche argumentative épouse un plan ternaire. D'abord, elle montrera la caractérisation du personnage comme fondement d'un examen de la représentation et de la signifiance, avant de justifier, la réactualisation de l'affirmation de soi par la représentation et la signifiance de la négation de la norme sociale, pour mieux décrypter, enfin, la dimension christologique de l'Enfant terrible.

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[2]- Le signifiant sera l'ensemble des marques qui se réfèrent au personnage au cours du récit, le signifié, l'ensemble des significations pouvant se rattacher à cette représentation.

[3]- un comportement qui permet à l'être humain d'agir au mieux de son intérêt, de défendre son point de vue sans anxiété, d'exprimer de la façon la plus efficace, sincère et directe ce qu'il pense, veut ou ressent pour exercer, en fin de compte, ses droits.

I- La Caractérisation Du Personnage : Fondement Épistémologique De La Représentation Et De La Signifiance

L'Enfant-terrible n'est presque pas désigné dans le conte africain. Il est plutôt caractérisé. Et pour cause, certaines expressions non traduites, à travers les contes africains, prennent l'aspect de noms, une fois affectées au héros. Leur analyse permet de s'apercevoir soit qu'elles sont des synonymes d'Enfant- terrible soit qu'elles le définissent qualitativement. En un mot, la caractérisation est mise en lumière par le fait que ce personnage est ordinairement identifié sous l'appellation "Enfant-terrible". Cette dénomination particulière, tout comme les noms ou prénoms attribués par le conteur, établit toujours un rapport de signifiant au signifié, c'est-à-dire qu'il lie la matérialisation du personnage à sa conceptualisation. Le nom "Enfant-terrible", dans le cas d'espèce, rime toujours avec l'âme de son être ; il transporte une force ontologique, mystérieuse qui reflète le destin de son porteur.

La caractérisation suppose, en premier lieu, un relevé des expressions et termes qui qualifient, connotent le personnage du héros. Il en est ainsi, par exemple, de *Proverbes et contes bambara*, de M. TRAVELE (1923, pp. 154-163), où le conteur parle de l'enfant *"Ko-tien"*. Le terme *Ko-tien* n'est pas le nom propre du héros, mais signifie littéralement, en bambara[4], *"qui gatte toute chose"* ; en d'autres mots, cet enfant est de nature maladroit, destructeur voire maléfique. C'est aussi le cas de *"Kénigbanani"*, dans *Éducation africaine,* H. HERVE, (1935, 24, n°90-91, pp. 166-169), qui caractérise l'enfant téméraire ou crapule, mais aussi plein d'audace. Ailleurs, dans un conte Kado[5], le héros s'appelle « Amadou kékédiourou, sauveur des siens », V. EQUILBECQ (1972, p. 170-179). « kékédiourou » signifie tout simplement "qui- ne-craint-pas-les-sorciers".

La caractérisation du héros renvoie également à l'étude de la représentation de sa dénomination "Enfant terrible", et à la signifiance qu'elle engendre. La représentation désigne la figuration d'objets, de sujets, fondée sur leur perception référentielle antérieure servant de modèle à ladite figuration. Dans cette perspective, elle se rapproche de son étymologie latine, « *repræsentare* » qui signifie "rendre présent", "mettre devant l'esprit". Cette figuration particulière se réalise indéniablement par des moyens différents, exceptionnellement élaborés selon les domaines artistiques et implique expressivité. Pour M. HAYAT (2002, p. 8), la représentation est « Le moyen d'expression de traduction de révélation et de création de la réalité commune à toutes les disciplines, tous les champs, les outils, toutes les dimensions réels qu'on voudrait radicalement hétérogènes ». La représentation est la projection du réel sur le texte, lui-même, considéré comme la surface phénoménale de l'œuvre littéraire. Elle relève du mode majeur de traduction de la réalité qui est à la fois découverte et invention. La

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[4]Bambara : Peuple d'Afrique de l'Ouest du grand groupe mandingue, principalement implanté au Mali. Ils sont originaires du Mandé. Ils auraient quitté cette région pour échapper à la domination des malinkés, à l'époque de l'empire du Mali. D'où leur nom qui signifie «ceux qui ont refusé de se soumettre» (de ban ou refus et de mana ou maître). D'autres traduisent cette étymologie par ceux qui ont refusé de se soumettre (à l'islam). Mais la qualité de ce peuple se justifie par sa rigueur culturelle.

[5]Kado, païen (non musulman), est le terme par lequel les peuls désignent leurs voisins noirs.

fiction du conte devient, donc, pour penser comme C. BODO (2010, p. 56), le lieu favorable à l'épanchement de la subjectivité du conteur, à sa libération psychologique. Sous cette forme, la représentation alimente et oriente la signifiance discursive. Tel est l'exemple des contes de l'Enfant terrible, où le personnage prend de l'épaisseur significative.

Ainsi, donc, le conte redistribue les signifiants, les transforme et les juxtapose sur la chaine discursive à telle enseigne que le système signifiant obtenu à l'issue de ce parcours de production de sens, s'ouvre à d'autres systèmes signifiants ou à une pratique signifiante, un procès de la signification. Le conte devient, par conséquent, une structure sans fond, un engendrement ; en d'autres termes, le discours se spatialise, et le sujet s'éclate dans cet espace, dans la mesure où la langue à laquelle nous faisions allusion, tantôt, sort du cadre de la communication normale en agressant les universaux et les lois y afférents. Cette opération linguistique du "dedans-dehors" s'assimile au phénomène de phénotexte et du génotexte dont la collocation est appelée "signifiance". L'extrait suivant en présente les caractéristiques :

> C'était à l'époque où les hommes et les animaux vivaient en paix. Un homme pauvre, avait son champ du côté des animaux. Mais à chacun de ses passages les animaux lui cherchaient noise. Un jour il eut un enfant, qui dès la naissance, parla, marcha pour se rendre au champ. A son retour, il exigea à la biche de lui cuire une igname. Face au refus, il finit par la battre avant de la ligoter. Les animaux humiliés, la panthère décida de venger sa consœur. Malheureusement elle sera ébouillantée par le bout d'homme. Et depuis ce jour, les animaux s'éloignèrent isolement du monde des humains et les craignent à jamais (Bernard B. Dadié, 1995, p. 44-52).

Dans l'exemple ci-dessus, le phénotexte constitue le conte imprimé, la structure de surface, c'est-à-dire la suite graphique grammaticalement structurée et figée qui part de l'incipit (C'était à l'époque…) à la clausule (les craignent à jamais). Le dedans qui le caractérise se forme autour d'une trame discursive particulière retraçant le vécu d'un enfant peu ordinaire dont les actions déconcertantes sont mises en lumière : "un enfant, qui dès la naissance, parla, marcha pour se rendre au champ". Ce dedans est clos et plat en ce qu'il fonctionne comme le fond du texte que l'on détermine du point de vue paradigmatique.

Mais ce fond s'ouvre à d'autres, plus dynamiques, chaque fois qu'on écoute ce conte. L'on se rend compte qu'il recèle une structure profonde, un dehors instable, un génotexte. Dans le cas d'espèce, il pourrait bien se tisser autour des réseaux de significations ou de symboles (il est possible de construire ce réseau autour de l'enfant lui-même, l'enfant et les animaux, l'enfant et les hommes, etc.) au moyen desquels se réalise un éclatement de la structure signifiante de départ.

L'image que les hommes construisent de l'Enfant-terrible est celle d'un être intrépide qui, malgré les défauts qu'on pourrait lui reconnaitre, s'érige en sauveur. Sa petite taille, "le bout d'homme", traduirait un statut social et moral, par exemple la pauvreté matérielle, l'humilité, la perspicacité malgré les défauts ou manques qui pourraient le freiner dans sa

quête de bien-être. En revanche, l'image de l'enfant construite par les animaux qui, jusque-là dominaient les êtres humains, est d'abord celle d'un insignifiant être "un bout d'homme", ensuite d'un être imprudent, dans la mesure où il ose revendiquer une quelconque liberté ou une supériorité sur les animaux alors souverains "les animaux humiliés". Le processus de sémantisation se dégageant à partir des animaux est, lui aussi, dynamique. Plusieurs lectures s'opèrent par leur présence dans le conte. L'on relève entre autres, leur caractère belliqueux : "les animaux lui cherchaient noise". De ce fait, ils affaiblissent la paix qui existait entre leur communauté et celle des hommes. Il en résulte, ce faisant, une assimilation symbolique de tout être humain au caractère intransigeant, à un animal. D'un autre côté, il est possible de relever, chez les animaux, la solidarité, même dans le mal : "les animaux humiliés, la panthère décida de venger sa consœur". Une autre orientation est possible : leur asociabilité, leur insociabilité…

En un mot, des signifiants pluriels et infinis (signifiance) s'échafaudent sur la base de la confrontation du dedans-dehors (et inversement), du fragment de conte ci-dessus exploré.

Le phénotexte, corpus linguistique structuré perçu dans un ″dedans″, une structure de surface qui se lit à travers la genèse, se signifie sur l'axe vertical ou paradigmatique. Il s'identifie au conte dit ou imprimé.

Or, un texte, renchérit J. KRISTEVA (1969, p.218), pour être dynamique, a besoin « d'ouvrir dans son dedans un nouveau dehors, un nouvel espace » assimilable à une structure profonde ; en un mot, à un génotexte « un signifiant infini qui ne pourrait "être" un "ce", car il n'est pas au singulier ; on le désignerait mieux, selon J. KRISTEVA (idem), comme "les signifiants pluriels et indifférenciés à l'infini » ou à un engendrement syntaxique et sémantique sans borne. En effet, à partir d'un jeu de différences, le conte ouvre une scène dans une autre scène et le sujet qui s'y manifeste est toujours en train de se constituer en une pluralité de signifiants, un éclatement ou un décentrement de la structure.

Ici, en effet, la représentation de l'Enfant-terrible du conte africain est profondément marquée par les mythes, la cosmogonie et autres considérations religieuses du peuple noir au sud du Sahara. Le conte africain se singularise par l'inter agissement des humains, des animaux, des objets, des minéraux et des végétaux. Tous ces éléments se rapprochent selon l'éthique nègre par la vie, l'existence. L'on peut, donc, supposer des traits de représentions qui permettent de distinguer l'Enfant-terrible de celui qui l'est moins ou qui ne l'est pas. Il s'agit des modes d'une prise de conscience de la réalité que traduit la diversité de ce type de conte. Il faut, donc, vaincre la diversité des représentations que l'on rencontre d'une culture à une autre pour resserrer ce qu'il y a de commun.

Dans les contes africains, l'Enfant-terrible a, généralement, une naissance singulière. Il s'agit, en effet, d'un personnage exceptionnel, né de façon extraordinaire ou dans des circonstances déconcertantes. C'est à juste titre que dans « L'Enfant terrible » de B. B. DADIE, (1958, pp. 45-52), la femme accouche d'un enfant qui sait marcher et parler, puis demande, dès sa naissance, à rejoindre son père au champ à travers la brousse. La précocité

fait du héros un être extraordinaire. La naissance de l'Enfant-terrible défie, dans ces conditions, toute prévision temporelle et spatiale. Il naît avant ou après neuf mois : L. TAUXIER (1924, P 294-296) parle même d'un jour quand il fait référence à l'enfant prodige qui sort du ventre de sa mère pour l'aider à porter son fagot. Le héros survole les étapes de son développement psychomoteur témoignant ainsi qu'il émane d'une vie antérieure. Il devient, alors, le lien à la fois matériel et immatériel qui assure le rapport entre le règne des vivants et celui des morts.

L'Enfant-terrible est, parfois, un enfant dont la gestation ne se passe pas de façon ordinaire. En témoigne dans certains contes les cas de naissances gémellaires qui équivalent à une hiérophanie, une manifestation du sacré singulièrement explosif. Parfois, il n'est pas rare de constater dans le conte que, le héros naît dans un grand orage ou un tremblement de terre. Cette particularité du héros lui confère une représentation surnaturelle. Le pouvoir surnaturel est, dans le conte africain, le premier critère de caractérisation de l'Enfant-terrible, représenté comme un enfant prodige.

Toutefois, cette force réputée surnaturelle le pousse à des comportements excentriques, précise le conteur de B. B. DADIE (idem), ou parfois maléfiques en référence au héros de la conteuse F. M. GNADJO. L'extrait de son conte « Pondô », présente le héros dans le récit comme un personnage désobéissant, voire odieux qui ne craint absolument rien. Ce curieux comportement, qui le conduit à la transgression de la norme social ou norme logique, mettrait l'individu dans une situation à la fois dangereuse pour lui-même et pour les autres. Pourtant, le conteur lui réserve une fin heureuse, et organise sa pérégrination de sorte qu'il se sorte toujours des difficultés.

Les circonstances inhabituelles de la naissance du héros et les actes qu'il pose dès la naissance, véhiculent, dans la geste de l'Enfant terrible, le féerique, le fantastique et le merveilleux. En cela, quelle que soit la représentation de la psychologie du personnage (Enfant terrible au visage de héros et/ou d'antihéros), tout revient à la même pédagogie du conte, celle de la quête de la justice et de la liberté qui se moulent dans l'affirmation de soi.

II- La Représentation De La Négation De La Norme Et Sa Signifiance : Pour Une Réactualisation De L'affirmation De Soi

L'Enfant-terrible est un personnage *sui generis* parce qu'il est non seulement de nature extraordinaire, mais également il fait du Mal pour justifier l'existence du Bien. Autrement dit, il évolue dans le prisme du mal. Cependant, toute action qu'il pose dans ce registre n'est qu'une interpellation à la bonne conduite, un enseignement qui socialise. C'est pourquoi, les meurtres (parricide, matricide, et homicide) commis par le personnage, notamment dans le conte "Pondô", lui permettent de réclamer l'autonomie, la liberté. Il développe l'idée de s'affranchir de la tutelle parentale. Le héros qui tue ses géniteurs veut faire comprendre à

l'auditeur, l'importance de la liberté en tant que valeur qui féconde la vie. En tuant physiquement ou symboliquement ses parents, il renonce tout simplement à la vie qui lui est donnée. Dès lors la signifiance de son acte peut se lire comme une absolue quête de la liberté naturelle, au détriment d'une domination parentale.

La représentation de l'Enfant-terrible dans le corpus n'est plus celle d'un anti héros, comme il est possible de la déterminer au niveau du phénotexte, mais plutôt celle d'un héros dont l'acte initialement considéré telle une ingratitude par l'auditeur ordinaire, finit par engendrer une signifiance particulière. De ce fait, le conte de l'Enfant-terrible met en évidence la difficulté des hommes à changer leur conception des choses, leur résistance au changement, l'emprise des idées reçues. La malfaisance qui représente l'Enfant-terrible en un héros au visage d'anti héros, est une stratégie pédagogique du conteur, pour conduire l'auditeur à passer de l'opinion fournie par le sens et les préjugés à la connaissance de la réalité intelligible des idées : d'où toute la quintessence de la représentation qui en est faite.

Dès lors, le conte de l'Enfant terrible peut se lire comme une représentation idéaliste, car il fait primer le monde intelligible sur le monde matériel ou sensible. Il permet d'aborder, dans la société, le déni de la réalité par d'autres mots, la confrontation violente de l'esprit humain à l'inattendu : l'annonce d'une rupture, d'un rejet, d'une transformation radicale des habitudes aussi évidentes que confortables. C'est pourquoi, il est, en quelque sorte, un prétexte pour dénoncer le conformisme intellectuel dans lequel les habitudes d'opinion sont considérées comme la norme représentative de la condition humaine. De ce point de vue, il ne faut pas condamner l'Enfant terrible, puisqu'il cultive l'affirmation de soi dans la société.

Ainsi, au moyen du personnage fictif, est narré un réseau impersonnel de symboles qui posent un rapport entre la source et le signe. Pour J-P MARTIN (1981, p. 86), « l'étude du personnage tient compte de tous les éléments dont la présence et l'expression contribuent à donner des éclairages permettant de dégager son être véritable ». En recréant son existence pour tout simplement se défaire de l'emprise parentale, voire de son milieu, l'Enfant terrible (pseudo anti héros) devient à l'état final, héros pour s'opposer à la dictature sous toutes ses formes. Aussi enseigne-t-il une valeur existentielle : la liberté ; une exhortation à combattre la sujétion. Autrement dit, la signifiance du conte réside dans le fait que l'homme libre ne doit rien recevoir en esclave ; il ne doit rien apprendre en esclave.

La liberté dont fait cas les contes du corpus présente de manière imagée l'ascension vers les idées et vers l'unité : le conte, en effet, est, avant tout, un moyen d'éducation : de *e-ducere*, c'est-à-dire "sortir hors de". Du point de vue de l'Enfant-terrible, l'éducation nécessite parfois un effet de distanciation. Cela veut dire que l'éducation opère toujours une élévation véritable hors du joug de son ignorance et de sa dépendance. Il importe donc, comme le héros, de recourir sans cesse à l'autonomie à la fois matérielle et intellectuelle. C'est pourquoi, l'Enfant- terrible est essentiellement un héros qui apprend à penser par lui-même. Il veut, de ce fait, que l'on apprenne toujours à trouver par soi-même les réponses aux

questions fondamentales qui se posent à travers l'existence de l'être humain. À ce prix, l'on devient plus combatif, pour réussir au mieux l'affirmation de soi.

De ce qui précède, l'Enfant-terrible, quelle que soit sa représentation (héros, personnage salvateur ou antihéros, personnage révolté), porte des valeurs. Cette représentation engendre une signifiance particulière : le conte de l'Enfant- terrible est un récit africain qui procède du passage du monde sensible au monde intelligible et recèle des leçons de vie sociale. Ce faisant, l'Enfant-terrible est davantage un idéal, un concept, une culture à développer qu'un personnage.

III- La Signifiance De La Représentation De La Norme Logique Ou La "Christologisation" De L'enfant Terrible

L'Enfant terrible révèle une dimension christique, en ce sens qu'il se symbolise par le triptyque vie-mort-résurrection = vie-mort-renaissance. Il représente la vie, la mort, la nouvelle vie. En effet, il vient à la vie, lutte contre la mort physique, meurt symboliquement, et continue de vivre. Cette conceptualisation christique de son histoire se retrouve dans les deux cas de figure du corpus. Dans le conte inédit "Pondô", recueilli lors d'une veillée de conte à Yaoussédougou, Sous- préfecture de Dabakala[6], le héros éponyme défie les êtres les plus redoutables, les tue, et "installe sa sœur comme reine". Chez Dadié, en revanche, il rétablit l'ordre social ainsi que le respect des animaux pour les hommes. Le héros tue, ainsi, les dictateurs et renaît de cette mort en s'affirmant.

L'Enfant terrible, en tant que pensée ou imaginaire africain obéit à une double exigence : l'influence de la tradition, et le devenir des sociétés.

Le devenir de la geste de l'Enfant terrible réside, dans la capacité créatrice de la pensée africaine en tant que processus d'universalisation théorique mais encore comme processus pratique de la particularisation. Dans ces conditions, L'Enfant terrible doit répondre à une triple exigence : herméneutique, pratique (praxis) et auto-compréhension. La première consiste à interpréter le monde ou à dégager les significations encore cachées dans les ruines de la tradition en déperdition. La deuxième permet de transformer le monde ou la tradition pour répondre aux défis actuels du développement, tandis que la dernière aide les Africains à se comprendre eux-mêmes, c'est-à-dire à comprendre le désir profond qui les habite pour ajuster la parole à l'action. Cette triple exigence de l'Enfant terrible dans le conte africain, marque la rupture d'avec une ancienne manière de penser par rapport à la métaphysique et à une certaine ethnophilosophie qui pourraient lui être associées. Ici, en effet, le conte africain de l'Enfant terrible est classé dans la catégorie du conte initiatique devenant, comme l'atteste A. H. BÂ (1969, p.21), pour les mentons-velus et les talons-rugueux, « une histoire véridique

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[6]- Dabakala, département de Côte d'Ivoire dans le centre-nord du pays, il comprend les sous-préfecture de Boniérédougou, de Bassawa, de Dabakala, de Foumbolo et de Satama. Les langues parlées sont le Djimini et le Djamala sous-groupe linguistique Gur.

qui instruit ». Ce type de conte, selon le sage de Bandiagara, s'adresse à un auditoire averti en conservant tout son ésotérisme. L'aspect du merveilleux défie, ici, toute logique sociale et morale courante, des contres modèles sociaux qui invitent l'auditeur à plus de liberté, de combativité, de sociabilité.

En situation initiale, le conte présente la négation du soutien familial par le personnage du héros qui semble ignorer, *a priori*, les normes de comportement familial. Cela, le conduit au parricide ou parfois à l'élimination symbolique de ses géniteurs en détruisant le patrimoine familial. Cet acte que pose le héros témoigne de son désir de prendre en main son destin. Il se revendique, par son excentricité. Ainsi, il devient son propre créateur et son propre initiateur, car il se représente en tant que l'unique responsable de sa vie.

De cette négation, il cherche à refaire le chemin de sa naissance à travers sa pérégrination. Pour ce faire, il s'engage sur la voie de la révolte, de la destruction, de l'insubordination, de l'offense pour choisir sa mort, afin de renaître, toujours, de lui-même.

Il s'agit d'une illustration relative ou proportionnelle aux phases initiatiques. Le cycle du personnage de l'Enfant-terrible montre bien qu'il quitte un état spirituel pour entrer dans un autre corollairement à la différence qui s'opère entre une naissance biologique et une naissance culturelle. Autrement dit, il s'opère toujours chez lui un passage de l'état de nature à celui de culture.

Ce processus de formation de l'homme selon l'ontologie africaine est le fondement des principes sur les cultures initiatiques. C'est ainsi que, dans l'imaginaire du peuple noir, il existe deux mondes des valeurs : le monde relevant du naturel ou le signe de la maternité que l'on retrouve dans le rapport entre la mère et l'enfant, puis le monde construit socialement qui s'identifie à l'image du père. Le parricide et le matricide correspondent, respectivement, au rejet d'une culture et d'un état de nature statique, inconstructible. C'est pourquoi, le héros veut que toute société évolue naturellement par parricide. Autrement dit, les cultures africaines doivent être dynamiques, ouvertes à la critique, si elles ne veulent pas mourir de leur léthargie ou se dissoudre dans les coutumes. L'histoire de l'Enfant terrible est celle qui conduit la société et les individus au changement, à l'évolution perpétuelle des cultures et de la société.

Quand il prend le visage de l'antihéros ou du personnage révolté, il vient à la vie, sème la mort et pourtant il survit par sa ruse, son intelligence. Il s'agit, ici, d'une représentation controuvée de la norme logique dont la signifiance cristallise l'image de l'Enfant-terrible.

En définitive, le héros sème la désolation dans le milieu, certes, mais, il le fait pour s'affranchir de la dictature sous toutes ses formes. Il s'insurge, ce faisant, contre les cultures africaines qui mettent l'accent sur la sécurité en tant que principe éducatif, cependant, jugé, parfois, insuffisant.

Conclusion

La représentation de l'Enfant-terrible dans les contes analysés obéit à une logique discursive où se dégage une signifiance particulière contrairement à l'imaginaire traditionnelle, voire profane que l'auditeur a de lui. Cette signifiance détermine les traits le caractérisant dans les contes africains. Ces caractéristiques constituent le fondement épistémologique de sa représentation et la sémantisation qui en découle. Ses actions anti héroïques ne doivent, donc, pas être comprises sur le plan paradigmatique ou du point de vue du phénotexte ; *a contrario*, elles réactualisent une affirmation de soi qui se situe au niveau du génotexte ou la face cachée du conte. La geste de l'Enfant-terrible est, de fait, une exaltation au changement que révèle la dimension christique du héros africain, symbolisée par le triptyque vie-mort-renaissance. Ce personnage, qui du point de vue du physique est déclassé, devient le héros salvateur d'une communauté, et, partant il s'inscrit comme une obole de valeurs sociales.

En somme, l'Enfant-terrible du conte africain est par conséquent un prétexte pour les sociétés africaines à cultiver chez l'individu l'engagement, la détermination et la volonté inébranlable de s'affirmer dans le sens non seulement du développement de son être mais aussi et surtout de son insertion sociale en vue de contribuer au rayonnement de la communauté.

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ANNEXE

Le corpus, comme indiqué supra, est constitué de deux résumés de contes sur l'Enfant terrible. Le premier, extrait du conte inédit Pondô, dit par F. M. GNADJO[7] (1936-2009), conteuse du village de Yaossédougou, dans la Sous-préfecture de Dabakala :

« Pondô, après avoir tué ses parents en leur jouant le tour de la vipère est banni du village par le roi. Mais, la reine-mère très affectueuse décide de le nourrir discrètement avec sa sœur. Un jour, Pondô rapporte cela au roi. Pris de colère, il fait brûler vive sa femme. Affligé par ce drame, alors qu'il se repose sous le gros fromager devant la cour royale, l'enfant crapule grimpe à l'arbre et défèque sur le roi pour le ridiculiser. Ayant échappé à la battue de la garde royale, il reçoit l'hospitalité d'une pauvre et vieille femme. Mais pondô avant de s'en aller, détruit tout le champ de mil de son hôte. Il s'enfuit et parvient à la hante de la lionne, y séjourne. Un matin, alors qu'elle est à la chasse, Pondô tue les lionceaux, en fait une sauce et sert la lionne de retour de chasse. Il parvient à enfermer la lionne dans un sac de buffle et la vend à des chasseurs. Une fois le faux chien délivré, il massacre tout le village. Pondô du haut d'un arbre, lâche la corde la lionne qui s'y est agrippée tombe et meurt. Pondô étale la peau de la lionne et installe sa sœur comme reine ».

Le second est un extrait de conte de B. B. DADIE, (1955, pp.44-52) :

C'était à l'époque où les hommes et les animaux vivaient en paix. Un homme pauvre, avait son champ du côté des animaux. Mais à chacun de ses passages les animaux lui cherchaient noise. Un jour il eut un enfant, qui dès la naissance, parla, marcha pour se rendre au champ. A son retour, il exigea à la biche de lui cuire une igname. Face au refus, il finit par la battre avant de la ligoter. Les animaux humiliés, la panthère décida de venger sa consœur. Malheureusement elle sera ébouillantée par le bout d'homme. Et depuis ce jour, les animaux s'éloignèrent isolement du monde des humains et les craignent à jamais.

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[7]- Fofana M. Gnadjo est une fileuse djimini (sous group Gur de la Côte d'Ivoire) avec laquelle nous avons organisé en 2007 et 2008 plusieurs veillées de contes à yaossédougou dans le cadre de la constitution d'une banque de contes inédits.

Pour une poétique de l'éthique dans *Syram* d'Okri Tossou

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Résumé

Que la littérature ait un pouvoir, et l'écrivain, une responsabilité morale, nul ne peut en disconvenir après avoir lu *La littérature et le mal* de Georges Bataille. Dans *Syram* d'Okri Tossou, la responsabilité dont se trouve investi le romancier, il tente de la communiquer au lecteur, de telle sorte que la morale en tant que telle devient le principe même de la narration romanesque. Là réside l'intérêt d'une lecture qui met en relation l'éthique et la poétique dans le roman. Si des questions d'ordre moral sont au cœur des préoccupations du roman, elles ne s'éclairent qu'en lien avec une autre question : celle du mal compris comme catastrophe naturelle, non-sens, absurdité existentielle ou misère provoquée. Dans cette perspective, le discours favorise un certain parti pris axiologique : plongé dans un climat moral obsédant, le lecteur peut facilement se faire complice du narrateur. Une complicité qui s'enracine également dans la complexité de la narration : ambivalence de la voix narrative, enchevêtrement des modes de narration, incertitude quant à la véritable identité de l'autorité énonciative, inadéquation entre la langue utilisée et l'orientation éthique du roman. Avec un tel fonctionnement, le récit se donne à lire comme une mise en œuvre de l'écriture engagée par excellence. Aussi en appelle-t-il à la coopération du lecteur qui s'y trouve fortement représenté. L'analyse sociocritique, l'approche poétique ainsi que la théorie de la réception selon Umberto Eco constituent le dispositif méthodologique susceptible de conduire à terme cette étude.

For a poetics of ethics in *Syram* of Okri Tossou

Abstract

That literature has a power, and the writer, a moral responsibility, no one can deny after having read *The literature and the evil* of Georges Bataille. In *Syram* of Okri Tossou, the responsibility of which the novelist is invested, he tries to communicate it to the reader, so that morality as such becomes the very principle of the novelistic narration. There lies the interest of a reading that connects ethics and poetics in the novel. If moral issues are at the heart of the novel's concerns, they light up only in connection with another issue: that of misunderstanding as a natural disaster, nonsense, existential absurdity or provoked misery. In this perspective, the discourse favors a certain axiological bias: immersed in a haunting moral climate, the reader can easily become an accomplice of the narrator. A complicity that is also rooted in the complexity of the narrative: ambivalence of the narrative voice, tangle of modes of narration, uncertainty as to the true identity of the enunciative authority, inadequacy between the language used and the ethical orientation of the novel. With such an operation, the story is read as an implementation of the committed writing to the highest degree. Moreover, he calls for the cooperation of the reader who is strongly represented. The socio-critical analysis, the poetic approach as well as the reception theory according to Umberto Eco constitute the methodological device likely to carry out this study.

Introduction

Si l'on en croit les procès intentés à Flaubert pour *Madame Bovary*, et à Baudelaire pour *Les Fleurs du mal* au XIXe siècle, la littérature entretient une complicité fondamentale avec la morale. Il faut cependant appréhender la notion de morale autrement que par cette acception moralisatrice qui avait déjà conduit Platon à condamner la littérature pour son immoralité. La littérature négro-africaine de l'époque coloniale fut parfois jugée à l'aune d'une telle acception. C'est le cas, en l'occurrence, des romans de Félix Couchoro[1] à qui la critique littéraire reprocha sa tendance notoire à la moralisation et sa propension à s'ériger en directeur de conscience du lecteur. C'est dire que pour l'écrivain, entrevoir la fonction morale de la littérature ne revient pas à développer une morale prescriptive, mais à questionner les valeurs qui fondent l'œuvre littéraire. Abordé avec ces préalables, *Syram*, le premier roman d'Okri Tossou, semble privilégier une lecture qui place les questions d'ordre moral au cœur de ses préoccupations : de quels aspects la morale se revêt-elle dans ce roman ? La question ainsi posée ne peut être appréhendée qu'en lien avec une autre question : celle du mal comprise comme catastrophe naturelle, non-sens, absurdité existentielle ou misère provoquée. Pour examiner le problème en profondeur, une lecture du roman organisée autour des trois axes suivants s'avère nécessaire : 1. les résonances morales dans le roman, 2. la narration polymorphe et les paradoxes axiologiques, 3. une écriture engagée pour une lecture engageante. Dans l'ensemble, il ne s'agira pas de nommer le sens moral de l'œuvre, mais d'en analyser l'expression en étudiant les propriétés sous-jacentes du discours littéraire. D'où, cette démarche méthodologique qui sollicitera à la fois, l'analyse sociocritique, l'approche poétique permettant d'étudier les formes et les configurations sémantiques qui structurent le roman, ainsi que la théorie de la réception qui permet d'envisager des articulations entre l'écriture et la lecture comme acte participatif du lecteur à la création littéraire.

1.   Les résonances morales du discours dans *Syram*

En dépit de la tendance qui consiste à préférer le terme d'éthique à celui de morale, il faut rappeler que les deux termes sont étymologiquement synonymes. En effet, l'un, la « morale » provient du latin (« *mores* ») et l'autre, « l'éthique », du grec (« *êthos* »), et tous deux, renvoient à la notion de « mœurs ». D'où leur sens commun « d'ensemble des règles qui définissent la conduite humaine […] règles conformes, elles-mêmes à la raison et qui définissent ce qu'il faut faire ou [ne] pas [faire][2]. » Il n'en demeure pas moins que des lexicologues ou des spécialistes de la communication[3], par besoin de sacrifier à la modernité, se sont évertués à introduire une nuance entre les deux termes. Dès lors, il s'avère que l'éthique aurait la particularité d'être une étude théorique des principes moraux, tandis que la

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[1] Guy Ossito Midiohouan, *L'idéologie dans la littérature négro-africaine d'expression française*, Paris, L'Harmattan, 1986, p.70

[2] Kocou Alain Dosseh, *Une éthique de la communication, Réflexions sur la pratique actuelle de la communication*, Cotonou, Édition Francis Aupiais, 2011, p.49.

[3] C'est le cas du philosophe français Michel Serres dans un article du *Grand Robert* multimédia : « L'éthique est du côté de l'idéologie, et la morale du côté de la science : objective. » C'est également le cas au Québec de la Commission de l'éthique en science et en technologie. http://www.ethique.gouv.qc.ca/fr/ethique/quest-ce-que-lethique/quelle-est-la-difference-entre-ethique-et-morale.html

morale s'intéresserait aux aspects normatifs et pratiques qui orientent les actions concrètes, voire, les comportements. Mais cette subtile distinction, quoique pertinente, ne nous sera pas d'une grande utilité dans l'étude du roman d'Okri Tossou. d'où notre choix de l'écarter au profit d'un emploi synonymique des deux termes.

Ainsi, dans *Syram*, la morale, sommairement entendue comme une nécessaire fidélité aux valeurs, s'inscrit dans les pensées et les paroles que l'auteur prête aux personnages. Elle se manifeste dans l'analyse des phénomènes sociaux et environnementaux tels que les massacres à grande échelle, les catastrophes naturelles, bref, tout ce qui semble atteindre l'humain dans sa sensibilité et dans sa dignité. Nombreux sont les procédés qui convergent vers la mise en œuvre d'un tel postulat.

L'ouverture du roman qui est un long monologue du personnage principal, Axiole, suffit seule à le prouver. En effet, le personnage, du fond de sa prison, descend dans l'abîme de ses souvenirs. C'est de ce lieu que, plongé dans une méditation ponctuée de désespoir, il s'interroge sur le sens de son action, tout en évoquant une série de malheurs dont les cibles privilégiées sont les populations les plus vulnérables :

> « Aujourd'hui, Axiole se demande à son tour si le combat qu'il se donnait tant de peine de mener valait encore la peine. Elle ne changera donc plus jamais, cette Afrique, se dit-il […] Cela n'a donc pas suffi […] La Somalie n'a donc pas suffi ? Non ! Le Rwanda n'a pas suffi ? Non ! Le Darfour n'a pas suffi ? Non ! […] La Côte d'Ivoire n'a pas suffi ! » (pp.8 – 10)

Les faits passés ou actuels qu'il passe au creuset de sa réflexion pèsent de tout leur poids axiologique avec un questionnement récurrent : « cela n'a pas suffi ? » Questionnement dont on mesure encore mieux la portée, lorsqu'on lui substitue cet autre : à quand le plus jamais ça ? Des questionnements du même type mettent en évidence l'absurdité de la répétition des tragédies de l'histoire : « Si l'on déplore le sacrifice des *Tutsis*, comment comprendre qu'on continue de se rincer les yeux avec le drame qui se déploie sous nos yeux ? » (p.9) La formule interrogative « comment comprendre » interroge le sens, tout en montrant, en contre-point, le non-sens de l'événement évoqué. C'est que, par sa nature oratoire, une telle interrogation ne laisse supposer aucune réponse qui ne soit déjà contenue dans l'interrogation elle-même. Cette inquiétude s'exprime ailleurs quand le narrateur considère les catastrophes naturelles : « […] Mais ces acharnements des eaux et du feu et de la terre et des vents… Nous y résisterons encore pendant combien de temps ? L'humanité ploie-t-elle déjà sous les conséquences des actes qu'elle pose ? » (p.45) Le rythme du premier membre de la phrase, l'absence de ponctuation et l'accumulation soutenue par la coordination redondante « et… et… et… » traduisent quelque chose de l'essoufflement, voire de la saturation de colère. Il s'en suit d'autres questionnements qui semblent prolonger la quête d'un sens à tous ces événements. On peut quasiment y lire un examen de conscience : « L'humanité ploie-t-elle déjà sous les conséquences des actes qu'elle pose ? » Pour dire autrement, récoltons-nous déjà ce que nous avons semé ?

La morale s'inscrit dans le texte comme une préoccupation, et pour ce faire, l'écriture a abondamment recours à l'interrogation sous toutes ses formes. Ainsi peut-on lire les

questionnements récurrents qui ont parfois tout d'une méditation, et qui traversent le roman de bout en bout.

C'est de manière très significative que l'auteur fait porter ces préoccupations au personnage principal, Axiole. Il faut signaler que ce personnage est doté d'une densité symbolique et idéologique qu'il doit, entre autres, à son nom ; nom qui résonne manifestement comme un abrégé du substantif « axiologie » ou de l'adjectif « axiologique ». La fréquence des questions qu'il pose ou se pose traduit la permanence du mal dans l'univers du roman, et sa quête désespérée d'une issue.

Mais ce que l'on note également, c'est un déploiement d'humanisme qui se traduit ici par le terme « humanité » présent dans son discours intérieur. Des génocides aux tragédies de l'immigration suicidaire des jeunes, en passant par toutes sortes de guerres civiles et fratricides à plus ou moins grande échelle, rien ne paraît oublié par le narrateur qui appelle de tous ses vœux un monde plus humain. Tout vise à plaider la cause de l'Homme, tout concourt à désigner l'Afrique comme le lieu où s'origine « l'Homme » : « les origines de l'Homme, de l'homo sapiens, c'est l'Afrique. Point. […] Et pourtant ! » (p.10) Il s'avère ainsi que les préoccupations constamment soulevées au gré des réflexions, portent souvent la marque d'une morale à dominante humaniste.

Cette morale résonne également comme une vision du monde nourrie d'une pensée chrétienne qui ne passe pas inaperçu chez Okri Tossou. Quel serait autrement le sens de ces emprunts à la *Bible* et dont on peut apprécier ici la substance : « […] des villages sont attaqués ; des campagnes dévastées. Cela, souvent à la tombée de la nuit : le feu est mis aux cases, qui monte vers le ciel, comme pour prendre à témoin Celui qui EST. » (p.9) Comment appréhender sinon, des réflexions d'inspiration métaphysique telles que, « dire deux mots au Bon Dieu qui reste aussi silencieux et aussi lointain quand les hommes meurent par colis sur la terre ! » (p.41) ? La question discrètement soulevée ici est celle de l'adéquation entre rapport à « Dieu » et rapport aux « hommes », et par conséquent, de la nécessaire conciliation entre spiritualité et engagement social. Il n'est pas jusqu'à cette série d'interjections, stéréotypées, certes, mais assez fréquentes pour être significative et affectivement chargée : « Dieu est vraiment grand. » (p.59) « Dieu nous entende. » (p.62) « Dieu te protège… » (p.74) En effet, la fonction testimoniale du discours dont l'auteur se sert pour exprimer son rapport affectif et moral vis-à-vis de l'histoire qu'il raconte est ici à l'œuvre comme une manifestation de ses convictions religieuses. C'est donc aussi, à partir du rapport à Dieu, ainsi diversement exprimé, que le récit dévoile sa morale humaniste.

Les maximes, les formules aphoristiques, pour la plupart élaborées à la fin de micro-récits, constituent également l'un des lieux où s'expriment les principes d'une telle morale. Extraites du roman, ces formules peuvent constituer un recueil des pensées de l'auteur :

> « C'est vraiment être ignorant que d'être raciste. » (p.30)
> « La femme, me semble-t-il, est loin d'être un objet qu'on s'approprie. » (p.54)
> « Certaines belles amitiés méritent un interdit mutuellement consenti. Cette ultime frontière établie est ce qui rend la relation plus charmante. » (p.60)
> « L'amour ! Voilà un sentiment facile à définir, mais combien éprouvant à vivre ! Pourtant il faut aimer. Il faut continuer d'aimer. Ce n'est que comme cela que le fardeau est moins lourd à porter. » (p.75)

« Les saignements du cœur doivent être vaincus face à l'épreuve, par la dignité du silence. » (pp.114 – 115)
« L'homme est certainement le plus grand prédateur de l'homme. » (pp.124 – 125)

À travers cet affleurement de pensées et de principes, on mesure les accents humanistes qui s'illustrent par des motifs littéraires tels que l'antiracisme, le féminisme, le courage, la dignité, l'amitié, le respect, etc. Replacés dans leurs contextes d'énonciation, certains de ces préceptes assurent les fonctions testimoniale et idéologique. En effet, à la manière d'un examen de soi, ils plongent le lecteur dans un climat moral obsédant. Leur accumulation participe de la constante axiologique, tandis que Leur agencement procède d'un discours véhiculant des vérités connues et attrayantes. Mais le romancier n'est pas un moraliste dont le seul rôle serait d'énoncer des normes. Aussi, l'observation du fait éthique dans le roman nous conduit-elle à interroger les moyens de narration qu'il utilise.

2. La narration polymorphe et le paradoxe axiologique

Le titre de cette partie laisse supposer que le roman renferme plusieurs types de narrations. Il conviendrait d'en dévoiler ici le fonctionnement, conformément à l'approche poétique qui, en l'occurrence, consistera à étudier le renouvellement des principes d'écriture par rapport aux prescriptions narratologiques existantes.

Dans *Syram*, la complexité du récit tient, entre autres, à l'ambivalence de la voix narrative : la première et la troisième personne se relaient ou s'enchevêtrent sans que l'on puisse toujours identifier le statut du narrateur avec précision.

Dans plusieurs passages, l'instance narrative est loin d'être repérable à première lecture. En effet, la même histoire, celle d'Axiole, le personnage principal, est assurée successivement, voire alternativement, par un narrateur premier, extradiégétique-hétérodiégétique[4], et un narrateur second, intradiégétique-homodiégétique[5] qui se trouve être Axiole lui-même. Ainsi commence en récit enchâssé, l'histoire dont celui-ci est d'abord l'objet : « Quand on lui annonça pour la toute première fois qu'il irait poursuivre ses études en Occident, Axiole en avait souffert au sens heureux du terme. » (p.14) Mais le narrateur premier qui assure le récit ne tarde pas à faire de fréquentes intrusions dans l'histoire :

« Vous savez, il y a des nouvelles qui vous remplissent sans que vous sachiez vraiment pourquoi. Axiole ne pouvait pas vraiment expliquer les fondements de cette complexité de sentiments qui l'enveloppaient. » (p.14)
« À vrai dire, quand des instants d'émotions de l'envergure de celles qui parcourent Axiole vous inondent, on fait pratiquement tout à l'envers. » (p.15)

Ces extraits de discours narrativisés se caractérisent par la fonction de communication grâce à laquelle, le narrateur prend la liberté d'intervenir dans le récit en interpellant constamment son destinataire. De la position dominante où il se trouve, ce narrateur n'ignore rien de l'état d'âme du personnage dont il nomme les « sentiments » et les « émotions ». Mais cette omniscience caractéristique de la narration hétérodiégétique, est progressivement relayée

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[4] Absent de l'histoire qu'il conduit en récit non-enchâssé, autrement dit, récit premier.
[5] Présent dans l'histoire qu'il raconte en récit second, donc enchâssé.

par une narration homodiégétique : « 20h, il faut prendre un bain, s'habiller, prévenir le froid. Donc un manteau en bandoulière ! Ah oui !, avec cette précaution, on peut être serein ! […] C'est donc réel, je vais en Europe ce soir ! » (p.16)

Puis l'histoire se poursuit à la première personne, mais les choses se compliquent lorsque Axiole, en tant que narrateur second, assure, lui aussi, une fonction de communication tout comme le narrateur premier :

> « Dans la foule roulante, il y avait des Blancs, des Rouges, des Jaunes, et, assurément, des Noirs ! Évidemment. Vous pensez, vous, que cette fameuse immigration choisie arriverait à bout des convictions des autres ? J'ai même l'impression que l'expression renforce les velléités au départ pour l'Inconnu. » (p.19)

Il y a manifestement, dans cet enchevêtrement de formes narratives, la marque d'une écriture personnelle qui emprunte au mécanisme de l'hybridité narrative*⁶*. C'est du moins la lecture que l'on peut faire des jeux entre les deux types de narrateurs et la présence obsédante du narrataire. Lorsqu'il s'agit d'évoquer l'étreinte d'Axiole et de Syram, le récit, est d'abord assuré par le narrateur premier :

> « La femme, pensa-t-il, doit être la meilleure définition que l'on puisse donner du concept de poésie. Il n'y a qu'à considérer ce qu'offrait, par ailleurs, le décolleté froissé par les caresses du jeune homme : la naissance d'une poitrine couleur pastel, suggérant, de part et d'autre de la raie centrale, ses fruits d'été, ces fruits de la passion que tu connais bien, ô lecteur ! » (p.40)

Mais à la fin du passage, le lecteur se trouve interpellé. Aussi est-il en droit de s'interroger sur l'identité de l'énonciateur. Ailleurs, rapportant les effets de la troublante beauté d'une autre femme sur Axiole, le même narrateur note :

> « Quand, à travers la pensée, Axiole la petite adolescente qu'il avait senti devoir protéger six ans plus tôt à la silhouette qui lui souriait ce jour-là, il ne peut s'empêcher de reconnaître que Dieu est vraiment grand. Mireille est une femme. Avec tout ce que l'idée exige, de l'empire des yeux au mystère de la hanche en passant par la poésie de la poitrine. Ô lecteur, crois-moi, Mireille est belle. » (p.59)

Ainsi conçu, ce récit a la particularité d'entremêler la troisième personne, fondamentalement romanesque, la première qui se veut plutôt intimiste, « crois-moi », et un énonciateur qu'on n'identifie pas toujours avec précision et qui ne manque pas d'insinuer des interrogations sur la part auctoriale de l'histoire. Quant aux interventions directes du narrateur, elles ne se limitent pas à leur rôle de communication. Elles ont parfois une coloration d'autant plus morale qu'elles sont souvent de l'ordre de l'interpellation, de la confidence, de l'incitation à la réflexion ou de la conscientisation : « Le thème de la punaise, y avez-vous jamais pensé ? » (p.42) « Voyez-vous, 65 ans, et se retrouver seul ! » (p.78) « Devenir prisonnier dès le berceau, vous vous en rendez compte ? » (p.73) Suivant l'expression de Bakhtine appliquée à l'œuvre de Dostoïewki, le texte romanesque est un espace dialogique. Cette expression est particulièrement applicable à *Syram* où la notion de

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⁶ Mikhaïl Bakhtine, dans *Esthétique et théorie du roman*, parle « d'hybridation » narrative pour désigner « la confusion des accents, […] l'effacement des frontières entre le discours de l'auteur et celui d'autrui, grâce à d'autres formes de transmission des discours des personnages. » p.140.

narration polymorphe s'entend comme la propriété qu'a la narration d'emprunter plusieurs formes, qui affectent certes, l'intégrité du genre romanesque, mais sans que le caractère fondamentalement éthique du projet n'en soit remis en cause. Cette acception doit sa pertinence au domaine de la biologie où le polymorphisme désigne « l'état d'un organisme capable de revêtir des formes différentes sans changer de nature. (Polymorphisme des virus, des polypes, des animaux à métamorphoses) »[7].

Dans l'ensemble, cette dimension polymorphe du récit rend le lecteur sensible, voire directement concerné par les valeurs dont le texte se réclame ouvertement : la justice, le respect de l'autre, surtout du faible et en l'occurrence de la femme, l'amitié, la solidarité humaine et la sauvegarde de l'environnement. La figure d'Axiole qui porte et incarne à la fois ce système de valeurs marqué comme positif, représente également une conscience obsédée par la question du mal. Au rêve qu'il nourrit pour l'humanité, se trouvent associés d'autres personnages porteurs des mêmes valeurs, et proposant une morale humaniste. Il s'agit notamment d'Antonin, un personnage militant, honnête et courageux dont le sens de la justice lui vaudra la persécution, la prison, puis la mort. De Jacky, le récit fait « un garçon aimable », sensible, épris de fraternité et de justice ; de John, Arthur, Jean-Claude et Syram, des compagnons de fortune et d'infortune que les expériences heureuses et malheureuses vécues ensemble ont profondément liés.

Mais pour défendre et promouvoir les valeurs humanistes que ces personnages ont en partage, le récit accorde paradoxalement une place à la transgression et à la provocation souvent présentes chez certains d'entre eux, comme traits caractéristiques. C'est le cas d'Antonin avec son besoin maniaque de péter, de bâiller ou de ricaner bruyamment pour exprimer la contestation et la révolte ; c'est également le cas de Jacky, personnage affranchi des préjugés d'ordre éthique, et qui vit dans la familiarité du vice, entendu comme sexualité débridée, au point où Axiole le traite de « véritable institut de coïtologie à lui tout seul ! » (p.60) Et Jacky pousse la provocation jusqu'à considérer « les filles […] comme des dossiers » que l'on peut traiter à sa guise. (p.53) Le paradoxe tient surtout au fait que, ce cynisme des mœurs, pour le moins choquant, cohabite chez ces personnages, avec des valeurs fondamentalement humanistes. Et c'est là qu'on mesure les distances que le récit s'autorise parfois avec la norme sociale.

Mais le cas d'Axiole est plus complexe. Lorsque les pensées, dont il se trouve être le dépositaire, ont à voir avec les mœurs, il arrive que le langage sobre et mesuré, conforme à une certaine décence morale, devienne insuffisant pour exprimer la singularité des sentiments. Le narrateur a alors recours à des images sensiblement grivoises, qui donnent au récit la vivacité de la contestation, l'énergie de l'irritation :

> « Quand on est le continent le plus membré, comment ne pas être capable de féconder toutes ces richesses qui nous accablent ? Le coït chez nous, n'est pas interrompu ; il n'a certainement pas commencé, sans doute… » (p.8)

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[7] *Le Grand Robert de la langue française*, version multimédia, art. « Polymorphisme biol. »

« Vous êtes-vous imaginé de dos, quand… Avons-nous pu imaginer une fois le tableau que nous affichons, quand nous sommes là, accroupi à l'entrée de la forteresse féminine, quand nous sommes là à suer laborieusement sur la palpitante chair d'une femme ? » (p.53)

Si Fénelon a essayé de concilier le beau et le bien, le bien, en revanche, dans *Syram*, ne s'accorde pas toujours avec le bien dire. Des foyers de subversion jalonnent ainsi des fragments qui sont parmi les plus idéologiquement chargés. La situation d'énonciation ne permet pas de dire qu'il s'agit d'emblée d'une atteinte à la bienséance, mais la rupture d'avec une éthique du langage pudique se déploie de façon très claire. Ces images et ces expressions inhabituelles sont loin d'être des clichés. Elles sont attribuées à Axiole, personnage continuellement en quête de valeurs authentiques, et qui porte un jugement systématique sur les faits d'actualité qu'il convoque par ses souvenirs. Prises dans un autre contexte ou en présence d'un locuteur autre que le potentiel lecteur, ces pensées produiraient des effets tels que l'humour, le comique, l'autodérision ou la provocation. Ainsi, en dépit de ses orientations éthiques, le récit met en évidence des caractères ou des propos qui n'ont pas toujours toutes les caractéristiques requises par cette perspective. Mais ce qu'une telle subversion permet de sentir avant tout, c'est une nuance sarcastique qui traduit le dépit du narrateur. C'est pourquoi, loin de désintégrer le discours éthique, ce paradoxe axiologique s'y intègre parfaitement. Parce qu'un tel discours participe du désir de créer un ordre plus juste dans un monde à la dérive, il suggère la mise en œuvre d'une écriture engagée.

3. Une écriture engagée pour une lecture engageante

Le roman d'Okri Tossou se lit comme un récit exprimant une inquiétude à la fois individuelle et collective. Les questions relatives au mal, entendu comme fléau social ou catastrophes naturelles sont au cœur de la réflexion éthique. Ce sont elles qui traduisent la notion d'engagement présente dans le roman. Des fragments du discours intérieur du personnage d'Axiole sont, à ce sujet, très éclairants : « Elle ne changera donc plus jamais, cette Afrique […] Les exemples des Gocons, du Sô-far, du Bon-gars, du Nez-gui, … sont là ! » (p.8) Cet extrait traduit les propos d'une conscience en proie à la tourmente, profondément affectée par le mal qui sévit en Afrique et dans le monde. Les noms des pays imaginaires ici désignés sont construits à partir d'un jeu d'anagramme où il suffit d'inverser les syllabes initiales pour retrouver des sonorités telles que Congo pour « Gocons », Faso pour « Sô-far », Gabon pour « Bon-gars », Guinée pour « Nez-gui ». Cette inversion qui est loin d'être un simple jeu lexical, déteint sur la réalité tangible de l'Afrique que l'écrivain dépeint : c'est une Afrique sens dessus-dessous, profondément bouleversée qui se dissimule dans ces noms propres. Mais s'il est facile d'identifier ce procédé qui permet d'inscrire l'état d'un pays dans le nom que l'auteur lui fait porter, le récit continue quelques lignes plus loin, sans que l'écriture n'ait recours à ce détour lexical pour désigner des pays tels que la Somalie, le « Rwanda », le « Darfour », le « Soudan » et la « Côte d'Ivoire ». Cet aller-retour entre l'imaginaire et la réalité toponymique peut figurer les mouvements d'une Afrique tourmentée, objet des préoccupations du romancier. C'est là une interprétation qui trouve sa confirmation dans cet autre extrait de discours que le récit prête au personnage d'Antonin : « […] Le cas de l'Afrique, est-ce celui de la fatalité, hein ? Pourquoi c'est chez nous que rien ne marche véritablement ? […] Des gens qui veulent avoir de l'argent à n'importe quel prix. Est-il déjà

trop tard, quand, à quarante ans, on n'a pas encore érigé un immeuble ? » (p.46) Ce personnage déplore la situation de l'Afrique en des termes qui rejoignent de façon évidente l'inquiétude déjà exprimée par le discours intérieur d'Axiole.

Face au mal qui ruine l'humanité, le discours convoque souvent un monde en déliquescence auquel le narrateur tente de substituer des valeurs de remplacement. C'est le cas, lorsqu'au cours d'un carnaval, Axiole admire la composition harmonieuse de la foule :

> « Différents groupes culturels s'illustraient, proposaient leurs prestations originales selon eux […] Et j'ai pu comprendre une fois encore qu'il n'y a au monde rien de plus merveilleux que les différences et la tolérance interculturelles. Sur cette place, Blancs, Jaunes, Roux, Noirs et Rouges communiaient divinement, s'acceptaient […] Voyez-là cette fra-ter-ni-té […] comme elle est réelle, quand elle est voulue ! Est-ce que ça ne devrait pas être ça la civilisation ? C'est-à-dire l'amour ? Mais non ! Quand j'imagine qu'à quelques kilomètres d'ici, d'autres hommes, quelle que soit leur couleur, eux, ne font pas l'amour ; ils violent, ils se violent plutôt […] Restaurer une société chaleureuse et fraternelle, ça doit être difficile à comprendre ça aussi… » (pp.51 – 52)

Ce qui se donne à lire à travers ces lignes, c'est un discours humaniste motivé par un rêve d'universalité, d'abolition des frontières culturelles et raciales. C'est ce rêve que nourrissait déjà le personnage, lorsqu'il atterrissait pour la première fois à Paris : « Dans la foule roulante, il y avait des Blancs, des Rouges, des Jaunes, et, assurément, des Noirs ! » (p.19) L'engagement se traduit ainsi par cette position commune aux personnages que le récit investit comme observateurs et analystes éclairés des questions les plus brûlantes de l'humanité. Et ce n'est pas un hasard si le roman s'achève sur une action humanitaire, dénommée la « Fondation pour l'enfance », montée par Syram pendant l'incarcération d'Axiole, et planifié par le « Mouvement pour l'Autre Noir » dirigé par John (p.105). L'humanitaire apparait ainsi dans le champ de l'engagement comme thème littéraire, et en adéquation avec le sens moral de l'humanisme. Logiquement, la volonté de l'autorité énonciative de se rallier d'autres opinions, ne s'exprime plus seulement dans le discours. Elle se traduit ici par la cohésion des personnages principaux que cette action mobilise en faveur de l'humanité et dans laquelle le lecteur ne peut que s'inscrire, conformément à l'objectif que le récit mentionne : « pour qu'enfin l'Homme mûrisse. » (p.107)

Il n'est point besoin de revenir sur des passages illustratifs déjà cités pour rappeler que le narrateur, en faisant du narrataire, un interlocuteur imaginaire, recherche avec lui une complicité de pensée, mais aussi d'action. On peut en dégager une conclusion méthodologique importante : du fait de cette complicité, le roman qui en appelle fortement à la coopération du lecteur, introduit une forme de dialogisme qui lui est propre. Dans cette optique, Axiole, narrateur second, dans son rôle de récitant ayant en charge un récit le concernant, ne s'efface, ni devant les événements, ni devant les personnages dont il évoque la vie, ni totalement devant le narrateur premier avec qui sa voix se confond parfois. Le récit romanesque fait ainsi participer personnages et instances narratives à une communication, grâce à l'emploi du double binôme « je »/« nous », « tu »/« vous », fortement interpellant. Dans cet agencement, réside le sens du combat collectif que le roman envisage avec une dimension dialogique selon Bakhtine, autrement dit, comme le lieu où « se déploie [un] dialogue entre l'auteur et ses personnages, non point un dialogue dramatique articulé en

répliques, mais un dialogue particulier au roman, réalisé à l'intérieur des structures d'apparence monologique[8]. » C'est dans l'éclairage de ce dialogisme que l'on peut entrevoir la possibilité d'un investissement éthique du lecteur. Si un dialogue est rendu possible, c'est parce qu'il procède du besoin souvent inexprimé du lecteur, de tirer une leçon pour s'édifier personnellement, mais pouvant aussi édifier le monde représenté par la fiction. En tant que tel, le récit est une mise en œuvre de l'écriture engagée par excellence, autrement dit, une écriture au service de l'éducation et de l'édification du destinataire. C'est dire que, dans la perspective de l'engagement, la lecture de *Syram* ne peut pas se concevoir autrement que comme une réponse aux appels pressants du romancier.

Conclusion

Par ce roman, Okri Tossou met en lumière une fiction portée par un ensemble de préoccupations orientées vers l'avènement d'un monde plus viable. Et c'est à partir des maux qui atteignent gravement l'homme et le monde que le récit dévoile sa position morale à travers une interrogation insistante dont on perçoit les échos en filigrane : le mal, qu'il soit l'œuvre de l'homme ou non, serait-il la chose la mieux partagée par l'humanité ? Pour aborder la question, le jeune romancier privilégie une dimension éthique de la création esthétique.

Certains passages portent à croire que le roman, en tant que tel, serait destiné à inspirer l'horreur du vice, et c'est le rôle que jouent toutes ces anecdotes qui se concluent par des exhortations explicites ; c'est notamment le cas de l'épilogue qui signale l'arrestation du personnage de Jacky pour trafic de stupéfiants, du moment où cette issue peut être considérée comme une sanction exemplaire. Mais *Syram* ne saurait, pour autant, être lu comme un traité de morale dont la seule fonction serait de conscientiser le lecteur ou de redresser ses torts. Une telle lecture ne saurait davantage être autorisée par les fréquentes allusions à la *Bible* qui parsèment le roman ; allusions qui s'inscrivent à l'intérieur de discours énonçant une morale évidente. En revanche, c'est vers une dimension plus humaniste de la littérature que l'écriture oriente.

À la faveur d'une approche spécifique du discours, le romancier suggère une vision du monde humaniste, sans laisser au lecteur la possibilité de rester indifférent. C'est sans doute une manière d'envisager la littérature comme le lieu d'une collaboration où le lecteur participe efficacement à la production du sens de l'œuvre. Mais c'est d'abord en cherchant dans les œuvres de quoi donner sens à son existence qu'il peut ensuite ébaucher une réponse à la question du sens de l'œuvre. Grâce à l'apport des théories de la réception, et du dialogisme, on aboutit à la perspective selon laquelle, de manière prometteuse, ce roman s'efforce de redonner toute sa dimension d'engagement éthique à l'acte producteur de l'écrivain, tout comme à l'acte participatif du lecteur.

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[8] Mikhaïl Bakhtine, *ibid*., pp.140 – 141.

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