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Contents

Gulliver; the Man-mountain, the Crumb, the Historian and the Polyglot

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Abstract

Freedom, public's well-fare, science and religion are some of the topics which Jonathan Swift tried to deal with in most of his writings. In addition to that Swift was adroit in creating bizarre characters, Gulliver, Bickerstaff, Drapier to name just a few. In this article the researcher has tried to analyze the most famous among them-Gulliver. Gulliver is a character with different roles. In *Gulliver's Travels*, Gulliver plays four major roles. In each of them Swift conveys his criteria regarding the above mentioned topics to the reader. Language is Swift's mightiest weapon in his works. The role of language has been dealt with in this article. Another clash which exists in *Gulliver's Travels* is the clash of modernity and the classics and I think Swift always takes sides with the latter. This paper tries to concentrate on the roles which Gulliver has and to see if Gulliver is Swift's mouthpiece.

Keywords: politics, science, freedom, history, immortality, size and shape, language

1. Introduction

Who is Gulliver? What roles does he have? What is he meant to be? Among literary characters, one rarely finds a character like Gulliver. What makes Gulliver unique is not having extraordinary supernatural powers or being a chivalrous hero who saves the princess from the tower. His uniqueness lies in his multiplicity of roles, in his being a traveler who wins the confidence of the reader in compelling him to believe the existence of the places he depicts and what happens throughout the *Travels*. There is a disagreement among scholars on the fact of the congruence between Swift and Gulliver. Michael Seidel is cogent to say:

Swift, like Gulliver, is best known for a book of travel into several remote nations, and there is no denying that many of the political features of the nations Gulliver "discovers" are observable in political worlds in which Swift spent much of his life as a participant. The point of drawing these forced correspondences is not to suggest that Gulliver is modeled on Swift, but that Gulliver, like Swift's other first person narrators is a character created very much out of Swift's own world and as much able to represent the complexities of that world. (Richetti, 1996, p.208)

There can be other comments and quotations on the interchangeability of Swift and Gulliver, but the concern here is not to include them all, yet one may bring cases which show disparities between Gulliver and Swift which do exist. More instances and points about the two will be included and then conclusions will be made. Back to the questions, Gulliver is a character that stands nearer to the real world rather than to fictional sense; what makes Gulliver true to life is the fact that he is an ordinary human being who is prone to usual misery and suffering of life. To make the point clear, Gulliver is not like Prince Hamlet or Oedipus the King who is mighty people from the highest ranks of society whose hamartia brings about their downfall. Gulliver has four roles, which are granted to him in each of the four places where he goes to. In Lilliput, Gulliver is received on the island with hostility. He is pinned down to the ground, and is called the Man-mountain by the dwarf inhabitants of Lilliput. Lilliput is a state governed by a Queen. Gulliver is favored by the Queen until the fire breaks out at the palace and Gulliver extinguishes it by urinating on the palace which enrages the Queen extremely.

2. Size and Shape

Size and shape of the body are two factors which bear special meaning in the two first books of *Gulliver's*

Travels. In Lilliput Gulliver is outsized, so he is Man-mountain. I believe the inhabitants of Lilliput are tiny in comparison to the bigness of Gulliver and Gulliver is giant because of some good characteristics he has shown of himself: love of his country, being at the service of public good, which respectively are shown in defending Lilliput against Belfascu by bringing some of the enemy's ships into their port and extinguishing the palace of the Queen. But this act which Gulliver calls an "eminent piece of service" was not well received by the Queen and she "in the presence of her chief confidents, could not forbear vowing revenge" (Swift, 1723, p.70). One of the Queen's confidents in *Gulliver's Travels* is a character named Bolgolam along with an admiral and some other characters who yearn ill-will for Gulliver and finally succeed in conspiring against Gulliver. Downie analyzes Bolgolam historically as "In many ways it is possible to view Bolgolam as a symbol for those Whigs who were enemies of Oxford, Bolingbroke, and Swift in the last years of Anne's reign and who threatened to wreak vengeance under the Hanoverians" (p.113).

Shape and size seem to have got a special position in Swift's philosophy. In part two of the voyage to Brobdingnag Swift proposes that "undoubtedly philosophers are in the right when they tell us, that nothing is great or little otherwise than by comparison" (Swift, 1726, p.94). Swift's friend, George Berkley (1685-1753) was one philosopher who emphasized the relativity of our judgment of size in his essay "*Toward a New Theory of Vision*" (1709). In Book Two, unlike Book One Gulliver is a dwarf in Brobdingnag and is received with hostility and disgust, as if he were a weasel. In Book Four of the *Travels*, Gulliver is paralleled to a Yahoo and the Houyhnhnms are horses. It is suggested by critics among them Majorie Nicolson that "Gulliver becomes a metaphorical microscopist in Lilliput, where he is elevated observer of small creatures and objects and even more so in Brobdingnag where his scientific curiosity is complemented by a perspective that makes everybody object to him in magnified detail" (Bloom, 2009, p.193). Brobdingnags are giant because they are virtuous practical and in Alan Bloom's words because "They are, particularly, temperate. Political life is not a plaything of their lust". (Greenberg, 1970, p.302) Yet in the eighteenth century, body and its shape were dealt with by many writers. Carol Houlian Flynn (1990) writes, "The problem of the body becomes one of the central concerns of the eighteenth century, dominating the works not Defoe and Swift, but to name a few-Smollett and Sterne, Fielding and Richardson Boswell and Johnson, Pope and Hogarth, Burney and Thrale" (p.6). Although this article is not to analyze *Gulliver's Travels* under a specific literary approach but Felicity A. Naussbaum has a feministic perspective on the meaning or the significance of the body in different books of the *Travels*.

In the first two parts, the voyages to Lilliput and Brobdingnag the female body becomes a substitute for the notion and the concept of women a metaphor for mother country. In part three the floating island, Laputa, is sexual rather than maternal in its associating with the Spanish la puta, the whore. Finally in part four the notion Gulliver visits is the epitome of masculine reason while the servant class, the yahoos, are feminized in their slatternly otherness. (Fox, 2003, pp.322-323)

For Swift the size of the inhabitants of the two first parts is at the service of depicting ideals or notions which make men especially the modern man, tiny or big. Morality, temperance, love of one's country, hatred of tyranny, ethical utility of learning, brevity of speech, the supremacy of reason over passion, are ancient ideals which were depicted in Plato's *Republic*, *Sparta* or other works. The king of Brobdingnag is among the admirable characters in *Gulliver's Travels*, while the Emperor of Lilliput is a despot who wants to make "the whole Empire of Belfascu into a province" (Eugene H. Hammond, 1982, p.447). The King of Brobdingnag hates the idea of gunpowder proposed by Gulliver.

Gulliver is a crumb in Brobdingnag because in the first place Swift is comparing Gulliver as a modern man, as a European with the ideals of the ancients bringing the former's tininess to the front, and in the second place as mentioned before, like in Lilliput, Gulliver is an observer in Brobdingnag whose scientific curiosity is complemented by a perspective that makes every object to him in a magnified detail. Microscope was an invention in 1600s, it was mainly used by scientists but as Deborah Needleman Armintor quotes Majorie Nicolson "it (the microscope) had become a popular female commodity" (in Bloom, 2009, p.195). Gulliver is a crumb, a toy in the hands of Glumdalclitch and an object for the public show later in the chapter. Thirdly Gulliver is changed to a mercantile object, foreshadowing the corrupted nature of a human-being. Alan Bloom gives an explanation why there are differences of physical size between Lilliputians and Brobdingnags, "Swift's advice in Lilliput and Brobdingnag is to take moral and intellectual differences and project them in physical dimensions" (Greenberg, 1970, p.299). Passing the first two places, Gulliver enters the third place, Laputa, taking his third role.

3. Science

Unlike the first two places, in the third place Gulliver is a non-involved observer, he resided in Lilliput and

Brobdingnag but here he is a guest or a tourist. Book three of the *Travels* was written after the other three books, while books one, two and four seem more down to earth and real; book three enters the realm of fantasy. The reader is introduced with a flying island which is a means of oppressing the citizens living below. Along with the flying island, having in mind the land of Luggnagg and Struldbruggs makes the third book nearer to science fiction novels and fairy tales. Yet, Swift's artistic presentation of the third book by no means is fortuitous. Some notions which are modern concerns of life have been ridiculed or criticized. Science, man's wish to live eternally and history are the main targets of Swift.

In Book Three, Swift attacks Newton and the Royal Society. It is noteworthy to include that Swift was not against the kind of science which is practical and useful to the "public good". He is furious at those experiences or sciences which were exercised for showing off one's glorification. Bonamy Dobrée (1959) confirms that "Swift, as far as we know, did not despise science what he objected to was the self glorification of the petty virtuoso dissecting flies, and the absurd pretentions of the second-rate scientists to 'explain' the inexplicable" (p.456). Swift was not an ignoramus person regarding science; he studied Descartes, Gassendi, and Newton, but as Herbert Davis explains:

Like most of his contemporaries he approved of the activities of the scientists in so far as their work could be of practical use in agriculture and manufacture and navigation and medicine. But he feared the quackery and conceit of these investigations and logically was driven to make his attack on all kinds of technical jargon, as the very symbol of that kind of speculation which was in danger of separating its activities from all connexion with the common needs of man. (Greenberg, 1970, pp.426-427)

Gulliver on his arrival to the flying island Laputa observes and accounts how the inhabitants leave or enter Laputa using a rope. We are informed that the King can raise the island to deprive the people from the falling of "Rains and Dews". "It is in the power of the Monarch to raise the island above the region of clouds and vapours, he can prevent the falling of Dews and Rains whenever he pleases" (Swift, 1726, p.161).

4. Politics

In addition to science, politics is the next target which Swift does not hesitate to blatantly attack. Tyranny, oppression, slavery are the concepts which enrage any liberal spirit as Swift's. Politics is a dominant topic in *Gulliver's Travels,* and especially in the first book. In chapter one, we cannot take Gulliver for Swift, since historically speaking, Swift was favored and supported by Queen Anne. Dr. Samuel Johnson believes that in the reign of Queen Anne, Swift "dictated for a time the political opinions of the English nation" (Goldgar & Gadd, 2003, p.43). Thus we can take Gulliver for one of Swift's closest friends Bolingbroke. J. A. Downie (1977) argues that "Gulliver is a complex figure representing sometimes Oxford, sometimes Bolingbroke, and no doubt, occasionally Swift himself. And this strange creature Gulliver / Oxford / Bolingbroke / Swift, was, in certain instances meant to symbolize the fate of all three real men on 'political characterization in Gulliver's Travels'" (p.112). Historically speaking Swift played an important role in the Wood's Half-pence Act and that accounts for why in many of his works Swift craves to propagate love of one's country, patriotism and hatred toward slavery. Carole Fabricant notices "the image of the Irish patriot as brogue wearer and potato eater is perhaps Swift's boldest contribution to the struggle against Wood's half-pence underscoring the extent of his identification with a larger, more inclusive Ireland than one embraced by others in his class" (Fox, 2003, p.58). Another instance is Swift's *Proposal for the Universal Use of Irish Manufacture* (1720), by which Swift urged a nationwide boycott of English manufacture, Patrick Kelly mentions that "the three decades following the publication" of the mentioned work "there was a period of astonishing fecundity for economic literature in Ireland" (Fox, 2003, p.141).

Biographically speaking, Swift wrote many economical writings; though difficult to enumerate, Kelly has counted some of them, *A Short View of the State of Ireland* in "the intelligence No.15 on the title page of *A Scheme for Giving Badges to Beggars* and the legend of M. B. Drapier" (Fox, 2003, p.141). Kelly adds that "central to understanding what motivated Swift's writing on economic matters is his deep ambivalence towards Ireland and her problems" (ibid 141). And finally she concludes that Swift's ultimate objective in his economic writings is the practical manifestation of love of country through doing goods to the public" (ibid 142).

Swift was an anti-colonialist writer; he would oppose exploiting other nations in the name of "civilizing" them. Swift was a true proposer of freedom. "Swift had written to his friend Charles Ford in London on 4 April, 1720, when both Delatory Act and South Sea Act had been passed by the British Parliament and were awaiting the King's signature, that he was concerned whether the Irish should be 'slaves'" (Bloom, 2009, p.15). Bonamy Dobrée (1959) explains that for Swift "the appeal is not the pocket but altogether to pride, not to finance, but to the sense of freedom" (p.437).

Were not the people of Ireland born as free as those of England? How have they fortified their Freedom? Is not their Parliament as fair as a Representative of the people, as that of England? And hath not their privy council as great or a greater share in the Administration of Public Affairs? Are they notsubjects of the same King? Does not the same Sun shine over them? And have they not the same God for their protector? Am I a Freeman in England and do I become a Slave in six hours by crossing the channel?(p.437)

Swift first criticized England's treatment of Ireland and then was against "the self-glorification of the petty virtuoso dissecting and the absurd pretentions of the second-rate scientist to 'explain' the inexplicable" (Dobrée, p.456). "This may perhaps pass with the Reader rather from a European or English story, than for a Country so remote" (Swift, 1726, p.160). In this part Gulliver is Swift's mouthpiece.

5. History and Immortality

As indicated earlier, Gulliver is like a tourist; he recounts his observations in part three. There is an Academy of Projectors where Gulliver is invited to pay a visit. This Academy is a very big place, a forum for projectors of scientists and mostly resembles the Royal Society of London. The Academy is depicted as a modern place opposed to the ancient. The other place where Gulliver goes is Glubdubdrib or "the land of sorcerers or magicians". This part along with Laputa–the flying island makes the *Travels* a sort of science-fictional novel. In Glubdubdrib Gulliver when understands about the magic of summoning the dead asks for an admittance to the governor who has the ability to do the magic. "I would chuse to name, and in whatever Numbers among the Dead from the beginning of the world to the present time…and one thing I might depend upon, that they would certainly tell me Truth; for Lying was a Talent of no Use in the lower World" (Swift,1726, p.184). Lying is a vice and also "a talent of no use" and it is certain for Gulliver and rather Swift that the answers received from the dead will be authentic and reliable.

One of the tasks which Swift puts on Gulliver's shoulders to take is to be a historian. Swift praises a Roman historian and suggests historians should have justice in their retelling accounts. Later in chapter ten, in the land of Struldbrggs, Gulliver enumerates three wishes he would like to do if he had been a Struldbrugg and the last one is to "record every Action and Event of consequence that happened in the publick" (Swift, 1726, p.195). Gulliver desires to visit many people ranging from Brutus, Junius, Socrates, Epaminondas, Cato the Younger, Alexander, Hannibal up to Sir Thomas More. On the encounter of Alexander; Gulliver says, "He assured me upon his Honour that he was not poisoned, but dyed of a Fever by excessive Drinking" (Swift, 1726, p.184). And Gulliver continues "I chiefly fed mine Eyes with beholding the Destroyers of Tyrants and usurpers, and the Restorers of Liberty to oppressed and injured Nations" (Swift, 1726, p.185).

Swift as a defender of liberty and freedom will later admire the ancients, men of wit and learning and those who restored liberty to "oppressed and injured Nations" and will compare modern and ancient history and will comment on them. Gulliver wants to meet some people of learning and wit including, Aristotle, Homer, Descartes, Gassendi and others. Swift puts his words in Gulliver's mouth as; "I was chiefly disgusted with modern History" (Swift, 1726, p.187). Swift will later tell the reader the reason why he hates the modern history. I had often read of some great Services done to Princes and States, and desired to see the Persons by whom those Services were performed. Upon Enquiry I was told, that their Names were to be found on no Record, except a few of them whom History hath represented as the vilest Rogues and Traitors. (Swift, 1726, p.189)

Gulliver at the end makes a comparison between the people of the past and the modern era and regrets for their corruption, while Swift adroitly shows the diminution of the modern men by diminishing the body size, "How the pox under all its consequences and Denominations had altered every Lineament of an *English* countenance, shortened the Size of Bodies, unbraced the Nerves, relaxed the sinews and muscles, introduced a sallow complexion, and rendered the Flesh loose and rancid" at the end of chapter eight of book three, Gulliver yearns to have "some *English* Yeomen of the old Stamp" summoned and makes the final comparison and conclusion between the modern people and the ancient.

Once so famous for the simplicity of their matters, Dyet and Dress for Justice in their Dealings, for their spirit of Liberty, for their valor and love of their country. Neither could I be wholly unmoved after comparing the Living with the Dead, when I considered how all these Pure native virtues were prostituted for a piece of Money by their Grand-Children; who in selling their votes, and managing at Elections have acquired every vice and corruption that can possibly be learned in a court. (Swift, 1726, p.190)

To understand what the main root of this corruption, according to Swift is, we should remember Gulliver's comment earlier in this chapter. "I was surprised to find corruption grown so high and so quick in that Empire, by the Force of Luxury so lately introduced" (Swift, 1726, p.189). Ian Higgins (1983) suggests in his article that "For Swift it was luxury prevented from developing in primitive Sparta and absent from Houyhnhnmland that

accounted for the physical and moral degenerations of his contemporaries" (p.528).

The next place which Gulliver visits is the land of Luggnuggians where there are *Struldbruggs* or *immortals*. It has been Man's probably the oldest wish to be immortal, and depicting immortal beings in book three makes this book more fantastical. Back to Gulliver's role as a historian, Gulliver likes to see "the various Revolutions of States and Empires", and to recount the State of ancient cities, "ancient cities in Ruins, and obscure villages become the Seats of Kings" (Swift, 1726, p.196). "The Discovery of many countries [is] yet unknown. Barbarity overrunning the politest Nations, and the most barbarous becoming civilized" (Swift, 1726, p.196).

The two latter lines, historically speaking can refer to great Empires of Rome, Persia and ancient Greece which by the passage of time have lost their dominance and glory and have become barbarous countries and on the other hand new cities or newly discovered countries have come to the front and have tried to colonize other countries in the name of "civilization". Nigel Dennis says, "Swift's islands are never menaced by barbarism; on the contrary, the only atrocities he finds are those of the civilized cultured persons who have degenerated grossly from the happier natural state of man and have espoused reason only in order that "the corruption of the faculty might be worse than brutality itself"(Greenberg, p.366).

6. Language

The last notion which I want to deal with is language. Language is a strong weapon in Swift's hands to satirize and attack the targets he has in mind. The text of A Tale of a Tub, Swift's master-piece he wrote in his youth is different from the text and language of his second masterpiece- Gulliver's Travels, written later in his life. The language Swift uses to write A Tale of a Tub is not easily understood by a student of English language, while the language of the Travels, is easily understood and is by far more clear. Yet Swift created different languages in each voyage and place Gulliver is thrown into. Although in certain cases some guesses or implications have been made by scholars but the meaning of the words or phrases stay vague on the whole. "Hekina Degul", "Borach Mivola", "Peplom Selan" are the words said by people of Lilliput the first place he visits. Gulliver's Travels abounds in having such words or phrases, few of them have been deciphered by some scholars, "Tribnia" or "Langden" have been cogently noticed to be Britain and England. Gulliver's ability to learn or speak different languages by the time he is staying in the second chapter gets quite obvious. In the first voyage Gulliver says: "I spoke to them in as many Languages as I had the least Smattering of, which were High and Low Dutch, Latin, French, Spanish, Italian, and Lingua Franca" (Swift, 1726, p.49). Gulliver looks like a polyglot, actually he is a polyglot. At the same time Gulliver is a sort of Linguist. Biographically speaking Swift knew to write and speak French well, also Swift was well read in Greek and Roman writers. In this part Gulliver is identical with Swift too. In chapter one of the first voyage, Gulliver is captured by Lilliputians and can communicate by the help of an interpreter and later he learned the language and could speak it. In the second Book, the voyage to Brobdingnag, Gulliver is given to a nine-year old-Glulmdalclitch or "little nurse", and Gulliver says, "she was likewise my school-mistress to teach me the language: when I pointed to anything, she told me the Name of it in her own Tongue, so that in a few Days I was able to call for whatever I had a mind to" (Swift, 1726, p.101).

In Book three when Gulliver sets off his voyage to Laputa, he is attacked and his ship is captured by some pirates; one of the chiefs is a Japanese pirate and the other one is a Dutchman, Gulliver says, "I spoke Dutch tolerably well" (Swift,1726, p.150). On his arrival to Laputa, Gulliver says, "At length one of them called out in a clear, polite, Smooth Dialect, not unlike in sound to the Italians, and therefore I returned an Answer in that language, hoping at least that the Cadence might be more agreeable to his Ears" (Swift,1726, p.153). In this book, in addition to Gulliver's ability to speak and learn different languages, it seems he is like a linguistic; a person who can detect defects or shortcomings both in producing sounds and discourse as well as grammatical malfunctions. "It seems the minds of these people are so taken up with intense speculation, that they neither can speak, nor attend to the Discourses of others, without being roused by some external Taction upon the organs of Speech and Hearing; for which Reason, those Persons who are able to afford it, always keep a Flapper" (Swift, 1726, p.154). Another instance is when Gulliver wants to give the meaning of the word Laputa, he says, "The word, which I interpret the Flying or Floating Island, is in the Original Laputa, whereof I could never learn the true Etymology" (Swift, 1726, p.156).

In about a month's Time I had made a tolerable Proficiency in their Language", these are the finishing lines of Gulliver in chapter two of the third book which show Gulliver's ability to learn languages. In chapter five of the third voyage where Gulliver is permitted to see the Academy of Lagado, Gulliver goes to the school of Languages and recounts what is going on. "Their first project was to shorten Discourse by cutting Polysyllables into one and leaving out Verbs and particles; because in Reality all things imaginable are but Nouns (Swift, 1726, pp.175-176).

"The other was a Scheme for entirely abolishing all Words whatsoever. An expedient was therefore offered, that since Words are only Names for Things, it would be more convenient for all Men to carry about them, such Things as were necessary to express the particular Business they are to discourse on" (Swift, 1726, p.176). Then Gulliver goes on to ridicule this idea, proposing that everyone would carry a bag of loads with himself and if they want to talk for a long time they can "lay down their Loads" and talk for "an Hour together", and further Gulliver sarcastically adds another advantage; "Another great advantage proposed by this invention, was, that it would serve as an universal Language to be understood in all civilized Nations, whose Goods and utensils are generally of the same kind" (Swift, 1726, p.176).

Swift's bitter censure on these innovations is rooted in his strict use of language and grammar. A. L. Rowse (1975) says, "Swift was a conservative, and a stickler for strict grammatical usage" (p.177). Swift's rage of what was happening to English language at his age made him outcry it by delineating ridiculous ideas as presented by the professors of the School of Languages. In chapter seven of the third book where Gulliver is in Glubbdubdrib, on his encounter with Alexander, Gulliver says; "with great Difficulty I understood his Greek". In the land of Struldbruggs Gulliver says; "I understand the Balnibarbian language, which I spoke very well". And in the tenth chapter, Gulliver acts like a linguist and says;

The language of this country being always upon the Flux, the Struldbruggs of one Age do not understand those of another; neither are they able after two Hundred Years to hold any conversation (Farther than by a few general Words) with their Neighbours the Mortals; and thus they lye under the Disadvantage of living like Foreigners in their own country. (Swift, 1726, p.199)

And the third book finishes once again with the fact that he could speak Dutch well. "I had long lived in Holland, pursuing my studies at Leyden, and I spoke Dutch well" (Swift, 1726, p.202). In the first chapter of the last book, on the encounter of the Houyhnhnms, Gulliver describes their language as, "I plainly observed, that their language expressed the passions very well, and the Words might be little Pains be resolved into an Alphabet more easily than the Chinese". In chapter two of the fourth book while Gulliver was at party says; "the master taught me the Names for oats, milk, fire, water, and some others; which I could readily pronounce after him; having from my youth a great Facility in learning Languages". Swift's presence here behind Gulliver is extremely palpable, there is no argument to say, Swift had a good ability in learning languages, he knew French and English, and he read great works of Rome and Athens. In chapter three of book four, Gulliver tries to learn the language of the Houyhnhnms, "In speaking, they pronounce through the Nose and Throat, and their Language approaches nearest to the High Dutch or German, of any I know in Europe; but is much more graceful and Significant" (Swift,1726, p.215). Our linguist tells us the etymology and meaning of Houyhnhnm, "The word "Houyhnhnm", in their tongue, signifies a "Horse"; and its Etymology, the "Perfection of Nature".

In learning the language of Houyhnhnms Gulliver sets his quickest record in learning a language "in five months from my arrival, I understood whatever was spoke[n], and could express myself tolerably well" (Swift, 1726, p.217). In one chapter before the last on the way home from Houyhnhnmland, Gulliver is taken on board of a ship and the crew and the captain of the ship are Portuguese, "one of the seamen in Portugueze bid me rise, and asked who I was. I understood that Language very well" (Swift, 1726, p.257). First of all what makes Gulliver a polyglot or one who has any eye for languages lies in his extensive reading.

My Hours of Leisure I spent in reading the best Authors, ancient and modern, being always provided with a good Number of Books; and when I was ashore, in observing the Manners and Dispositions of the people, as well as learning their Language, wherein I had a great Facility by the Strength of my Memory. (Swift, 1726, p.40)

In the second place, being a traveler of an ordinary skill and knowledge one starts learning a language by staying in a place and will develop it in a proper period of time up to a perfect command of that language. Gulliver's emphasis throughout the *Travels* and particularly in the last chapter of the last book is that he adhered to truth and what he wrote was not a pack of lies. "I imposed on myself as a Maxim, never to be swerved from, that I would *strictly adhere to Truth*" (Swift, 1726, p.262). What Gulliver is doing is to recount his travels, we should bear in mind that the aim of the travels is to inform not to amuse; and to vex the world as Swift intended, the prerequisite is to gain the confidence of the reader, perhaps if Gulliver could not speak the language of the places he visited, we would doubt the authenticity of the retellings, because we could consider some room for the probable misinterpretations or misunderstanding between Gulliver and his interpreters while now we know Gulliver has himself understood the conversations and thus the retellings is what Gulliver felt and experienced.

7. Who Is Gulliver?

Back to the question posed at the beginning of this article. Who is Gulliver? What is he meant to be? Gulliver is a multi-faceted character, hence finding or associating a real person who he may represent is by no means an

easy task to do. Are Swift and Gulliver the same? Is Gulliver a politician of Swift's time, as J. A. Downie says "… representing sometimes Oxford, sometimes Bolingbroke, and, no doubt occasionally Swift himself"? (p.111) and Downie continues that "This strange creature, Gulliver, Oxford, Bolingbroke, Swift, was, in certain instances, meant to symbolize the fate of all three real men on the accession of George I" (p.112). As discussed in this article earlier, Gulliver is meant to have different roles, on the whole we cannot say that Gulliver and Swift are one, but there is no argument that in certain parts Gulliver is Swift's mouthpiece.

For instance, in book one, Gulliver was accused of being a traitor after doing a great deal in defending Lilliput against Belfascu, Carol Fabricant says "in the years immediately following his return to Ireland in 1714, Swift fell afoul of the Whig authorities, who falsely suspected him of Jacobitism… hence treated Swift as a potential traitor" (Fox, p.54). By this comparison, we can conclude that Swift and Gulliver are the same in chapter one of the first voyage. Swift was an important figure both in the world of politics and literature, in his time. Dr. Samuel Johnson believes that "in the reign of Queen Anne Swift dictated for a time the political opinions of the English nation" (Goldgar & Gadd, p.43). Swift had a prominent role in his age, Gulliver was a giant in the society of Lilliput he was an outsize for the society.

In book two, however, Gulliver is tiny in the hands of the giant Brobdingnags. In book two, Brobdingnags are representations of virtue, apoliticism, pragmaticality, the notions which the modern society had lost them and had generated their opposites, vice, politics and fancy. Gulliver is a normal modern man and that is what makes him tiny; not only Swift and Gulliver are not identical with each other but two different poles. Downie (1977) says, "Swift's own views are voiced through the vehicle of the King (of Brobdingnag) in competition to no one, and evading the possible confusion of using Gulliver as his medium" (p.120). The king of Brobdingnag gives his comment on human beings:

How contemptible a Thing was human Grandeur, which could be mimicked by such diminutive insects as I: And Yet, said he. I dare engage; those Creatures have their Tiltles and distinctions of Honour; they contrive little Nests and Burrows, they love, they fight, they dispute, they cheat, they betray. And thus he continued on, while my colour came and went several Times, with Indignation to hear our noble country, the mistress of Arts and Arms, the Scourge of Truth, the Pride and Envy of the World, so contemptuously treated. (Swift, 1726, p.112)

Downie has rightly said that "Swift's own views are voiced through the vehicle of the King", the houses are described as "nests" and "burrows", Swift will later in chapter two of the third book comment on the modern houses built and the problems and illogical construction. "Their Houses are very ill built, the walls bevil, without one right Angle in any Apartment, and this defect ariseth from the contempt they bear for practical Geometry, which they despise as vulgar and Mechanick" (Swift, 1726, p.157). Swift was for simplicity; he considered luxury a starting point for corruption, luxury in building houses or in everyday life was not appealing to Swift. Bonamy Dobrée tells us that:

It was this aristocracy which built throughout the century the great country houses, beginning with Vanbrugh's Castle Howard, such houses as Stowe, Hagley, Badminton, Wentworth Woodhouse Holkham, Lydiard Tregoz and Harewood, together with numberless smaller gems with these went the landscape gardens, the parks, the hills, all contrived to make houses like jewels in a setting, a vogue fostered by the poets from Pope to Shenstone. (p.390)

The model and ideal structure of houses, which Swift suggests is the ancient ones. "We came at length to a house, which was indeed a noble structure, built according to the best Rules of ancient Architecture" (Swift, 1726, p.168)

In Books Three and Four, unlike the first two books, the size of body is not an important vehicle, nor is satiric, in chapter III; Gulliver an observer who visits Academic places where are considered the sources of modern science. Gulliver is like a reporter, he reports whatever he sees in the Academy of Legado and recounts it. Modern science is not adored by Swift because it is not first of all pragmatic but some abstractions to Swift and secondly not "for public good", so they are absurd. Deism proposed and defended by figures such as Descartes and natural religion posed by Locke together were dominant philosophical credos of Augustan Age and Deists proposed that people could use reason, and reason was enough and according to A. Lewis Soens, Jr. and Patrick Salerno (2001) "with these faculties people could then arrive at religious truth; they did not need biblical revelation" (p.85). Deism can lead to immorality that's why Swift depicts the scientists as absurd at the same time very proud. Pride is the starting point of corruption of human beings. According to Dobrée, Swift did not hate science, "Swift as far as we know, did not despise science; what he objected to was the self-glorification of the petty virtuoso dissecting flies and the absurd pretentions of the second-rate scientist to 'explain the inexplicable'" (Greenberg, p.388).

In Book Four, Gulliver is in Houyhnhnland, Houyhnhnms and Yahoos are the inhabitants of that land. Houyhnhnms are horses and Yahoos are beasts which resemble most a human-being. Gulliver our average modern man is struggling in finding out to which group he belongs, he tries to attribute his characteristics to a Houyhnhnm while at the end he succumbs in accepting that he belongs to the Yahoo race. Swift is using his old weapon-satire, as A. E. Dayson says, "… the satirist holds up a mirror for his readers to see a distorted image and the reader is to be shocked into a realization that the image is his own" (Greenberg, p.351).

8. Conclusion

Swift has stated that his aim is to "vex" the world in his works especially in *Gulliver's Travels*. When one reads the last book and is confronted with the disgusting image of man, his pride and his irrational way of reasoning, being under the lashes of Swift, one may reach an epiphany. The epiphany is that man's pride can and will bring about his final downfall. By quoting Sir Walter Scott, I would want to draw conclusion on what Gulliver is meant to be or who he is.…but Swift seems, like the Persian dervish, to have possessed the faculty of transfusing his own soul into the body of anyone whom he selected, of seeing with his eyes, employing every organ of his sense, and even becoming master of his judgment. Lemuel Gulliver the traveler, Isaac Bickerstaff the astrologer, the French man who writes the new Journey to Paris, Mrs. Harris, Mary the cook-maid, the projector who proposes a plan for relieving the poor by eating their children, and the vehement Whig politician who remonstrates against the enormities of the Dublin Signs, are all the persons, as distinct from each other as they are in appearance from the Dean of St. Patrick's. Each maintains his own character, moves in his own sphere, and is stuck with those circumstances which his situation in life or habits of thinking have rendered most interesting to him as an individual. (Williams, p.300)

Scott is very right when he says Swift had indeed the ability to transfuse "his own soul into the body of anyone whom he selected", our character under question, Gulliver, is not a copy of Swift or totally the mouthpiece of Swift, yet the presence of Swift behind Gulliver is sometimes unquestionably undeniable. As discussed earlier in books one and two in certain parts of *Gulliver's Travels*, Gulliver and Swift are interchangeable. In books three and four rather Gulliver is not easily distinguishable as Swift's sub, however there are instances which we can feel Swift's presence. For instance in book three while Gulliver is commenting on the Architecture of the modern houses and the ancient ones we know he is voicing Swift's ideas; the clash between modernity and the ancient. In book four Swift's habit of spending time with his horses is paralleled by Gulliver's resort and speaking with the horses.

Gulliver is meant to be an average modern man who is proud and at the same time he was in the first place an honest traveler, a diplomat, a defender of his country, a patriot, a well-read man in letters both modern and ancient, and a polyglot. These qualities were the roles Swift had in his life, therefore Swift attributes his abilities to Gulliver, that's what makes us see Gulliver partly as a persona of Swift and other part as a creation of fiction, but it is safe to say the proportion of the part of Gulliver which represents Swift is to my point of view more dominant and within reach to recognize.

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The Tragic Hero of the Classical Period

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Abstract

Just as tragic heroes and heroines have been identified with different eras and cultures, the classical ideal of the tragic hero will be incomplete if the concept of tragedy is not focalized. This paper, therefore, looks at how the classical period defined and delineated its tragic hero based on the action and the plot of the play. The paper provides extracts from Sophocles' *King Oedipus* as the main text and Euripides' *Iphigenia in Tauris* as a supporting text to present Oedipus as the tragic hero. Textual analysis shows that the delineation of the tragic hero lies in the source or context of the tragic situation. Sophocles and Euripides' views on the tragic hero are similar to Aristotle's concept of "hamartia" of the classical period.

Keywords: classical, Aristotle, harmatia, plot, action, Oedipus, tragedy, hero

1. Introduction

Tragedy as a thematic genre is best exhibited in drama because tragedy is of action and not character as Aristotle puts it. This proposition of Aristotle was followed to the hilt by the Greeks during their period of dramatic glory. The tragic drama of Aeschylus and his successors sprang from the ancient dithyramb; a choral song was chanted in honor of Dionysus. The 6th and 7th centuries BC saw some changes in this development. Individuals composed lines for celebrants. The choral leader was separated from the crowd, a development which led to the possibility of dramatic action. Sophocles and Euripides, prolific tragic dramatists, wrote at the time when old legends were looked at with skeptical eyes and the gods were no longer the awful forces to be afraid of. Aristophanes was one of the major dramatists of his times but he wrote comedies.

Among the classical dramatists, it is Sophocles who was much concerned with drama as an art form. His main preoccupation is that of art as verisimilitude. This is clearly demonstrated by his play, *King Oedipus*, one of a trilogy of Theban plays. In this play, one can find the best example of the Greek classical order. The ingenuity of the dramatist lay in his skill at arranging the plot to present the best tragic situation, based on the existing myths and legends. Sophocles however, took the fundamental Greek concept of law, crime and punishment into consideration. In a sense, the tragic drama in ancient Greece was an enactment of a ritual. Tragedy, unlike comedy, was not very popular outside Greece. Seneca's writings during this era cannot be forgotten. On his own, he adapted the known Greek tragedies. In his adaptations, he gave a new look to Greek tragedy by incorporating moral truths in his plays which were full of details, while his style of writing was unprecedented. Ancient tragedy is believed to have ended with Seneca.

Aristotle as an academic stands tall among all those who have considered tragedy as a literary form. In his book, *The Poetics*, (1963) he defines the elements which constitute the ideal tragic situation and how the ideal tragic hero should be portrayed. In chapter xiii, he states:

There remains then the man who occupies the mean between saintliness and depravity. He is not extra-ordinary in virtue and righteousness and yet does not fall into bad fortune because of evil and wickedness but because of some hamartia of a kind found in men of high reputation and good fortune such as Oedipus and Thyestes and famous men of similar families.

The most important word is hamartia, which means "a going wrong", which has a bearing on what the Greeks consider as the genuine tragic situation. It is an impetuous act which has no element of malice. Shakespeare uses as his source for creating the tragic situation. Unfortunately, the word "hamartia" has undergone misconceptions

with regard to its proper translation from the Greek into English. Hamartia, in Greek tragedy is crucial in determining the source of the tragic situation. A critical analysis reveals that hamartia is of action and not of character. The meaning of hamartia in respect of the tragic hero underwent a drastic change during the Renaissance. The Renaissance critics were the first critics and commentators to have seen the original Greek text of *The Poetics*. They were the first to have translated the Greek hamartia in respect of the tragic hero to mean a "a weakness of character", instead of "a going wrong". They were the first to propound the moral doctrine, and insisted on the reading of the tragic hamartia as part of the character.

Aristotle demonstrated in *The Poetics* (1963) that Greek tragedy focuses on the action and the plot and not on character. Sackey (1992) has indicated the superiority of the Aristotleian plot in determining the tragic situation. This study, therefore, looks at how the classical period defined and delineated its tragic hero by providing extracts from relevant scenes of Sophocles' *King Oedipus* as the main text and Euripides' *Iphigenia in Tauris* as a supporting text to present Oedipus as the tragic hero.

2. Method

Of the various cultural productions of the Greeks, their tragedy offers the most convenient approach to their spiritual contribution because tragedy combines high art with profound thought. The reading of a Greek play is not exploring territory wholly uncharted. However, to judge ancient tragedy by gauges appropriate to the modern era can be misleading, for the premises and objectives of the Greek plays are different from those of the modern. Hamersley's (2008) views are crucial to readers of any work of art when he says, "the task is not just to produce a reading of a particular "text" but also to use this to illuminate general issues about human life." Textual analysis will be used for the purpose of an effective presentation of the classical tragic hero. The basis of this is to evoke the views of Aristotle (Termizi & Ching, 2012):

The poet aims at the representation of life; necessarily, therefore, he must always represent things in one of three ways: either as they were or are, or as they said to be, or as they ought to be.

With such a close reading approach, the action and the plot of the text which are paramount to the concept of the classical tragic hero rather than character will be central to the analyses. This closeness and a systematic observation of the text as Brown (1990) observes will not restrict the free play of the inauguration or reductively limit the opportunities available for effective performance. Rather it will bring into more exciting relationship the most provocative features of a dramatic work.

3. Results and Discussion

3.1 The Plot and the Imitation of Action

Greek drama grew out of religious rituals and was presented as part of a religious cult. The religious association is indicated by the place and occasion of presentation, and it controls the structure of the plays and the mode of their presentations, the choice of subjects and themes, as well as the attitude of the playwrights and of their audience. The theatre of Dionysus at Athens, where the plays were presented, was part of the sacred precinct of that divinity. The plots of the tragedies were almost all drawn from the great body of traditional myth, which was esteemed almost as a species of scripture. In the source, only the bare bone of a story might be given, without the how or why or therefore. For example, a Clytemnestra murders an Agamemnon, who is then avenged by an Orestes. The dramatist proceeds to show the character and motivation of personages who could so behave and what their behavior can mean to the rest of us. All the principal personages must be of heroic stature; the fate of little men may be very sad, but cannot be tragic. Warrington (1965) cites Aristotle's hero, Oedipus, in *King Oedipus* as classic example of a tragic character and of a tragedy and from this perspective translates as follows:

The imitation of an action that is serious, has magnitude, and is complete in itself; in language with pleasurable accessories, each kind introduced separately in different parts of the work; in a dramatic as distinct from a narrative form, with incidents arousing pity and fear, whereby to provide an outlet for such emotions.

Tragedy, by implication, is an "action that is serious". The action is linked up with the plot because the plot is the imitation of the action. In other words, the plot is the synthesis of the individual acts. The word "serious" means that the action must surround a person of high class, an aristocrat. Again the action must call for attention. This must not be through narration but by dramatization. The above description of serious action can clearly be seen in *King Oedipus* in the sense that, Oedipus is of a noble birth. He is seen to be the one whose ignorance in committing incest and patricide is soon found out. The second element to look for is "the completeness of the action". This means that a complete action is that which has a beginning, middle and an end. A beginning is what does not, of necessity, come after something else but after which something else naturally happens. An end, on the contrary, is that which necessarily happens after something else, but which has nothing after it; and middle is

that which has come after something and has something after it. Therefore from this explanation it is necessary that plots should neither begin where they neither chance to nor end-where they chance to, but to conform to the above. Oedipus' birth and growth in the home of Merope and Pelops and the killing of king Laius and the solution to the riddle of the monster are all outside the plot. Euripides' *Iphigenia in Tauris* has a similar plot. For example, Iphigenia's sacrifice of blood to Artemis of Aulis through Odysseus' craft is made abortive through Artemis who steals her and replaces her with a deer. This account is not put in the plot. The two accounts are things which happened in Greek mythology. Both Sophocles and Euripedes artistically weave these myths into the drama.

Sophocles, for example, makes the beginning of the play where Oedipus assumes his kingship on the Theban land, while Euripides begins the play at Taurianland where Iphigenia is taken to be a priestess. The middle of the action is where most of the actions are seen and where Oedipus, for example, becomes a king and marries his mother in ignorance. Iphigenia at this stage is also taken to Taurianland, for sacrifice to their gods. It is here that Orestes and his cousin Pylades are brought before Iphigenia who earlier on has expressed her vengeance on the Greeks:

...and my vengeance on the Greeks: therefore, whoever you may be that have come here, you shall find me cruel (Iphigenia in Tauris, p.69).

These illustrations constitute actions in the middle of the two plays. The putting together of the separate actions is very crucial. The beauty of the plot therefore lies in the arrangements which must have magnitude and not be a matter of chance. Indeed, the subtle manipulation of the plot which brings suspense also ends in the discovery. There is a mental torment of the hero to create and analyze situations so he can take a stand. The element of plausibility is important to the plot. Sophocles must therefore choose probable impossibility rather than incredible possibility. In other words, the plot should be made up of improbable parts. But if the unreasonable cannot be avoided it should be outside the plot. For example, Oedipus does not know how king Laius comes to his death. Again, Iphigenia does not know how she herself is brought to Taurianland.

The conclusion and the end are very crucial, after which nothing happens because the end of the play reveals whether the actions contain happiness or unhappiness. For example in *King Oedipus*, Oedipus, the tragic hero, is banished, his eyes taken out of their sockets. Simply, he is the culprit who has defiled the land and hence must suffer. The chorus aptly expresses sympathy at the end of the play: I weep for you and cry a dirge of lamentation. (King Oedipus, p. 68)

That obviously is a sad end and this unhappiness resides in the action imitated in the play. On the contrary, Euripides creates an end after the middle-packed actions. We see in the drama that Orestes who is to be sacrificed is saved due to the discovery. But for Orestes to be freed from the doom of the gods, the image of Artemis must be taken back to Greece including Iphigenia who must run away with her brother. This is done to end the play in happiness as expressed by the chorus again:

Go and go with you

Rich and Fortune's favour

Numbered with the living!

(Iphigenia in Tauris, p.86)

The happiness at the end once again resides in the action of the tragic heroine. Aristotle believes that the language must be sweet in tragedy. The level of language used by different characters should differ to depict the social stands of the characters. Horace calls this propriety in the use of language. For example, king Oedipus, who is temperamental, speaks to reveal his kingly utterance:

"Children, new blood of Cadmus' ancient line

What is the meaning of this supplication?"

(1, pp.1-2)

3.2 The Tragic Hero and Fate

The important thing for consideration is the tragic hero and the tragic situation. The proper tragic hero is defined by Aristotle as:

There remains then the man who occupies the mean between saintliness and depravity. He is not extraordinary in virtue and righteousness and yet does not fall into fortune because of evil and wickedness, but because of some hamartia of the kind found in men of high reputation and good fortune, such as Oedipus and Thyestes and

famous men of similar families.

Sophocles' *King Oedipus* is not a drama of character where the tragic hero falls from grace to grass because of a tragic flaw, but a play of action in which the fall of the hero is occasioned by a final anagnorisis leading to a movement from ignorance to knowledge resulting in the hero's misfortune (Sackey, 1992). Oedipus is the royal birth-Son of king Laius. He is not pre-eminently virtuous and just but goes through ordeals in the play. *King Oedipus* is a play which can be described as a celebration of the divine force. The force is at its most rigid, unyielding and unpitying peak. This fact is revealed as the plot unfolds.

Prophecies in Greek tragedies are bound to be fulfilled in their true interpretation. Through prophecies man sees the power of the gods who only inform, leaving him in a wide scope of his thought and plans. In *King Oedipus*, we are made to see that man is not merely a passive sacrifice to his fate or destiny but that he actually takes an active part in it. But the gods arrange things in such a way that every step Oedipus takes in the hope of avoiding this fate only brings him nearer to it- an ironical situation but nevertheless, a means by which the power of the gods is exerted over man. The central theme of the play is divine credibility or the credibility of oracular pronouncements. The fact that the gods are infallible is made manifest and it is emphasized that if it were possible for the oracles to go wrong or to be untrue, human life would be meaningless. Thus there is a dichotomy between piety and reason. Piety is represented by the chorus who insist that the oracles cannot go wrong even if they appear to be so and reason is represented by Oedipus and Jocasta who maintains that the oracles are infallible because of the apparent facts. This implies doubting the infallibility of the gods and the elements of fate. The conflict at the heart of the play is between the ordained fate and the infallibility of the gods.

The major irony of the play pivots on Oedipus' relentless search for the murderer of king Lauis who is suspected by the gods to be residing in Thebes. Oedipus is ready to take offence or to impute blame when "raffled" by the approach of trouble; but he does not shirk in the performance of self appointed tasks unpleasant however; he is unflinching in the quest for the truth and at whatever cost. Oedipus is driven to the summit of passion through the agony of body and soul, and returns to humility and selfless resignation. He is a living portrait of a man, surrounded by a group of subsidiary portraits, who has no equal in Greek tragedy. The horror of the play is occasioned by the revelation that Oedipus kills king Laius, his father and marries Jocasta, his mother. This is followed by a reversal which proves to be a terrible exhibition of the unyielding course of fate. *King Oedipus* can be described as an analytic tragedy because the decisive events of the play, the patricide and the incest have already occurred before the play opens. Oedipus is already enmeshed in his fate as a result of his hamartia. Attempts at unraveling the mystery surrounding the problem of the plague only leads him deeper into the centre of the problem; which eventually leads to his destruction. The way in which the denouement and the reversal are achieved is remarkable. The two men, who in the past ensured that he lived, are the very harbingers of the news and the revelation. Therefore for harmony to be restored, the culprit must be punished appropriately to put right the harm done and to bring normalcy to the community. Thus it is very necessary for Oedipus, the tragic hero, to search for the murderer of Laius so that the person can bear his punishment and alleviates the suffering brought upon the Thebans. The single-mindedness with which Oedipus sets about the search leads him into the darkness and desolation. Sophocles is careful in the presentation of the hero. As a central protagonist, Oedipus appears in almost every scene and at various times, is juxtaposed with Teiresias, Creon and Jocasta to bring out the line of action Oedipus takes, the very ones which lead him to search so assiduously for the murderer of his predecessor. In fact the whole play is a supreme movement from ignorance to knowledge.

3.3 Oedipus' Tragic Situation

Oedipus is presented to us as a man of high integrity, resolute and unyielding in purpose but subject to the normal frailties of the human being. He is given to making rash decisions, sometimes, because of his zeal to do the right thing. However, the source of the tragic situation of Oedipus is not his temperamental disposition. The killing of his father can be the result of a combination of factors ignorance and temper - but the incest committed cannot be attributed to Oedipus' morality, a moral weakness. He is above all, a good king and an honest leader in whom his subjects have complete confidence. The faith the Thebans have in him springs from the fact that he is the stranger who came to Thebes to solve the problem of the Sphinx and to free their land from the plague. For his reward, he is given the Theban crown and their widowed queen who is offered to him in marriage. Oedipus is intellectually arrogant and demonstrates this in his actions, a fact which makes him hubristic. In remembering his feat with the sphinx, he feels intellectually equal to the present problem and rightly assumes the capability to solve it. This is echoed by the implicit faith the Thebans have in him and his abilities.

When the Thebans call on him to see what can be done about their problem, they find that in his diligence he has already sent Creon to the Delphic Oracle to ask what could be got from Apollo. The message Creon brings back

is that the murderer of king Laius resides in their midst and that his presence has brought down the pestilence upon them. Thus Oedipus is ironically charged with the duty of finding the murderer and meting out the prescribed punishment. In this way, the impending doom is brought up even though it is not yet possible to discern where it is going to lead to, and the suspense which is one of the chief characteristics of the play is introduced. Quite typically, Oedipus pronounces what should be the sentence on the unfound culprit. Not only does he promise to leave no stone unturned to find the murderer, he also pronounces a curse of desolation and destruction on him:

I here pronounce my sentence upon his head: No matter who he

may be, he is forbidden shelter or intercourse with any man...

Expelled from every house, unclean, accursed

In accordance with the word of pythian oracle.

(1, pp.235-242)

His speech does not only show his earnestness and overzealous nature to get things done, but to get them done well. A job well done is a profound source of pride to him. Thus, he anticipates the end and assures his subjects of the return to normalcy, because the longstanding pollution must be expelled, and "not let it grow past remedy". To prove that he cares for his people and suffers more than any of them, Oedipus says:

"I grieve for you, my children. Believe me, I know all that

you desire of me, all that you suffer; and while you suffer,

none suffers more than I.

You have your several griefs each for Himself, but my

heart bears the weight for my own, and yours and all my

people's sorrows. I am not asleep.

(1, pp.93-98)

Thus, with steps which do not falter, Oedipus starts the journey which leads to his destruction, the journey into darkness and desolation. Tieresias aptly puts it thus:

"Then hear this: upon your head

Is the ban your lips have uttered...

You are the cursed polluter of this land.

(1, pp.382-384)

Teiresias' prophecy of condemnation is not taken seriously by anybody, especially, Oedipus. To Oedipus and everybody else this is quite an unexpected turn of event and a complete surprise as well as bewilderment even to the chorus who firmly believes and upholds the infallibility of the gods. This underscores the point that Oedipus has been haunted by his shadow since his youth. The gods set this trap for Oedipus and we cannot blame him for what he does.

The same plot structure informs Euripides' (1965) *Hippolytus*. In this drama, Theseus murders his son in ignorance of his son's true virtue. Clearly, we see Theseus' action as a hamartia and not a character trait. This much, Artemis confirms in her last speech where she exonerates Theseus: "His death was not yours, men may well commit hamartia when the gods so ordain."

Clearly, the goddess separates the doer from the deed and blames an external force rather than on depravity. It is in the same vein that we should view the character and action of Phaedra who perceives her attempt at incestuous relationship with her step son as an external madness rather than internal weakness of character. Much like Euripides, Aeschylus and Sophocles never intend their tragic heroes to fall into misfortune because of evil and wickedness caused by a defect in character. In other words, the Greek hamartia implies not what the character is but what the character does. In Greek tragedy therefore, character is not the essential element because it is not conceived that way. Aristotle considers four necessities of the tragic character which are good morals, appropriateness, true to life or true to the mythical prototype and consistency. A tragic flaw or a moral weakness of character has none of the above requirements nor does it have any implied meaning. Aristotle therefore rejects character as a necessity in tragedy. For this reason when there is a hint of human frailty of character because of its presence in the mythical origin, the flaw should be down played so as not to affect the goodness of the

character".

Therefore, where Oedipus is heard saying, "my skill has brought me glory", he is not displaying arrogance as a character trait but showing his ability as a leader and a man of intellect. In the same way, Oedipus' lack of insight into Teiresias' speech: "And this success brought you ruin too".

A reply to Oedipus' earlier speech should not be taken to be pride and pomposity, but a clear indication of Oedipus' ignorance in his actions. Thus, Styan (1960) commented:

Truth can save or destroy, we continue; Oedipus will find insight when he

loses his sight, but his new knowledge will destroy, and in destroying him

may save him. In bearing his shame, he will live again with truth, and

both his destruction and salvation will depend upon his accepting his

shame and his penance of his sin. Oedipus will lose his life to find it.

The above extract is amply demonstrated in the life of the tragic hero because Oedipus gains insight in his sightlessness when the situation is reversed, after the revelation. Yet in all these we find in Oedipus the greatness of a man who is noble because of his readiness to accept and atone for his sins. A proper hero then, according to Aristotle, is not morally flawed. In moral terms Oedipus is placed in a definite context. That is, he must be good though not over virtuous or righteous and not a villain or a wicked man. Certain traits like cowardice should not be associated with a proper tragic hero like Oedipus. Hence when in *King Oedipus* the Theban shepherd is brought before Oedipus, the shepherd finds it difficult to disclose any information: "God help me but I am about to tell you dreadful tidings." (1, p.1124)

Oedipus, the proper hero who must not be a coward rather urges the shepherd to disclose the "dreadful tidings": "And I am about to hear them. But hear them I must". (1, p.1125)

Thus we see Oedipus' strong unflinching courage which does not falter despite his suspecting that he is the culprit he is seeking, even before the shepherd pronounces him to be the one. It takes a lot of courage, nobility shown by Oedipus to assist in his own demise.

3.4 The Denouema

The convergent threads of evidence meet in the final untying of the knot. The message Oedipus receives discloses that Polybus and Merope are not the parents of Oedipus. This made his belief concerning his parentage become to him a source of first anxiety and hope. This element of recognition is contrived in the best ways in both Sophocles' *King Oedipus* and Euripides' *Iphigenia in Tauris*. The reversals are particularly impressive because the Oedipus' Corinthian tidings are honourable, and Iphigena's tidings from both Orestes and Pylades are expected. The best recognition is the one arising from the events themselves in such a way that the shock of the discovery is produced according to probability, as in the two play mentioned above. For example, in Euripides' drama, recognition comes through a letter where Iphigenia recognizes her long lost brother. It is necessary for the dramatist as he composes tragedies to make a general scheme of his narrative, to fill in the episodes and give the work its full length. Aristotle cites *Iphigenia in Tauris* as the best Greek tragedy. Iphigenia who is about to be sacrificed to a god, is snatched away in a manner not clear to those sacrificing her. She is taken to another country (Taurisland) where the custom is to sacrifice strangers to the gods. At a later time, her brother happens to come to the temple (the fact that the god commanded him for some reason to go there is outside the plot). On his arrival, when Orestes is seized and is on the verge of being sacrificed, he recognizes his sister; then whether it is Euripides or Polydius who so arranges it, as probability requires, Orestes says it is necessary not merely for his sister but for himself to be sacrificed, and in that way, rescue comes. The deed of sacrificing Orestes is avoided because of sudden discovery. A tragic deed need not be committed for tragedy to be effected. In other words, a tragedy need not contain a hamartia and this drama is what Aristotle cites as the best tragedy without hamartia and also the most tragic.

Another best recognition is that which comes from syllogism. This is particularly true of *King Oedipus*. Oedipus recognises or rather discovers the truth of his parentage through a series of events, the discovery of which comes through a syllogism. But the deed is done in ignorance which is followed by full knowledge and understanding afterwards. This is what, once again, Aristotle sites as the best model of hamartia, because the tragic deed is done in the blindness of the moment and this occasion a momentary incapacity to understand and appreciate its meaning. The inevitable remorse which follows is therefore a clear movement to knowledge from an initial ignorance. This is Aristotle's best model of hamartia. Even though Aristotle judges *Iphigenia in Tauris* to be "the most tragic" in the work, the focus has been on King Oedipus which is the second best tragedy. This is because

King Oedipus is the most pathetic in terms of suffering, that is, in terms of a reversal of fortune due in part to a hamartia, the chief Aristotelian criterion for "pathe". It is important however to juxtapose these two plays for the simple reason that even though *Iphigenia in Tauris* is the best tragedy, *King Oedipus* is the tragedy with hamartia and the best model of Aristotle's hamartia. In those two plays the tragic situations of Sophocles and Euripides are skillfully outlined in the plots in which the characters are placed. Aristotle says, it is possible for the deed not to be done at the last moment and this is what happens in *Iphigenia in Tauris*, where Iphigenia, a sister recognizes Orestes, a brother, and this forms the turning point in a play where hamartia is avoided. The avoidance of the harmatia in *Iphigenia in Tauris* allows the audience to achieve a catharsis. Pity and fear are no longer sustained because Orestes' murder is avoided and the audience's emotions are purged.

3.5 The Tragic Harmatia

The presentation of tragic hamartia where the tragic suffering is abundantly clear is best found in *King Oedipus* which has no equal in the Greek classical period. The wrong actions of Oedipus bring on certain blindness, which is not an inward blindness of disposition but a blindness of perception. Stated differently, the tragic suffering which occupies attention in most of this paper is not a result of moral blindness but emanates from an external incapacity due to ignorance. In the play, pity and fear are aroused through peripety and recognition. Aristotle states that tragedy must possess a good reversal and to achieve this there are two requirements. Firstly, tragedy must have a complex plot structure. Secondly, the incidence must arouse pity and fear. These fearful and pathetic happenings as we find in *King Oedipus* become the controlling concept to which all structural contributions are subordinated. These elements of pity and fear are the result of involuntary act of ignorance of a particular circumstance. Hence the chorus has this to say about Oedipus: "See him and see the breakers of misfortune swallow him".

Clearly, the fall of Oedipus is his hamartia. Sackey (1992) aptly states:

Aristotle's hamartia is simply a going wrong (not being wrong, for that will be an error of character which is (untragic) when the character is either ignorant of the particular wrong he is committing, (like Oedipus killing his father and marrying his mother in ignorance) or act in the heat of passion (like Orestes killing his mother to revenge his father's death). Under these circumstances Greek society prescribes appropriate sanctions against the culprit to right the wrong done. A tragic hero, by hamartia brings a dislocation of the natural order.

Oedipus' haunt lament after knowing the truth cannot be surpassed. His nobility is preeminently carried through and by accepting his fate and self-mutilation, asserts his heroic stature. In the closing scene of the drama, Sophocles evokes a touching feeling, where the anguish of Oedipus as regards the fate of his children (i.e. brothers and sisters) becomes so profound. He realizes the implication of the stigma they have to carry through life and he displays his fondness and loving care for their well being. He tells them he is sorry:

"For the unhappiness that must be yours:

And for the bitter life that you must lead."

(1, p.432)

With such sentiments he commits them into the care of their uncle Creon before he sets out for his life in desolation and want. The main cause of the fall of Oedipus therefore is his hamartia. There is no inordinate malice in him and he is basically a good man with a tragic fate. He is a typical Sophoclean hero. He is not extraordinary in virtue yet the misfortune which befalls him cannot be attributed to his evil deeds. It is simply because of a hamartia for, the hero is ignorant of the particular wrong he is committing and acts in the heat of passion.

Watling (1974) has this to say, about *King Oedipus*:

Its greatness lies in the combination of a faultlessly articulated plot with the profoundest insight into human motive and circumstances. Formally a story of the impact of quite fortuitous mischance upon a man of no exceptional fault of virtues, it lays bare with a ruthless sincerity worthy of its own protagonist, the pitfalls lying about the paths of man into which those very exceptional faults or virtues may at a touch over balance him, at the bidding of some incalculable chance, and out of which he must raise himself and be ennobled...

The extract above sums up the issues in the play. Watling (1974) also provides the perfect type of tragic composition as Aristotle does in the presentation of the proper tragic hero. This very extract tells us about Oedipus, the tragic hero, who is neither a saint nor a completely devilish person who tries to overcome, within his human limitations, the misfortunes that confront him and how he tries to solve them. If the gods deliberately plan Oedipus' fall they are to blame, and one wonders why a good man should be brought to the depths of ruin

without letting him know why it all happens. Could it be just plain cruelty on their part? The intensity of the suffering of the hero, presented in this drama is extreme and unmitigated as seen at the end of the play. It is true that the suffering originates from the impetuosity of an unguarded moment but the punishment meted out is overwhelming. One cannot help but agree with Oedipus that it was indeed, Appolo who decreed he should suffer.

4. Conclusion

In an unusual way *King Oedipus* in its tragic clarity and purity enables us to experience tragic pleasure. From the time of the Greeks, the concept of tragedy has been exhaustively analyzed as a literary genre and satisfactorily justified as a philosophy. Sophocles, like any Greek writer and philosopher, has sought to relate the genre to actual life. His concept of tragedy explains and justifies the problems and woes of life Oedipus passes through. It must be observed that the delineation of the tragic hero lies in source of the tragic situation. It is expected that tragedy, being an artistic reflection of a collective religious experience imitate the culture to which it refers. Sophocles and Euripides' tragic heroes share similar views of Aristotle's concept of "hamartia" of the classical period.

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Teacher-centered and/or Student-centered Learning:

English Language in Iran

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Abstract

This paper reports on research findings on leaner-centered approach compared to teacher-centered approach in teaching English grammar as a foreign language in Iranian high school context. It shows the need for grammar instruction in English language classes when roughly all education efforts are bottom-up explicit approach. One could compare and contrast these two learning approaches and try to evaluate the effectiveness of them. To this end, a cohort of 60 male homogeneous students at a junior high school in Tabriz, Iran participated in this study. All participants were native speakers of Azerbaijani and Persian aged around 16. There were two classes, including 30 students in each group (class) who were assigned to the control and experimental group. The experimental group received a treatment in passive-active voice, followed by a grammar pre- and post-test. All the tests consisted of multiple-choice, cloze, and fill-in-blanks, which were administered to study the homogeneity in their grammar knowledge over one month, and the results were compared. Two groups were observed, namely the control group (group A) or teacher-centered and the experimental group (group B) or student-centered. This experimental study also comprised classroom observations and teacher interview. When the students are given the opportunity to merge input in what they learn and how they learn, academic achievements and comprehension occur. The results support the implementation of teacher-centered process for the purpose of developing grammar knowledge of Iranian EFL learners. English classes cannot fulfill the learners' needs on communication. The findings suggest the need for explicit teaching of grammar rules and their use through communicative tasks.

Keywords: student-centered and teacher-centered learning, Grammar Translation Method (GTM), active learning, assessment

1. Introduction

Student-centered learning or active learning is a method of instruction in which the student is in the center of focus and the teacher has the least impression in (grammar) language instruction. Teacher-centered learning or passive learning, on the other hand, occurs in a setting that the teacher plays the main role. Bowers and Flinders (1990) identified teacher-centered model as an industrial production in which student is a product and behaviors of "exit skills" or "out comes". Also, the learner-centered approach means self and life-long education when teachers should change their traditional roles from teller to coordinator and from material users to teaching material providers (Baldauf & Moni, 2006).

Richards and Rogers (2002) offer a comprehensive model of method and subsets. In this theme, method includes: 1) Approach: Body of theory that supports a method; 2) Design: Teaching plans and materials; 3) Procedure: What goes in classrooms during learning-teaching. This study focuses on the process of Iranian educational system.

English, in Iran, is taught as a foreign language (EFL) within a context through particular course books which are neutral from cultural point of view (Khajavi & Abbasiian, 2011). The teachers are managers when the learning process heavily depends on pronouncement and enforcement of rules. All major educational policies like school systems, curriculum standards, course books, examination system, and so on are controlled by the Ministry of Education. Teaching English for seven years does not fulfill the learning purposes. Learners are highly motivated at the early stages of learning who acquire grammar by imitating, memorizing, and practicing

all the input taken from the teacher and textbooks. Because of the simplicity of input they learn grammar data easily, so they have a good start in learning. However, the more they learn, the more the matters get difficult, and students are more and more discouraged of mastering grammar as a means of communication. They find that they know a lot about the English language, but can hardly say they know English. It is believed that family background, materials, teaching methods, homework, timetable, classroom activities, students' capacity, intelligence, motivation, teacher's perception of students' ability, teacher's knowledge and experience, educational facilities, the number of students in a class and so on, have a great impact on learning process. Therefore, efficient teachers are those who guide learners to acquire effective learning strategies and skills. According to Jahangard (2007), students' oral skills are not emphasized and examined in both university entrance examination and in the final exams of three years of senior high school and pre-university education. Teachers put less emphasis on oral drills, pronunciation, listening and speaking abilities. However, they emphasize reading, writing, grammar, and vocabulary. The focus is to pass tests and exams rather than to boost students' productive abilities. "Grammatical exercises have been done as writing activities; even students at the university lack the necessary skills to use English communicatively (Farhadi, Jafarpoor & Birjandi, 1994).Teachers are the authority in the classroom and it is very important that students obtain the correct answers and possible equivalents in their own native language for all target language words. Indeed, learning is facilitated through attention to similarities between the target language and native language by translating from one to another. Since teachers cannot use a course book in line with their students' needs, their input is controlled by the prescribed curriculum and pushed to use grammar translation method, which has dominated since mid-nineteenth century to the beginning of the World War II. Grammar translation method is still used to teach Latin and Greek in some countries today to teach grammar and vocabulary. In Iran, English grammar teaching has been carried out within classrooms, in which learning is shaped in practices, teacher's management, and particular course books without any opportunity for the students to use it. Students are imposed to be passive and respectful to the teachers who are the reminders of old educational system and so inefficient to cope with new system, in which students are the main players with their needs. So, all these barriers in Iran's English education system block students from any communicative interactions even after graduation from high school or university. The present research was designed, so that it would provide a convincing answer to the following research question:

Is it possible to complement student-centered learning with teacher-centered learning in English teaching among Iranian EFL learners?

This study tries to focus on the importance of communicative (top-down) approach or student-centered learning, any advantageous or disadvantageous, successes or failures compared to teacher-centered learning in Iranian context and how to increase the output in EFL learners in this system. The results of this study provide invaluable feedback for training teachers in urban and rural areas to provide related assistance for students' needs. Also, the results could be useful for authorities and educators in the ministry of education to alert them for primary and high school teachers' needs on any innovation and reform in educational system.

2. Teacher-centered Learning and Importance of Learning Grammar

A glimpse at the last century of language teaching practice reveals mixed choices of various methods and processes in language grammar teaching. Indeed it is scaled from "zero grammar" to "total grammar", according to their approach to grammar teaching. Language is an important device to communicate among people, learned as a second (ESL) or foreign language (EFL) beside their native language, sometimes in an artificial condition. To be successful in learning English, people must master English language from the beginning (Moradkhan & Sohrabiyan, 2009).

It is believed that most of the methods developed over the centuries have been still in use in various countries. It includes building of different sentence types, word order, compound sentences, word classes etc., and teachers continue to use grammar translation method through course books. Grammar exercises are done as writing activities (Hosseini, 2007); even students at the university lack the necessary skills to use English communicatively. Firstly, there is imbalance between teaching of speaking, listening, reading, and writing. Sometimes, writing exercises simply mean practicing grammatical structures instead of, for example, writing a diary or a letter to a friend. Even those grammatical instructions lack communicative goals, though all the rules are taught in students' native language. Secondly, course books lack any audio-visual facilities to encourage communicative activities outside the class. Also, course books do not promote grammar consciousness-raising tasks (Moradkhan & Sohrabiyan, 2009).

Larsen-Freeman (2000) states that "Grammar is about form and one way to teach form is to give students rules;

however, grammar is about much more than forms, and its teaching is ill-served if students are simply given rules". Besides, Fotos (2001) is of the opinion that "teacher-led classrooms and formal instruction are series of isolated language forms, versus a purely communicative classroom with its emphasis on group work and no focus on linguistic forms whatsoever". What is more tangible in her opinion is combination of form and meaning in communicative approach in linguistic teaching.

Teachers are the main players in English language teaching, especially their attitudes towards different skills acquired in the students' school life, supplying educational reform, and producing critical thinking in the students' performance not in education but in their future workplaces. It is believed critical thinking is that students should learn to develop skills to judge information, evaluate various events, and argue reasons. Also Dantas-Whitney (2002) and Faravan (2006) content that educators may place and develop an opportunity for this thinking ability in learners but they themselves need to be able to think of those terms and know to what extent these programs implicitly or explicitly could fulfill learners' needs.

Under the Iranian National Education Act (1390), the government has recently launched a series of educational reforms titled "The Program for Fundamental Evolution in Education and Training". Also, the curriculums will drastically alter at universities. The Ministry of Education will also introduce new courses designed to help students aged 12 to 17 acquire analytical skills. Generally, English education system suffers remarkably due to insufficient materials, and many problems. Though Iranian students learn English in formal education for at least ten years before graduation from university, these curriculums cannot meet the demands required by workplace.

3. Teacher-centered Learning in Iran (Observation)

Firstly, the traditional teacher-led or administer-centered learning are used more frequently than student-led learning. A student is viewed as learner, who passively receives information and teacher's role is information provider or evaluator to monitor learners to get the right answer. The problem is that it never let students use their potential, so the main focus is getting the learners to perform well on state-mandated tests rather than catering to students' need. This method is unsuccessful because the knowledge of students is judged based on their performance in the final exam scores (Lynch, 2010).

Course books barely fulfill students' and teachers' needs. They do not allow teachers to be creative in the class. Therefore, teachers do not rely firmly on their knowledge and performance. There is little motivation for innovation in teaching and the effort is to relay information or referring directly to the answers. First, teachers cannot choose a course book in line with their students' needs. Furthermore, teachers' input is controlled by the prescribed curriculum. Second, they couldn't develop tests which have positive washback on teaching and learning. Third, since obtaining a higher score is commonly important to both teachers and students, teaching process is controlled by grading pressure from students, parents, and school principals. Therefore, teachers are pushed to a close system in which all the focus is on getting good marks and performing well on the final exam. Also, the instruction process is affected by some social demands such as university entrance exam, being accepted to schools dedicated to intelligent students, etc. (Ghorbani, 2009). According to Khaniya (1990) "a large number of teachers help students cope with examinations in order to preserve their reputation as good teachers" (p.51) Teachers try not to lose their face because of their students' poor performance on public examinations, which lead them to teach English for testing purpose (Alderson & Wall, 1993). Consequently, for ELT learners in Iran, professionalism means to master textbooks and performing well in final exams, which are mostly grammar-oriented. So in this culturally-loaded pedagogic situation, the concept of high ability teacher is dependent on students' achievement in the exam, then the teacher "becomes" a good teacher (Ghorbani, 2009). Also, Huba and Freed (2000) state that the culture of teacher-led learning is competitive and individualistic; it means students cannot think aloud or interact, etc. In contrast, the culture of a student-center classroom is cooperative and supportive. Teachers use Persian or Azerbaijani language in class (because of lack of competence in English) to explain English grammar and to compare the language structures, so few questions are asked, if any, and all the questions are answered directly by the teacher without students' involvement. Students should be quiet in the class; indeed, a noisy class means that the teacher cannot manage the class, so she/he is not a good teacher. This is the main reason why teachers avoid noise and student-centered learning, while noise is unavoidable in a student-centered environment due to the exchange of information.

4. Student-centered Learning

The history of student-centered approach takes its roots from a constructivist theory, in which students learn more by doing and experiencing rather than by observing. In this theory, students are the initiators and architects of their own learning and knowledge making rather than passive 'vessels' who receive knowledge from expert teachers (Brown, 2008). This theory was first developed at the start of 20th century and was influenced by the

writings of John Dewey and psychologist Lev Vygotsky. Its focus was on social constructivism which means how meaning, connections, and comprehensions are all influenced by social events. Duck Worth (2009) believes that students have better performance when they are asked to think about the matters instead of doing the thinking for them. In the other words, focus is on the learner's thoughts rather than on their (teachers) own. In an ideal student-led class, there is no imposition of information from teacher on learners or any effort to persuade learners to what teacher sees. According to Nunan (1999), the choices of what and how to teach should be made with reference to learners and the purpose of language teaching in order to get learners actively involved in the learning process: learning by doing (Pham Thi Hanh, 2005). Most of these studies, however, used only a modest number of classroom activities defined in very broad terms like 'conversation', 'error correction', or 'discussion' which may provoke different understanding among respondents and not reflect precisely the classroom activities in reality (Peacock, 1998, p. 246).

5. The Principles of Student-centered Learning

These principles based on Lynch (2010) are taking responsibility for learners' learning, directly involving them in the learning process and raising social activities like collaboration, meaningful communication, choice and cooperation. Here are some of these principles:

1. Students should develop their own knowledge by communication, critical thinking, and problem solving.

2. Instead of learning irrelevant materials, students could have this opportunity to learn directly related materials to their real life. Mostly, teachers have no answer on facing this question "why do I have to know this".

3. In Traditional Method, students' performance is assessed based on a test. Some students are well on testing with average in school and some are weak test takers but well on their curriculum. While these factors are not considered in teacher-led learning, it is a positive tool to "promote and diagnose learning assessment in student-led learning" (Huba & Freed, 2000)

4. "providing opportunities for students to use target language in order to negotiate meaning with teacher and other students in a group work, project work, also task-based interactions while providing guidance, modeling, and feedback about progress"(Adams, 2008).

Peyton, et al. (2010) summarized student-centered approach into: promoting interaction among learners, using the native language when possible and appropriate, connecting instruction with learners' lives, and teaching learning strategies explicitly. Along this theory, Condelli and Wrigley (2009) in a study of adult ESL classes found positive gains in reading and oral English communication for students whose teachers used their native language for explanation, introducing new ideas, and clarifying the materials during instruction. For example, Thai language plays great role in its education system, especially in rural areas and this substitution should be regarded at early stages (Maskhao, 2002). However, The National Literacy Panel found no indication that using native language make improvement or academic achievement (August & Shanahan, 2006). While some studies revealed significant differences in learning outcomes, using learners' native language or giving the opportunity to interact in their own language, can enhance learners' sense of competence and self-worth. Research also suggests that literacy, knowledge, and other skills transfer across languages. "If you learn something in one language, you either already know it in (i.e., transfer it to) another language or you can more easily learn it in another language"(Goldenberg, 2008, p. 15).

Regarding all these theories, in teacher-centered learning and student-centered learning classes in Iran, Azerbaijani or Persian is the language of instruction and doing comparison in English grammar structures with Persian, Azerbaijani, or Arabic is o so common. While grammar structures of these languages are completely unknown to students, how students can do comparisons. Brown (2008) believes that students' strategies are more beneficial than teachers who lead them to a deeper understanding level and critical thinking, "teachers can be agents for change in a world in desperate need of change: change from competition to corporation, from powerlessness to empowerment, from conflict to resolution, from prejudice to understanding". Also, teaching is a complex activity influenced by teacher quality, which is a crucial factor in student's performance by initiating critical thinking. This means that teacher's success occurs with better knowledge of the concept.

6. Problem

The prominent feature among teachers is when they intend to teach their students in order to take responsibility for their own learning. But they clearly don't know how to involve learners in teaching and learning processes, so it is essential both teacher and learner feel this need and responsibility. Given these uncertainties, findings have shown teachers are not prepared well to implement the new process either in theory or in practice in an EFL class. Although teachers and students have positive attitudes toward the policy, it is difficult for them as policy

implementers to adapt to new policy requirements, when they have not been trained well. So the outcome is affected by individual teachers' beliefs which impact their individual teaching methods and processes (Baldauf & Moni, 2006). Lynch (2010) believes that since students feel more autonomous and responsible, teachers should give away the majority of their class power and make the students to self-direct their learning. But he also refers to some deficiencies in this approach, 1) students may suddenly participate in class, 2) students listen to the teacher without any contribution, and 3) students just copy down notes. Many students rarely try to change their comfort zone by the help of their teachers, for they believe that teachers are paid to what they are teaching. Another problem may occur in inversion of approaches as seen in Iranian, Thai, Korean and Japanese culture, where students should be respectful to their teachers, thus changing the policy may threat this respect (Baldauf & Moni, 2006).

7. Ways to Incorporate Student-centered Learning

Incorporation based on Brown (2008):

1) Start with small changes in the routine of teaching.

2) Asking more questions in the class from students rather than providing answers.

3) Teachers see themselves as a guide on the side not as a sage on the stage.

Regarding all advantageous on changing the educational policy which occurred in Thai educational system to improve the English language learning, it is unrealistic to assume that all learners are able to enjoy proper instructional method in their learning process especially young learners. So, negotiation between teachers and learners in developing a language program is not an all-or-nothing process (Nunan, 1999).

According to Catalone (1995), teachers' roles on shifting from TCL to SCL are divided into several models:

1) Model thinking/processing skills.

2) Know where you want your students to be cognitive.

3) Develop questions that facilitate student exploration.

4) Using visual tools to assist students in this process.

5) Provide group-learning setting.

6) Use analogies and metaphors.

Provide a non-threatening no risk mechanism for indirect dialogue between teacher and students(s).

Based on intellectual division, thinking proceeds from lower level (knowledge and comprehension) to higher level one and modes of thinking are divided into convergent and divergent thinking, and evaluation. Whatever model chosen, two points should be considered. First, the teacher should be aware of the level of thinking used by learner in lectures, quizzes, etc. Second, teacher should share these with student. The most useful visual tool in a student-centered is mind mapping (graphic organization). The construction of mind mapping illustrates the point that learning is a process not an end product. In group learning, students are sent to the blackboard in small groups to work out homework exercises, then teacher moves to groups to observe whether or not learners do the tasks well, both as learner or instructor, then solves the problems. Students are active, asking questions and answering. Now how many students participate? How much class time is actually spent on group learning? Or how deep students are involved could be studied. However, there is an essential key to successful usage in which students should have a sense that teacher like to hear the new opinions and concerns them (Catalano, 1995).To increase the learning rate, learners need to make a correlation between what they have learned to the real world. It can be affirmed that one strategy is to bring the artifacts and information from where the students live and work into the class, ask them to talk or write about their experiences in real life in target language, which could be used as a task-based activity. They read each other's narratives, give feedback and revise their work. Teacher's leadership and involvement with proper process leads to High Corporation sought in a student-centered class, for example, talking about map and proper addresses (Peyton, et al., 2010).

8. Method

In non-randomized controlled trails, assignments are used to form two groups of study, so that they are similar on average in both observable and unobservable characteristics. Any difference in outcomes between the groups is due to the intervention along with statistical precision. The method of this study is quasi-experimental design. Since the groups in quasi-experimental design may differ, the study represents the intervention and comparison groups as they are the same on observable characteristics.

8.1 Participants

For studying the above-mentioned research question, a total of 60 homogeneous male intermediate level students at a junior high school grade 1 in Tabriz, Iran, participated in this study. The participants were all native speakers of Azerbaijani and Persian aged 16-17.They were divided based on their class into two groups: 30 students in each group.

8.2 Instrumentation

An instrument was employed in the study:

A language proficiency test (pre-test) was chosen from a high school course book grade 1 (2011-2012) to ensure the homogeneity of the participants and as a base for dividing students into two groups. The test consisted of 30 grammar items on active-passive voice (p. 94-97) to be answered in 30 minutes. The test format consisted of multiple choices; fill in the blank and cloze test. All treatments were observed and recorded. Three treatments were held on passive-active voice for two weeks followed by a post-test to clarify the result.

8.3 Materials

Treatments used for both the experimental and control groups were derived from the lesson eight of English book grade one on active-passive voice, a treatment of grammar structure was given explicitly. The grammatical focus of the text was on active to passive inversion in simple present, past and future tenses, past participle, and to be verbs.

8.4 Procedures (Treatment)

8.4.1 Teacher-centered Class (Observation)

1) The teacher first began to introduce to be verbs briefly. The English classes usually last one hours and 15 minutes, but the efficient time spent totally on teaching and learning was 45 minutes.

2) The language of instruction was completely Azerbaijani.

3) There was a bottom-up explanation in passive-active voice in the first fifteenth minutes.

4) There was a description of object in the sentence with three examples in five minutes. Then the teacher referred briefly to active-passive inversion formula: object + to be + past participle. It took about 20 minutes.

5) 10 to 15 minutes was spent on doing exercises in the book. There were 20 examples and a few was done as an example.

Domen (2005) believes that grammar teaching could be given five to ten minutes in a teacher-centered class followed by examples.

6) There was some explanation on regular and irregular verbs.

7) There were a few misunderstandings on "ed" both in irregular verbs and adjectives, which the teacher explained directly but briefly.

8) A few questions were asked due to unclear explanations from the teacher.

8.4.2 Student-centered Class (Observation)

1) Talking about the new process for five minutes.

2) Description of regular and irregular verbs by students only by giving example, no explanation by teacher.

3) Involving students on talking about active-passive voice.

4) Focus on oral practice in the target language.

5) Not all the students were involved in speaking, but those who had already attended private language institutes.

6) Not much information was provided by the teacher.

7) Students were continually ordered to be polite and quiet, even though the noise was because of problem solving task.

8) Students answered the questions but not correctly.

9) Competition among students on responding.

10) Some learners were active while others were aloof.

11) Controlling the class only at the first ten minutes.

12) No audio/visual aids were available.

9. Results

In this section, a descriptive analysis of quantitative data is presented based on the research question of the study. The descriptive statistics of *the pre-test and post-test,* by the two groups: student-centered and teacher-centered before and after the treatment, is reported in Table 1. Some significant differences were observed in the pre-test's mean scores. The SCL, however, obtained higher mean scores than the TCL, 12.5 to 5.82. Whereas, in the post-test, average point for SCL was 12.24 and 9.04 for TCL. Though in both pre- and post-tests high mean score belongs to SCL, the comparison shows that TCL win the final mean. It is because there was a steady increase in pre- and post-test grades in TCL class.

Table 1. Descriptive statistics of the initial language proficiency test

	Group	N	Mean	Std. Deviation	Minimum	Maximum
pre-test	SCL *	27	12.15	4.990	5	21
	TCL	28	5.82	4.119	2	23
	Total	55	8.93	5.537	2	23
post-test	SCL	21	12.24	7.321	3	25
	TCL	28	9.04	6.409	2	25
	Total	49	10.41	6.928	2	25
Diff	SCL	20	.80	5.454	-10	9
	TCL	28	3.21	4.902	-7	18
	Total	48	2.21	5.223	-10	18

*SCL=student-centered learning (control group) TCL=teacher-centered learning (experimental group)

Table 2. One-Sample Kolmogorov-Smirnov Test (Reliability statistics)

	Group	N	Normal Parameters[a,b]		Most Extreme Differences			Kolmogorov-Smirnov Z	Asymp. Sig. (2-tailed)
			Mean	Std. Deviation	Absolute	Positive	Negative		
pre-test	SCL	27	12.15	4.990	.145	.145	-.118	.754	.620
	TCL	28	5.82	4.119	.211	.209	-.211	1.116	.165
post-test	SCL	21	12.24	7.321	.147	.147	-.108	.675	.753
	TCL	28	9.04	6.409	.252	.252	-.137	1.335	.057
Diff	SCL	20	.80	5.454	.142	.074	-.142	.634	.817
	TCL	28	3.21	4.902	.232	.232	-.149	1.226	.099

a. Test distribution is normal
b. Calculated from data

Table 3. Group statistics on pre-test in two groups

	Group	N	Mean	Std. Deviation	Std. Error Mean
pre-test	SCL	27	12.15	4.990	.960
	TCL	28	5.82	4.119	.778

Table 4. Independent samples test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
pre-test	Equal variances assumed	2.864	.096	5.136	53	.000	6.327	1.232	3.856	8.798
	Equal variances not assumed			5.118	50.427	.000	6.327	1.236	3.844	8.809
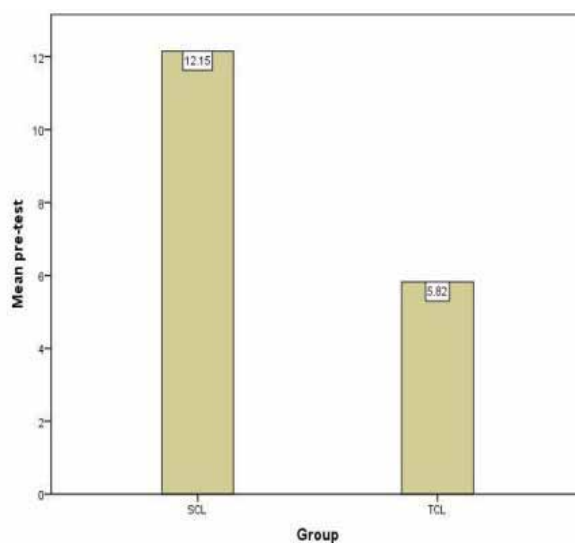
Figure 1.

Table 5. Group statistics on post-test in two groups

	Group	N	Mean	Std. Deviation	Std. Error Mean
post-test	SCL	21	12.24	7.321	1.597
	TCL	28	9.04	6.409	1.211

Table 6. Independent samples test

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
post-test	Equal variances assumed	1.232	.273	1.629	47	.110	3.202	1.966	-.753	7.158
	Equal variances not assumed			1.597	39.848	.118	3.202	2.005	-.850	7.255
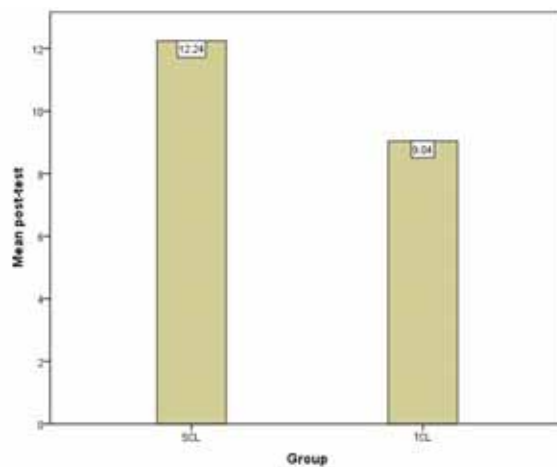
Figure 2.

Table 7. Group statistics

	Group	N	Mean	Std. Deviation	Std. Error Mean
Diff	SCL	20	.80	5.454	1.220
	TCL	28	3.21	4.902	926

Table 8. Independent sample test

		Levene's Test for Equality of Variances		t-test for Equality of Means					95% Confidence Interval of the Difference	
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	Lower	Upper
diff	Equal variances assumed	.746	.392	-1.605	46	.115	-2.414	1.504	-5.442	.613
	Equal variances not assumed			-1.576	38.281	.123	-2.414	1.531	-5.514	.685
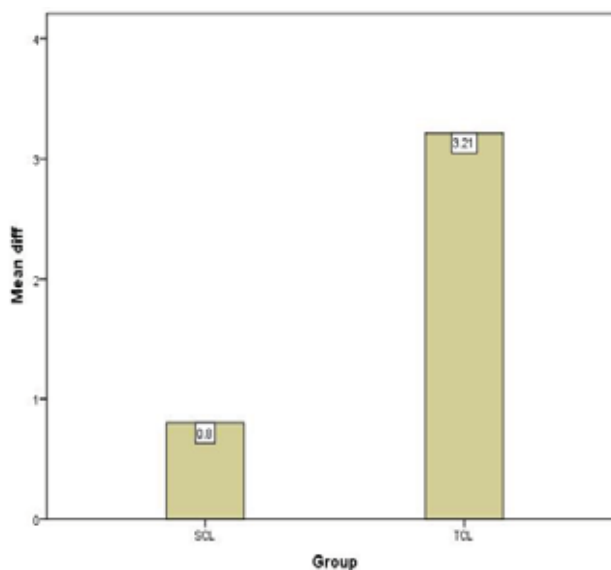
Figure 3.

Table 9. Tests of between-subjects effects

Dependent Variable: post-test

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
pre.test	948.174	1	948.174	35.154	.000	.439
Group	50.775	1	50.775	1.883	.177	.040
Error	1213.740	45	26.972			
Total	7548.000	48				
Corrected Total	2297.917	47				

R Squared = .472 (Adjusted R Squared = .448)

Table 10. Estimates Dependent Variable: post-test

Group	Mean	Std. Error	95% Confidence Interval	
			Lower Bound	Upper Bound
SCL	9.003[a]	1.299	6.388	11.619
TCL	11.498[a]	1.066	9.351	13.644

a. Covariates appearing in the model are evaluated at the following values: pre-test= 8.25
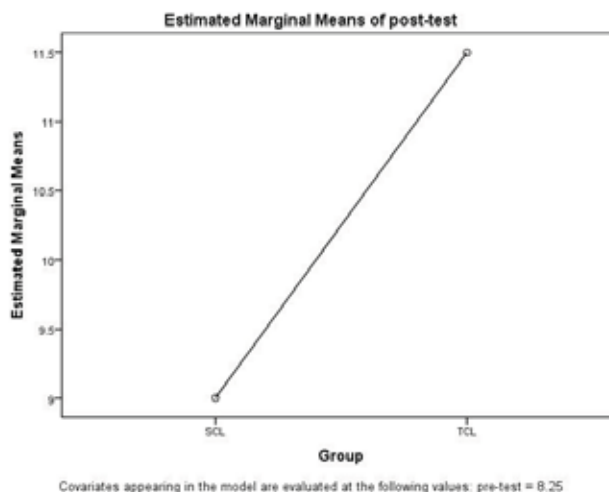
Figure 4.

10. Discussion

The findings obtained in this research led to the conclusion that there was a significant difference between the mean of two groups allowing the researchers to confirm the null hypothesis. Therefore the results support the implementation of teacher-centered process for the purpose of developing grammar learning in Iranian EFL learners. The data generated by this study suggests that implementing student-centered activities within a communicative domain would be interesting to both teachers and learners, but could not fulfill the learners' needs on English education in both communicative and traditional learning. TCL's results in pre-test were low in comparison to SCL, but there was a steady increase in post-test. All represent that regarding long term learning of English language in teacher-centered process made it possible for students to improve their learning. Though students prefer student-centered process and communicative approach and were active in the class, the results of the study are different which affirms TCL through explicit (bottom-up) method. The values also suggest the need for explicit rules which can be more justified if they are embedded via communicative tasks. Through tasks and processes students not only learn grammar explicitly, but they can put it into practice, therefore grammatical concepts might be involved in interaction. This study is not going to reject the roles of other techniques on developing grammar learning in learners, but proposes that new tasks employed by teachers could correlate the preplanned syllabuses into the suitable tool in foreign language learning. It is believed that grammar consciousness raising approach serves as a way to ensure that learners absorb the input while they are involved in implicit communicative activities. Nevertheless, learning grammar is not the goal of language teaching, but a tool to build communicative abilities. An interview with a student goes as follows:

I don't like sitting quietly in class and just listening to the teachers. I hope the teacher would give the class more opportunity to speak English. Then he will correct our ways of speaking and I think our lesson will be interesting if students can play a more active role. Also, my friends and me can share our points of view and learn some skills from one another. The teacher's role is instruction and explanation, students need practice. I don't like anything in teacher-centered. The class is ours and we want to have our own leaders. It (teacher-centered activity) makes us passive. Students need to practice in English very much.

If it is aimed to have successful students in Iran, there is an urgent need to deploy proficient English teachers, or develop pre-service or in-service teacher training centers to develop autonomous learners through SCL approach. Teachers need to be given a chance to act freely on teaching, to train them on developing their understanding in the implementation of various approaches, and to reflect how they perceive the system should work. By improving the contents of the secondary course books, we can establish proper practical reforms along with perceptual and informed educators, can use any proper instructional approach or method, and can develop optimistic view and interest toward learning English among learners. Language learning can be enhanced by raising positive attitudes toward utilizing new approaches among teachers and parents, encouraging well-formed changes in teacher training system in universities or related centers, implementing new ways on teaching students, avoiding any teacher-selfness, focusing to group activities, raising students' intellectual capacity, and using educational facilities such as language laboratories, and audio-visual aids. This mandated reform is

unlikely to be successfully undertaken without listening to the teachers' voices and responding to their concerns. However, after a comparison of classroom methods and interviews with students and teachers, some gaps were identified among self- reports of the teacher and students and classroom observations. Though both confirmed that SCL is more efficient than TCL, the findings illustrated that practically TCL is more acceptable and applicable in Iranian English language teaching system.

Regarding earlier thoughts on changing educational policy from teacher-centered learning to student-centered learning, embarking on these could meet some resistance at least in the following ways:

1) Some students do not like to become the focus of attention and do classroom activities and instead prefer to stay in their more comfortable zone and simply be physically present but mentally inactive.

2) The common belief is that the student-centered classroom is lacking the sufficient rigor or discipline, whereby most of us received our formal education in the teacher-centered model. This approach tried to teach in a way to "keep the standards high".

3) Perhaps the greatest resistance to perform such a process transformation relates to ourselves, say, losing or menacing the authoritarian control in the classroom on what is called as Utter Chaos. It is safe to stand behind the podium and relay information than to worry about the actual data collection and more activities. All these issues become personal, when we face this question: Do we really want to take risk on any change with all its potential failures or satisfactory results?

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Confined Spirits' Struggle: Housewife-mother Figures in Arthur Miller's Early Plays

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Abstract

Mainly based on textual analysis, the present article attempts to offer a relatively comprehensive and detailed look into Miller's depiction of dramatic housewife-mother figures in a gendered world in his early plays especially in *All My Sons* and *Death of a Salesman* and elaborate his female awareness from a feminist point of view and via employing the historical-biographical approach. In his early plays, by depicting his major housewife-mother figures—Kate Keller and Linda Loman as both wives and mothers according to the social condition and dominant cultural value, Miller is still possible to expose their bitterness and frustration in the traditional gender world by depicting them as both victims and victimizers under the patriarchal society. And he also endows them with courage and strength to express their resentment against the male-dominance and release their confined consciousness. So, the portrayal of these housewife-mother images has demonstrated that Miller can represent confined housewife-mothers sympathetically, authentically and admirably in his early plays.

Keywords: Arthur Miller, housewife-mother, victim, victimizer, stronger

1. Introduction

It is generally agreed that the plays written prior to the screenplay *The Misfits* (1961) belong to Miller's early plays. These plays include his first Broadway offering *The Man Who Had All the Luck* (1944), his first Broadway hit *All My Sons* (1947), his masterpiece *Death of a Salesman* (1949), his Salem witch trail play *The Crucible* (1953), his most nostalgia play *A Memory of Two Mondays* (1955) and his Grecian tragedy *A View from the Bridge* (1955). These early plays are received a rather high acclaim both at home and abroad. Even so, Miller's female presentations in these early plays are under the severest attack. As early as 1967, Eric Mottram, in his article "Arthur Miller: the Development of a Political Dramatist in America", had pointed out that Arthur Miller's plays were written for and largely "from the point of view of a man" (p.127). Mottram (1967) implies that Miller's women are unimportant and passive, which seems to be too partial and fails to take into account of the roles of all females created by Miller. Two years later, Robert W. Corrigan (1969), in his famous essay "The Achievement of Arthur Miller", offered a similar view, "in the plays of the first period, the woman is always in the background" (p.6). Corrigan (1969) then criticizes Miller's radical attitude towards sex and the role of women.

Corrigan's viewpoint is agreed by many critics such as Neil Carson (1982), Christopher Bigsby (1984), Jeffrey D. Mason (1989), Ann Massa (1990), etc. Neil Carson (1982) assumes that a peculiarity of Miller's early works is the essentially masculine nature and that "his vision of the world reflects some curious anti-feminine biases" (p.154). And he suggests, in most of Miller's plays, "it is only the men who are convincingly portrayed" (Ibid.). And then he further indicates that it is one of Miller's weaknesses for failing to create believable women and that Miller's women can find their sense of self only in their relationship to some men. The leading literary critic, Christopher Bigsby (1984), airs his opinion about Miller's females, "women, in Miller's plays, tend to be conservative forces and thereby to compound the distorting forces of social life" (p.146). And he deems that there is no tension in most of Miller's female characters and that Miller's female presentations are flaccid.

Jeffrey D. Mason (1989), a feminist, voices the severest attack on Miller's sexism in his article "Paper Dolls: Melodrama and Sexual Politics in Arthur Miller's Early Plays", protesting that "Miller's male point of view defines women as Other, either a paper doll devoid of depth and warmth or a source of confusion and the locus of evil" (p.112). And he charges Miller with sexual bias and concludes that Miller distributes "situations, options, and agony along gender lines, creating women who endure and survive and men who fail and fall. If Miller writes tragedy…he makes it a male preserve" (Ibid.). In her article "Some Kind of Love Story: Arthur Miller", Ann Massa (1990) exclaims, "it is surprising that Miller's plays reduce half of the human race, women, to such subordinate roles" (p.123). And she goes even further to attack Miller by putting, "Miller often seems to have made the decision to have neither women nor heterosexual relationship at centre stage" (p.125). Here, she criticizes the dramatist's bias against women.

Very frequently, the critics attack Miller's stereotypical representations of women and criticize the misogyny expressed in his works. They maintain that women in Miller's plays are either Virgin Mary or vicious whore and that women are limited to their physicality and only serve the male protagonists' needs. Neil Carson (1982) holds the view that Miller's women are not presented as individuals in their own right, but rather as mothers, wives or mistress, and maintains that "they are either too good (Linda, Beatrice, Catherine) or too bad (Abigail)" (p.154). Feminists claim that Miller creates stereotypically styled female characters as a didactic rendering to reinforce the position of women as Other. As Jeffrey D. Mason (1989) notes, Miller's plays "divide women into wives and whores, the first loyal, acquiescent and virtuous, and the second tempting, sexual, and dangerous" (p.114).

Apparently, the above critics have neglected that Miller has created believable housewife-mother figures under specific background in his early plays such as Kate Keller and Linda Loman. And it is an obvious fact that the housewife-mothers in these early plays are very complex and indispensable to the respective play. Though it is generally acknowledged that most of Miller's early plays are dedicated to presenting the life and death struggle of a man's soul, female characters are frequently foregrounded in the majority of these plays. Miller's female presentations, especially his wife and mother figures, begin to gain more attention from some critics such as Kay Stanton (1991), Jan Balakian (1969), and Terry Otten (2002). They begin to reread Miller's female characters and come to provide their insightful and positive views about them. They extend Corrigan, Carson and Massa's positive opinions. Kay Stanton (1991), for example, in his famous article "Women and the American Dream of *Death of a Salesman*", emphasizes the importance of Linda Loman in *Death of a Salesman* and considers Linda "more than she is credited to be" (p.135). On rereading *Death of a Salesman* from a feminist perspective, Jan Balakian (1995) argues, "it cries out for a renewed image of the American woman" (p.114). And she concludes, "*Death of a Salesman* does not condone the locker-room treatment of women. Instead, the play asks us to question whether the dichotomized image of woman as either mother or whore is a desirable cultural value" (p.124). In her opinion, Miller's women characters, especially Linda Loman, are more complex than many critics asserted. Terry Otten (2002) further points out that the female characters such as Kate and Linda actually contribute to the tragic elements of the plays. Besides, he adds, Julie Walter's performance of Kate Keller, along with such performances as Elizabeth Franz's Tony-winning portrayal of Linda Loman and Joan Allen's depiction of Elizabeth Proctor "has helped establish a new appreciation of Miller's ability to create strong female characters despite occasional attacks in feminist criticism" (p.16). Otten's view actually offers us new understanding about Miller's females, especially the wife and mother figures in his plays. In fact, Miller's housewife-mother figures in his early plays are not just flaccid as some critics assumed, but complex, strong, and tragic. As a matter of fact, like their male counterparts, women in the early plays also display the existing situation of females in the specific historical phase. Their situations are worse because of the social significance of their sex identity and they suffer more by being both housewives and mothers.

Being "a chronicler of American culture" (Otten, 2002, p.ix), Miller realistically records women's life in America during 1930s and 1950s in his early dramas. In these early plays, Miller pictures both men and women in typical situations. These early writings present Miller's earliest comprehensive picture of the condition of women and show Miller's keen insights into the unreasonableness and unnaturalness of patriarchal system and stereotypical gender roles. Miller consistently shows his sides with the housewife-mother victims confined in domestic sphere in plays like *All My Sons* and *Death of a Salesman*. Miller is also able to reveal women's experience and their own personal responses to events, and hence, gives full humanity to women. *All My Sons* and *Death of a Salesman*, viewed from feminist perspectives, yield new revelation and disprove the claim that Miller is a male chauvinist.

From the very start, Miller's awareness and criticism of the limits imposed upon female roles and aspirations in the early twentieth-century America is readily established in his early plays. Miller realistically depicts sacrificing and nurturing housewife-mothers entrapped in the patriarchal society. Unlike most male writers,

Miller does not depict housewife-mothers imprisoned in domestic spheres as happy angels in the house and satisfied with their imposed roles. Instead, Miller is critical of male dominance and female predicament and accurately portrays under-represented areas and perspectives of women's lives with a touch of sympathy. He is concerned with women caught up in the familial, economic, and moral nets of their background. Into his early plays, Miller infuses the typical problems of wife-husband struggle. Describing their struggle, Miller overturns the traditional formula by making the housewife-mothers the stronger.

Critics have attacked the stereotyping of the women in Miller's early plays; but the male characters in Miller's early plays are presented more negatively than the females, whether that be the moral failing of Joe Keller in *All My Sons*, the self-destructive self-deceit of Willy Loman in *Death of a Salesman*, the adultery of John Proctor in *The Crucible*, or the abnormal incestuous love of Eddie Carbone in *A View from the Bridge*. In his early plays, Miller actually portrays a gallery of male failures. Joe Keller fails to realize the higher morality: country comes first, home second; Willy Loman misunderstands his own place in society; Eddie Carbone is never aware that his own love towards his niece Catherine is abnormal.

In contrast to the negative portrayal of males, Miller's depiction of housewife-mother characters in his early plays is much more sympathetic. Miller authentically represents women in their self-sacrificing nursing and serving roles. In *All My Sons,* Kate Keller dedicates herself to family service; Both Willy's mother and wife serve their husband and sons. Critics frequently emphasize Miller's portrayal of women in limited social roles and attack his bias and prejudice on women in his early plays. Actually Miller is quite critical of the patriarchal enslavement of women and constantly penetrates women's consciousness and sides with the women characters. The housewife-mothers in his early plays are frequently trapped in limited domestic situations, which is the social reality. However, the housewife-mothers are always the stronger in life. In the following part, focusing on Kate Keller in *All My Sons* and Linda Loman in *Death of a Salesman* and combining the historical context, the writer will elaborate the different images and roles Miller's housewife-mothers in his early plays represent so as to prove that Miller is capable of the authentic portrayal of the social reality of women's life and that he begins to show his awareness of women's frustration, predicament and strength in the patriarchal society.

2. Housewife-mothers as Both Victimizers and Victims

Critics are always eager to jump up into the assumption that women including housewife-mothers in Miller's early plays are the prompters of the heroes' downfall. And they are presented as a destroyer or a trap of the other male characters' happiness and dreams. Therefore, they think that women are the victimizers. Harold Clurman (1985) openly blames Kate Keller for being the "the villain in the Keller's home" (p.67). Guerin Bliquez (as cited in Otten, 2002) also condemns Linda Loman because she "makes Willy a victim of her ambition as well as his own" (p.43). But on the other hand, in these plays, the housewife-mothers are also treated with sympathy as victims of the social background, the cultural values and the patriarchal system. As a matter of fact, they are both victims and victimizers, and in some sense, they are more victims than victimizers.

2.1 Housewife-mothers as Victimizers

Both Kate Keller in *All My Sons* and Linda Loman in *Death of a Salesman* contributed greatly to their husband's downfall or their sons' disillusion.

2.1.1 Kate Keller as a Victimizer

Kate Keller is a domineering, strong-willed woman with stiff and insistent nature. Whether Joe Keller had knowingly allows defective engines to be shipped to the United States Army is essential to the story of the play. As Joe Keller's wife, Kate Keller was fully aware that Joe's culpability in the crime from the very start, but she never openly speaks of it in order to keep "her brood safe and her home undisturbed" (Clurman, 1985, p.67). And Kate, in the context of *All My Sons*, is partially responsible for Joe Keller's war-profiteering crime and plays a significant role in the cover-up of the crime. On the one hand, instead of encouraging his husband to face his responsibilities honestly, she protects him from prosecution by corroborating the alibi Joe gives for staying home from work on the day the cracked engine heads were shipped out. On the other hand, she denies his son's death by desperately trying to freeze the moment of Larry's disappearance. In this way, it is her silence and her selfishness that partly cause Steve Deever's imprisonment and his family's breakup. Therefore, she is also guilty by being the conspirator of the crime while Joe the committer. Accordingly, "the play shows that Kate, as much as Joe, destroyed George's family" (Murray, 1995, p.16), and "she [Kate] must be condemned along with Keller because of her active cooperation with the crime" (Flanagan, 1969, p.128). Hence, it is not exaggerated to say that Kate Keller is the victimizer of the downfall of George Deever's family.

Aside from being a victimizer of George Deever's family, Kate is also a victimizer of her own family. Kate

Keller plays a rather indispensable role to Joe's catastrophe. Apart from being the protectress of her husband's crime, she also acts as the avenger on him. Completely cognizant of Joe's crime and Larry's death in the first place, she never truly forgives Joe's criminal act or excuses him from being the cause of her beloved son's death. She constantly uses the knowledge of the crime as a weapon to prick his husband. Soon after the mother's appearance on the stage, when Joe slightly expresses his disbelief about Larry's coming back, Kate pointedly stops him, "you above all have got to believe [in Larry's survival]" (Miller, 1957a, p.74), connotatively blaming his responsibility for causing Larry's death and pricking his conscience. In her mind, she connects Joe's criminal act with the absence of their son. When hearing the news of George Deever's visit, Kate, her angered eyes fixed on Keller, shrilly warns him, "be smart now, Joe. The boy is coming. Be smart" (Ibid. p.89). Obviously, Kate knows the real purpose of George's visit, and her anger and stiffness seems to tell Joe that he is the murderer and his final day comes with George's coming. Mr. Keller is deeply hurt and frightened by her warning and suggestion. In the play, Joe confesses, "the only one still talks about it [the cracked plane's case] is my wife" (Ibid. p.79). Kate frequently uses her knowledge of Joe's actual guilt to revenge against him for his causing of her son's death and her own torture and misery. Miller himself also points out Kate's sinister side. In response to Rosemary Harris's portrayal of Kate in London production directed by Michael Blakemore, Miller comments that Kate is "a woman using truth as a weapon against the man who had harmed her son…there's a sinister side to her in short" (1987, p.369). Meanwhile, Miller observes that Kate destroys his husband ambiguously. In *Timebends*, Miller goes further to argue,

Kate's guilty knowledge, so obdurately and menacingly repressed, can be interpreted as a wish to deny her son's death, but also, and perhaps even primarily, to take revenge on her culpable husband by driving him psychically to his knees and ultimately to suicide. (1995, p.135-36)

Indeed, it is Kate who pushes his husband onto the road of suicide step by step. When George comes for the truth, at the crucial moment, it is Kate, finally, who destroys the pretense of Joe's innocence when she blunders and says: "[Joe] hasn't been laid up in fifteen years" (Miller, 1957a, p.111), this slip of tongue reveals the deception that Joe has perpetrated. George pursues Kate's mistake until Keller is compelled to admit that he ordered the heads shipped out. Kate's slip of tongue, according to Bigsby, can be interpreted as "the desire for vengeance on the part of Kate whose life has been distorted by her husband's moral failings" (1992, p.42). To the end, she hopelessly tries to avoid judgment and places the full weight of guilt onto her husband: "I mean you might make it clear to him that you knew you did a terrible thing" (Miller, 1957a, p.119). Finally, Joe Keller shots himself to atone for his guilt.

2.1.2 Linda Loman as a Victimizer

As Kate Keller in *All My Sons* is a victimizer of her family, Linda Loman in *Death of a Salesman* also victimizes her family. In the play, Linda Loman, as the eternal wife and mother, the fixed point of affection both gives and receives, the woman who suffers and endures is, in many ways, the earth mother who embodies the play's ultimate moral value—love. But in the beautiful, amiable complexity of her creation, she is also Willy's and their sons' destroyer. Many critics observe Linda's share in the tragedy. As early as 1967, William B. Dillingham had identified Linda as a "contributing cause" (p.344) of the tragedy. Benjamin Nelson (as cited in McKinney, 1991) sees Linda as a "root figure in the catastrophe of her husband and sons" (p.30). Terry Otten (2002) also points out, "Linda's supplications propel Willy and Biff toward their tragic destiny" (p.43).

Linda is a loving, gentle, submissive, and supportive wife to Willy Loman. Paradoxically, Linda genuinely loves and respects her husband, but she is a contributing cause in his tragedy. Linda, as Willy's anima, has helped him exaggerate, falsify, mythicise his sales and his reality, and prompts his illusion. James Hurt (1995) observes, "Linda is an unconscious accomplice in Willy's grandiose self-deceptions" (p.137). *Death of a Salesman* centers on Willy Loman's American Dream. In Willy's American Dream, success is guaranteed to the well-liked. In his opinion, "be liked and you will never want" (Miller, 1949, p.33). Acting as the supporter of Willy's dream, Linda never challenges Willy's false persona and never confronts him with the falsity of his dreams. She allows Willy not only to build his dream castles but also to live in them under her solicitous but unconsciously destructive support. She believes in Willy as the "well-liked" super-salesman. When he complains of his small number of sales, her confidence in him is unshaken: "well, next week you will do better" (Ibid., p.36), she tells him. At times Willy seems on the verge of recognizing his mediocrity as a salesman, he tells Linda, "You know, the trouble is, Linda, people don't seem to take to me…. I don't know the reason for it, but they just pass me by. I'm not noticed…." (Ibid.), but Linda resupplies him with the stuff his dreams are made on. In answer, Linda offers more encouragement than understanding: "but you're doing wonderful, dear. You're making seventy to a hundred dollars a week" (Ibid., 37). As Willy is confiding in Linda about his unpopularity, she is telling him how handsome he is. Later, Linda continues to support Willy's illusion to the extent that he will never get out from it.

As Miller says, "Linda sustains the illusion…she is helping to guarantee that Willy will never escape from his illusion" (1987, p.370). When she actually knows the fact that Willy can't sell anything, borrows weekly from his neighbor Charley and gives them to Linda, instead of rejecting them and making Willy accept the reality, she accepts the money as his salary in order to insulate Willy from the painful facts of living. To this extent she affords Willy not the love and understanding to a man, but the compassion to a child. Her failure in understanding and her mothering love contribute to the psychological condition—the "loneliness" —which leads Willy to adultery, an act that in turn leads to Biff's disillusionment with his father and make Biff turn against his father, which is fatal for Willy Loman.

Linda also shares his husband's dreams to the extent that she believes in the illusion of her husband as the successful salesman perhaps more than Willy himself does. When Willy does want to get out of his dream and gets a chance to give up selling to manage his brother Ben's timber interests in Alaska—the place and the job he fits best, instead of encouraging him to be himself—to be a carpenter or a plumber or a bricklayer—and to identify himself with real and fundamental values, Linda urges him to remain as he is by beautifying his selling job and boosting his sales. Linda persuades Willy that you've "got a beautiful job here…you're doing well enough, Willy….You're well liked, and the boys love you" (Miller, 1949, p.85). And she then reminds him of the old man Wagner's lip promise—if Willy keeps it up he'll be a member of the firm, which is the dream of Willy Loman. Furthermore, she reminds Willy of his idol eighty-four Dave Singleman, who is Willy's success goal. Linda's blind support and belief keep Willy caught deeper in the web of delusion.

Linda's refusal to challenge Willy's illusions extends further to her refusal to help Willy get rid of his suicidal idea, which leads immediately to Willy's death. As Bigsby (as cited in McKinney, 1991) notes, "there is a clear connection between her refusal to challenge those illusions and his death" (p.31). When Willy returns home at the beginning of the play and tells Linda, "I suddenly couldn't drive any more. The car kept going off onto the shoulder, y'know" (Miller, 1949, p.13), instead of facing Willy's breakdown, she ignores the obvious fact by creating excuses: "maybe it was the steering again…. Maybe it's your glasses…. You'll just have to take a rest…. You mind is overactive, and the mind is what counts, dear…. Take an aspirin…. It'll sooth you" (Ibid., p.13-14). And in her protective unwillingness to force Willy to accept himself as he is, she counsels him only to "go down to the place tomorrow and tell Howard you simply got to work in New York" (Ibid., p.14). And when Linda discovers the gas pipe with which Willy has been contemplating suicide, she even gets no courage to remove the rubber pipe Willy has connected to the nipple on the gas pipe for suicide. In the end, Willy Loman successfully commits suicide in order to fulfill his wish that Biff Loman will be successful with his life insurance. Willy Loman remains still a victim of his illusions about himself and his sons. Therefore, as Kate Keller contributes to Joe's downfall by both her protection and revenge, Linda, in her uncritical acceptance of Willy's dreams and her solicitous support of his dreams and her refusal to challenge them, contributes to her husband's destruction.

Besides victimizing her husband, Linda Loman also causes her sons' tragedy. For Linda, Willy is her only focus and she has reduced her own life to this single focus. She gives all her power and energy to support Willy's illusions, including her love for Biff and Happy. As Willy is deeply obsessed with the success values, both Biff and Happy are also infected with the false values. In order to sustain Willy's dreams, she also prompts her sons' delusion because Biff and Happy's success is essential to Willy's. And she doesn't allow her sons to achieve their selfhood that involves denial of these values because she knows that their denial is lethal to Willy. Biff Loman, her elder son, is also Willy's hope and at first naively believes that being well-liked is utmost important to success. However, after many defeats and humiliations, he begins to realize what he really is and the falsity of his values, and is ready to give up the false values. Instead of encouraging the development of his son's self-awareness, Linda pleads him to continue his illusion—loan money from Bill Olivier—in order to save Willy. Later, when Biff fails in loaning money and is preparing to tell Willy what he really is, Linda stops him and tells Biff to leave home. Therefore, Linda Loman plays a rather significant role in Biff's disillusionment and tragedy. Happy Loman is in some sense another Willy Loman. He is deeply trapped in his sexuality and the well-liked dreams. Happy has caught the infection (self-deception) worse than his father. As a mother, Linda gives less consideration to her younger son and indulgently lets him develop his pompous dreams. But in Happy's heart, Linda is an ideal mother and wife. He confesses to his brother that he longs for "somebody with character, with resistance! Like Mom, y'kow" (Ibid., p.25). Happy exaggerates his position in the company in order to attract Linda's attention and delight her. However, Linda still simply ignores him and even pays no attention to his announcement of his impending marriage. Happy never acquires Biff's ultimate self-knowledge and realization of the truth, even after Willy's death, he still insists his wrong dreams,

I'm not licked that easily. I'm staying right in this city, and I'm gonna beat this racket…. I'm gonna to show you [Biff] and everybody else that Willy Loman did not die in vain. He had a good dream. It's the only dream you can

have—to come out number-one man. He fought it out here, and this is where I'm gonna win it for him. (Ibid., p.38-39)

Typically, Happy has not learned the lesson of Willy's death, retaining the same beliefs and ideals that he had before. We can assume that he will live a life Willy lives and we are suppose to witness the tragedy of Happy Loman soon after, which is also connected with Linda Loman.

2.2 Housewife-mothers as Victims

As a sensitive writer, Miller is fully aware of the housewife-mothers' torments and sorrows. Besides picturing housewife-mothers as destroyers of their family or other family, Miller also depicts housewife-mothers in his early plays with a touch of sympathy and authentically represents their confined life in the early twentieth century by penning them as victims of the social background, victims of the American Culture and victims of the patriarchal system.

2.2.1 Housewife-mothers as Victims of the Social Condition and the American Culture

Miller's plays can be read as the reflection of the times. *All My Sons* (1947) is almost a quintessential depiction of American middle-class life in the post-war era. *Death of a Salesman* (1949) narrates the failure of the American Dream, along with the actual presentation of the social milieu in the 1940s. *The Crucible* (1953) retells the Salem witch trail. *A View from the Bridge* (1955) gives us an accurate account of the longshoreman's life in the Red Hook section of Brooklyn. Both *All My Sons* and *Death of a Salesman* are rooted in the social milieu during the 1940s and 1950s, especially the post-war era.

The Second World War has created numerous job opportunities for the women. During the war, millions of women rushed into the male working places, which broadened their horizon and put new ideas into their minds. But immediately after the War, many women who had gone to work during the war were forced to return home. And "men and women commonly assumed that women would want to return to work when the nation needed them and quit when the need was past" (Goldfield, 1998, p.523). But on the contrary, women were unwilling to go back to their domestic realm—the kitchen and refused to replay their traditional housewife-mother role. In order to persuade the women back to their domestic life, American conservative force in the forties and fifties who held that women employment would undermine families started to propagandize the image of a true woman—a good wife and a good mother. Meantime a feminine mystique was created in the media, making the housewife-mothers the ideal models for all women. Promoting women's ideal reality within the domestic realm, this mystique had reduced the identity of women to sexual and social passivity. Their ideas were widely publicized by newspaper, magazines (including women magazines), advertisements, television, movies, novels, columns and books by experts on marriage and the family, child psychoanalysis, etc. Guided by the feminine mystique, televisions, broadcastings and newspapers tried their best to shape a happy satisfied domestic housewife-mother. Influenced by them, many young women considered marriage and childbearing as their only life objective and the source of happiness, and tried their best to accord their life into the image of housewives. Betty Friedan, in *The Feminine Mystique,* criticizes the dominant cultural image of the successful and happy woman as housewife and mother. According to Betty Friedan (1963), this feminine mystique is promoted especially during the 1940s and 1950s, by making the housewife-mother the model for all women, portraying women's ideal reality as a narrow domestic round of "cooking, cleaning, washing, and childbearing" (p.38). And Friedan further points out, under the shadow of the mystique, women can find fulfillment and achieve identity "only through sexual passivity, acceptance of male domination, and nurturing motherhood" (p.73).

As a playwright whose plays "have presented a critic consciousness of the times with realistic insight coupled with a cynic's perception" (Ram, 1988, p.75), Miller is also aware of the fact that the social background of the forties and fifties forced women into their domestic sphere and the dominant women cultural values devalued their existing significance into endless round of domestic duties. In his early plays, Miller authentically reflects this harsh reality of housewife-mothers. In nearly all Miller's early plays written in the 1940s and 1950s (with the exception of *A Memory of Two Mondays*), housewife-mothers are available, and none of them escape the narrow domestic round of cooking, cleaning, washing, and childbearing. For instance, Kate Keller in *All My Sons* is confined in her "home in the outskirts of an American town" (Miller, 1957a, p.58) and devoting herself to cooking, cleaning, washing and childbearing; Linda Loman has also suffered the same fate as Kate Keller. In Willy's reliving of earlier days, Linda mends clothing, carries wash, and keeps the household accounts. While the men leave home for work, sporting and social events, Linda is never seen away from the house. Both Elizabeth Bishop and Beatrice Cabbot are also caged in their domestic duties.

Meanwhile, Miller is also conscious of the unfair social condition women encountered by making them sexual passive. In the plays of the first period, the housewife-mothers are never sexually interesting. Kate Keller and

Linda Loman never show any sign of their sexuality. Elizabeth Bishop even admits, "it needs a cold wife to prompt lechery" (Miller, 1957b, p.114). Though Beatrice Cabbot dares to complain to his husband about his being sexless with her for three months, "when am I gonna be a wife again, Eddie?" (Miller, 1957c, p.399), she still can't take any initiation to be active in it.

Furthermore, Miller ventures to expose the sinister nature of the dominant cultural image of the successful and happy woman as housewife and mother by stereotyping his female characters as mothers. All the heroines in Millers early plays are always mother figures even when they are wives, and sacrifice themselves in the nurturing motherhood. Both Kate and Linda are the caretakers of their two sons, and devote their youth to the growth of their sons. Elizabeth is contributing herself to the bring-up of her two young sons. Though Beatrice is childless, she also takes up the responsibility of bringing up her niece Catherine.

Miller goes even further to criticize the social condition and the cultural values which oppress women by depicting them as victims of male dominance. Kate Keller is actually more intelligent, more capable and better educated than Joe Keller. Though she seems dominant at home, has to help his husband conceal her criminal acts and disobey her own moral values, which tortures her and results in her own tragedy. Linda Loman actually holds her own American dream—to be successful in the city. In the male-dominated cultural milieu, it is improper for a woman to achieve her dreams. Though more articulate and literate than her husband, she has to rely on her husband to realize her dreams, which leads to the family's catastrophe and her own tragic destiny. Therefore, both Kate and Linda are victims of the male dominance.

These housewife-mothers are confined in domesticity by the social background, imposed as the caretakers of the male-dominated family and nurturer of their children by the dominant cultural values, so they live boringly and oppressively. In order to be submissive wives and selfless mothers, they experience great torments and sacrifice their dreams and their moral integrity, and live miserably. Hence, all of them are the victims of the social background, victims of the American cultural value as well. Feminists, who claim that Miller's early plays do not attempt to redefine women but instead contribute to the perpetuation of female stereotypes, forget that Miller is accurately depicting a postwar American culture that subordinated housewife-mothers. In some degree, Millers' plays help people especially housewife-mothers realize their predicament and their misery and cry for a renewed American woman image.

2.2.2 Housewife-mothers as Victims of the Dominant Patriarchal System

Apart from being the victims of the social condition and the cultural values, the housewife-mothers are also victimized by the dominant patriarchal system. In the patriarchal society, men are given freedom to be and become what they like, even to fail if they choose, but women are caged in domesticity and play the limited social-prescribed roles. Miller's awareness of women's entrapment and enslavement in the phallocentric system is evidently shown by presenting the silent, distorted and marginalized housewife-mothers.

Under the long tradition of male rule in society, women usually are voiceless and males have the right to silence women's voices. Though fully cognizant of Keller's crime, Kate Keller can't disclose the truth. Instead she is forced to obey the patriarchal norms and keep mute about Keller's crime in order to protect him. Linda Loman, unlike all the men in the play, offers no philosophy, no opinion on how life ought to be lived. And Willy is always interrupting Linda, silencing her, and rendering her voiceless.

In the patriarchal society, men's efforts to achieve their goals often come with the sacrifice of women, and even the distortion of women's life. Tortured by Keller's crime and her own guilt in the crime, Kate Keller develops an unknown anxiety and unexplained illness which constantly needs aspirins to relieve pain. Besides, unable to bear the misery of losing her beloved sons and the cruelty of the fact that father kills son, she turns to believe astrology—a kind of superstition, warping herself up in self-deception. Her quiet and happy life is distorted by her husband's moral failings. Like Kate Keller, Linda Loman's life is also destroyed by her self-deceiving husband. In the play, Linda is always there to support Willy, to participate vicariously in his dreams without being a subject in her own right, without having a vision that is distinct from his false one.

Under the patriarchal oppression of women, women are marginalized and live on the periphery of male society. In all Miller's early plays, housewives are confined to single domestic places while the male characters are almost given mobility. It is true we know nothing about Kate's background, and her own dialogue also fails to reveal anything at all about her. We also see nothing about Chris' attachment to her but witness a lot about Chris' attachment to his father Joe Keller. We also know little about Linda, especially about what she is lacking. She does not talk about herself, only about the men in her life.

Hence, "it becomes clear that the flawed America is a male world, a locker room where women are voiceless,

marginalized, or perplexed" (Balakian, 1995, p.116). Even Miller concedes this fact:

My women characters are of necessity auxiliaries to the action, which is carried by male characters, but they both receive benefits of male mistakes and protect his mistakes in crazy ways. They are forced to do that. So, the females are victims as well. (1987, p.370)

Cleary, Miller exposes the fact that the housewife-mothers are exploited and subjugated in the phallocentric society and that they are the victims of the patriarchal system.

3. Housewife-mothers as the Stronger

Critics often hold that Miller is apt to trivialize and misinterpret women in his early plays by stereotyping women either as housewife-mothers who are selfless, docile and passive, or whores who are destructive. This accusation may be right in judging Miller's secondary and foiled female characters, but it can't stand firm in appraising Miller's representation of housewife-mothers in his early plays. Different from other male playwrights who depict housewife-mothers as the fragile and the weak physically and spiritually, Miller portrays all his housewife-mothers as the stronger by endowing them with courage and strength.

Though being victims of the male dominance, Miller's housewife-mothers are never seen as inferior to their male counterparts. Kate Keller is easily the strongest individual in the play. We can sense her strength in Miller's stage direction, "a woman of uncontrolled inspirations…" (1957a, p.69). Under the dominant patriarchal tradition, women are supposed to be passive and are unable to move to action, in direct opposition to a man's activity and aggression. However, Kate Keller is shown as superior in force of character to all the others and as quicker to act than all the males, especially in times of emotional crisis. When Geogre Deever comes to visit, it is Kate who first welcomes him and pacifies his anger with her mothering love. Besides, she doesn't only talk about feminine business or blindly follow men's opinion, and also ventures to air her opinions about the war—the most masculine realm. And significantly, in the play, it is Kate who makes the most forceful and moving criticism of the war when she rebuts the official views expressed by the rather sanctimonious Chris Keller, which also shows her superiority in mind. In his depiction of Linda Loman, Miller also sides with her by attributing the best characteristics of human to Linda other than Willy Loman. Linda Loman, besides being the most articulate member of the household, "represents human dignity and values: cooperative, moral, human behaviors as opposed to lawless assertion of self over all others through assumed superiority" (Stanton, 1991, p.137). She is the most decently moral member of the family and retains a belief in the need to treat human beings properly. Besides, she is presented as a tough and perceptive woman. She understands that Willy is exhausted from the complexity of social factors that have dehumanized him, and says, "he works for a company thirty-six years this March, opens up unheard of territories to their trademark, and now in his old age they take his salary way" (Miller, 1949, p. 56).

Apart from being superior to the male counterparts, Miller's housewife-mothers are the real supporters of their respective family. According to the patriarchal hierarchy, males are the breadwinners, accordingly, they are assumed to be the props of their families. Though fathers are still the breadwinners of the families, they are actually not the supporter of the family in Miller's plays. Miller overturns the tradition by subverting male's absolute role in the family and placing housewife-mothers as the centers of the family and the authentic managers of the family.

In *All My Sons*, Miller makes Kate the center and the genuine manager of the Kellers' home. Kate Keller is a dominant housewife-mother in the Kellers' home. In the play, it is an obvious fact that Kate dominates both her husband Joe and her son Chris. Both Joe and Chris seldom invade the faked myth Kate has created for Larry's death. When they venture to break the myth, they are usually defeated by Kate's strong belief and threat. Once Joe Keller wants to persuade Kate to forsake the myth, Kate threatens him by her own suicide, and says, "because if he's not coming back, then I'll kill myself" (Miller, 1957a, p.73). In the phallocentric system, the father's position in the family is absolute. But here, Kate doesn't completely submit herself to Keller's absolute rule. On the contrary, Mother Keller has dominated Father Keller by her knowledge of his actual guilt and threatened her husband into the belief that Larry is alive. Furthermore, Kate even forces her husband to join in her disapproval of Chris' marriage with Ann Deever, which is also against the patriarchal norms. Prescribed by the patriarchal norms, fathers have the final say in the children's marriage and mothers usually have no voice in it. Accordingly, Ronald Hayman (1972) admits, "Kate remains a dominating personality and she has the first speech in which the language rises above the pedestrian level of chat, argument, and wisecracks" (p.24-25). Besides, Mother Kate is the real supporter and manager of the family. Father Keller is actually a criminal and a moral failure. Though he still earns money for the family living, he physically and spiritually can't handle the family's business. As a man, the news part on newspaper is the most attractive part. But Joe Keller turns his

interest into the want ads part, which usually is the part fascinates women, and he says, "I don't read the news part any more. It's more interesting in the want ads" (Miller, 1957a, p.59), which shows the degradation of his masculinity. And he also "keeps on playing policemen with kids" (Ibid., p.79), which further exemplifies the degeneration of his masculine power. In the patriarchal family, it is the husband-father who deals with the big event and faces the crisis. But in the Keller's family, the person who faces crisis is Mother Kate. When George comes for the truth, Kate manages it while Joe Keller evades into the room. According to the patriarchal standard, it is the son who keeps the home after the father's death. But, in *All My Sons*, Chris Keller, being an idealist, is unable to manage the home. Indeed, it is still Mother Kate who supports the home after Keller's death. In the end, it is Kate who ends the play by comforting and ordering Chris, "Don't dear. Don't take it on yourself. Forget now. Live" (Ibid., p.127), which reveals her ability to put unpleasant facts out of mind and keep the home after the catastrophe. Here lies Kate's strength.

Speaking of Linda Loman, critics commonly refers to her as a sentimental sop, which is against the playwright's original intention. To Miller, Linda is a very strong character. According to Brenda Murphy (1995), in writing the play, Miller was intent on showing Linda's toughness, "he even cut the famous 'Attention must be paid speech' at one point for fear it made her too sentimental, and he took out of the original dialogue references she made to Biff and Hap as 'darling' and 'dear'"(p.45). And at various times, Miller has expressed his concern that Linda not be sentimentalized. When observing Mildred Dunnock's original portrayal of Linda, Miller (1995) puts, "it has Linda filled with outrage and protest rather than self-pity and mere perplexity" (p.189). Miller (as cited in Singh, 1998) also explains the strong side of Linda to the actress playing Linda in Beijing,

She is not a woman to follow meekly behind her husband, wiping up after him. She has strength; she has held this family together and she knows this very well…. It is she who is marshaling the forces, such as they are, that might save Willy. (p.52)

Elsewhere, Miller (1987) has protested, "critics generally see my female characters as far more passive than they are…my women characters are very complex. They have been played somewhat sentimentally, but that isn't the way they were intended" (p.370). As a matter of fact, Linda is a woman with strength and courage. She attacks her sons with fierce indignation when they abandons their father; She slams the table in the "attention must be paid" speech, just as Nora in *The Doll House* slams the door and abandons her patriarchal husband Helmer. Both her acts demonstrate her strength and courage to resist patriarchal limits. Though she doggedly supports Willy, she still demonstrates strength in her support by dismissing Biff's concern about his father's strange behavior and saying, "Oh, my dear, you should do a lot of things, but there is nothing to do, so go to sleep" (Miller, 1957a. p.53). As Elia Kazan (as cited in Otten, 2002) writes about Linda in his directing notes on the play, in fact, "in life she is much tougher…she is terrifyingly tough" (p. 46). Kay Stanton (1991) has also seen her strength as a "common woman who possesses more tragic nobility than Willy" (p.96).

Just as Kate Keller being the heart of her family, Linda Loman is also important to all the men in her life. She can be considered the source of life for Willy, Biff and Happy and the mother to all of them including her husband Willy Loman. As a wife, she is her husband's "foundation and support" (Miller, 1957a, p.18). As a mother, she is "the source of binding love for her children" (Brown, 1967, p.135). In fact, she is the foundation and support of the Loman's family and the real manager of the house. In the play, all the Loman men are lost. The husband-father Willy Loman becomes psychologically maniac and is trapped in the past. The elder son Biff Loman is a man good for nothing and steals himself out of every good job since high school. The younger son Happy Loman is a dyed-in-the-wool faker who cajoles his managers' fiancés and then discards them. All of them are unable to support and manage the family. And though they are the breadwinners of the family, what they earned and submitted are not enough for the home expenditures. Willy Loman has no salary now and has to borrow from his neighbor Charley, what Biff has earned is not enough for himself, and Happy Loman seldom submits money to the house. It is Linda who is in charge of everything and trying to make the ends meet, which requires strength. Kay Santon (1991) gives a fair judgment to the role of Linda Loman,

the Loman men are all less than they hold themselves to be, but Linda is more than she is credited to be…she is the foundation that has allowed the Loman men to build themselves up, if only in dreams, and she is the support that enables them to continue despite their failures. Linda is the one element holding the family façade together. (p.135)

So, it is not an overstatement that if Linda is weak, the whole family will be in total chaos.

4. Conclusion

In his early plays, Miller creates a gallery of housewife-mothers in his plays. Though he gives them the stereotypical roles—being both wives and mothers according to the social condition and dominant cultural value,

he is still possible to expose their bitterness and frustration in the traditional gender world by depicting them as both victims and victimizers under the patriarchal society. And noteworthy mentioning, he also endows those housewife-mothers with courage and strength to express their resentment against the male-dominance and release their confined consciousness. As a matter of fact, the portrayal of these housewife-mother images has diverged from the representation of the female in the traditional male works as angel or demon, fairy or witch and shows that Miller has the ability to create authentic housewife-mothers living in the 1940s and 1950s by both representing their sinister side and showing their suffering and frustration under the oppression of male superiority and dominance. Simultaneously, he shows his capability to transcend the times by endowing his housewife-mothers with strength and courage.

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Pragmatic Losses of Qur'an Translation: A Linguistic Approach

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Abstract

This paper seeks to highlight the phenomenon of pragmatic losses in the translation of the meanings of the Qur'an from a linguistic point of view. It focuses on pragmatics. Hence, it tackles loss of genre, texture, culture-specific terms, word order, syntactic conflict, ellipsis, gender and tense. This is a link between pragmatics and translation.

Keywords: pragmatic loss, genre, texture, culture-specific term, linguistic prevalence, word order, ellipsis, gender, tense

1. Introduction

The issue of pragmatic loss has been hotly debated within the scope of pragmatics and translation. It is one of the most intractable issues of translation. Armstrong (2005) states that "energy loss is inevitable; similarly, the translator's aim is to reduce translation loss" (p.46).

In fact, pragmatic losses extinguish the pleasure of the text. They cloud our partial understanding of meaning. The dilemma is that there is an area of conflict between the source language and target language. There is no pragmatic matching. Translation cannot create an identical TL copy of the SL text. Perfect translation falls beyond human capacity.

A maximal approximation can be achieved via frequent strategies. A strategy is "compensation": accepting the loss of one element in the TT, and compensating by adding an element elsewhere (ibid: 46). Translators have been at pain to achieve the greatest responsibility laid upon them. Dickins, Hervey and Higgins (2002) point out that the challenge to the translators is "Which features can most legitimately be sacrificed" (p.25).

The loss of nuances is the tax of translation. Facing such a plethora of linguistic problems necessitates scrutiny, precision and meticulousness on the part of translators. This vibrant area deals a blow at the heart of the translational process.

The method of the research is comparative and analytic or critical. The researcher criticizes the translation in relation to pragmatics and the functionality of linguistic differences. The researcher also analyzes the translations drawing a comparison between them to show the accurate points and the less accurate points, accounting for them scientifically. The study is based on a clear-cut methodology. It is the working of pragmatics and the differentiation between synonyms. Thus, correcting mistakes is a vital factor in the translational process.

2. Different Manifestations of Pragmatic Losses

2.1 Loss of Genre in Translation

Genre is a type of text that has certain formal characteristics which mark it out as playing specific cultural, functional or literary role (Pellatt, 2010). The unique genre of the Qur'an challenges mankind. The Qur'an is inimitable. It is the immortal linguistic miracle. It cannot be possible for any translator to imitate the genre of the Qur'an. All these translations are but attempts to approximate the meaning of the Qur'an. The formidable task of approximation has burdened the shoulders' of translators.

The problem of genre in translation is particularly acute when a text is remote from target language readers (Bassnett, 2006). The independent genre of the Qur'an captivates both readers and listeners. Abdul-Raof, (2001) states that "the Qur'an itself will be lost when translated; its unique linguistic architecture, rhetorical beauty,

music, and prototypical texture will be wasted" (p.40). Moreover, context-sensitivity of the Qur'anic genre falls beyond the domain of translation. Lawrence (2006) states that "Qur'anic verses are expressive of an inexhaustible truth. They signify meaning layered with meaning, light upon light, miracle after miracle" (p.8).

2.2 Losses of Texture in Translation

Walter Nash (1980) states that texture refers to "the coloring and fleshing of the text with imagery, metaphor, dominant motifs, figures of speech, powerfully evocative language, and all the resources of address and persuasion" (p.46). As a matter of fact, texture is usually considered to be created by the two phenomena, cohesion and coherence, which interact closely (Malmkjaer, 2005).

Halliday and Hasan (1976) point out that "texture is meant the qualities that cause a stretch of language to be read as a text rather than as an unordered and unorganized jumble of linguistic items" (p.2). In fact, Qur'anic texture cannot be translated. There must be a kind of loss. Adbul-Raof (2001) stresses the fact that "the target language cannot accommodate the linguistic and/or the rhetorical norms of the Qur'anic discourse" (p.109). Linguistic norms differ from one language to another. This poses a big problem to translators. The fabric of the text falls beyond human capacity.

On the other hand, Robbins (1996) classifies texture into inner texture, intertexture, ideological texture and sacred texture. Inner texture concerns "the features in the language of the text itself" (Robbins, 1996, p.7). He sheds light on the patterns of repetition, progression, narration and argumentation. He defines the intertexture as "entering the interactive world of a text" (ibid: 40). He highlights the cultural, social and historical perspectives. As for the "ideological" texture, he moves the focus beyond the text and its world to readers and their diverse perspectives. This reflects the beliefs and views shared by groups. Finally, Robbins regards the "sacred" texture as "the ways the text speaks about God, or talks about realms of religious life" (ibid: 120). He sheds light on the sensitive nature of the relation between human life and divine matters.

A versed translator should investigate the various arenas of texture in order to see the wider picture. Nash (1980) points out that the formidable task of a translator is "to combine textural appeal with an appropriate scheme of textual cohesion, in such a way that one supports the other" (p.62). At the end, there must be a kind of loss in translation; complete equivalence and perfect copying are kinds of mirage. Bell (1991) points out that "the ideal of total equivalence is a chimera and languages are different from each other; they are different in form having distinct codes and rules regulating the construction of grammatical stretches of language and these forms have different meanings" (p.6). This reflects the fact that this integrated package of texture cannot be imitated due to its uniqueness. It is outside the orbit of translation.

2.3 Loss of Textual Meaning in Translation

Textual meaning refers to the way the text is organized as a piece of writing (Eggins, 1994). Abdul-Raof (2001) further states that "the textual meaning is the way in which a text is structured by varying types of linguistic resource to link the ideas being expressed and make them hang together" (p.14).

It is a clear-cut fact that the translated text suffers a lot. Every text has its own stamp. Smalley (1991) points out that, "to have textual equivalence simply seems beyond the reach of many translators" (p.129). As a wife does not accept a co-wife, a language also does not accept a co-language. Perfection in translation falls beyond human capacity. The truth of approximation is the prevalent tone in the translational symphony. That area of conflict bothers translators. Baker (1992) points out that "unlike the Arabic grammatical system, the English system makes very few distinctions in terms of number, gender, and verb agreement" (p.190).

2.4 Loss of the Referential Versatility of Qur'anic Words

The referential versatility of a Qur'anic word refers to the fact that a word may embrace a large number of sense-components. The meaning of a word, in this case, is usually extended to include various aspects and multi-dimensions. It is not easy, for the translator, to resolve this problem of multiplicity. This versatility poses a big problem to translators.

Consider the following example in the sura of *The Pen*:

[فَطَافَ عَلَيْهَا طَائِفٌ مِنْ رَبِّكَ وَهُمْ نَائِمُونَ فَأَصْبَحَتْ كَالصَّرِيمِ](The pen, verse 19-20)

So the (garden) became black by the morning, like a pitch dark night. (Al-Hilali and Khan, verse 20)

And in the morning it was as if plucked. (Pickthall, verse 20)

And in the morning it was as if it were a garden plucked. (Arberry, verse 20)

Ghoneim (2010) states that commentators of the Qur'an differ in the interpretation of the word "الصريم" as

follows:

a) pitch dark night (Al-Fara')

b) black ashes (Ibn Abbass)

c) the morning when it is stripped from night (Al-Akhfash)

d) cut-down crop (Al-Thawry and Ibn Quttaiba)

The translators of the noble verse have adopted an exegetical point of view. They differ in their interpretation of "الصريم". This is because of the multifaceted nature of the lexeme. Fatani (2006) points out that "the basic problem with the majority of translations is that translators tend to simplify the enormous problems involved in defining the exact referential and denotational meanings of complex words by restricting their range of selection to a narrow domain" (p.661). This umbrella term shackles translators. A one-to-one match in translation is a kind of illusion.

5) Loss of Culture-Specific Terms

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as "culture-specific" (Baker, 1992, p.21). This is one of the cultural bumps that pose problems for translators. There is a surprising gap between the SL and the TL. Ideology is the problem. There are different tenets and creeds that sow the seeds of difference.

Consider the following example in the sura of the Cow:

[وَلَا تُبَاشِرُوهُنَّ وَأَنتُمْ عَاكِفُونَ فِي الْمَسَاجِدِ] (The Cow; Verse 187)

a) And do not have sexual relations with them while you are in I'tikaf (i.e. confining oneself in a mosque for prayers and invocations leaving the worldly activities). (Al-Hilali and Khan, verse 187)

b) And touch them not, but be at your devotions in the mosques. (Pickthall, verse 187)

c) And do not lie with them while you cleave to the mosques. (Arberry, verse 187)

Catford (1965) states that "cultural untranslatability" arises "when a situational feature, functionally relevant for the SL text, is completely absent from the culture of which the TL is a part" (p.99).

Al-Hilali and Khan have resorted to phonological transliteration due to the gap between the SL and the TL. They have paraphrased the term because it is a semantic void. This concept is outside the orbit of the non-Islamic discourse. None of the other suggested translations will do. It is culture-bound. Enani (2000a) points out that "no matter how clever the translator is, there will remain a discrepancy between the Arabic version and the original English" (p.53).

For the sake of approximating the meaning, the researcher suggests to translate "the culture-specific" term in the noble verse as "consecrating". There is a kind of partial synonymy, but the overall pragmatic overtones are lost. Qur'anic discourse abounds with culture-specific terms such as "قبلة", "الظهار" and "عمرة" that shackle translators. This problem is one of the most challenging tasks to be performed by translators.

6) Loss of Prevalence or "Taghlib"

Wright (1967) points out that "when two objects are constantly associated, in virtue either of natural connection or opposition, a dual may be formed from one of them, which shall designate both, or the preference given to the one over the other is termed - التغليب i.e. making it prevail over the other" (p.187). Here are two examples:

الأبيضان =the two white ones = milk and water (natural link)

المشرقان =East and west (opposition)

Prevalence is "language specific". It is a linguistic phenomenon used for the rhetorical and pragmatic purposes. It intensifies the meaning and reflects ease of use; it is used for what is common and popular in language. Every language has its own strategies. This pragmatic device bothers translators. Consider the following instance in the sura of *the Cave*:

[وَأَمَّا الْغُلَامُ فَكَانَ أَبَوَاهُ مُؤْمِنَيْن] (The cave, verse 80)

And as for the boy, his parents were believers. (Al-Hilali & Khan, verse 80)

And as for the lad, his parents were believers. (Pickthall, verse 80)

As for the lad, his parents were believers. (Arberry, verse 80)

All these translations suffer a kind of loss. There is a loss of prevalence or "Taghlib". Literally, the word "أبواه" means his two fathers. There is a natural connection between the father and the mother. The father prevails over the mother for socio-cultural reasons. In Arabic, the masculine prevails over the feminine for pragmatic reasons. Linguistic norms differ in English and Arabic.

A translator must be aware of this pragmatic information. Hartmann and James (1998) point out that "pragmatic information refers to information on the socio-cultural rules of speaking. Exponents include paralinguistic features such as the choice of vocabulary which can reinforce the speaker's intended meaning" (p.111). Translators should investigate this nuanced area in pragmatics and translation.

7) Loss of Word Order

Word order is the special arrangement of words. Its typology refers to the study of the order of the syntactic constituents of a language, and how different languages can employ different orders. English and Arabic differ in the system of word order. This difference complicates the process of translation. Abdul-Raof (2006) states that "different word orders express variegated propositional attitudes and carry an illocutionary force, i.e. they lead to different inferable interpretations on the part of the addressee" (p.101).

Devine and Stephens (2006) further state that "the study of word order is of real practical value to anyone who uses texts as a source of information" (p.5). The pragmatic and aesthetic effects of word order can be lost in translation. Consider the following example in the sura of the Cow:

[وَإِذِ ابْتَلَى إِبْرَاهِيمَ رَبُّهُ بِكَلِمَاتٍ] (The Cow, verse 124)

And (remember) when the Lord of Abraham tried him with certain commands. (Al-Hilali & Khan, verse 124)

And (remember) when his Lord tried Abraham with (His) commands. (Pickthall, verse 124)

And when his Lord tested Abraham with certain words. (Arberry, verse 124)

There is a loss in the translation of the verse. There is an area of conflict between Arabic and English. Word order differs. Lambrecht (1994) states that, "focus is what makes an utterance into an assertion" (p.207). The inversion in the verse is lost: it adds a new layer of meaning to the spectrum of the verse. Dik (2007) states that "this excess of meaning does not stop interpretation in its tracks, and linguists live and breathe in the reconstruction of communicative intentions of speakers and communicative effects on listeners" (p.251). Deviation from the norm due to the contextual and pragmatic factors poses a great obstacle to translators. The discursive functions of word order bother translators. Foregrounding comes around the center of the hub of pragmatics and translation.

Baker (1992) sums up the thorny problem, and states that "the syntactic structure of a language imposes restrictions on the way messages may be organized in that language. The order in which functional elements such as subject, predicator, and object may occur is more fixed in some languages than in others" (p.110). This reflects how the canonical word order is a peculiarity of each language.

8) Loss of Syntactic Conflict

The case of syntactic conflict has been underestimated in pragmatics and translation. It is possible to speak volumes about this linguistic nut. Syntactic conflict occurs when the two main verbs in the sentence share the same object. Consider the following example in the sura of *The Cave*:

[آتُونِي أُفْرِغْ عَلَيْهِ قِطْرًا] (The Cave, verse 96)

Bring me molten copper to pour over them. (Al-Hilali and Khan, verse 96)

Bring me molten copper to pour thereon. (Pickthall, verse 96)

Bring me, that I may pour molten brass on it. (Arberry, verse 96)

These translations suffer the pragmatic loss of the syntactic conflict. The word " قطرًا " may be regarded as an object of the verb " أفرغ " or a direct object (DO) of the verb "ءاتوني". This kind of conflict enriches the interpretations of the verse. It has been lost in translation because English does not permit such a construction but Arabic does. The serial verb construction (SVC) integrates the meaning.

From a philological point of view, the researcher suggests that there is a kind of conflict at the syntactic level as well as the semantico-pragmatic level. There is a conflict or an interaction between the fiery iron and the molten copper. Moreover, there is a conflict between Gog and Magog people and the climbing and digging of the mountain-cliff. This semantic meaning is implied in the syntactic conflict in the sense that there is a conflict at the semantico-pragmatic level as well as the syntactic level. Thus, the linguistic miracle of the Qur'anic

discourse looms over the text.

From a philosophical point of view, this construction reflects the fact that great characters, like Dhul-Qarnain, utter great sentences. The syntactic structure highlights the highly elevated language of the good king, Dhul-Qarnain. These hidden nuances do enrich the process of translation.

9) Loss of the Exaggerated Form

The exaggerated form is a morpho-syntactic peculiarity of the Arabic language. It expresses a greater degree of exaggeration. What raises problems in translation is that this form has no match in English. The form has a function other than its own semantic meaning. A translator may resort to make up for this kind of loss via the use of intensifiers or any suitable semantic component.

Consider the following example in the sura of *Joseph*:

(Joseph, verse 53) [إنَّ النَّفْسَ لأمَّارَةٌ بالسُّوء إلاَّ مَا رَحِمَ رَبِّي]

Verily, the (human) self is inclined to evil, except when my lord bestows His mercy (upon whom He wills). (Al-Hilali & Khan, verse 53)

Lo! The (human) soul enjoineth unto evil, save that whereon my lord hath mercy. (Pickthall, verse 53)

Surely the soul of man incites to evil-except in as much as my Lord had mercy. (Arberry, verse 53)

These translations are not apt. the exaggerated form of "أمَّارَة" has been lost in translation. Both Pickthall and Arberry have not been faithful to the SL. They have shifted the exaggerated form into verbs. This distorts the message. While Al-Hilali and Khan have not observed the emphatic factor and they have not compensated for the loss of the exaggerated form. The researcher suggests translating the form as "is constantly commanding".

10) Loss of Absolute Object or Cognate

The absolute object is a noun derived from the same verb. It signifies its type and its number. It has a pragmatic force that reinforces the meaning of the verb. William Wright (1967) points out that it is used for "strengthening, or for magnifying" (p.54). Moreover, it denies metaphoricity of usage. The big problem is that this syntactic peculiarity of Arabic has no counterpart of English. A translator may resort to a remedial strategy to bridge this gap.

Consider the following example in the sura of *the Cave*:

[فَجَمَعْنَاهُمْ جَمْعاً] (The Cave: verse 99)

And we shall collect them (the creatures) all together. (Al-Hilali and Khan, verse 99)

Then we shall gather them together in one gathering. (Pickthall, verse 99)

And we shall gather them together. (Arberry, verse 99)

These translations suffer the loss of the absolute object. It is untranslatable. Ghali (2005) states that, "Arabic has a rich morphological and syntactic structure" (ix). The rules of Arabic and English are greatly different. "Together" used by the translators is an adverb, not a noun. Contrastive syntax is a wide gap between Arabic and English. This thorny problem challenges translators. What an exhaustive art translation is!

11) Loss of Ellipsis

Ellipsis is the omission from a sentence or an utterance of material which logically necessary, but which is recoverable from the context (Trask, 1999, p.58). Its pragmatic function is to achieve cohesion and coherence. Clark (1991) points out that "ellipsis is possible only so long as what is missing is reconstructable by the listener" (p.227). The dilemma is that the Arabic language permits such a construction, but English does not in such a case. Consider the following example in the sura of *Thunder*:

(Thunder, verse 31) [وَلَوْ أنَّ قُرْآناً سُيِّرَتْ بِهِ الْجِبَالُ أوْ قُطِّعَتْ بِهِ الأرْضُ أوْ كُلِّمَ بِهِ الْمَوْتَى بَلْ لِلّهِ الأمْرُ جَمِيعاً]

And if there had been a Qur'an with which mountains could be moved, or the earth could be cloven asunder, or the dead could be made to speak (it would not have been other than this Qur'an). (Al-Hilali & Khan, verse 31)

Had it been possible for a Quran to cause the mountains to move or the earth to be torn asunder, or the dead to speak, (this Qur'an would have done so). (Pickthall, verse 31)

If only a Koran whereby the mountains were set in motion, or the earth were cleft, or the dead were spoken to-nay, but God's is the affair altogether. (Arberry, verse 31)

It is clear that the result depending upon the condition is ellipted. Arberry's translation is unintelligible and

inaccessible to the English reader though it is faithful to the original. Both Al-Hilali and Pickthall have resorted to make up for the ellipted part to meet the norm and to disambiguate the meaning. But there is a loss of the pragmatic function of ellipsis.

On every level of the translation process, it can be shown that, if linguistic considerations enter into conflict with considerations of an ideological and /or poetological nature, the latter tend to win out (Lefevere, 1992).

Consider another example in the sura of *Women*:

[يُبَيِّنُ اللَّهُ لَكُمْ أَنْ تَضِلُّوا] (Women, verse 176)

(Thus) does Allah make clear to you (His Law) lest you go astray. (Al-Hilali and Khan, verse 176)

Allah expoundeth unto you, so that ye err not. (Pickthall, verse 176)

God makes velar to you, lest you go astray. (Arberry, verse 176)

In Arabic rhetoric, it is obvious that there is an omission of the negative particle "لا" (Ghoneim, 2010, p.246). Though there is a loss of ellipsis in Pickthall's translation, it has conveyed the intended meaning. Al-Hilali and Arberry have ignored the concept of ellipsis in the noble verse. To set parameters for construing is a must in order not to distort the message of the Noble Qur'an. This reflects that ellipsis is one of the problematics of translation.

12) Loss of Gender

Trask (1999) defines gender as "the classification of nouns in two or more classes with different grammatical properties" (p.66). A translator encounters some problems in the translation of gender from Arabic into English due to the differentiation in the morpho-syntactic structures. Simon (1996) points out that "grammatical gender means that nouns are placed in classes not according to their meaning, but according to their form…English has 'natural' gender rather than grammatical gender" (p.16). The English lexicon does not specify whether a noun is masculine or feminine, except natural gender (man/woman).

Consider the translation of gender in the following example in the sura of the Pilgrimage:

[يَوْمَ تَرَوْنَهَا تَذْهَلُ كُلُّ مُرْضِعَةٍ عَمَّا أَرْضَعَتْ] (The Pilgrimage, verse 2)

The day you shall see it, every nursing mother will forget her nursling. (Al-Hilali and Khan, verse 2)

On the day when ye behold it, every nursing mother will forget her nursling. (Pickthall, verse 2)

On the day when you behold it, every suckling woman shall neglect the child she has suckled. (Arberry, verse 2)

In Arabic, the word "مرضع" is a natural feminine. There is no need for the use of *ta'* of feminization. Generally speaking, it cannot be used for a masculine noun, but this lexeme sometimes needs to have *ta'* of feminization. This serves a pragmatic function as in the case of the noble verse. Al-Zamakhshari (2000) pointed out that "there is a slight difference between 'مرضع' and 'مرضعة', the word 'مرضعة' means that she is in the state of suckling now, but the word 'مرضع' does not mean that she is suckling or feeding her baby now. It is her habit." (p.211)

Therefore, these translations are not appropriate. They suffer the loss of pragmatic gender. A translator may compensate that loss via the use of "now" as a time marker to convey the intended meaning and to shed light on the pragmatic function. Moreover, he should delve into the philological nuances of such pragmatic phenomena. Simon (1996) states that, "the translator must earn the right to intimacy with the text" (p.136). This is for the sake of achieving precision of translation.

13) Loss of Grammatical Category

The grammatical system of Arabic differs from the grammatical system of English. Every language has its own mechanisms. The domain of "difference" between the two languages constitutes a problem in the face of translators. A translator may be obliged to shift the grammatical category of a word. Consider the following instance in the sura of *The Bee*:

[وَمِنْ أَصْوَافِهَا وَأَوْبَارِهَا وَأَشْعَارِهَا] (The Bee: verse 80)

And of their wool, fur, and hair. (Al-Hilali and Khan, verse 80)

And of their wool and their fur and their hair. (Pickthall, verse 80)

And of their wool, and of their fur and of their hair. (Arberry, verse 80)

The translators have been obliged to shift the SL plural category to the TL singular to meet the norms. Catford (1965) states that "intra-system shifts occur when SL and TL possess systems which approximately correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL

system, for instance, when the SL singular becomes a TL plural and vice versa" (p.80).

Category shift in the translational process is sometimes an unavoidable phenomenon; there must be a kind of loss due to the differentiation in the grammatical system. Total equivalence in translation is a kind of myth.

Consider another example in the sura of *the Winnowers*:

(The Winnowers, verse 24) [هَلْ أَتَاكَ حَدِيثُ ضَيْفِ إِبْرَاهِيمَ الْمُكْرَمِينَ]

Has the story reached you, of the honored guests of Abraham?   (Al-Hilali and Khan, verse 24)

Hath the story of Abrham's honored guests reached thee? (Pickthall, verse 24)

Hast thou received the story of the honored guests of Abraham? (Arberry, verse 24)

Bashir (1998) points out that "The word " ضيف " as a singular may be used to refer to the plural case" (p.84). It may refer to the singular as well as the plural. The translators have been obliged to shift it into plural in translation to cope with " المكرمين " as a plural. Translation is possible, but there is a kind of loss in the grammatical category.

14) Loss of Tense

David Crystal (2008) States that tense is "a category used in the grammatical description of verbs, referring primarily to the way the grammar marks the time" (p.479). Translating the tense from Arabic into English poses a big problem in the face of translators in some cases. The past tense in Arabic can signify a future reference.

The relationship between tense and time has been the subject of much study, and it is now plain that there is no easily satiable relationship between the two (ibid: 479). Consider the following example in the sura of *The Cave*:

(The Cave, verse 100) [وَعَرَضْنَا جَهَنَّمَ يَوْمَئِذٍ لِلْكَافِرِينَ عَرْضاً]

And on that day we shall present Hell to the disbeliever's plain to view.   (Al-Hilali & Khan, verse 100)

On that day we shall present Hell to the disbelievers, plain to view. (Pickthall, verse 100)

And upon that day we shall present Gehenna to the unbelievers. (Arberry, verse 100)

These translations suffer the loss of the past tense. The Qur'an describes the events of Judgment Day in the past tense, although Judgment Day will come in the future. Beside other reasons for this usage, the simple past tense in Arabic is also used to give the meaning that a future event will doubtlessly take place (Ünal, 2006, p.24).

There is a kind of assertion and emphasis that the action will happen in the future. The pragmatic overtones and undertones have been lost in translation. The use of the past tense in Arabic signifies this fact, but the use of the past tense in English is a different story. Here is the dilemma. There is a kind of clash or conflict between the mother tongue and the target language or rather the SL and the TL. This defies translators.

3. Conclusion

To conclude, the research seeks to highlight the eloquence and rhetoric of the Qur'an in using certain words, structures, formulae, and articles. It mirrors the miraculousness of the Ever-Glorious Qur'an .The word of Allah cannot be imitated. Every word and sound is intended. Therefore, pragmatic loss is a must in translation. This loss has been represented in genre, texture, culture-specifics, linguistic prevalence, word order, ellipsis, gender and tense.

Finally, pragmatic losses play a vital role in the art and science of translation. It is a thorny problem that poses various hurdles in the face of translators of the Ever-Glorious Qur'an. It is insurmountable. What a pity! The solution of this problem is the linguistic compensation for the sake of approximation of meaning via pragmatics.

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The Relevance of Multiple Intelligence Theory to Narrative Performance: A Study of Iranian Undergraduates of English

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Abstract

The present study aims to investigate the relationship between Iranian undergraduate students' narrative writing performance including its five components (content, coherence, vocabulary, language use, and mechanics) and their multiple intelligences. Fifty homogeneous Persian speaking EFL learners participated in the study. The Multiple Intelligence test and English narrative writing essay were adopted in the study. The data were analyzed through descriptive statistics, and Pearson correlation. The correlation analysis of the results showed astatistically significant negative relationship between logical intelligence and narrative writing. Moreover, correlation analysis indicated that logical intelligence had a negative significant contribution toward vocabulary and language use of narrative writing. Moreover, interpersonal and intrapersonal intelligences showed significant negative relation to vocabulary of writing, the only significant positive relationship was between mechanics of writing and verbal intelligence.

Keywords: multiple intelligence theory, narrative writing, Pearson correlation

1. Introduction

The multiple intelligence theory which was proposed by Howard Gardner published in his book "Frames of Mind" in1983. This theory, developed by his team at Harvard University, which suggests that there are several and relatively independent intelligences which can be combined in a various ways by individuals. The theory of Howard Gardner was in response to the work that had done in France around 1900 by Alfred Binet. Gardner (1983) asserts that intelligence should be viewed in a pluralistic way as the ability of a person to respond to new events and situations successfully and his or her capacity to learn from past experience (p.21). Initially, Gardner has identified seven different intelligences, based on research which indicates that intelligence is multiple and occurs in different parts of the brain and the mind system. More recently, he has added an eighth and discussed the possibility of a ninth (Gardner, 1999).

The multiple intelligences, as defined by Hoerr (2000) are in the following:

1) Linguistic: sensitivity to the meaning and order of words.

2) Logical-mathematical: The ability to handle chains of reasoning and recognize patterns and order.

3) Spatial: The ability to perceive the world accurately and to recreate or transform aspects of that world.

4) Bodily-kinesthetic: The ability to use the body skillfully and handle objects adroitly.

5) Musical: Sensitivity to pitch, melody, rhythm, and tone.

6) Interpersonal: The ability to understand people and relationships.

7) Intrapersonal: Access to one's emotional life as a means to understand oneself and others.

8) Naturalist: The ability to recognize and classify the numerous species, the flora and fauna, of an environment (p.4).

The principal claims of multiple intelligences theory proposed by Gardner (1983) are as follows: firstly, human beings have all of the intelligences; secondly, intelligences usually interact with each other in virtually every

realm of human activity, and thirdly, the use of multiple intelligences allows people to cooperate in every society activity, rather to exclude certain individuals.

Second language learning, including writing skill, would seem to be basically a linguistic process, and it clearly requires some degree of intelligence responsible for such developments. But someone with a highly developed intelligence, as measured by conventional IQ tests, is not necessarily a successful SL learner (Rahimi & Qhannadzadeh, 2010, p.2012). Harklau (2002) declares that "writing should play a more prominent role in classroom-based studies of second language acquisition" (Ahmadian & Hosseini, 2012, p.112). He also argues that not only should students learn to write but also they should write to learn. According to his idea, nowadays "reading and writing pass from being the object of instruction to a medium of instruction". Writing is indeed basic to thinking about and learning knowledge in all fields and as a means of communicating that knowledge. Writing, viewed as a discovery process, provides opportunities for ongoing learning. It becomes clear, then, that the act of writing itself is a way of structuring, formulating, and reacting to the inner and outside worlds (Marefat, 2007, p.150).

To this end, the implementation of the theory of multiple intelligences in the English writing teaching is an important and innovative aspect in developing writing at University of Zahedan. Accordingly, the purpose of the present study was to investigate the correlations between undergraduate learners of English students' multiple intelligences and English narrative writing essay and components of this mode of writing. It is expected to ascertain the dominant intelligence related to narrative and its' components.

2. Empirical Studies

In this section some studies related to the correlation between MI and English writing proficiency are mentioned, a number of studies have applied MI theory in English writing curriculum in foreign countries and Iran. It should be noted that there is no single empirical research found with regard to the relationship between the MI and narrative writing, particularly its' components of writing.

Ansari and Varnosfadrani (2010) also tried to shed some light on the Iranian EFL students' writing strategies at the revision stage of the process of writing in relation to students' interpersonal or intrapersonal intelligences. The results indicated that there was a significant relationship between the participants' writing revision strategies and their dominant MI profiles. An analysis of covariance also indicated that the type of revision did not have any significant effect on the participants' writing achievement.

Looi Lin and Ghazali (2010) studied how multiple-intelligence strategies and instructions can be used to improve the writing ability of students. The experimental group was taught the five multiple intelligences related to writing: verbal-linguistic, logical-mathematical, visual-spatial, interpersonal and intrapersonal. Students were also taught the five multiple-intelligence strategies related to writing that were brainstorming, topic-word association, rank ordering, mind-mapping, and met cognition. Both the experimental and the control groups were given two compositions: a narrative and an expository. After two months of training they were given a posttest to find out whether there was any significant difference in the writing ability of students. Significant improvement is seen in the overall writing ability of students and also in the six traits analyzed after two months of training.

Investigating whether or not there is any relationship between students' multiple-intelligence profiles and their writing products, Marefat (2007) conducted a research study on EFL Iranian undergraduate students (aged 19-27 years) who studied English literature and translation. The data were collected through the students' average scores on three essays and McKenzie's MI Inventory. She found that kinesthetic, existential and interpersonal intelligences made the greatest contributions in predicting the writing scores of the students.

Mokhtar, Majid, and Foo (2008) conducted a research study entitled, "Teaching information literacy through learning styles: The application of Gardner's multiple intelligences". They believe that making the students independent learners and knowledge workers of tomorrow lies in being information literate (IL). Later, the quality of the project work of the experimental group who received IL course training was compared to that of the control group. It was found that the students who had received IL training (experimental group) had better performance in their project work as compared to those who had not received such training (control group).

Rahimi and Qannadzadeh (2010) investigated the relationship between quantitative usage of logical connectors, in terms of both token and type,in Iranians' EFL essay writing and theirlogical/mathematical and linguistic intelligences.The findings revealed that EFL students with higher logical/mathematical intelligence tend to use more logical connectors in their essay writing.

Ahmadian and Hoseeini (2012) conducted a research to investigate possible relationship between L2 learners' multiple intelligence (MI) and their writing performance. Thirty three female homogeneous Persian speaking

EFL learners participated in the study. The correlation analysis of the results revealed a statistically significant relationship between participants' MI and their performance on writing. Furthermore, the results of regression analysis showed that among all eight intelligences, linguistic intelligence is the best predictor of writing performance.

3. The Present Study

3.1. Research Questions

This study seeks to find answers to the following questions:

1. Is there any relationship between undergraduate learners' types of intelligence and narrative writing?

2. Is there any significant relationship between types of intelligences and sub-components of narrative writing tasks?

3.2 Participants

The EFL participants were selected from university students majoring in English (either in English Translation or English Literature) at Sistan and Baluchestan University. They all participated in speaking courses called "Oral Production" and all of them passed a course in English writing which is called "Advanced Writing". They were 16 males and 34 females undergraduate students with an age range of 18 to 25,who were selected from a group of 75 students based on their performance on Oxford Placement Test (OPT), with a reasonable degree of reliability.

Consequently, the selection of participants was based at first upon a convenience sampling procedure due to availability , practicality reasons and finally the result of the students'proficiency test.

3.3 Instrumentation

3.3.1 Proficiency Test

The language proficiency test contains of 60 multiple choice items from Oxford Placement Test (2001). In order to estimate how reliable the use of Oxford Placement Test is, the internal consistency of the test was computed based on KR-21 formula. The reliability index for the OPT in this study was found to be 0.94, which is considered a high positive reliability.

3.3.2 MI Questionnaire

In order to identify the intelligence profile of the participants, Mckenzie's (1999) questionnaire was utilized to collect information about the intelligence profiles of the participants. The checklist consists of eight sections. This questionnaire can be found on 80 statements related to each of e eight intelligence proposed by Gardner.The overall internal consistency of the questionnaire was determined by the researcher using Cronbach alpha (CA) and it turned out to be 0.763 which is an acceptable and high index of reliability. In Table 1 the reliability for MI questionnaire as a whole and in particular for each sub-scale is illustrated.

3.3.3 Writing Index

Writing ability of the students was determined by taking narrative writing at the beginning of the term. Concerning the issue of scoring the students' writing, the analytic approach to marking was applied in this study. In order to reduce scorer errors and contribute to the reliability and validity of the scores given to each paper, scoring was based upon the profile developed by Jacobs, Zinkgraf, Wormuth, Hartfield, and Hughey (1981) scoring.

3.4 Data Collection and Analysis

At first all of the participants (at first 75 students) took the Oxford Placement Test (OPT) to reveal their proficiency level. To make sure that the participants were homogeneous in terms of their proficiency level in the test of Oxford Placement, a researcher used the score value to compare the students. According to OPT the obtained scores are categorized as follows: low proficiency level (0-28), intermediate level (29-47), and advanced level (48-60). According to the results, fifty of the students were placed in an intermediate level, so the intermediate level students were chosen as a desired group. Rests of participants were discarded in the final data analyses so there was a homogenous group of 50 students in an intermediate level. Based on these results, it could be claimed that the students were homogenous in terms of their proficiency level.

Then the participants were given the multiple intelligences questionnaire which was distributed among them. They had enough time to go over the questionnaire items and answer them. As it was consisted of eight parts and each parts include ten sentences, the participants were required to place a "1" next to each statement they felt

accurately described them. If they did not identify with a statement, they were asked to leave the space provided blank. Thus, students' score on each subscale could range from zero to ten**.**

In the next session, participants were asked to write the narrative composition (around 400 words). In order to improve the assessment of the students' compositions and to help neutralize the effects of any probable inconsistent marking behavior of the scorers, based on the claim that multiple marking can improve the reliability of marking written texts (Weir, 1990), the researcher decided to have more than one assessment employing analytical scoring procedures. Weir (1990) also remarks that work marked independently by two different markers, with their marks being averaged, is a more reliable estimate than if it were marked by a single marker or by different markers assigning a single score. The total number of papers was 50 compositions written by the participants.

Since two raters were asked to score writing, each student had two scores; the average of the total scores assigned to composition was the final index for EFL writing quality considered in all later analyses. The reliability of two rates scores was defined by the use of Pearson correlation. According to Table 2, the r-value of 0.60 indicates an acceptable degree of reliability between the two raters' scores.

In order to investigate which intelligence is in relation with dependent variables of current study the data were analyzed through statistical analysis of Pearson correlation for the total score of narrative composition and its' components.

4. Results and Discussion

4.1 Results of Pearson Correlation

The focus of this study was to investigate the correlation between two sets of variables, multiple intelligences sub-scales as independent variables and narrative writing as dependent. The results presented in Table 3.

As can be clearly seen, the statistically significant correlation exists between the participants' average scores on narrative writing and MI sub-scales. The result shows that there is a statistically significant negative correlation between logical intelligence and narrative writing (Table 3).

In order to answer the second research question, the relationship between the participants' score on each intelligence sub-scales and their scores of narrative writing components was investigated by running Pearson correlation (Table 3). The results indicated that among all eight intelligences, logical intelligence negatively correlates with language use and vocabulary of narrative writing; also, it showed that interpersonal intelligence has negative relation with vocabulary of narrative writing scores. However, only verbal intelligence and mechanics of narrative writing make a statistically significant positive correlation with each other.

5. Conclusion

The present study was an attempt to investigate the relationship between MI sub-scales and students' EFL narrative writing composition including the writing components. The finding indicates that the relationship exists between MI sub-scales and narrative writing. Based on the results of the study, students with higher logical intelligence tend to scoreless in narrative composition.

Moreover, the negative relationship existed between logical intelligence and vocabulary and language of the narrative writing. Vocabulary of the narrative writing also had a negative relation with interpersonal intelligence. So the students with weaker interpersonal and logical intelligence were better at vocabulary writing of narrative composition. The only positive relation was between mechanics of narrative composition and verbal intelligence.

This research was conducted on only fifty participants without considering the gender as a variable; hence, replication of the research is suggested with more students in relation to their gender. Other studies can examine whether intelligences, which have a significant relationship with writing performance, can be used in lesson planning and teaching strategies or not.

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Appendix

Table 1. Correlation of MI Sub-scales

	Verbal	logical	Visual	Bodily	Musical	Interpersonal	Intrapersonal	Naturalistic
	Correlations are significant at p < .05000 N=50							
Verbal	1.0000	-.1311	.3378	.3319	.2836	.0828	.0673	.3002
	p= ---	p=.364	P=.016	p=.019	p=.046	p=.568	p=.643	p=.034
Logical	-.1311	1.0000	.1217	.1837	.0322	.3555	.2379	.3167
	p=.364	p= ---	P=.400	p=.201	p=.824	p=.011	p=.096	p=.025
Visual	.3378	.1217	1.0000	.5160	.3157	.3232	.4148	.5631
	p=.016	p=.400	P= ---	p=.000	p=.026	p=.022	p=.003	p=.000
Bodily	.3319	.1837	.5160	1.0000	.2568	.4297	.2312	.5449
	p=.019	p=.201	P=.000	p= ---	p=.072	p=.002	p=.106	p=.000
Musical	.2836	.0322	.3157	.2568	1.0000	.2146	.4077	.1730
	p=.046	p=.824	P=.026	p=.072	p= ---	p=.134	p=.003	p=.230
Interpersonal	.0828	.3555	.3232	.4297	.2146	1.0000	.3789	.4052
	p=.568	p=.011	P=.022	p=.002	p=.134	p= ---	p=.007	p=.004
Intrapersonal	.0673	.2379	.4148	.2312	.4077	.3789	1.0000	.1891
	p=.643	p=.096	P=.003	p=.106	p=.003	p=.007	p= ---	p=.188
Naturalistic	.3002	.3167	.5631	.5449	.1730	.4052	.1891	1.0000
	p=.034	p=.025	P=.000	p=.000	p=.230	p=.004	p=.188	p= ---

Table 2. Reliability of Two Raters' Score

	Total	Content	Coherence	Vocabulary	Language	Mechanics	Total
	Correlations are significant at p < .05000 N=50						
Total	.5209						
	P=.000						
Content		.7215					
		p=.000					
Coherence			.3628				
			p=.010				
Vocabulary				.5020			
				p=.000			
Language					.3170		
					p=.025		
Mechanics						.4188	
						p=.002	
Total							.6048
							p=.000

Table 3. Correlation of Each Intelligence and Components of Narrative Writing Score

	Content	Coherence	Vocabulary	language	Mechanics	Total
	Marked correlations are significant at p < .05000 N=50					
verbal	-.1126	-.0911	.0617	.0984	.4117	.0332
	P=.436	P=.529	p=.670	p=.496	p=.003 *	P=.819
logical	.0827	-.0321	-.4473	-.4543	-.2713	-.2795
	P=.568	P=.825	p=.001*	p=.001	p=.057	P=.049 *
Visual	.1567	.0209	-.1571	-.1507	.0591	-.0367
	P=.277	P=.886	p=.276	p=.296	p=.683	P=.800
Bodily	.1826	.0293	-.1356	-.1237	.0934	-.0069
	P=.204	P=.840	p=.348	p=.392	p=.519	P=.962
Musical	-.2595	-.1932	-.0399	-.0547	.2141	-.1228
	p=.069	P=.179	p=.783	p=.706	p=.135	P=.396
Interpersonal	.0902	-.0158	-.3040	-.2214	.0892	-.1205
	p=.533	p=.913	p=.032 *	p=.122	p=.538	P=.404
Intrapersonal	-.1091	-.2201	-.2777	-.2269	.0550	-.2232
	p=.451	p=.125	p=.051	p=.113	p=.705	P=.119
Naturalistic	.1267	.1260	-.0869	-.0930	-.0135	.0060
	p=.381	p=.383	p=.548	p=.521	p=.926	P=.967

Translation of "Bad" in

The History of Tom Jones, a Foundling

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Abstract

Following Newmark (1988, p.5), "often, though not by any means always, translation is rendering the meaning of a text into another language in the way that the author intended the text". To accomplish this, finding appropriate and natural equivalents is of prime importance for the translator; collocation is the most important contextual factor which usually affects translation. So recognizing whether or not a collocation is familiar or natural is one of the important problems in translation. The Word *bad*, because of its broad collocational range, may have different equivalents in different contexts. This paper investigated the different equivalents of this word in the Persian translation of the English novel *The History of Tom Jones, a Foundling*. In order to fulfill the research purpose, all the instances of "bad", by means of AntConc concordancer and their Persian equivalents were extracted. After collecting data, they were classified and analyzed. Analysis of the data showed that the translator nearly in most cases aimed at using established and typical equivalents. The study finally comes up with the conclusion that accuracy is no doubt an important aim in translation, but it is also to bear in mind that the use of common receptor-language patterns which are familiar to the target readers plays an important role in keeping open the lines of communication, as it seems that the translator of the text under investigation has done so.

Keywords: translation, collocation, *The History of Tom Jones*, translation of "Bad" in *The History of Tom Jones, a Foundling*

1. Introduction

By dictionary definition, translation consists of changing from one state or form to another, to turn into one's own language (Merriam-Webster Collegiate Dictionary, 2006). In Peter Newmark's words, "often, though not by any means always, translation is rendering the meaning of a text into another language in the way that the author intended the text" (Newmark, 1988, p.5). We may think that this rendering ought to be simple, as one ought to be able to substitute a word in the source language with another one in the receptor language. But, translation is not simply substitution of lexical items in the two languages.

The translator, in the process of translation, is constantly looking for the most appropriate and natural lexical equivalents between the source and the receptor language. Following Nida, "naturalness" is a key requirement of a translation. Indeed, he defines the goal of dynamic equivalence as aiming at "the closest natural equivalent to the source language message" (Nida, 1964a, p.166; Nida & Taber, 1969, p.12). The source language text may use a generic word, but the receptor language may have more specific words in that semantic area, as well as a generic word. Use of the more generic word might not be appropriate for that context; on the other hand, a translator would need to evaluate each context to decide which term would be the best choice in the receptor language, for "a word 'acquires' meaning through its context" (Munday, 2001, p.38); furthermore, the choice will depend on the collocational range of each of the equivalents. According to Newmark, "translation is sometimes a continual struggle to find appropriate collocations, a process of connecting up appropriate nouns with verbs and verbs with nouns, collocating appropriate adjectives to the nouns and adverbial groups or adverbs to verbs" (Newmark, 1988, p. 213).

As an example "bad" is a generic English word. Suppose Persian as the receptor language, it is not always correct to use generic equivalent "بَد" for this English generic word. Concerning the context and the collocational

range of this generic word, a translator should choose the best lexical equivalents and does not confine himself to referential meaning.

As lexical equivalent for generic words is concerned, it is a problematic issue in the field of translation and finding the closest natural equivalent is of prime importance. Recognizing whether a collocation is familiar, natural, or just acceptable, is one of the most important problems in translation.

In what fallows I will aim at identifying and categorizing the different equivalents of the English word "bad" in the Persian translation of the English novel *The history of Tom Jones, a Foundling.* Hopefully, the findings of this research have an influential role in lifting translators' problems. Also, its results can be fruitful for translation students, teachers, classes and anybody who deals with translation. It is hoped that it creates sensitivity toward looking for the suitable equivalent to express the meaning in the receptor language and translating as naturally, accurately and with maximum effectiveness as possible.

2. Method

As it was mentioned previously, an English novel by Henry Fielding, entitled *The History of Tom Jones, a Foundling* (1749), has been selected as the literary source text. It is one of the great masterpieces of English literature and a major force in the development of the novel form. This novel has been selected from among seventeen English literary works. The e-books of these literary works were loaded in AntConc software, which is a freeware concordance program, and the freeware processed them. The results of the texts processed showed that the number of the English word "bad" in the above said novel were more than in the other novels. It is worth mentioning that there are some limiting conditions which restrict generalization of the results; because of time limitation only one literary work of eighteenth century has been selected and in fact there has been no randomization in the selection of the research's sample. It is likely that the results of this research on other different samples go through changes.

3. Results

The data then were analyzed to accomplish the purpose of the study. The following classification summarizes the results of the study on the different equivalents of the English word "bad". Data containing the word *bad* are classified into four categories.

1. This category deals with the classification of those data in which *bad* serves as an adjective (in 62.71% of all data bad is an adjective). Here 10 subcategories are defined.

    1) Of persons (29.73% adjectives "bad" refer to persons). For example:

      E: silly and <u>bad</u> persons (p.404)

      P: مورد ستم افراد بد و <u>ناشایست</u> قرار گرفته‌اند (ص.354)

    2) Of act, circumstances, impression, luck, news, opinion, reputation and scent. For example:

      E: heaven knows my circumstances are <u>bad</u> enough (p.336)

      P: خدا می‌دونه که وضع من چقدر <u>افتضاحه</u> (ص.405)

    3) Of disposition, heart and state of mind. For example:

      E: it always proceeds from a <u>bad</u> heart (p.381)

      P: تیزبینی و بدگمانی همیشه از دلی <u>شریر</u> بر می‌خیزد (ص.464)

      E: fortune may tempt men of no very <u>bad</u> disposition in injustice (p.610)

      P: فکر تصاحب ثروت ممکنه انسانی رو که ذاتاً چندان هم <u>بد</u> نیست به بی عدالتی وسوسه کند (ص.756)

      E: <u>a bad mind</u> (p.164)

      P: <u>انفاس رذیله</u> (ص.187)

    4) Of omens, matters and politics. For example:

      E: the hero of this great history appears with very <u>bad</u> omens (p.3)

      P: قهرمان این سرگذشت با نشانه‌هاي بسیار <u>بدشگونی</u> قدم به عرصه می‌گذارند. (ص.67)

      E: it would be <u>bad</u> politics, indeed (p.177)

      P: واقعاً از دیدگاه سیاسي <u>خطا</u> خواهد بود (ص.203)

      E: to have made the best of a <u>bad</u> matter (p.485)

تا حتي الامكان اين موضوع ناخوشايند را به بهترين صورت ممكن در بيارم (ص.597) :P

5) Of cause and use. For example:

E: and a hundred other bad causes (p.51)

و صدها دليل مغشوش و پرآشوب ديگر (ص.44) :P

E: very bad and ungrateful use (p.80)

سوءاستفاده (ص.79) :P

6) Of a profession. For example:

E: the bad trade of writing (p.461)

حرفه بدنام نويسندگي (ص.567) :P

7) Of an animal. For example:

E: now it happens to this sort of men, as to bad hounds (p.33.8)

باري، بلايي كه بر سر اينگونه آدمها مي‌آيد همان است كه بر سر سگان شكاري كندذهن مي‌آيد (ص.407) :P

8) Of health. For example:

E: Mr. Allworthy's situation had never been so bad as the great caution of the doctor had presented (p.152)

حال آقاي آلودئي هرگز به حدي كه احتياط بيش از اندازه طبيب آنرا جلوه داده بود وخيم نبود (ص.171) :P

9) Of bank note. For example:

E: sold a blind horse, and received a bad note in payment (p.487)

اسبي كور را در برابر اسكناس تقلبي به حريفي قالب كرد (صص. 599-600) :P

10) Of wound. For example:

E: can a man therefore, with so bad a wound as this said to be out of danger (p.234)

مگر مي‌توان گفت بيماري كه چنين زخمي كاري بر او وارد شده است در خطر نبوده باشد (ص.276) :P

2. This category involves those data in which the word *bad* serves as a noun. For example:

E: involve me in another equally bad (p.559)

باز منوباهمون رنج ومحنت دست به گريبان كنند (ص. 691) :P

3. Idiomatic phrases containing the word *bad*. For example:

E: you will make a very bad examiner (p.334)

اين كه نشد بازپرسي (ص.403) :P

4. Data in which the word *bad* has not translated. For example:

E: to the very moment he was bad to tell (p.409)

تا دمي كه بيان سرگذشتش را از او خواسته بودند (ص. 501) :P

The word "bad" in more than half of the instances (62.71%) is an adjective and almost in more than half of the cases (54.05%) which *bad* is an adjective, it has been translated into Persian adjective "بد". In cases which *bad* serves as a noun, 40% has been translated into "بدی".

Generally we can say that the translator may be according to context and collocational range, aimed at using established and typical equivalents. The word *bad* is a general word and the more general a word is, the broader its collocational range. As we know words rarely occur on their own; they almost occur in the company of other words. In a given language certain words tend to co-occur regularly and as a result there are differences in collocational patterning both within and across languages. The important thing is the naturalness or the typicality of the resulting combinations. Differences in the collocational patterning of the source and receptor language can pose various problems in translation. So translators should bear in mind that what a word means often depends on its association with certain collocates in different contexts. As far as translation is concerned, taking account of collocational meaning rather than substituting individual words with their dictionary equivalents is crucial. In fact a translator would be aiming at finding a collocation in the receptor language which conveys the same or similar meaning to that of the source collocation. In rendering unmarked source language collocation into the receptor language, a translator ideally aims at producing a collocation which is typical and natural in the target language while, at the same time preserving the meaning and effect associated with the source collocation; for

example a "good/ bad law" is typically a "just/unjust law" in Persian. It is important to keep in consideration that the use of common target-language patterns which are familiar to the target readers plays an important role in readability of translation and keeping the communication channels open, as the translator of *The History of Tom Jones, a Foundling* has done so.

4. Discussion

This research was an attempt to identify and classify the different equivalents of the English word in the Persian translation of the English novel *The History of Tom Jones, a Foundling*. To accomplish the purpose of the study, the data were collected and then were analyzed. Analysis of the data showed that nearly in most cases that *bad* served as an adjective or a noun, the translator has used typical, familiar, natural and acceptable equivalents in Persian. As far as we know the word *bad* is a general word both in Persian and English. Given the fact that general words have a broader collocation range than other words, this word collocates with many words and according to the context in which they are, they may have different equivalents. Also we should take in consideration that collocations of lexical items will differ from language to language; In fact, in two languages the meaning is the same but different words are combined to indicate the meaning. Based on what is said above, it seems that the translator according to the context and collocational range of the words which collocate with *bad* has used common patterns of collocation in Persian. Indeed, it is worth mentioning that our sample was very small and the results of this study are confined to the aforesaid English novel, which is a literary work of eighteenth century, and its Persian translation. The same research on other works may produce different results and for generalization from the results more studies will be needed.

Although our sample was very small, it is hoped that its interesting findings produce practical assistance for translators, students of translation and anybody who is interested in translation studies; furthermore, they are of major importance for pedagogical purposes in translation classes. These findings are:

1) Collocation is the most contextual factor for the translator.

2) As far as translation is concerned, translators should recognize the familiarity, naturalness and acceptability of a collocation and consider the acceptable collocational range of any lexical words.

3) Context and collocational range play a significant role in finding natural and common collocational patterning of the receptor language.

4) English-Persian dictionaries themselves are translations and their capability in term of presenting equivalents is subject to restrictions.

5) Translators should not entirely rely on dictionary equivalents.

6) Translators should not always translate "bad" in "بد". In different contexts they should use suitable equivalents for it

7) In the process of translation, translators should make use of the receptor language potentials and translation strategies.

5. Conclusion

Finding proper equivalents has been the main issue in translation since very early times and there is an abundant literature on this aspect. To be specific, here we attempted to investigate the notion of collocation and its importance in finding proper and natural equivalents; to this end, we focused on translating the English generic word "Bad" in *The History of Tome Jones, a Foundling* into Persian. The results showed that in most cases the translator rendered the word "Bad" into the natural equivalents regarding the context and the collocation range and recreated the beauty of the ST in the TL as a main principle in translating literary texts.

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Nature in American Transcendentalism

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Abstract

According to Emerson, an individual has to improve himself through nature, but at the same time, he emphasized that he needs to interact with his society to be a "whole man". In other words, not only nature but also society is both significant for an individual "each fit reproduces the other". According to the philosophy that Emerson founded immersion in the nature is necessary for the improvement of individual, while engagement with the society is indispensable. In other words, only through focusing on both can we live a complete life and make a better society to live in. Thoreau and Emerson emphasized on the transcendentalist idea of human harmony with nature. They believed that nature can help us improve spiritually and help us connect to the rest of the world. According to Transcendental ideas, everything is connected, everything is one. This article tries to delve more deeply into the nature from the view point of American Transcendentalism.

Keywords: transcendentalism, nature, over-soul, Emerson, Thoreau

1. Introduction

As an outstanding political, philosophical, and literary movement, American Transcendentalism grew during the first half of Nineteenth century. What Transcendentalists believed in was a bond between God and the world, and that God is the origin of everything in nature. Ralph Waldo Emerson as a prominent transcendental figure gained a global fame as he believed that leading the life of a hermit is the genuine way of living; this came as a result of his well-known philosophy of nature. According to his doctrines, one of the necessities of exploitation of an individual is immersion and this is done along with social interactions. Not only Emerson's philosophy covers natural aspects, but also they highly regard social matters.

During his whole life, Emerson practiced promoting his ideals which mainly revolved around transcendentalism. Aligned with the fact that immersion in nature and social concern are opposing one another, he believed in the formation of his transcendental vision upon these two, indeed. To put it simply, a visionary life and an ameliorative society are non-sense unless men dedicate themselves to both simultaneously.

According to transcendentalists, acknowledging the intimate relation between God, humanity and nature makes human potentially realizable.

"Above all the Transcendentalists believed in the importance of a direct relationship with God and with nature," stated Leslie Perrin Wilson (2000).

According to transcendentalists, a direct relationship with God and nature is significantly important. Theodore Parker spoke of man's relation to God in particular in his powerful sermon "A Discourse of the Transient and Permanent in Christianity":

In an age of corruption, as all ages are, Jesus stood and looked up to God. There was nothing between him and the father of all; no old world… no sin or the perverseness of the finite will. … He would have us do the same; worship with nothing between us and God; … and we never are Christians as he was the Christ, until we worship, as Jesus did, with nothing between us and the Father of all (Stanley, 1994, p.181).

Moreover, Stanley Cavell, Professor Emeritus at Harvard, revealed another dimension of Transcendentalism via identifying Emerson and Thoreau as "the founders of American thinking", while being "philosophically repressed in the culture they founded" on the other hand.

Publishing works concerning nature and self-reliance, Ralph Waldo Emerson and Henry David Thoreau as well as Walden took the United States to the forefront of the transcendentalist movement. Suppressing the common at

the time doctrine of materialism, their notions expressed a desire for freedom from artificial limits. Through a thorough exploration of nature, human beings would come to know the truth of the globe and consequently they become better. As the leader in the movement of transcendentalism and the first American author to influence European thought, Ralph Waldo Emerson clearly expressed the concept of transcendentalism in the essay Nature which directly illustrated gaining insight spiritual cleansing simply from experiencing the nature itself. He, additionally, exhibited the importance of returning to reason and faith in nature. In other words, this explicitly demonstrated the root of humankind in nature and how Over-Soul one can feel by simply enjoying outdoors. As Emerson (2008) remarked:

Standing on the bare ground—my head bathed by the blithe air and uplifted into infinite space—all mean egotism vanishes. I become a transparent eyeball: I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or parcel of God (p. 32).

These reveal the getting of purity and knowledge through a union and understanding of nature as transcendentalists believe. Being the ritual plot of poems and essays by transcendentalists, the mutual correlation between the character and nature play a crucial role in maintain the character's well being. Comprehending things beyond the normal comprehension of man is one of the outcomes of studying nature which states living proper with the universe.

2. American Transcendentalism and Nature

Transcendental interpretation of nature affected American literature of the era markedly, in particular the works of Nathaniel Hawthorne, Herman Melville, and Walt Whitman. Furthermore, various ministers as well as reformers and writers of the period were associated with the movement. Emerson, Thoreau, and Whitman view nature as the accumulation of all the knowledge needed to be digested and in case of in depth care and analysis, profound philosophies and identities can be formed in terms of the worldwide physical and mental sense of well being.

Henry David Thoreau was one of the first environmentalists in American history. Despite outlining the beauty of having a small proximity to nature, Walden most importantly plots is the notion of living simple. Being born and growing up in Concord, Thoreau went to living at Walden Pond in 1845 for the purpose of intensely experiencing nature and testing his transcendental outlook in the concrete physical world. In the world chapter entitled "Solitude" he illustrated his relation with nature as an intimate mutual one:

The indescribable innocence and beneficence of Nature, —of sun and wind and rain, of summer and winter, —such health, such cheer, they afford forever! … Shall I not have intelligence with the earth? Am I not partly leaves and vegetable would myself? (Thoreau, 2004, p.58)

Thoreau in his book *Walden* mentioned man as an "inhabitant" in nature:

I wish to speak a word for Nature, for the absolute freedom and wildness, as contrasted with the freedom and culture merely civil-to regard man as an inhabitant, or a part and parcel of Nature, rather than a member of society… Let me live where I will, on this side is the city, on that the wilderness, and ever I am leaving the city more and more, withdrawing in the wilderness (Thoreau, 2004, p.58).

Thoreau's main theme was the idea beyond reality, beyond nature existence and human. There is a higher truth operating in the universe. Reality or nature in particular, symbolizes this higher truth, and, from its particulars, universal law may, to some degree, be comprehended. Unity of man, nature, and heaven are clearly expressed by Thoreau. Following a description of moth cocoons resembling leaves suspended over the edge of the meadow and the river, he wrote in his journal entry for February 19, 1854:

… it is startling to think that the inference has in this case been drawn by some mind that, as most other plants retain some leaves, the walker will suspect these also to. Each and all such disguises … remind us that not some poor worm's instinct merely, as we call it, but the mind of the universe rather, which we share, has been intended upon each particular object. All the wit in the world was brought to bear on each case to secure its end. It was long ago, in a full senate of all intellects, determined how cocoons had best be suspended, —kindred mind with mine that admires and approves decided it so (Thoreau, 2002, p.302).

The meaning of nature is sought after throughout the entire Thoreau's writings, illustrated as painstaking detail and broad generalization. Both Emerson and Thoreau's writing demonstrated a close correlation between vitality of comprehending nature and perceiving the truth. Seeking after the universe, Thoreau approached the nature at Walden Pond himself which thereafter, led him to reach "looking through and beyond the nature" by the help of observing it closely (Thoreau, p.302). His affection towards nature exceeded emotional appreciation in a way that he embraced its harshness as well. He said in "Walking," "a personality so vast and universal that we have

never seen one of her features." Unless one has the perception and manifestations of the universal in the observable world, "great awakening light" does not become possible despite being conscious of the prominent gap between inspiration by persistent knowledge of nature and fruitless preoccupation with masses of scientific detail. He observed the danger of becoming "dissipated by so many observations" (Thoreau, p.302), and figured out his own tendency to be deviated from the eternal objective. On August 19, 1851, Thoreau wrote in his journal:

I fear that the character of my knowledge is from year to year becoming more distinct and scientific; that, in exchange for views as wide as heaven's cope, I am being narrowed down to the field of the microscope. I see details, not wholes nor the shadow of the whole (Thoreau, 2002, p.303).

Thoreau got aspiration through transcending the distractions of routine life and of focusing on what was important since he was full of wonder and appreciation. Approaching loftier revelations, his excursions in Concord and beyond were made through nature. To him, nature was nothing but a particular tonic to the human spirit in an age devoted to commerce, politics, and the spread of industrialization and urbanization in a dehumanizing manner, as well as unfulfilling social interactions and to the perpetuation of human institutions at best in need of change, at worst immoral. His essay "Walking" is a coherent expression of the power of nature and "wildness", as he puts it for the purpose of expanding mankind's vision via "preservation of the world". He wrote:

If the heavens of America appear infinitely higher, and the stars brighter, I trust that these facts are symbolical of the height to which the philosophy and poetry and religion of her inhabitants may one day soar. At length, perchance, the immaterial heaven will appear as much higher to the American mind, and the intimations that star it as much brighter? (Thoreau, 1977, p.98)

The main notion of Transcendentalism as over-soul, i.e. his expression of oneness through nature, encompasses a frame formed within a direct relation with God and nature. In other words, it is a cosmic unity man, God, and nature. Emerson (2011) wrote an essay titled "The Over-Soul", he explained the over-soul as:

…that great nature in which we rest … that Unity, that Over-Soul, within which every man's particular being is contained and made one with all other. … We live in succession, in division, in parts, in particles. Meantime within man is the soul of the whole; the wise silence; the universal beauty, to which every part and particle is equally related; the eternal ONE (p.126).

Rooted in the ancient philosophy of Plato, the concept of "The Over-Soul", it is the divine spirit or mind present in each and every man and in all of nature having an all-pervading, omniscient, supreme mind. Divine mind is reflected through each and every specific sample of humanity to the point that the globe is and can be extrapolated from each sample. Man can discover all universal laws at work from within God's manifestation illustrating a direct perception of God and openness to the natural world avenues to self-understanding through the presence of the divine spirit in both nature and the human soul. Self-understanding results in the perception of higher truth.

According to Emerson, Over-soul is present both in human beings and nature and acts as the divine spirit. Self-knowledge and harmony are reached by discovering and merging oneself with spirit shared by the universe, i.e. Over-soul, acting as self-discovery as well. Emerson later described his understanding of Nature and Nature's relationship to the divine:

In the woods, we return to reason and faith. There I feel that nothing can befall me in life-no disgrace, no calamity … A leaf, a drop, a crystal, a moment of time is related to the whole, and partakes of the perfection of the whole. … So intimate is this Unity, that, it is easily seen, it lies under the undermost garment of nature, and betrays its source in the Universal Spirit (Emerson, 2008, p.15).

In Nature, Emerson (2008) first expressed his pantheistic view of the world:

Nature is the place where God can be found, he wrote. Nature is thus sacred; it is a source of nourishment, of beauty and inspiration. It is in Nature, therefore, and in Nature alone, that man can find what he needs: it is where God speaks to him; it is where man can regenerate himself, without the help of traditional, institutional religion-since his only religion, indeed, is Nature (p.17).

As a result, in order to find the true self mankind must look for it in nature. Despite the influence that Unitarianism first had on his thought, Emerson strictly repudiated his former Unitarian school and joins nature doctrines. Promoting a different look toward nature, Emerson mentioned: man, just like him, must learn to open his eyes, as if for the first time in his life, and must learn to look at the world differently, getting rid of his preconceptions and of his moral or educational influences.

Looking for a divine feeling in nature, Emerson found unity of life by letting himself open to it and this unity between nature and mankind is the universal spirit, God, the Over-soul. This, God in particular, has led to various perceptions by different ministers, biographers, and Unitarian Universalists. Robert D. Richardson, author of Emerson, A Mind on Fire, described Emerson as a pantheist: "Pantheism is the view that everything is of an all-encompassing immanent abstract God; or that the Universe, or nature, and God are equivalent." (Richardson, 1966, p.27)

According to Emerson, ideas are real, whereas the material is nothing more than an illusion. He regards the beauty of nature as "the herald of inward and eternal beauty" (Emerson, 2008, p.21). This reflects the inner spiritual world and its moral laws, the objects in the outer material world have a mutual correlation with spiritual laws; discovering of which boosts knowledge; as an instance, proverbs use something material to express something spiritual:

A rolling stone gathers no moss; A bird in the hand is worth two in the bush; … Make hay while the sun shines (Emerson, 2008, p.21).

The less proximity that one has to nature, the closer they can perceive the world behind the scenes. If an individual obtains the capability of observing nature in a proper manner, he/she will be exposed to a world being recreated, transformations as the spirituals change him/her. Transcendentalists believed that the natural world can draw forth the latent energies of the soul and thereby, can read the secrets of a soul through regarding the nature as a living book. Sampson Reed in a book entitled "Oration on Genius", explained:

If we choose to express any natural truth in physical and definite vocal terms, and to convert these terms only into the corresponding and spiritual terms we shall by this means elicit a spiritual truth. … in the place of the physical truth. … (Perry, 1957, p.50)

Everyone interacts with the outer world including but not limited to rivers, lakes, forests, etc. but only the genius of the mind manage to figure out its inner essence which indeed, helps them comprehend the Unity of Spirit and Nature whose thorough investigation leads to a metaphysical significance.

Eliminating all the dogmas, transcendentalists fuse God and Nature into the one substance of the transcendental imagination. Emerson (1960) writes in his Journal:

Still am I a poet in the sense of a perceiver and dear lover of the harmonies that are in the soul and in matter, and especially of the correspondence between these and those (p.73).

Emerson, in "Transcendentalist" equated Transcendentalism with Idealism differentiating it from Materialism. Opposed to the materialists' thinking of assuming the world of senses as final, from an idealist point of view, it has a metaphysical basis, an invisible and unsounded center within human. Materialists stress on facts and history while idealists stress on the power of thought, inspiration etc. In case of putting a metaphysical basis for external facts, they are supposed important by idealists. Symbolizing nature as a spirit, Emerson finds studying nature motivational and description-free. A tranquil sense of unity is reachable only through looking at the landscape for Emerson as he draws in his essay on Nature:

the soul holds itself off from too trivial and microscopic study of the universal tablet. It respects the end too much to immerse itself in the means (Emerson, 2008, p.24).

This illustration results in a theoretical observation of nature. An entry in his Journal, he confirmed this:

Frogs pipe; waters far off tinkle; dry leaves hiss; grass bends and rustles, and I have died out of the human world and come to feel a strange cold, aqueous, aerial ethereal sympathy and existence … (Emerson, 2008, p.24).

Hence, Nature is the proper place for self-recovery, for sublime thoughts and this does not require in-depth observation or description of natural objects. Joan Burbick (1987) also quoted this aspect of Emerson's writings:

Perception for Emerson often became equivalent to contemplation and necessitated the absence of both landscape and the objects of sight. He consciously avoided description and observation as obstacles to seeing correctly. Nature was mainly a symbol not a fact (p.7).

Emerson and Thoreau differ in the way that while the former observes thoughts, the latter examines experiences and this is prominent in Emerson's own remark in his journal on Thoreau. He expressed that:

Thoreau gives me, in flesh and blood and pertinacious Saxon belief, my own ethics. He is far more real, and daily practically obeying them, than I, and fortifies my memory at all times with an affirmative experience which refuses to be set aside (Emerson, 1960, p.24).

Henry David Thoreau had the same idea with Emerson when he said:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived (*Thoreau, 2004, p.273*).

His belief is opposing the idea that Earth is dead as just strata to be observed by scientists and considered as history, but is alive and changing. To him, nature is analyzed for its own sake not for the things it produces. He outlined the fact that farming had been made into a means of making money which takes out its holy purpose as the farmer "knows Nature but as a robber" and had lost his sacred relationship to the land.

Similar to Emerson, Thoreau stressed nature as a prevailing factor playing a significant role between nature and man. According to his thoughts, nature teaches lessons not learnt in any other way. In his work entitled "Walking", Henry David Thoreau (1975) illustrated the greatness of nature as: "I believe that there is a subtle magnetism in Nature, which, if we unconsciously yield to it, will direct us alright" (p.5).

Via this statement, Thoreau explained that nature is capable of redirecting us onto the correct path which is really something of greatness.

In terms of man's interaction with nature, Henry David Thoreau (1975) said that:

The trees and shrubs rear white arms to the sky on every side; and where walls and fences, we see fantastic forms stretching in frolic gambols across the dusky landscape, as if Nature had strewn her fresh designs over the fields by night as models for man's art (p.5.)

He also stated that by art, mankind is seeking to spread nature so as to proudly exhibit it.

For Wilber, Emerson's profound "nature mysticism" put a distinct line between nature and Spirit, but neither dissociates nature from nor equates nature with Spirit clarifying that the unity of the world is in its transcendental realm. In his "Over Soul", he wrote: "We live in succession, in division, in parts, in particles. Meantime within man is the soul of the whole; the wise silence; the universal beauty, to which every part and particle is equally related; the eternal ONE ..." (Emerson, 2011, p.126).

Nature encourages Thoreau's quest for simplicity and assists him with regaining an innocence lost in the world of civilization. "I have always been regretting that I was not as wise as the day I was born" (Thoreau, 2004, p.98), as he put it. Feeling close to nature, he outlines supportiveness and friendliness of one as wild and uncivilized as his true self that interacts within nature. Therefore, his belief revolves around having access to nature for the purpose of nurturing their relation with the higher self within, in particular for those residing in urban areas.

Defending the divinity of all human souls, through further questioning the institutionalized religions or socially-prescribed ethics, leads to insubordination of nature and God to the opinions of humankind. The base of any established religious or ethical code by society is indeed at odds with nature: "The devotee flouts nature." (Emerson, 2008, p.29) Social standards and those "commencing from man" (Emerson, 2008, p.29) take the advantage of an individual's moral code, that is, its foundation and inspiration in nature. Religions and ethics created for the mass are deceiving, for "they both put nature underfoot" (Emerson, 2008, p.29). Only the individual has the ability to gain the ideal moral ethic through nature. This way, Emerson solved his personal religious crisis by rejecting institutionalized religion altogether in favor of an individual moral philosophy inspired by the nature itself.

He illustrated the morality of the individual not only via natural imagery but through the use of nature as a symbol of the individual's potential for growth and renewal. Throughout Nature, Emerson debated images of land and farming figure into as an abstract notion of nature and the soul and to him, signifying Transcendentalism's tangible ties to the earth could not demonstrate the need for spiritual and intellectual regeneration but the indicators were these natural images.

Using symbolic images of the land and other regenerative properties of nature to signify how humanity reconnected with nature, Emerson sought restoration whose "floods of life stream around and through us" excite an influx of human development (Emerson, 2008). Observing signs of birth, growth, and development, he reconnects humanity with nature as an inevitable preoccupation of life as well as vigor: "In the woods is perpetual youth" (Emerson, 2008, p.32). Ensuring the soul's regeneration can be achieved by a return to nature and hence, "there is more wool and flax in the fields" (Emerson, 2008, p.32) not only does present the bounty of the land available to humanity but also illustrates the bounty of humanity itself. To put it simply, the wool is the "poetry and philosophy of insight" (Emerson, 2008, p.32) and the flax a "religion by revelation" (Emerson, 2008, p.32). The fields, ripe for reaping, act as human mind's objectives as Emerson (2008) put it: "new lands, new men, and new thoughts" (p.35) demands the restructuring of the human soul rather than the world not a literal

call for new lands or social reconstructions.

Alongside his utilization of natural descriptions for the purpose of demonstrating regeneration, he employed pastoral, rustic imagery in an attempt to elevate the laborer which is not an expression of class concern or of the advantage of agrarianism but seeks depicting the laborer as a symbol of the necessity and dignity of all work. Aiming in expanding the laborer with the inherent dignity in all individual work and referring this to what he saw as a dynamic relationship between nature and progress, he outlined human progress as a participation of all individuals: "A man is fed, not that he may be fed, but that he may work" (Emerson, 2008, p.32). In turn, nature offered itself as a resource to labor: "It [nature] offers all its kingdoms to man as raw material which he may mould into what is useful. Man is never weary of working it up" (Emerson, 2008, p.36). Therefore, human growth requires a mutual cooperation between the resources of nature and individuals' work. Emerson discussed that human development is an inevitable outcome of the labor of humanity and the "steady and prodigal provision that has been made for his support and delight on this green ball which floats him through the heavens" (Emerson, 2008, p.38). He saw nature everywhere as a means to simplify humanity's development: "Beasts, fire, water, stones, and corn serve him" (Emerson, 2008, p.32). And this not only does ensure humanity's survival, but also helps it soar and thrive, metropolises and all:

To diminish friction, he [mankind] paves the road with iron bars, and, mounting a coach with a ship-load of men, animals, and merchandise behind him, he darts through the country, from town to town, like an eagle or a swallow through the air. By the aggregate of these aids, how is the face of the world changed, from the era of Noah to that of Napoleon! The private poor man hath cities, ships, canals, bridges, built for him. He goes to the post-office and the human race run on his errands; to the book-shop, and the human race read and writes of all that happens, for him; to the court-house, and nations repair his wrongs. He sets his house upon the road, and the human race go forth every morning, and shovel out the snow, and cut a path for him (Emerson, 2008, p.39).

Humanity constructs cities and inhabits it through nothing but nature. Nature's complicity in human affairs roots the concept of labor not only as an inevitable part of human existence, but as a crucial one indeed. Whether rural or urban, Emerson admired labor for its role in the mutually beneficial interaction of human and nature, and he demands a new age alongside industry, business, trade, machinery, and urban development. Although he explicitly admired nature and its typical designation, "essences unchanged by man" (Emerson, 2008, p.32), his philosophies do not root within a forest or field. He also stressed all artificial things, "the mixture of his [man's] will with the same things" (Emerson, 2008, p.32).

Unless a mutual cooperation of humanity and nature towards progress is not achieved, one can regard all labor as noble. On the other hand, he questions the possibility of an individual being able to maintain a relationship with nature without tipping the balance in favor of humanity. The individual soul, and not society, can alone manage to handle a transformative balance: "The problem of restoring to the world original and eternal beauty is solved by the redemption of the soul. […] The reason why the world lacks unity, and lies broken and in heaps, is that man is disunited with himself" (Emerson, 2008, p.32).

Ralph Waldo Emerson (2006) in his "Nature" added a third viewpoint as man's involvement in nature. He said that "Nature is so pervaded with human life, that there is something of humanity in all, and in every particular" (p.19). Via his involvement, Emerson believed that man has tainted nature and has been tampered too much.

Associating the importance of nature to man, Ralph Waldo Emerson (2008) implied in "The Method of Nature" that "In the absence of man, we turn to nature, which stands next. In the divine order, intellect is primary; nature, secondary; it is the memory of the mind" (p.19). To him, in a divine order nature has precedence over man as without nature there would be no man; i.e. nature is more involved in the life of man than man is involved in nature. Emerson (1960) figured out that "nature in the woods is very companionable. There, my Reason & my Understanding are sufficient company for each other" (p.392). Thoreau expressed "we are enabled to apprehend at all what is sublime and noble only by the perpetual instilling and drenching of the reality that surrounds us" (Thoreau, 2004, p.159).

Emerson found out that nature is the symbol. Unlike his predecessors who used to take nature as a metaphor to explain that the world is alive, Emerson, similar to the Puritans, pointed out that the world is alive and nature is the evidence; nature is neither a simile nor a metaphor. Emerson (2008) in his Nature remarked:

Beyond all this universality of the symbolic language, we are apprised of the divineness of this superior use of things, whereby the world is a temple whose walls are covered in emblems, pictures and commandments of the Deity, -in this, that there is no fact in nature which does not carry the whole sense of nature; and the distinctions which make in events and in affairs, of low and high, honest and base, disappear when nature is used as a symbol (p.20).

3. Conclusion

In Emerson's essay entitled "Nature" composed in 1836, there exists a chapter on Beauty which begins with an emphasis on world's beauty which is distinct from many contemporary discussions of beauty. He regarded that two things contributing to beauty: firstly, the constitution of things in nature and secondly, the capacity of the human eye to form what it sees. Consequently, a pleasure is obtained from what Emerson called "primary forms" which seem to be major form types in nature, i.e. sky, mountain, tree, and animal; acting as if he is a formalist: what gives us pleasure is "outline, color, motion, and grouping." He observed nature in an analogous way to that of an artist's. As an instance, he referred to the eye as "the best of artists" in its shaping of nature. The eye in conjunction with the laws of light produces something else important to the typical landscape artist: perspective. Acting a crucial social role, artists shape an object beautifully not simply for pleasure, but as part of the creation by God. As a matter of fact, neglecting to observe the surroundings as the accurate symbol of the God's manifestation, Emerson (2004) warned us of gradually losing the capability of creating expressive things:

Nature offers all her creatures to [the poet] as a picture language…Things admit of being used as symbols because nature is symbol, in the whole and in every part. Every line we draw in the sand has expression; and there is no body without its spirit or genius (p.266).

To him, artists are not parallel creators to God, but are as a part of God. This means that everything the artist makes truly beautiful is a manifestation from God that is part of His continual Creation and, hence, the various types of art are all components of one universal emanation of Creation. Emerson's poetry manages to seek the fundamental forms of realizing the existence of beauty. "We carve and paint, or we behold what is carved and painted, as students of the mystery of Form." (Emerson, 2004, p.165)

On the other hand, Henry David Thoreau reminded us that the world was created beautiful from the beginning and that namer, and represents beauty. For the God and Beauty is one in the same. The poet is a mediator who translates beauty and God's creation into an intelligible object. The poet is the sayer, the world is not painted or adorned, but is from the beginning beautiful; and God has not made some beautiful things, but Beauty is the creator of the universe. For Emerson, pictures were the first formulation of expression not the words. However, the artist must employ the symbols in use in his day and nation to convey his enlarged sense to his fellow-men. And hence, new art is born of the former (Emerson, 2011, p.119).

Most directly, Emerson dealt with aesthetics in "Art". The plot addressed "The Poet," which is essentially the same figure for Emerson. Similar to the poet, the artist employs imagination to find the living spirit that seeks creating beauty. In order to design a truly beauty, it must come from a mind in communion with God since the artist and poet express out of the force of Creation. Due to the development of the soul, it almost never repeats itself, but every time tries producing a new and fairer whole which is shown in both the useful and fine arts works, if we employ the popular distinction of works according to their aim either at use or beauty. Thus in our fine arts, the main objective is creation rather than imitation (Emerson, 2011, p.119).

Producing from his imagination to present the essence of the object, if the artist fails to see the originating spirit, the essence of the form or fails to present the essence in the work, then the art has been deteriorated. Plato believed that the artist only imitates nature and any imitation is inherently a less pure form of the original; hence, this is a development from that critique. Imitation is a caricature of the natural object without including its purpose. It does not give anything to the good of society or life. In Emerson's belief, an art work is not good enough not due to imitation, but in case the act of the artist's creation tends to hide the essence. The act of creation also provides a purpose for the object, for it is a part of a greater work. Just as God created the world where everything has a purpose; the artist creates objects as part of the use for all creation. The connection between the useful and the beautiful has been discussed numerously in his writing about aesthetics so as they have to be free of distinction between the useful arts and the fine arts; in other words, there should be no distinction between the practical and the poetic. Since 1830s, American authors began an evolutionary development by following this viewpoint as part of a corpus of writing about aesthetics. Beauty must come back to the useful arts, and the distinction between the fine and the useful arts be forgotten. In nature, everything is useful and thereby beautiful. Being is alive, moving, and reproductive stands for its beauty; and being symmetrical and fair outlines its usefulness (Emerson, 2011, p.120).

Moreover, Emerson mentioned a moral and social benefit of all art. Art was never to be done simply for art's sake. There was always to be a higher purpose: art as a means of elevating the human condition. Not only did Emerson in his essay Nature but also others in various writings argued that the similarity of landscape (nature) to a book to be read. Human race, if they want, can manage to grasp a comprehension from the natural environment, and everyone could to some extent be a judge of beauty and a critic of art. Emerson also believed that the level

of this understanding was higher among artists than the average person. Artists were capable of seeing and understanding the world and its depth of meaning with more clarity. But with that gift of perception also came a responsibility to communicate that greater understanding to the populace at large.

As Emerson wrote, the artist "must work in the spirit in which we conceive a prophet to speak or an angel of the lord to act". The artist had a moral imperative to serve society as both a seer and sayer. Social unveiling of truths is indeed the necessity of any art and its major objective.

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Meaning Perpetually Deferred: A Derridaean Study of Sam Shepard's *True West*

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Abstract

This article aims at reading Sam Shepard's *True West* from deconstructive point of view. Derrida with coining the word "Differance", consisting of the words to "defer" and to "differ", disturbs the presence of meaning, contending that no stable meaning exists. Meaning is forever fallen into the trap of "differance", causing the meaning to defer, that is, the signified is always deferred and we are just dealing with play of signifiers. Moreover, he believes that in each set of binary oppositions, the two sides of opposition not only add to each other but also take the place of each other and thus supplement each other. This is in fact what happens in *True West*. Characters' identities have unstable nature. Each character changes their identity from one type of personality to another one, thus plunging themselves into finding floating identities. In addition, the characters supplement each other; they need each other to be completed, as two sides of opposition, without having priority over each other. Therefore, what fills the space of the play is the indeterminacy regarding Derrida's ideas of supplement and "differance" propelling the characters into having unstable and changing identity.

Keywords: binary opposition, differance, floating signifier, signified, supplement

1. Introduction

The present study is an attempt to investigate the traces of Derrida's deconstructive view in Sam Shepard's *True West*. After World Wars I and II, the attention turned against objectivity and truth that intellectuals supposed to have attained through reason and knowledge whereby they could constitute objective reality in social institutions. However, after these wars in which more than 100 million people were killed, a sense of uncertainty overwhelmed the world in different fields of science. In physics, Einstein with his theory of relativity contends that what we call truth is relative and has a fluid stance. In philosophy, Nietzsche (1885) by his famous assertion holds that "old God liveth no more; he is indeed dead" (p.253) raises a storm of protest at the objectivity of truth and contends that truth is not absolute. Furthermore, the inception of postmodernism emerging out of modernism shakes the foundations of modernity; the modernity which is concerned with rationality, objective reality and truth. Doubting the nature of truth and reality, postmodernism has changed the notion of reality to something subjective, based on the situation a person lives in or the culture that embraces them. Moreover, with the advent of deconstruction, Derrida's poststructuralist view of the world challenges the very institutions of modernity through which objective reality and truth have been taught. Charles Bressler (2007) explains that for Derrida and other postmodernists, no objective reality exists, but the subjective one, the creation of "human mind". Truth is "relative" depending on the "nature", "culture" and "social influences" of a person's life. "Many truths exist, not the truth". Objective reality of the modernity has been supplanted by the subjective reality of the postmodernism in which many "interpreters of reality" come to life (p.99).

2. Derrida's Deconstructive View

Structuralism and most significantly its founder, Ferdinand de Saussure, concentrate on sign which itself is divided into two parts, signifier and signified, confirming that signifier corresponds to the signified. That is to say that each word (signifier), written or spoken, carries a meaning (signified); "a system of distinct signs corresponding to distinct ideas" (Saussure, 1915, p.4). However, with the advent of post-structuralism following Derrida's deconstruction, structuralism's chief idea of the correspondence of signified and signifier is questioned.

Derrida sets against this view of language (Founded by Saussure) by developing a coined word "differance" to which he refers as "to differ", to be unlike and dissimilar in nature and "to defer", to delay, maintaining that meaning is not present in itself but in the other words around and forever postponed since "language is a differential network of meaning" (Norris, 2005, p.24), and there exists just difference in language through which we can recognize the word. Hans Bertens (2001) conducts the same issue, maintaining, "words are never stable and fixed in time … because the meaning we see in words is the product of difference, that meaning is always contaminated … Every single word contains traces of other words-theoretically of all the other words in the language system" (pp.124-125). Meaning is trapped in a play of signifiers mainly resulting from difference in language. This is like finding meaning in a dictionary, which refers us to the other words, thereby causing the meaning of the word to delay, not allowing a signifier to rest and find a signified. This is actually what happens in Derrida's Difference, best argued by Mark Currie in his *Difference* (2004) that, the differance signifies that the relationship between the elements of a sentence is always in "motion", and that the meaning of any sign comes from those elements and words preceding and those following the very sign (p.54). Derrida (1982) in his *Differance* comprehensively defines "differance":

Differanceis what makes the movement of signification possible only if each element that is said to be present, appearing on the stage of presence is related to something other than itself but retains the mark of a past element and already lets itself be hollowed out by the mark of its relation to a future element. This trace relates no less to what is called the future than to what is called the past, and it constitutes what is called the present by this very relation to what is not, to what it absolutely is not; that is, not even to a past or future considered as a modified present. (p. 394)

Moreover, Derrida argues that the two sides of opposition are in need of each other since a part of meaning exists in the other side. He, furthermore, notes that the two sides of opposition not only complete each other but also take the place of each other and thus supplement each other. They need each other to be completed. More importantly, neither of them has prior status over the other term. Their existence depends on each other. Simply put, Derrida believes that no text has a determinate meaning since the signifier never arrives at a definite signified, it is always floating in a chain of signifiers. M. H. Abrams (2000) contends that, "for Derrida's chamber of texts is a sealed echo-chamber in which meanings are reduced to a ceaseless echolalia, a vertical and lateral reverberation from sign to sign of ghostly non-presences emanating from no voice, intended by no one, referring to nothing, bombinating in a void" (p.246). Moreover, he adds, "what Derrida's conclusion comes to is that no sign or chain of signs can have a determinate meaning" (p.246). This paper is an attempt to trace the mentioned notions of Derrida in Sam Shepard's *True West*.

3. Sam Shepard's *True West* as an Indeterminate Text

Sam Shepard (1943), the director, writer, and actor is a well-known American playwright who has written more than fifty plays and the numerous awards he has received illustrate the originality of his works. His plays are mostly concerned about family fragmentation in America, loss of identity, nostalgia for the past, power struggle and old and new values of the west. However, another compelling concept, indeterminacy, regarding Jacques Derrida's *Difference* and *Binary Opposition* can be traced in his works too. Likewise, as discussed earlier, the text of the play, *True West* by Sam Shepard has the same features. His characters do not render a signified for their indeterminate behavior, changing from one kind of personality to another one. Therefore, identity, personality and the significant concepts for them become inherently indeterminate, as this indeterminacy is a part of their floating nature. In addition, the characters in the play, Austin and Lee, act as two sides of opposition, who not only add to each other but also take the place of each other. At the end, they need each other to be completed. A line here is moved above before the head line

3.1 Floating Meaning of True West

The name of the play is *True West*, and the word "true" has been treated in different ways and with different names such as true story, true west, true character or identity and true writer. True West; what is true west in the story? The word "true" has an unstable character for each character in the play. The word conveys different meanings for each character and situation in the play. True west as a sign changes its significance when it arrives at a certain character and there it tends itself to a mobile stance. First, we see that in the play, each character has their own definition of true west but as the play progresses, the same concept changes again for each character. For Austin, the writer and younger brother, city is his true west as a place of civilization and authenticity, where "it's been built up" and he can enjoy "his imagination" (Shepard, 1997, pp. 11-12).This comfortable place, the house where he is living, (the symbol of the whole city) changes its meaning and authenticity when it comes to being defined by his older brother, Lee, who has just come back from desert where he has "beenspendin' a lota'

time" (Shepard, 1997, p.9). To Lee, true west is desert, a place where he has been living for three months, a place of originality, experience and imagination and where he can find serenity and comfort without any distraction from outside. To mother "true west merely is vastness; the Alaskan frontier" where it is "cold and dissolute" (Krasner, 2006, p.113). For their mother, who has a compelling role in the play but her existence and appearance is not to be seen much, true west seems to mean Alaska where she can relax, have fun and where she has gone to be away from the father of the family, an alcoholic man, for whom desert is his true west where he can find solace by drinking alcohol. It is true that for both Lee and father desert is their true west but for each has a completely different meaning. Therefore, as we can see for each character, the meaning of true west is different, acting as a signifier not finding its signified. This is similar to what Derrida says in his *Differance* that signifier does not find its signified and it is always deferred. Signs are just trapped in a play of signifiers referring to each other without resting on a definite signified as the concept of true west here, which has a floating existence and its meaning changes as it falls into the hand of each character. For each character, as we can see, it has a different meaning, not a stable one. As soon as it passes to a character, its meaning shifts. True west as a signifier does not signify a fixed meaning because of falling into differance of meaning. Even for producer, Saul Kimmer, true west is a place where he can earn "a large sum of money" (Shepard, 1997, p.34). Money is very important. It is striking to notice that the very concept that has a different meaning for each character changes its meaning again for the same characters during the course of the play. For example, as brought up before, at the beginning of the story true west for Austin is the city and the house where he is living as a site of civilization but during the course of the play, it changes its meaning. True west for him becomes desert as a place where he can exercise his imagination, explore experience and find stability and solace to write his stories. This is, at least, what he thinks. He asks Lee to teach him and take him to the desert to live a new life since he thinks there is nothing for him in the city. Lee gets surprised and says:

LEE: (*stands*) *What're you, crazy or something? You went to college. Here you are down here, rollin' in bucks. Floatin' up and down in elevators. And you wanna' learn how to live in a desert!*

AUSTIN: *I do, Lee. I really do. There's nothin' down here for me. There never was. When we were kids here it was different. There was a life here then. But now - I keep comin' down here thinkin' it's the fifties or somethin'. I keep finding myself getting off the freeway at familiar landmarks that turn out to be unfamiliar. On the way to appointments. Wandering down streets I thought I recognize that turn out to be replicas of streets I remember. Streets I misremember. Streets I can't tell if I lived on or saw in a postcard. Fields that don't even exist anymore. (Shepard, 1997, p.48-49)*

Austin is fed up with his true west, which is city life, and wants to change it and go to the desert in order to "search for the self", but it is not clear whether he can be successful in his search or not though what he needs most is "stability" (Procter, 1988, p.42), and a better place to live or exercise his imagination. The identity of true west for him changes from city life to desert. It is not just Austin for whom the meaning of true west changes. Lee also changes his true west and it becomes city with houses around where he can steal whatever he wants; "a paradise", and when he is asked by Austin how the place was, he replies.

AUSTIN: *What kind of a place was it?*

LEE: *Like a paradise. Kinda' place that sorta' kills ya' inside. Warm yellow lights.*

Mexican tile all around. Copper pots hangin' over the stove. Ya' know like they got in the magazines.

Blonde people movin' in and outa' the rooms, talkin' to eachother. (pause). Kida' place you wish you sorta' grew up in, ya' know.

AUSTIN: *That's the kind of place you wish you'd grown up in?*

LEE: *Yeah, why not?*

(Shepard, 1997, p.12)

His previous paradise was desert. Nevertheless, when he sees the houses around where he can easily steal from them, his paradise changes and becomes a city with houses. Moreover, he becomes a writer typing a screenplay for a producer from Hollywood. As Krasner (2006) clarifies the matter that, the "sibling rivalry" proceeds through the play. Each is resolved to set himself free from his "predictable" behavior. Each seeks to be born again by the other. Austin implores Lee to take him to the desert and teach him how to live there. Lee is shocked. How can his younger brother leave his "Hollywood success" for "scrounging and "hustling"? Austin, nevertheless, argues that he wants to find out the "True West" rather than living in "his make-believe town". Conversely, for Lee, the screenplay is "his shot on the wheel of fortune" (p.112).

The meaning of true west for each person changes compared to their previous meaning of they have of it. Thereby, the meaning of true west defers. It loses its instability to arrive at a definite destination, but as soon as it tries to reach a point of meaning, it departs and flows in a chain of signifiers and never becomes stabilized. It falls into *differanc*e of meaning.

3.2 The Question of True Identity

Following true west and its mobile meaning for each character of the play, it is time to consider identity and brood over what identity is. Once again we see the word *true* finds its significance in this play. At the beginning of the play, Shepard describes the characters' appearances and the way they are dressed,

AUSTIN*: Early thirties, light blue sports shirt, light tan cardigan sweater, clean blue jeans, white tennis shoes.*

LEE: *His older brother, early forties, filthy white t-shirt, tattered brown overcoat covered with dust, dark blue baggy suit pants from the Salvation Army, pinksuede belt, pointed black forties dress shoes scuffed up, holes in the soles, no socks, no hat, long pronounced sideburn, "Gene Vincent" hairdo, two days' growth of beard, bad teeth. (Shepard, 1997, p.2)*

Even stage direction is pointing how easily the character can change as when they change their costume. At the beginning of the play, two characters are depicted; one of them Austin as a writer writing a screenplay in order to give it to a producer whom he later meets. He is very reasonable, calm and well-dressed. His identity is now marked as a writer:

night. Sound of crickets in dark. Candlelight appears in alcove, illuminating AUSTIN*, seated at glass table hunched over a writing notebook, pen in hand, cigarette burning in ashtray, cup of coffee, typewriter on table, sacks of paper, candle burning on table (Shepard, 1997, p.5).*

This is how beautifully he is pictured as a writer. Another character, his older brother Lee, is also described from the beginning as a loafer and drunkard: "soft moonlight fills kitchen illuminating LEE, beer in hand, six-pack on counter behind him. He is leaning against the sink, mildly drunk; takes a slug of beer" (Shepard, 1997, p.5). Lee at the beginning of the play gets the key of Austin's car and goes out and returns with a set of TVs stolen from neighbors. His identity is illustrated as a stealer and gambler. There is a producer, Saul Kimmer, who has come to talk about Austin's project, his story, and he accepts it as a good one. Meanwhile, Lee enters the house with a stolen set of TVs. He soon gets along with Mr. Kimmer and feels comfortable with him. He intervenes between Kimmer and Austin and tells Saul that he has a story, a ''true story''. Saul and Lee gamble in a game of golf and Lee wins. The gamble is that if producer loses, he should accept Lee's story as a screenplay and he actually loses the match. Accordingly, he refuses Austin's project and instead accepts Lee's story as something bankable. Austin is supposed to write the outline of Lee's story for Saul but as he hears that Saul has dropped his story and wants to work on Lee's story, he gets mad and loses his stability. When he refuses to write Lee's story, Lee belittles his capability that Austin is a person, good for nothing and cannot do anything but write and cannot even steal a toaster. In the next scene, Austin is shown as having stolen different kinds of toasters without even feeling guilty of what he has done,

AUSTIN *has a whole bunch of stolen toasters lined up on the sink counter along with* LEE's *stolen TV, the toasters are of a wide variety of models, mostly chrome,* AUSTIN *goes up and down the line of toasters, breathing on them and polishing them with a dish towel…*

AUSTIN: (*polishing toasters*) *there's gonna be a general lack of toast in the neighborhood this morning. Many, many unhappy bewildered breakfast faces. I guess it's best not to even think of the victims. Not to even entertain it. Is that the right psychology?*

LEE: (*pause*) *what?*

AUSTIN: *Is that the correct criminal psychology? Not to think of the victims?*

LEE: *What victims? …*

AUSTIN: *The victims of crime. Of breaking and entering. I mean is it a pre-requisite. For a criminal not to havea conscience? (Shepard, 1997, p.42-43)*

He is satisfied with his deed, having stolen the toasters. Moreover, in the same scene Lee is seen changed as a writer, finger-typing a story. This scene is best described in the stage direction depicting both changing characters: "night. Coyotes, crickets, sound of typewriter in dark, candlelight up on LEE at typewriter struggling to type with one finger system, AUSTIN sits sprawled out on kitchen floor with whiskey bottle, drunk" (Shepard, 1997, p.36). Austin who at the beginning is depicted as a respectable, reasonable and calm writer loses his character and stability and becomes a drunkard and stealer. On the other hand, Lee who at the beginning was a

gambler and loafer has turned into a writer typing a story; "I'm a screenwriter now! I'm legitimate." (Shepard, 1997, p.37) Even when Shepard speaks of his characters, he believes that they are not to be "fixed" and this is what makes his characters "on the move" (Bigsby, 2004, p.168). Both characters have lost their identity and fixity and turned into the other character's identity as being the two halves of one person as Austin holds that Saul "thinks we're the same person" (Shepard, 1997, p.37). Each character becomes the other one's half in order to complete each other. A writer who is supposed to remain a writer changes into a loafer and stealer without even feeling guilty of what he has done. On the other hand, a stealer and gambler changes into a writer. It seems that "each recreates the other based on his image of the other. Although these transformations are, in the realistic framework of the play, too sudden, Austin reminds us that realism is an illusion, as is the concept of stable character" (De Rose, 1992, p.111), as he talks about Lee's story and the characters of his story that, "those aren't characters…. Those are illusions of characters" (Shepard, 1997, p.40). Similar to the characters in Lee's story, who are "illusion of the characters", the characters of the *True West* as well, Austin and Lee, seem to be illusion of the characters and like floating signifiers we cannot even define their true character and identity. As we see in them the "landscape of the self is characterologically temporal and tentative" (Falk, 1981, p.194). As soon as we get ready to put the name of the writer, as a signified, on Austin, he falls into differance and his identity defers and becomes a loafer and stealer. He is left mobile as a signifier, which never reaches its signified. The same is true of Lee who at the beginning is a loafer, gambler and stealer but changes into a writer. A signifier leads to another one and causes a play of signifier in which the signified is delayed forever. Both are like floating signifiers and thereby have a mobile identity and character. Their identities are fragmented hovering like suspended signifiers in the *Differance* of Derrida. We cannot decide and tell which personality each of them possesses.

3.3 Characters, Binary Opposition and Supplement

We can also regard them, Austin and Lee, as setting up a binary opposition, Austin, the writer, and Lee, the stealer. They establish a binary opposition by which they get their meaning from each other. It seems that if there were not Austin, we could not have Lee. They seem "together form dual, opposed elements in a single self" (Orbison, 2006, p.80). They give to each other sense and consequently complete one another. As Derrida when talking about supplement believes that, not only one adds meaning to the other but also takes its place. We have Lee superior in power, in use of language and in experience as a privileged one and Austin as the inferior in power of language and experience. However, as the play goes on, not only does Austin add to it as a writer but also he takes the place of Lee and becomes a stealer also powerful in use of language. Actually, it can also be applied to and seen from a different perspective, if we consider the writer, Austin, as a privileged one being more educated, Lee as a stealer and gambler not only adds to and completes it, but also he takes the place of Austin as a writer and comes to a privileged status. Lee's identity has no meaning without Austin's. Obviously, "Lee is Austin's second self, Austin the first self or ego. Separately, they form the archetypal pattern of the hostile brothers, the elder violent and often unrestrained, the younger self-possessed and controlled. Together, they comprise opposite sides of one psychic entity" (Orbison, 2006, p.82). Both form one entity and identity and thereby they get their meaning and identity from each other. We cannot say which one is the privileged and the other the inferior as long as they get their meaning from each other. They are two halves of the same person; one is a writer and an educated and reasonable one and the other is the imaginative and experienced one. Actually, "when Austin agrees to help write the screenplay in exchange for Lee's taking him to the desert, some integration of craft and imagination begin to seem possible and they do manage to work together" (Murphy, 2002, p.133). They complete each other. We cannot separate them and say that one is the superior one and the other inferior. Both simultaneously give meaning to each other and complete each other without each having privilege over the other.

4. Conclusion

To sum up, the text of *True West* has an indeterminate nature in which the characters of the play fall into *Differance* of meaning, changing their personality from one type of personality to another one and it continues without finding a definite meaning for their floating signifier (identity). We are just facing with the play of signifiers, as Derrida believes, which are forever floating. Likewise, the identity of the characters in *True West* is never stable and fixed. As Bigsby (2004) maintains, the characters in the plays of Shepard are not stable and cannot be easily defined. Even when Shepard speaks of his characters, he believes that they are not to be "fixed" and this is what makes his characters "on the move" (p.168). Moreover, it is seen that how two main characters are considered as binary opposition needing each other to be completed, and thus supplement each other without each having privilege over the other.

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Collocations in English and Arabic: A Comparative Study

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Abstract

In this paper, an attempt is made to study the term "collocation" as the habitual association between words. It incorporates a fairly detailed analysis of collocation in both English and Arabic. A lot of literature has been written on collocation; yet collocation in both English and Arabic and its relation to lexicography, translation and interpretation in addition to teaching/learning process gained little or even no attention from specialists and scholars. The purpose of this paper is to focus on this important area in an attempt to bring out the nature and significance of collocation and its relation to the above mentioned points. The paper concludes with some remarks and recommendations that could enhance the process of translation and interpretation as well as teaching/learning process. These remarks, findings and recommendation, if best employed, could enhance the quality of teaching, learning and interpreting collocations. Finally, it is hoped that this piece of work will bridge a gap in interpretation, teaching and learning on the one hand, and will motivate further research into other important areas in English and Arabic, on the other.

Keywords: collocation, idioms, grammatical collocations, lexical collocations, open collocations, restricted collocations, bound collocations

1. Introduction

Through the researcher's point of view, as a school supervisor of English at Educational Development Centre UNRWA/UNESCO–Jordan, General Education Specialist (English)–Headquarter–UNRWA, and Head/Department of English–Philadelphia University–Jordan, collocation in particular is not appropriately touched or handled in the curriculum. Besides, most of English and Arabic dictionaries do not handle this issue. Both English and Arabic dictionaries deal with idioms but not with collocations. Moreover, the interpreter cannot capture a collocation in the SL if he or she is not capable of calling up its counterpart in the TL. The interpreter's failure in such an endeavor usually results in his adoption of strategies of lexical simplification, namely reduction, synonymy, compensation, paraphrase and transfer. Therefore, unless such collocation patterns become part of the memory bank of the student, interpreter and translator, communication is certainly doomed to fail. Generally speaking, this failure is a direct consequence of the language teachers' or instructors' tendency to teach words individually rather than collocationally.

Put differently, teaching/learning process in general and interpretation/translation teaching in particular can greatly profit from the study of collocation. The interpreter's knowledge of paradigmatic relations such as synonymy, antonym, hyponymy, etc, should be coupled with a competent syntagamatic repertoire in such a way that functionalizes and idiomaticizes their phraseology. The often-heard complaint that a translation does not sound English, despite it having good wording and syntax, undoubtedly ensues from a deficiency in the area of collocation in particular and multi-word units in general. (The researcher got this fact through meeting some students, interpreters/translators and instructors at some universities in Jordan.) Prospective interpreters should, therefore, undergo extensive training that takes collocation as a major concern, and so should the teachers of both Arabic and English. Besides, the syllabus designers should take collocation into consideration, attracting L2 learners' attention to the fact that there are collocational divergences between L1 and L2. Finally collocations as opposed to idioms are not given due attention by lexicographers.

It has been emphasized by Fakhouri (1995) that "collocations can be an area where students err frequently in the process of translation and interpretation. Such errors may be due to different factors: the first factor relates to the lack of bilingual dictionaries on collocation. The second deals with the unpredictability of such collocations in

the target language. The third factor involves the cultural and linguistic differences between the source language (SL) and the target language (TL). Finally, some errors are related to the process of learning vocabulary that encompasses semantic collocations and structural collocation". (p.1)

2. The Concept of Collocation

Collocation is essentially a lexical relation and not subject to rules but to tendencies. In Firth's original insight (1968), collocation is "the company that words keep" or "actual words in habitual company" (p.182). Firth attached enough importance to this "level of meaning" to propose setting up a separate collocational level of analysis of language, in addition to situational, syntactic, phonological and other levels. Halliday (1966) formalized the concept of collocation but rejected Firth's idea of separate levels of collocation. In Halliday's systemic theory, grammar and lexis are two distinct but interrelated levels of linguistic form, each level having its own syntagamatic and paradigmatic relations: structures and systems in grammar, collocations and sets in lexis. Lyons (1966) maintains that it seems that a rigorous application of Firth's contextual theory of meaning analysis of the patterns of co-occurrence of actual words without consideration of their semantic compatibility and the sense relations between them is not enough, or rather" does not provide us with a complete theory of semantics" (p.299).

Mitchell (1965) defines collocation as an association of roots or potential lexical meanings rather than actual words; further "a linguistic item or class of items is meaningful not because of inherit properties of its own but because of the contrastive or differential relationships it develops with other items or classes. Meaning is much less in the name than in the network of relevant differential relationships" (p.143). However, Mitchell also stressed the "on-going" nature of collocations, the fact that they can cut across sentence boundaries, underlining the persistently syntagamatic nature of Firthan or "lexical" approach to linguistic analysis.

In contrast, arising out of transformational grammar there developed what Lehrer (1974) terms the "semantic hypothesis" which claims that co-occurrence restrictions are the result of the meaning of the lexical items and that collocations are reflection of this fact (p.176). "The generativist view of co-occurrence was that" selection restrictions do not have independent status in semantic analysis but are predictable from the meanings of the lexical items" (ibid. 180).

Standard theories, following Chomsky, argued that selection restrictions were essentially syntactic in nature and should be assigned to the syntactic component. However, extended standard theories drew attention to the degree of arbitrariness apparent in such collocations as "addled + eggs/brains" and "rancid + bacon/ butter" See palmer (1981, p.77).

For Benson (1986) collocation is "a group of words that occurs repeatedly i.e. recurs, in a language" (p.61). Now it would not be out of place to talk about collocation in detail taking into consideration some great figures.

Porzig (1930) argued for the recognition of the importance of syntagamatic relations between "bite" and "teeth", "bark" and "dog", "blond" and "hair". In a slightly different way Firth argued that "You shall know a word by the company it keeps" (1957, pp. 194-195; 1968, p.179). His famous examples show that part of the meaning of the word "ass" can be by collocation:

1. An ass like Bagson might easily do that.

2. He is an ass.

3. You silly ass!

4. Don't be an ass!

One of the meaning of "ass" is its habitual collocation or association with an immediately preceding "you silly", and with other phrases of address or of personal reference. There are only limited possibilities of collocation with preceding adjectives among which the commonest are "silly", "obstinate", "stupid", "awful" and occasionally "egregious". For Firth this keeping company, which he called collocation, was part of the meaning of a word.

It must be pointed out that "meaning by collection is not at all the same thing as contextual meaning, which is the functional relation of the sentence to the processes of a context of situation in the context of nature". See Firth (1957, pp.194-195; 1968, p.179). Firth gives the following example: "in the language of Lear's Limericks, "man" is generally preceded by "old", never by "young". Person is collocated with "old" and "young".

As we have seen above, meaning was to be found in the context of situation and all other levels of analysis as well. It is obvious that by looking at the linguistic context of words we distinguish between different meanings. Nida (1964, p.98) for example distinguished the use of chair in:

5. sat in a <u>chair</u>

6. the baby's high-<u>chair</u>

7. the <u>chair</u> of philosophy

8. has accepted a university <u>chair</u>

9. <u>chairman</u> of the meeting

10. will <u>chair</u> the meeting

11. the electric <u>chair</u>

12. condemned to the <u>chair</u>

These are clearly in pairs, giving four different meanings of the word. The most important step is to find substitutes for "chair" may be used in these phrases without introducing a different referent. Nida argued that the criterion for determining whether the referent is the same or different is reaction of the native speaker of the language, i.e. whether he insists that in the substitution of another form one is "saying the same thing but in different words", or that one is saying something different. It is equally possible to say of a particular event "he sat in the chair" or "he sat in a piece of furniture". Stylistically these two phrases are different, but they may be employed to refer to precisely the same event.

The substitutions employed in this type of semantic analysis are not the same as are required in formal analysis. For example, we would not use the substitute "baby's high piece of furniture", just because in one instance piece of furniture was a substitute for "chair". However one can speak about "the baby's high chair" as a piece of furniture. On the other hand, chair in example 7 and example 8 above is never substituted for by "piece of furniture", but rather by "teaching position" or by "post". In example 9 and example 10 above one may speak of presiding over the meeting, and in example 11 and example 12, a typical substitute would be "death" or "execution" e.g. "condemned to death".

Collocation is not simply a matter of association of ideas. For, although milk is white, we should not often say "white milk", though the expression "white paint" is common enough. Some of Porzig's examples seem more concerned with association of ideas. How often is "lick" actually collocated with "tongue"? More importantly, although collocation is very largely determined by meaning, it is sometimes idiosyncratic and cannot easily be predicted in terms of the meaning of the associated words. One example is Porzig's "blond" with "hair". For we should not talk about "a blond door" or "blond dress", even if their colors are exactly like that of blond hair. Similarly "rancid" occurs only with "bacon" and "butter", and "addled" with "brains" and "eggs" in spite of the fact that English has the terms "rotten" and "bad" and that "milk" never collocates with "rancid" but only with "sour ". Similar examples are found in Arabic.

13. خلف الناقة

 xilf-u ?al-nāqa

 (the breast of the she-camel)

14. ضرع البقرة

 đirʕ-u ?al-baqara

 (the breast of the cow)

15. ثدي المرأه

 θady-u ?al-mar?a

 (the breast of the woman)

"xilf", "đirʕ" and "Ɵady" are synonymous: they mean breast. But they are collocational restrictions of their usage so that they co-occur respectively with "nāqa" "she camel", "baqara", (cow) and "mar?a", (woman) as in example13, 14, 15 above (Al-Tha'alibi, p.74).

From Palmer's famous examples (1981), we can see "pretty child" and "buxom neighbor" would normally refer to females; here it is relevant to point out we should not normally say "pretty boy" or "buxom man" though "pretty girl" and "buxom woman" are quite normal (p.143). Similarly, we permit "pregnant woman" and "pregnant horse" but not "pregnant man" (Kats & Fodor, 1963, pp. 170-210). It would be a mistake to draw a clear distinguishing line between those collocations that are predictable from the meanings of the word that co-occur and those that are not. It could be argued that "rancid" is to be defined in terms of the very specific,

unpleasant taste associated with "butter" and "bacon" that is "pretty" describes only a feminine kind of beauty. There is some plausibility in accounting for "dogs bark", "cats mew" in terms of the kind of noise made, since "bark" can be used by other animals, e.g squirrels. This fact is also found in Arabic.

16. صياح الديك

şiyāh-u ?al-dīk.

(the cry of cock)

17. **خوار البقرة**

xiwār-u ?al-baqara

(the low/moo of the cow)

18.ثغاء الحمل

Өughū?-u ?al-ħamal

(the bleat of the sheep)

19. عواء الذئب

ʕuwā?-u ?al-ði? b

(the howl of the wolf)

20. نباح الكلب

Nubāħ-u ?al-kalb

(the bark of the dog)

21. زئير الأسد

za?īr-u ?al-?asad

(the roar of the lion)

22. نهيق الحمار

Nahīq-u ?al-ħimār.

23. صهيل الفرس

şahīl-u ?al-faras

(the neigh of the horse) (Al-Tha'alibi, pp. 138-140).

This characteristic of language is found in an extreme form in collective words in both English and Arabic:

24. flock of sheep.

25. herd of cows.

26. school of whales.

27. pride of lions.

28. chattering of magpies.

29. exaltation of larks.

30. جيل من الناس

jīl-un min ?al-nās.

generation/gathering of people

31. كوكبة من الفرسان

kawkabat-un min ?al-fursān.

troop/group of horsemen

32. حزقة من الغلمان

ħizqat-un min? al-ghilmān.

party/group of children

33. لمّة من النساء

lummat-un min ?al-nisā?.

party/group of women

34. رعيل من الخيل

ra۶īl-un min?al-xayl

party/group of horses

35. قطيع من الغنم

qaṭi۶-un min ?al-ghanam.

flock of sheep

36. سرب من الظباء

sirb-un min ?al-ðْibā?

school of deer

37. عصابة من الطير

۶sābat-un min ?al-ṭayr

school/band of birds (Al-Tha'alibi, p.143).

From the above examples, we can see that it is difficult to see any semantic explanation for the use of the collective terms. The only difference for example between "herd" and "flock" is that one is used with "cow" and the other with "sheep". Similarly in Arabic "qaṭī۶un" is used with "ghanam" and "sirb "with "ðibā?".

Words may have more specific meaning in particular collocations. Thus we can speak of "abnormal" or "exceptional" weather if we have a heat wave in November, but an "exceptional child" is not an "abnormal child", "exceptional" being used for greater than usual ability and "abnormal "to relate to some kind of defect. (Palmer, 1981, p.77)

3. Collocations and Idioms

An idiom is the term used to refer to a sequence of lexical items, semantically and syntactically restricted, functioning as a single indivisible unit. Thus, idioms are sequences of words whose meaning cannot be predicted from the meanings of the words themselves. Familiar examples from both English and Arabic:

38. Kick the bucket.

39. Fly oft the handle.

40. Spill the beans.

41. It's raining cats and dogs.

42. بلغ السيل الزبى

balagha ?al-sayl-u ?al-zubā.

to become unbearable

43. عاد بخفي حنين

۶āda bi-xuffayy ħunayn.

to come back empty handed

44. أطلق ساقيه للريح

?aṭlaqa sāqayhi lil-rīħ.

to run away head over heels

The point is clear if we contrast kick the table, fly off the roof, spill the coffee and so on. Semantically, idioms are single units, but they are not single grammatical units, for there is not past tense* kick the bucketed, for example.

Although an idiom is semantically like a single word, it does not function like one. Thus, we will not have a past tense kick* the bucketed. Instead it functions as a normal sequence of grammatical words, so that the past tense form is kicked the bucket. But there are a number of grammatical restrictions. A large number of idioms contain a verb and a noun, but although the verb may be placed in the past time, the number of the noun can never be changed. We have "spill the beans" but not "spill the bean" and equally there is no "fly off the handles", or "kick

the buckets". There are also syntactic restrictions: some idioms have passives but others do not. "The beans have been spilled" is all right, but "the bucket was kicked" is not. Similarly the idiomatic expression "it's raining cats" nor and dogs" does not permit "it's raining dogs and cats", "it's raining a cat" nor "it's raining a cat and a dog". For further discussion see Lyons (1968, chapter 5).

It is not out of place to state some other definitions of some great figures. For Mitchell (1971), an idiom is "immutable in the sense that its parts are unproductive in relation to the whole in terms of the normal operational processes of substitution, transposition, expansion, etc" (p.59). For Cruse (1986) an idiom is "an expression whose meaning cannot be inferred from the meaning of its parts" (p.37).

Arabic idioms can be characterized as follows:

1. An idiom is a semantically single indivisible unit whose meaning can't be predicted from the meanings of the individual words themselves.

2. Adaptation, substitution and omission are not allowed. In the idiomatic expression (في ذمة الله fī ðimat-i ?allah), the word "ðima" can't be changed into plural form "ðimam". Similarly the word "?allah" can't be substituted by the word "?al-rab" which means the same. Besides, we can't omit any individual word.

3. Proposing and postponing are not allowed. e.g على قدم وساق ؟ ala qadam-in wa-šāq-in is all right but ؟ala ṣāq-in wa -qadam-in is not allowed. Similarly أكل الدهر عليه وشرب ?akalā ?al-dahr-u ؟alayhi wa- ṣarib is all right. But شرب الدهر عليه واكل šaribā ?al-dahr-u ؟alayhi wa?akal is odd.

4. The individual items of Arabic idioms should agree in gender and number: نذر نفسه naðar-ā nafsah-u, naðar-at nafsah-ā, naðar-tu nafsī, naðarnā ?anfusanā.

Collocation, on the other hand, "is a lexicological term used by linguists to refer to the habitual co-occurrence of individual lexical items" (Fakhouri, 1995, p.8). For instance, the word "auspicious" collocates with "alphabet" or with "occasion" as in "an auspicious occasion. Cowie (1981) defines a collocation as "a composite unit which permits the substitutability of items for at least one of its constituent elements" (p.224). Cowie uses the term "composite unit" to subsume both collocation and idioms. How, then, can we distinguish between collocations and idioms? Bolinger (1976) states the difference in conventional terms: "idioms are different from collocations in that they have meanings that cannot be predicted from the meanings of the parts" (p.5). That is to say, one cannot infer the meaning of the idiom from the meaning of its parts, where the parts of the idiom constitute one semantic unit. On the other hand, in collocation each lexical item constitutes a semantic unit. Another difference relates to the fact that the meaning of an idiom can be replaced by one lexical item, whereas in collocation, this is not possible. Consider the following examples from both English and Arabic:

Idiom: kick the bucket can be replaced by "die" قاب قوسين أو أدنى "qāba qawsayni ?wa ?adnā" can be replaced by وشيكاً"wašīkan".

Collocation: "fish and chips" cannot be replaced by one lexical item nor can the Arabic collocation إنهمر المطر الغزير "?inhamara ?almaṭaru ?al- ghazīr-u" be replaced by one item.

This is to say, while an idiom is a semantic unit, a collocation is a formal one.

According to Cruse (1986), the essential difference is that an idiom is a "lexical complex which is semantically simplex"; while in collocation each lexical constituent is also a semantic constituent (p.37). In other words, a collocation is semantically complex. A collocation may be idiom–like in respect of constraints on the combinability of constituents, but is phrase-like in semantic structure. As Ballinger (1976) puts it, "A collocation may involve normal senses of all the words in a string but without the easy possibility of substituting some other with the same meaning" (p.6).

4. Collocations in English

Many linguists have addressed collocations in English. They have come up with similar definitions and categories, but they may differ in their focus. Robins (1964) defines collocations as "the habitual association of a word in a language with other particular words in sentences" (p.66). He argues about two types of collocations: the first type refers to situational meaning of words concerned as in "white coffee", "black coffee", "white race" and "white wine" where these colors are not used with reference to their referents. The other type refers to the referential meaning of words as in "dark night" where one meaning of "night" is its collectability with "dark" and vice versa. Palmer (1981) conceives of three types of restrictions on collocation: The first refers to those collocations "which are based wholly on the meaning of the items, as in the unlikely "green cow" (p.79). The second deals with items "that are based on range word maybe used with a whole set of words that have some semantic features in common, as in "the rhododendron passed away" and equally of "the pretty boy". Thirdly,

some restriction are collocational in the strictest sense, involving neither meaning nor range, as "addled" with "eggs" and "brains". For further discussion on collocation restrictions, please refer to Allerton's (1984) *Three (or four) Levels of Word Co-occurrence Restriction* (pp.17-40).

Firth (1957) in his later work introduces the notes of collocation as a part of his theory of meaning (pp. 196-197). It is at the so-called collocation level of analysis, intermediate between the situational and the grammatical with lexical meaning; i.e. with that part of the meaning of lexemes which depends, not upon their functions in particular context of situation, but upon their tendency to co-occur in text. He tells us, for example, that one meaning of "night" is its collectability with "dark" and of "dark" collocation with "night". Meaning by collocation is an abstraction at the syntagamatic level and is not directly concerned with the conceptual or idea approach to the meaning of words. One of the meanings of "night" is its collectability with "dark", and of "dark" with "night".

Newmark (1981) deals with collocations on syntactic grounds. He, therefore, categorizes collocation as either paradigmatic or syntagamatic (p.114). Paradigmatic categories are based on well-established hierarchies such as kinship as in "father and sons", colours as in "emerald is a bright green", scientific taxonomies and institutional hierarchies" where the elements of the culture for each language often have their own distinct linguistic likeness. Newmark (1981) lists seven groups of syntagamatic collocation (p.118). He maintains that only there happen to be the commonest:

1) adjective and noun e.g. "heavy labour"

2) noun and noun e.g. "nerve cell"

3) verb and noun e.g. pay a visit (Newmark, 1988, p.212)

Benson, M. (1986) says that collocation (a group of words that occurs repeatedly) can be divided into grammatical collocations and lexical collocation. See (Hill, J., 1999; Williams, B., 2005).

4.1 Grammatical Collocations

Benson, M. (1986) defines grammatical collocation as "a dominant word (verb, noun, adjective) followed by a grammatical word, typically a preposition". Examples are:

1) Verb-preposition combination (prepositional verbs): these are combination of a verb and preposition: abide by, abstain from, account for, aim at, and accuse (somebody) of, look after, and struggle for.

2) Noun-preposition combination: access to, accusation against, administration for, analogy between (to, with).

3) Adjective-preposition combination: absent from, accountable to (with) answerable for (to) and -ed participle adjectives, -ing participle adjectives: accompanied by, corresponding to.

4) Verb-participle combination (phrase verbs). Some verbs need to be followed by specific adverbial particles. These are called "phrasal verbs" whose meaning is different from the meaning of the separate constituents of the verb and the particle. Arts F. and Arts J. (1986) defines phrasal verbs as "combination of a verb and a number of a closed set of adverbs: about, by, down, along, around, aside, back among others: bring about, catch on, make up, call up, set out , step down" (p.43). It is worth noting that in transitive phrase verbs, the particle (adverb) can generally occur before and after the direct object. Compare:

Did you make up this story?

* Did you make this story up?

How do you account for this phenomenon's?

* How do you account this phenomenon for?

The meanings of the grammatical collocations are more or less inferable from the meanings of their parts, even though the prepositions in the collocations are not predictable.

4.2 Lexical Collocations

Lexical collocations contain no subordinate element; they usually consist of two equal lexical components. The major types of lexical collocations are:

1) Noun-verb combinations: adjectives modify, bells ring, bees buzz (sting, swarm) birds chirp (fly, sing), blood circulates (flows).

2) Adjective-noun combinations: a confirmed bachelor, a pitched battle, pure chance, keen competition, grave concern, sincere condolences.

3) Verb-noun combinations:

    a. Verbs denoting creation-nouns: compile a dictionary, make an impression, compose music, and inflict a wound.

    b. Verbs denoting activation - nouns: set an alarm, fly a kite, launch a missile, wind a watch.

    c. Verbs denoting eradication and/or nullification-nouns: reject an appeal, recall a bid, lift a blockade, invalidate a clause, break a code, eliminate a competitor.

4) Adverb–verb combination: Adverbs usually occur finally, but if we add a special impression or emphasis, we move it before the verb: strongly suggest, barely see, thoroughly plan, hardly speak, deliberately attempt.

5) Adverb–adjective combination: These are used to emphasize purpose, or when we intend to add a strong feeling or a special kind of behavior to adjectives: totally acceptable (different), extremely odd, completely useless, successfully (barely) finished (noticed).

Finally, Obana (1993) distinguishes two types of collocations: structural and semantic. He argues that structural collocation is a type of lexical cohesion by which two lexical items are structurally related because the feature of one accords with that of the other. For example: "die" can occur with "man" as in "the man died" but not with "spoon" as in "The spoon died". The word "die" acquires a certain semantic feature in "man" that is "+alive" which the word "spoon" lacks; it, therefore, cannot be structurally collocational with "die". Semantic collocation, on the other hand, is a type of lexical cohesion which is occurrence relevance between two lexical items. The two lexical items are associated because of their frequent and semantic relevance to each other, as in "dog" and "bark".

Now, from the above discussion we can distinguish four types of composite units

4.3 Open Collocation

Cowie (1983) characterizes these as combination in which "both elements (verb and object or adjective and noun) are freely recombirable … Typically, also, in open collocations, each element s used in a common literal sense" (X111). However, Bolinger (1968, pp. 6-7) reminds us of the semantic implications which constrain our choice of ostensible synonyms, for example:

45. They hurt her badly. (physical or material) VS. 46. They hurt her terribly. (sentiments, feelings)

47. I got my pants wet. VS. 48. I wet my pants.

An example of open collocations in Arabic:

49. bada?at /?intahat ?al-harab/?al-maʕrakah.

بدأت / انتهت الحرب / المعركة

(The war/battle began /ended.)

4.4 Restricted Collocations

Aisenstadt (1979) defines these as "combinations of two or more words used in one of their regular, non-idiomatic meanings, following certain structural patterns, and restricted in their commutability not only by grammatical and semantic valence, but also by usage" (p.71). For Cowie (1983) "in such combinations…one word…has a figurative sense not found outside that limited context" (VIII). This appears to contradict Aisenstadt but in fact the two views are compatible since, in a restricted collocation one of the elements may be either literal or figurative. In "explode"+"a myth/a belief" the verb is arguably figurative, while in "clench" + "one's teeth /fists" it is literal. The combination "clench one's teeth" could perhaps, be used in a wholly figurative way in the sense of grit one's teeth, in which case it would no longer be analyzed as a restricted collocation but as an idiom.

Cowie (1981) says the choice of the specialized meaning of the verb is contextually determined since "explode" in the sense "show to be false" or "no longer true" occurs in no lexical context other than that already shown (myth, belief) (p.227). For Curse (1986), collocations "have a kind of semantic cohesion–the constituent element are, to varying degrees, mutually selective" (p.40). In Arabic, as in English, this type of collocation occurs in various types of syntactic configuration.

1). Subject/Verb

50. birds chirp (fly, sing)

51. ?indalaʕat/našabat/šabbat ?al-ħarb/?al-maʕraka

اندلعت /نشبت/ شبت الحرب / المعركة

(the war/battle broke out/flared up)

2). Verb/Object

    52. compile a dictionary

    53. launch a missile

    54. reject an appeal

    55. xāđa ?al-maʕraka/?al-mufāwađāt

خاض المعركة / المفوضات

    (He rushed into/embarked on battle/negotiations.)

3). Adjective / Noun

    56. grave concern

    57. sincere condolences

    58. maʕraka/ħarb ṭāħinah/šaʕwā?/ đarriya

حرب طاحنة / شعواء / ضاريه معركة /

    (devastating /damaging war/battle)

    59. jarīma/?ibtisāma nakrā?

جريمه / ابتسامه نكراء

    (vicious crime/smile)

The co-collocants in these example generally exhibit a certain similarity of meaning and collocations like "ħarb ṭāħina" (lit. grinding war) and "xāđa?al-mufāwađāt" (lit. plunge into negotiations) are arguably semantically motivated. Yet, in such figurative extension the direction and nature of the extension is language-specific and hence unpredictable. It is this interlingual incongruence which can give rise to second language learning difficulties and problems of translational equivalence.

4.5 Bound Collocations

This type of composite unit, described by Cowie (1981) as "a bridge category between collocations and idioms "exhibits unique contextual determination; in other words, one of the elements is uniquely selective of the other" (p.228). The selecting element is typically "specialized" in meaning. This type of collocation is relatively uncommon in English. Examples are:

60**.** foot the bill

61. carry favour

But Arabic's derivational richness frequently permits a particular pattern combination:

62. ħarb-un đarūs

حرب ضروس

fierce (murderous) war

63. jayš-un jarrār-un

جيش جرار

huge (tremendous) army

In such cases the adjective collocates uniquely with a specific noun. The selecting item is not invariably figurative; in the following examples each non-figurative verb collocates uniquely with a particular body-part:

أطرق الرأس **.**64

?aṭraq-a ?al-ra?s

He bowed his head.

شَمّر سواعده 65.

ṣammar-a sawāʕidah -u

He bared his upper arms.

Such verbs may come to encapsulate the meaning of the collocant, in which case the body-part may be omitted. The degree to which this occurs varies:

66. اطرق ?aṭraqa (he bowed his head) but not

67. شمّر* šammara (he bared his upper arms)

Bound collocations readily lend themselves to idiomatic use "شمّر السواعد šammar-a ?al-sawʕid" more commonly carries the meaning "get down to work".

4.6 Idioms

Contrary to the case in the previous types of composite unit, the constituent elements of idioms are opaque i.e. used in specialized senses, together forming a single semantic unit. Idioms have traditionally been divided into semantic and lexical, the latter type more commonly referred to compounds. In the latter type of structure, neither element preserves its literal meaning and the unit refers to a single specific referent. Illustrative examples are:

68. الحرب البارده

?al-ħarb-u ?al-bārida

the cold war

69. حرب الكواكب / النجوم

Ħarb-u ?al-kawākib/?al-nujūm

(star war)

70. Kick the bucket.

71. Fly the handle.

72. Spill the beans

73. Red herring.

5. Collocation in Arabic

In Arabic little has been written about collocation. It is found in Arabic, though, under different titles as: التلازم "?al-talāzum", التضام "?al-taḍām" and المصاحبات / المتلازمات اللفظية "?al-muṣāħibāt or ?al-mutalāzimāt ?al-lafðiya". Hassan (1973) refers to collocation in Arabic as "?al- tadām" . He sub-categorizes "التضام" "?al- tadām" into two types: التلازم "?al-talāzum" (inseparableness) and التضام "?al-taḍām" (mutual incompatibility). He defines the term "?al- tadām" as the habitual co-occurrence of two lexical items. The relation that binds between these two lexical items could be rhetorical or grammatical (p.217).

It is true that "التلازم" "?al-talāzum" is lexically much more compatible with "التضام" "?al-taḍām", however, Hassan uses these two words as different terms where التضام "?al-tadām" cab be sometimes achieved by "التلازم" "?al-talāzum".

Hassan, adopting a classical view of collocation, establishes that collocational expressions or التلازم "?al-talāzum" can be represented by two types: المبنى الوجودي ?al-mabnā ?al-wujūdi (structural or existensial) and المبنى العدمي ?al-mabnā ?al-ʕadami (referential). Examples of المبنى الوجودي ?al-mabnā ?al-wujūdi are: relative pronouns, noun of gentive construct, prepositional phrase, conjunctive expressions and demonstratives. Hassan refers to referential collocations where one lexical item is mentioned and the other is referred to and understood from the given context. Consider the examples:

74. وَلِيَدْخُلُوا الْمَسْجِدَ كَمَا دَخَلُوهُ أَوَّلَ مَرَّةٍ (الإسراء:7).

wal-ydxulū ?al-masjid-a kama daxalūhu ?awala marra.

And to enter your Temple as they had entered it before (Al-Isrā?, p.7)

The word المسجد ?al-masjid in the above example is related to "?al-masijid ?al-?aqsā" which is understood from the given context. Despite the fact that the word "?al-?aqṣā" which collocates with "?al-masjid" is referred to in the context, they are still considered collocations.

5.1 Types of Collocations

Al-Qasimi (1979) adopts a more analytical view of collocations, thus, he argues that collocations in Arabic include the followings types:

1**.** Noun - adjective

الوطن العربي ?al-waṭan ?al-ʕarabi (The Arab Word)

?al-taʕāwun ?al- ?iqtiṣādi (Economic Cooperation)

2. Verb - preposition

إستفسر عن ?istafsara ʕann (to inquire about)

إقترب من ?iqtaraba min (came near to)

3. Adjectives -preposition

مرتبط بِـ murtabiṭ –un bi (related to)

عزيز على ?azīz-un ʕalā (dear to)

4. Participle - preposition

الفشل في ?al-faŝal fī (failure in)

السعي الى ?al- saʕay ?ilā (seeking for)

5. Nouns of genitive construct

أعضاء اللجان ?aʕdā? ?al-lijān (members of committees)

6. Conjunctive expression

التعاون والتآزر ?al-tʕāwun wal-taʕāzur (assistance and cooperation)

7. Quantitative specifications

عدد كبير من ?adad-un kabīrun min (a great number of)

عدد قليل من ?adad-un qalīlun min (a small number of)

8. Qualitative specifications

الى حد بعيد ?ila ħad-in baʕīd-in (to a large extent)

9. Locative expression

في كل مكان fī kull-i makān (every where)

من هنا وهناك min hunā wa hunāk (from here and there) (p.29)

5.2 Characteristics of Collocation

Collocations can be characterized as follows.See Al-Qasimi (1979-29-30):

1. A collocation does not constitute a semantically or grammatical single indivisible unit.

2. The meaning of the collocation can be predicated from the meanings of the individual words themselves. The meaning of the collocation "خرق المعاهدة xaraq-a ?al-muʕahāda" can be predicated from the individual words to mean "انتهك الإتفاقية ?intahaka ?al-?itifāqyya" because "خرقxaraq-a" means "انتهك ?intahaka" and "المعاهدة ?al-muʕahāda" means "الاتفاقية ?itifāqyya". Unlike the idioms "على قدم المساواة?alā qadam ?al-musawā-h". The meaning of this idiom can't be predicated from the meanings of the individual words.

3. According to Arabic syntax, one lexical item can be understood without referring to the other lexical unit. The word "القـدس ?al-quds" can be understood without the other lexical item "الشريف ?al-ŝarīf".

4. Unlike idioms, collocations can't be replaced by any lexical substitute/word. إنهمر المطر بغزارة "?inhamar-a ?al-maṭar-u bi-ghazāra" can't be substituted by only one word. But the idiom قاب قوسين أو أدنى "qāba qawsayni ?aw ?adnā" can be substituted by the one word "soon" "وشيكا "waŝīkan" or قريباً "qarīban" .

5. Unlike idioms, collocations manipulate i.e. the individual lexical items can be substituted by similar words without changing the whole meanings. In "ثلة من الجيش θullat-un min?al-jayŝ" the individual words can be substituted as: مجموعة من العسكر "majmūʕat-un min ?al-ʕaskar". But جماعة من الجنود "jamāʕat-un min ?al-junūd" or the individual words in the idiom "بكرة ابيهم ?an bakrati ?abīhim" can't be substituted as " فوق بكرة ابيهم fawqa bakrati ?abīhim" or "على بكرة والدهم ?alā bakrati wālidihi".

5.3 Categories of Collocation

El-Hasan (1982, p.276), in his study of collocation in Arabic, argues that lexical items that collocate fall into three categories:

5.3.1 Opposites

75. الشرق والغرب?al-ŝarq-u walgharb (the east and the west)

76. الحياة والموت?al-hayāt-u wal-mawt (life and death)

77. الكثير والقليل   ?al-kaθīr-u wa-qalīl (the abundant and the scarce)

78. الاعمى والبصير ?al-?aʕmā wal-başīr (the blind one and the one who can see)

79. الغنى والفقير?al-ghaniya wal-faqīr (the rich man and the poor man)

5.3.2 Synonyms

In this respect, the Holy Qur'an is rich in collocation of synonyms. This type of collocations is effective in serving to reinforce the message:

80. إِنَّمَا أَشْكُو بَثِّي وَحُزْنِي إِلَى اللَّهِ (يوسف:86)

?innama ?aŝkū baθθī wahuznī ?ilā ?al-lāh

I complain to Allah about my grief and sadness (Yusuf, p.86)

81. إِنَّهَا سَاءَتْ مُسْتَقَرًّا وَمُقَامًا(الفرقان:66).

?innahā sāʕat mustaqarr-an wa muqāmā

It (hell) is a bad place to settle in and live in (Al- Futqān, p.66)

El-Hassan explains that "baθθ" is deep "huzun" in one sense, and in another "baθθ" is grief which is expressed in words, while "huzun" remains unfolded in the heart.

5.3.3 Complementariness

This category may be illustrated by the following examples:

82. بالقول والعمل

bil-qawli wal-ʕamal (by word and deed)

83. الراديو والتلفزيون

?al-rādyu wal-talifizyōn (radio and television)

84. اعطني ورقة وقلم

?aʕṭinī waraqat-an wa qalam (Give me a piece of paper and a pen)

85. . وَمَا خَلَقْنَا السَّمَاءَ وَالْأَرْضَ وَمَا بَيْنَهُمَا بَاطِلاً (ص:27)

wamā xalaqna ?al-samamā?-a wal-?arđ-a wamā baynahuma bāṭilā

We haven't created the sky (heaven) and the earth in vain (Şād, p.27).

Such collocations consist of conjoined pairs of lexical items comprising categories or phenomena with some strong semantics, spatial, temporal or functional link.

In his work (1990:35-37) El-Hasan handled "Collocational Distribution" maintaining that synonyms do not qualify for absolute synonymy because of differences in their collocational distribution. Consider the following synonyms of " الموت ?al-mawt" (death) : مات "māta" , توفيtuwuffiya" نفق "nafaqa" and انتقل الى رحمه الله "?intaqala ?ilā raħmati ?allāh".

86. مات الكاتب / الثور māta ?al-kātib-u / ?al-θθawr-u (The writer /bull died)

87.توفي الكاتب / الثور tuwuffiya ?al- kātib-u / ?al-θθawr-u (The writer /bull died)

88. انتقل الكاتب / الثور* الى رحمه الله

?intaqala ?al-kātibu /* ?al-θθawr-u ?ilā raħmati ?allāh (The writer /bull died)

89. نفق الكاتب* / الثور nafaqa ?al- kātib-u / ?al-θθawr-u. (The writer /bull died)

The word مات"māta" in these examples, is neutral; it concurs with human and animate subjects. The synonyms توفي "tuwufiya" (was caused to die) and انتقل الى رحمه الله "?intaqala ?ilā raħmati ?alāh" (lit) (passed into the mercy of Allah" can only be used where the recipient /suffers is human. Finally, the synonym نفق "nafaqa"(It died) does not collocate with human beings or plants; it requires a non-human, animate subject. Consider the following in support of the variability of collocational distribution of Arabic synonyms. The words جلس "jalsa" برك "baraka", and جثم "jaθama" are synonymous as their meaning has to do with "act of sitting". However, every one of these

synonyms has its own collocates. See Al- Tha'alibi (129). Thus جلس "jalasa" collocates with human subjects, برك "baraka" is appropriate for camels, and جثم "jaθama" collocates with birds.

90. جلس المعلم

jalas-a ?al-muʕallim-u

The teacher sat down.

91. برك الجمل

barak-a ?al-jamal-u

The camel knelt.

92. جثم العصفور

jaθam-a ?al- ʕuşfūr-u

The sparrow perched.

Finally, Al-Aqtash (1994) concurs with Hassan (1973) in defining collocation as the habitual co-occurrence of two lexical items. However, Al-Aqtash argues about aspects a special type of collocation namely إطباق المزاوجه "?itbāq ?al- muzāwaja" where two or three lexical items co-occur and have the same rhyme as in:

93. هين لين hayyn-un layyn-un (Nice and Easy)

94. حذر بذر haδir-un bāδir-un (Confused and Unsuccessful)

95. أخذ بحذافيره وجذاميره وجراميزه

?axaða bihaðāfīrihi wajaðamīrihi wa jarāmīzihi (He took it entirely)

In the light of translating the above rhyming collocation, it is obvious that what might rhyme in Arabic might not rhyme in English, and vice-versa. Consider the following examples in English:

96. hoilty–toity سلوك مستهتر (sulūk-un mistahtir)

97. roly–poly قصير ممتلئ الجسم (qaşīr-un mumtali?u?al- jism)

98. hocus–pocus هراء (hurā?)

5.3.4 Discussion: Similarities and Differences

It is clear from the above–mentioned discussion that collocation in Arabic is not as exclusively discussed as it in English. It is also clear that although English and Arabic (unrelated languages) classify collocation into various categories, these categories are not always synonymous to each other. It has been noted that the exact equivalent for collocation in the target language has been one of the major problems for both students and teachers in learning/teaching process and for translators as well. Collocations as a problematic area may be restricted to lexical choice. Consider the following examples:

99. English is a famous language. for 100. English is a universal language.

101. He wants to grow his knowledge. for 102. He wants to develop / increase his knowledge.

This is probably due to: language specifics, interference of mother tongue i.e. transfer from the native language or lack of extensive reading of contemporary English and Arabic prose.

Yet, it seems that most linguists agree that:

1) Collocation of both languages refers to the habitual co-occurrence of individual lexical items. Examples from English are: "pay attention", "addled eggs", "pretty girl", and "fish and chips". Examples from Arabic are: الوطن العربي"?al-waṭan ?al-ʕarabi", حبر جاف"hibr-un jāf-un", صادق حميم "şadīq-un ħamīm", مكة المكرمة "makat-u ?al-mukarramat-u".

2) Collocations are a type of syntagamatic lexical relations e.g. adjectives+ noun as in: grave concern,حرب ضروس "ħarb-un đarūs".

3) Collocations are linguistically predictable in both languages i.e. the tie between "spick" and "span" is stronger than that between "letter" and "piller box".

4) In both languages there are many totally predicted restrictions i.e. the occurrence of the items is frequent that their occurrence becomes predictable: "spick"+ "span" خلف الناقة "xilfu ?al-nāqa" .

5) Collocations are formal statements of co-occurrence e.g. "green" collocates with "jealousy" and similarly, برك "barak-a", collocates with جمل "jamal".

6) In both languages the verb of the collocation can be substituted. Examples: "to commit murder" and "to perpetrate murder". Similarly in Arabic اِقترف جرماً ً "?iqtarafa jurman" and إرتكب جرماً "?irtakaba jurm-an".

7) Association of ideas: Wherever you mention a collocate, the other collocate immediately jumps into your mind: "keen competition", "pitched battle", "receive warmly" and "war breaks out". حاك المؤامره ħāka ?al-mu?āmara , فقر متقع "faqr-un mutqi"?, جارفـــسيل "sayl-un jārif", جرح بليغ "jurūħ-un balīgha".

8) In both languages the lexemes are variable with other lexemes. The combination defines the meaning of the individual items. Examples from English: the adjective "heavy" has many meaning according to the collocates:

103. heavy rainfall   مطر غزير   maṭar-un ghazīr-un

    heavy fog   ضباب كثيف   dabāb-un kaθīf-un

    heavy sleep   سبات عميق   subāt-un ʕamīq-un

    heavy sees   بحار هائجه   bihār-un ha?ijat-un

    heavy   meal   وجبة دسمه   wajjbat-un dasimat-un

    heavy   smoker   مدخن مفرط   mudaxin-un mufriṭ-un

    heavy   industry   صناعة ثقيلة   ṣināʕat-un θaqīlat-un

Arabic examples are:

104. ?istiqbāl-un jāf-un   إستقبال جاف   cool reception

    manāx-un jāf-un   مناخ جاف   dry weather

    qalam-u hibr-in jāf-in   قلم حبر جاف   a ball-point pen

    lahjat-un jāfat-un   لهجة جافة   harsh tone

    jild-un jāf-un   جلد جاف   rough skin

9) Collocational in both languages is not mere juxtaposition because it is mutual expectancy of two items or more. The two items can be separated in the sentence or they may occur in two separate sentences:

105. Integrated plan to provide sufficient workers according to local requirements should be devised.

106. يقوم المشرفون التربويون في وكالة الغوث الدوليه بنشاط ملحوظ

yaqūmu ?al-muŝrifūna ?al-tarbawiyūna fī wakalati ?al-ghawθi ?al- dawliyati bi-naŝaṭin malħūð.

10) Although the synonyms of the same semantic field have very near meanings, each has its own collocate. These collocates can't be predicted by foreigners.

107. pretty girl

    buxom man

    addled eggs / brains

    rancid button/ bacon

108. شجع الرأس   ŝajj-a   ?al-ra?s

haŝam-a ?al- ?anf   هشم الأنف

qaṣ-a ?al- ʕunuq   قص العنق

hatam-a?al-sin   هتم السن

qasam-a?al- ðahr   قصم الظهر

11) Some collocation in both languages die, others come into existence. Examples are:

109. senetic engineering

    star war

    noise, sound pollution

110. ترشيد الإستهلاك   tarŝīd ?al-?istihlāk

?al- hājiz ?al-nafsī   الحاجز النفسي

?al-?amn ?al-ghiðā?ī   الغذائي الامن

12) Collocational range is not completely identical. Even if they are identical in their true meaning, they differ in

their figurative meaning. The verb runs "jarā" in English and Arabic is used for humans, animals and transportations. But figuratively the collocates are not identical:

111. run business يدير العمل yudīr-u ?al- ʕamal

   run nose يسيلأنف ?anf-un yasīl

   run plants النبات ينمو ?al- nabāt-u yannmū

   run stockings يكرُ الجوارب yakurr-u ?al-jawārib

run color ينحل اللون yanħall-u ?al-lawn

112. جرت العاده jarat ?al-ʕadat-u

جرى العرف jara ?al- ʕurfr-u

جرى العمل jara ?al- ʕamal-u

جرى اتصال jara ?itişāl-un

Now we have to notice the difference between English and Arabic: the most important difference between these two languages is cultural. The relation between language and culture is inseparable. Teachers, instructors and translators have to be aware of this relation between culture and language and the effects of this relation in teaching/learning process and translation. That is to say, different languages reflect different cultures. For example English reflects the culture of the Britons while Arabic language pertains to the Arabic–Islamic culture. Although such languages may reflect certain similarities, each is unique in its own right. Therefore, successful teachers, instructors and translators should be fully aware of both cultures. The followings are illustrative examples:

1. Certain terms which are cultural specific may give rise to translational difficulties. Consider the Arabic expression: مجلس قيادة الثورة "majlis qiyadat?al-θawra" (the revolutionary command council). The phrase would sound alien to most English readers because it is not part of their culture. Therefore, we have to make such vague terms clear for English readers through adding the paraphrase "the highest executive body in the country".

2. The term دول صديقة وشقيقة "duwal-un şadīqat-un wa-ŝaqīqat-un" (sisterly and friendly countries) is not found in the west. That is to say, they don't divide the world countries into şadīqa (friendly) and ŝaqīqa (sisterly). This division is only part of the Arabic culture and is used in reference to Arab countries.

Therefore, instructors should focus upon teaching vocabulary and multi-word units by giving students enough practice.

7. Findings and Conclusion

Collocation is a linguistic phenomenon in language whose influence may be more far-reaching than previously acknowledged. Both Greenbaum (1974, p.89) and Bolinger (1976, p.8) emphasis the major importance of collocational sized lexical units both in the early years of language acquisition and also in the continuing years of vocabulary development. This fact has implications for linguistic applications such as language teaching and translation. Advanced learners of English, according to the researcher's experience as a school supervisor of English, find greatest difficulty precisely in this area of language: students and even teachers make predominately lexical, stylistic and appropriateness errors. The needs of learners of English are now beginning to be catered for, but the problems of incorporating collocational information into bilingual dictionaries still pose formidable challenge.

Arabic, a language singularly rich in lexical and derivational resources, exhibit collocation in profusion. Classical lexicographers such as Thaʕalibi and Ibn Sidah were keenly aware of the phenomenon and dictionaries of meanings such as fiqh ?al- lugha and ?al- muxaşşaş contain a wealth of collocational information. Unfortunately, the arrangement of the material is often idiosyncratic and unsystematic. Also, there is much that is obsolete and no longer relevant to Modern Standard Arabic. certain contemporary bilingual dictionaries such as Wehr (1979) note a certain amount of collocation information but not in the sort of systematic way which could assist learners of Arabic. Benson (1985) maintains that "Dictionaries should provide such collocations at the entry for the dominant word (verb, noun, or adjectives). The leading British learner's dictionaries .The Longman Dictionary of Contemporary English (LDOCE) and A. S. Hornby, Oxford Advanced Learners Dictionary of Current English (ALD)-do give a large number of grammatical collocations" (p.62). Apresyan, Mel'cuk, and Źolkovsky working originally in the Soviet Union, have made a significant contribution to the treatment of collocation. They proposed a new type of dictionary called the Explanatory and Combinatory Dictionary (ECD). The ECD method is to subject a relatively small number of carefully selected entries to a very detailed

grammatical and lexical treatment. Each entry is arranged in exactly the same way and provides exactly the same type of information. The entry contains the definition, pertinent morphological and syntactic information, lexical functions, phraseology and a discussion of synonyms and near synonyms. The most significant innovation of the ECD is the concept of lexical functions. For more details see Benson (1985, pp. 62-63) and Apresyan et al. and Mel'ĉuk et al. As for up-to-date monolingual dictionaries of Arabic, they simply do not exist; see Zughoul (1980) Arabic needs work on its lexicography (p.212). There is no single modern efficient Arabic –Arabic dictionary anywhere in the Arab –world comparable in quality and ease of reference to Webster's for example." There is a pressing need for descriptive studies of contemporary Standard Arabic at various levels of language but especially the lexical, with particular attention to collocational usage, since it as at this level that Modern Standard Arabic differs most sharply from its classical precursor. Additionally, it could be safely stated that any language abounds collocation including synonymy, antonym, complementariness and idioms. Arabic and English serve as good examples. In addition, collocation have their own life cycle: They came and go, they are born and they die.

8. Recommendations

Although this research is linguistically descriptive and is not pedagogically oriented, it may have pedagogical implications for foreign language teachers, and students, (cf. Farqhal M. & Obeidat, H., 1995) translators, text book writers, test makers and syllabus designers as well as lexicographers. That is to say theoretical contrastive analysis has pedagogical implications that can be useful for teachers and learners of foreign languages as well as for translators and syllabus designers. Moreover, the study may be helpful to ESP practitioners who are interested in preparing ESP teaching materials based on the analysis of authentic texts.

1. Teachers of foreign languages should receive intensive training on how to use and how to teach collocations.

2. Students of foreign languages, and interpreters should also be intensively trained on how to use collocations and to build own memory back of collocations.

3. Syllabus designers should take collocations into consideration through proposing suitable materials and programmers for teaching collocations in schools, community college, and universities.

4. Intensive studies for collocational phenomenon in L1 and L2 should come into existence.

5. Dictionary –makers should propose collocation – specialized monolingual and bilingual dictionaries.

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Appendix

Table 1. Phonetic Symbols of Arabic Consonants

Transliteration		Phonetic Description	Arabic Examples
Arabic Letters	Symbol		
ء	ʔ	glottal stop	ʔamal (hope)
ب	b	voiced bilabial stop	balad (country)
ت	t	voiceless denti- alveolar stop	tammūz (july)
ث	θ	voiceless dental fricative	Θuluθ (one third)
ج	J	voiced palato-alveolar fricative	jabal (mountain)
ح	ħ	voiceless pharyngeal fricative	Ħubūr (joy)
خ	x	voiceless uvular fricative	xabīr (expert)
د	d	voiced denti-alveolar stop	daʕawa(invitation)
ذ	ð	voiced dental fricative	ðahab(gold)
ر	r	alveolar trill /tap	rāya(flag)
ز	z	voiced denti-alveolar fricative	zirāʕa (agriculture)
س	s	voiceless denti-alveolar fricative	sabab (reason)
ش	ŝ	voiceless palato-alveolar fricative	ŝahīd (martyr)
ص	ş	voiceless alveolar fricative (emphatic)	şawāb(correct)
ض	đ	voiced denti-alveolar stop(emphatic)	đaʕf (weakness)
ط	ṭ	voiceless denti-alveolar stop (emphatic)	ṭabīb(physician)
ظ	̣ð	voiced interdental fricative (emphatic)	̣ðulm (injustice)
ع	ʕ	voiced pharyngeal fricative	ʕabīr (perfume)
غ	gh	voiced uvular fricative	ghibṭa (delight)
ف	f	voiceless labio-dental fricative	fasāħa (fluency)
ق	q	voiceless uvular stop	qamūs (dictionary)
ك	k	voiceless velar stop	kabīra (sin)
ل	l	lateral alveolar	luxa (language)
م	m	bilabial nasal	murjān (pearls)
ن	n	alveolar nasal	najāħ (success)
هـ	h	glottal fricative	;;'l,,k,mkk,kioklhujūm (attack)

Table 2. Phonetic Symbols of Arabic Vowels

Transliteration		Phonetic description	Arabic Examples
ـَ	a	Short front half-open unrounded	dam (blood)
ـِ	i	Short front open spread	ribāt (ribbon)
ـُ	u	Short front close rounded	mujīr (protector)
ا	ā	Long front open unrounded	şābir (patient)
ى	ī	Long front close unrounded	faqīr (poor)
و	ū	Long front close rounded	waqūr (dignified)
وَ	w	non-syllabic labio-dental semi-vowel	waṣf (description)
ىَ	y	on-syllabic palatal semi vowel	yaqīn (certainty)

Transliteration:

1. There is a linguistic rule that must be considered in the transliteration of the Arabic examples. The rule says that /l/ sound in the Arabic definite article /ʔal/ assimilates completely with the immediately following coronal consonant. This assimilation results in the doubling (geminating) of the coronal consonant: cf.ʔal- rajul (the man)ʔarrajul .Coronal consonant with which /I/ sound assimilates are called by Arab linguists sun letters; whereas the non-coronal consonants, which are not susceptible to germination are called moon letters. The moon

letters are b, j, ħ, x, ʕ, f, g, h, q, k, l, m, h, w, y.

2. The conjunctive hamza has been ignored in this study and disjunctive hamza is phonetically realized.

Definition of Terms:

damma /u/:the nominative marker of all definite singulars and the definite sound feminine plural:

1. ?al- walad-u(the boy) nom.

?al-wālidāt-u (the mothers) nom.

fatha /a/: the accusative marker of all definite singulars, e.g.

2. ?al-walad-a (the boy) acc.

kasra /i/: genitive marker of all definite singulars and the definite sound feminine plural:

3. ?al-wālidāt – i (the mothers) acc.and gen.

?al-walad – i (the boy) gen.

tanwin (nunation): It is the process of doubling the final vowel case marker, the damma /u/ for the nominative case, the fatha /a/ for the accusative case, or the kasra /i/ for genitive and dative case. When the three case vowel markers are doubled at the end of a word, - un, - an, - in, they represent the three case endings, nominative, accusative and genitive. The 2nd vowel is changed to /n/:

4. ṣadīq-un (nom.) a friend

ṣadīq -an (acc.) a friend

ṣadīq -in   (gen.) a friend

Higher Secondary Level Students' Evaluation of Communicative Language Teaching in Bangladesh

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Abstract

The aim of the present research was to investigate the evaluation of Communicative Language Teaching (CLT) by Higher Secondary (college) level students of Bangladesh. When EFL teachers adapt the CLT method to teach their students (especially college level education) according to their own way without perfect needs of the students, a gap has been arisen between the EFL teachers and the students for their perceptions and practice of new teaching methodology like CLT. Therefore, exploring how Higher Secondary level students' evaluation of CLT interacts with their learning process could shed more light for learners' development. This paper reports Higher Secondary level students' evaluation of CLT method by which they would be able to communicate with their teachers for learning English language very spontaneously in Bangladesh. To achieve this purpose, out of 83 participants, intermediate (Both first year and second year) language learners were selected randomly. Data were collected from semi-structured interviews and belief-inventory questionnaires in the program. It gives an interpretive account of the participant's reactions to CLT and the impact of it for learning process. This is followed by a discussion on several structured questions that students hold a favorable attitude towards CLT method which has been expressed through their positive statement that by mastering the rules of grammar, students become fully capable of communicating with a non-native speaker where CLT learners are to take responsibility for their own learning and they have to perform group work activities which are essential for communication and in promoting genuine interaction among students. Side by side they have to acquire their English knowledge for communication with others effectively when CLT method is used in their classes through text books.

Keywords: Higher Secondary, evaluation, Communicative Language Teaching, communication

1. Introduction

Evaluation of language teaching methods is needed for knowing the pros and cons of the methods and updating them in any language. Evaluation of language teaching method means to decide the value or quality of methods (Mondal, 2011, p.182). Kielyet al (2005) remarked about language program evaluation that "Evaluation" has been a persistent problem and it is the heart that connects and gives blood to all the other program elements and a primary focus on making judgments about language programs based on experimental designs and limited quantitative analyses (p.39). In the same way, Norris (2006) has emphasized on the evaluation program in college foreign language programs. In recent decades, teachers of English have been encouraged to implement Communicative Language Teaching (CLT) to help developing students' abilities to use English appropriately in context. CLT advocates teaching practices that develop communicative competence in authentic contexts (Larsen-Freeman, 2000). To improve students' abilities to use English in real contexts, CLT has been adopted in the settings of English as Foreign Language (EFL) colleges (Littlewood, 2007). It is clear that students' evaluations are important in their decision to learn English through CLT. The reason for the mismatch between CLT theory and practice may be teachers' attitudes (Karavas-Doukas, 1995). Since teachers' evaluation reveal teachers' thinking about teaching language, the investigation of teachers' evaluation serves as a starting point to identify the possible contradictions between teachers' beliefs and CLT principles. The idea of the communicative approach may conflict with EFL teachers' existing thoughts about teachers' roles and teaching methods. However, before 1971, the study of English was used in all level educational institutions in Bangladesh where a number of English language teaching methods are used like Translation method, Grammar-translation method, Direct method, Audio-lingual method, Humanistic Teaching Approaches, Principled Eclecticism, Task-based

teaching and CLT (Mondal, 2012, p.168). Among the above mentioned methods, CLT method, as a teaching method, is being used both in school and college level education now, it is important to investigate Bangladeshi Higher Secondary (college) level students' evaluation of CLT.

1.1 Background

In the late sixties, Kelly (1969) produced an overview of language teaching history which began in the period around 500 BC among western countries. His long historical perspective carries a message for anyone looking at the development of language teaching. But English language teaching was originated with the propagation of English nation. From the very beginning till today a number of English language teaching methods like Translation method, Grammar-translation method, Direct method, Audio-lingual method, Humanistic Teaching Approaches, Principled Eclecticism, Task-based teaching and CLT are used for learning and teaching in English language where CLT is the latest teaching method which spreads it's sweetest smells in the field of teaching and learning, especially in the modern era. Communicative Language Teaching is an approach to the teaching of second and foreign languages that emphasize communication, as both the means and the ultimate goal of learning a language (Mondal, 2012, p.317). The origins of it are to be found in the changes of the British language teaching tradition dating from the late 1960s. Wilkins' (1972) book *Notional Syllabus* played a significant role for the development of CLT and its greater application in the teachers and learners simultaneously. One of the most characteristic features of CLT is that it pays systematic attention to functional as well as structural aspects of language and describes spoken and written discourse. The goal of CLT is to develop communicative competence. It means what a speaker needs to know in order to be communicatively competent in a speech community which adjacent with a number of functions as: instrumental, regulatory, inter-actional, personal, and heuristic, imaginative and representational.

1.2 Literature Review

According to Hymes (1972), competence should be viewed as "the overall underlying knowledge and ability for language which the speaker-listener possesses" (p.13). That is, the concept of communicative competence involves knowledge of the language and the ability to use the knowledge in context. Communicative competence is a complex notion that involves linguistic as well as socio-cultural sectors. From proposed definitions, it can be concluded that communicative competence consists of knowledge of linguistic rules, appropriate language usage in different situations, connection of utterances in a discourse, and strategies to cope with for the use of language.

Burnaby and Sun (1989) reported that Chinese college students learn the knowledge of English for future jobs in China, such as reading technical articles or translation of documents.

Karava-Doukas (1996) suggests that the mismatch between the beliefs and practices may contribute to the neglect of examining teachers' attitudes before implementing any new approach. That is, only promoting the approach and trying to convince the teachers of the effectiveness of CLT does not successfully change the teachers' existing beliefs about language learning and teaching.

Widdowson (1999) says that "learners do not very readily infer knowledge of the language system from their communicative activities." "Communicative Language Teaching (CLT) values, among other things, learner-centeredness, which is, giving the learners more responsibility and involvement in the learning process. This is often achieved through discovery learning activities and through group work as opposed to the traditional teacher-fronted lesson. CLT also takes a relatively relaxed attitude towards accuracy in the belief that meaning takes precedence over form. Finally, CLT has inherited the humanist view that language is an expression of personal meaning, rather than an expression of a common culture. Such notions, it is argued, derive from very Western beliefs about education and language. Its critics argue that CLT is an inappropriate methodology in those cultural contexts where the teacher is regarded as a fount of wisdom and where accuracy is valued more highly than fluency" (Thornbury, 2003).

Chang's (2000) survey study in Taiwan investigated 110 high school English teachers' attitudes toward CLT and their practice of CLT. The results showed that Taiwanese high school English teachers hold positive attitudes toward CLT. Moreover, the teachers who hold positive attitudes toward CLT tend to use more communicative activities in their classroom practice.

Harmer (2003), according to him, the Communicative Approach has come under attack from teachers for being prejudiced in favor of native-speaker teachers by demanding a relatively uncontrolled range of language use on the part of the student, and thus expecting the teacher to be able to respond to any and every language problem which may come up. In promoting a methodology which is based around group and pair work, with teacher

intervention kept to a minimum during, say, a role-play, the Communicative Approach may also offend against educational traditions which it aimed to supplant. The Communicative Approach has sometimes been seen as having eroded the explicit teaching of grammar with a consequent loss among students in accuracy in the pursuit of fluency.

Liao (2003) investigated high school English teachers' attitudes toward CLT in China. The first-phase survey study reported most Chinese teachers are supportive of the implementation of CLT. The findings indicated that among 302 participants, 94% responded favorably toward CLT and were willing to practice it. In the second-phase interview study, four interviewees were selected from survey participants who displayed favorable attitudes toward CLT. The teachers expressed their agreement with CLT such as, "the teacher should take into account the students' need", and "the aim of the class is to enable students to communicate easily in real life situations" (p.125).

Karim's (2004) survey study examined university-level EFL teacher's attitudes toward CLT in Bangladesh. The findings showed that most teachers displayed positive attitudes toward the basic principles of CLT. He also interested to disclose, the teachers were aware of the features of CLT and their perceptions of CLT corresponded with their reported CLT practice.

Li's (2004) study of Chinese teachers' opinions at a tertiary level indicated that the teachers thought that learners must be given feedback when they produce L2 to modify their production. Since the students already knew how to negotiate meaning in their first language, what they needed to learn were words in order to use them in L2.

Carless's (2004) interview data study revealed that some students used the simplest linguistic forms to complete the tasks.

Hawkey (2006), in Italy, applied both survey and face-to-face interviews to investigate whether teachers agreed with the advantages of the communicative approach in language teaching. The teachers stated positive views about CLT such as "CLT improving learner motivation and interest", and "CLT improving communicative skills" (p.247). Through his research it is known that, teachers' interviews suggested that the teachers were motivated to use pair-work activities to meet the learners' communicative needs.

Razmjoo and Riazi (2006), similarly, in their study would like to depict that the teachers as a whole expressed positive attitudes toward the five principles of CLT. The teachers held strong views about CLT in the areas of grammar role and teacher role.

Hawkey (2006) reported that Italian teachers of English think some correction of grammar and lexis errors is necessary.

This view is confirmed by Tsai's (2007) study. Taiwanese teachers also thought that EFL students have no immediate need to communicate in English. On the other hand, they need grammar and reading skills in order to learn content knowledge.

1.3 Statement of the Problem

The present research was designed to investigate the higher secondary level students' evaluation of the CLT (Which is specially used at higher secondary /college level education) in Bangladesh.

1.4 Objectives

The objectives of the study were implemented through following specific questions:

1) How the CLT method is evaluated by the higher secondary level students in English language teaching in Bangladesh?

2) What are the characteristics of the CLT method?

3) How the CLT method can be used meaningfully?

1.5 Significance of the Study

This study has great importance for both the students and teachers alike. Especially the students of the schools, colleges and even in advance level (University) education would be able to know the perfect idea about CLT which play a vital role in the field of learning and teaching practices equally. As this study has collected a lot of information about the method, the effectiveness and appropriateness of the method will be made meaningful. Furthermore, the study will guide the English teachers in exploring proper methodologies for teaching through CLT. The significance of the study will also be for the planners and education managers in policy formulation or revision of teacher education programs at secondary, higher secondary and even in advance level education in the country. It will also help in-service teacher education institution to award or offer relevant in service i.e.

training programs. In addition, the students, teachers and general people of the country will be able to use this method in the classroom and out of the classroom frequently. It will also help the people (who are not actually the students) who are interested in CLT for communicating with the foreigners. Moreover, the students (especially both secondary and higher secondary level) will have four skills of language by which they will be able to learn language very smoothly and apply it with others without any hesitation.

2. CLT in Bangladesh and Characteristics of CLT

Though this method was started in England in the early 19th century but it was introduced for teaching English at secondary education in Bangladesh in 2001 and similarly introduced in the higher secondary courses and is being continued till today. In Bangladesh, a number of methods were initiated at the colonial period (Atthat time Grammar-Translation method was the most popular one). As English enjoyed very prestigious position during colonial period, due attention was given in teaching this language in undivided India. It continued as a colonial leftover after 1947 till 1971. With the independence of Bangladesh in 1971, the policy makers of this country diminished the importance of English and they changed this English Language Teaching Method (ELTM) correlation with their various domains of using both quantitative and qualitative measures, parametric and non-parametric measures of ELTM which were used to test hypothesis without knowing the authentic and fundamental needs of the students and the proficiency of the teachers. As a result, teaching of English in Bangladesh experienced different dimension regarding its curriculum, syllabus, materials, methodology, testing and evaluation. It also experienced a mismatch between different components of the program. Different methods have been found to be used where CLT is the latest method of teaching language. This method is developed by the English Language Teaching Improvement Project (ELTIP). The purpose of using this method in Bangladesh was to update the English language teaching at the Secondary education in Bangladesh meaningfully. ELTIP started working since July 1997. The project is sponsored by the ministry of education. This project has been working to promote teaching learning of English in the Secondary level education in Bangladesh and introduced the communicative language teaching approach in the English curriculum of the country for the first time. Afterwards this method is used in higher secondary (college) level education in Bangladesh and changed a little with the passage of time without knowing the perfect demands and evaluation of the students. Therefore, it becomes necessary to examine the higher secondary level students' evaluation of CLT in Bangladesh.

According to Rodgers (2001), there are four characteristics of the communicative view of language:

1) Language is a system for the expression of meaning.

2) The primary function of language is to allow interaction and communication.

3) The structure of language reflects its functional and communicative uses.

4) The primary units of language are not merely its grammatical and structural features, but categories of function and communicative meaning as exemplified in discourse.

3. Methodology

The methodology of this research describes the location of the study followed by sampling procedures employed in the study, a profile of the informants, and method of data collection, instrumentation, data collection procedures and data analysis procedures.

3.1 Location and Informants of the Study

This research examined the evaluation of English language teaching method like CLT by the Higher Secondary level students in Bangladesh through a number of colleges of south-western part of the country where Khulna, Satkhira, Bagerhat and Jessore districts were included. The informants were first year and second year students of the different colleges. The research had both male and female informants.

3.2 Sampling and Instrumentation Procedures

The population of this research was Higher Secondary level (college) students. A total of 83 students were selected as the sample for this research. The respondents were from the different colleges in four districts. The sample was selected through a random sampling method. A total of 83 Higher Secondary level students were selected as respondents to whom the questionnaire was administered to collected data for this research. The questionnaire was prepared through English language. This research is descriptive and non-experimental. The research was based on primary data. The data were collected via the survey approach through a self-administrated questionnaire. The questionnaire survey method was preferred because the researcher investigated informant's evaluation of English language teaching Method like CLT used at Secondary and Higher Secondary education in Bangladesh. This method was chosen because of the following reasons: (I) this

method is suitable for empirical research; (II) the data collected through this method is easily quantifiable; (III) this method gives informants enough time to provide well thought out answers; (IV) this offers grater anonymity to the informants; and (V) this requires low cost and saves time. The questionnaire was prepared by researcher in connection the research demands. In preparing the questionnaire, caution was exercised to ensure the standard and quality of the questions. The researcher was concerned about the validity, reliability, clarity, practicality, administer ability of the instruments. A pilot survey was conducted to study the feasibility of the instruments. The feedback from this pilot survey on the appropriateness of the questionnaire was then incorporated into the questionnaire and approved of administration.

3.3 Data Collection and Analysis Procedures

Quantitative method was used to collect the data. The data was collected through a survey in the form of a questionnaire. The questionnaires were administrated by the researcher himself. The questionnaires were distributed to the students of the colleges and requested them to return the completed questionnaires after answering. Upon completion of the correction of data, the data was edited, coded classified and tabulated for computation and analysis. The analysis was done using SPSS (statistical package for social sciences) software. This software was used to examine and investigate about students' choice of answer through which the percentage values were obtained.

Data collected were tabulated, analyzed, interpreted and presented in Table 1 below. Percentage was calculated by using statistical technique for evaluation. The short terms which are used in the chart are described below:

SA = Strongly Agreed

A = Agreed

UNC = Uncertain

DA = Disagreed

SDA = Strongly Disagreed

4. Findings and Discussions

The following findings were drawn on the basis of question analysis of the questionnaire:

1. In answering the structured question "Do you think that the learners with little or no knowledge of the language cannot communicate with others effectively?" about 38.55% respondents strongly agreed with the statement that the learners with little or no knowledge of the language cannot communicate with others effectively.

2. In answering the structured question "Are you agree that CLT learners are to take responsibility for their own learning without the help of others?" 34.94% respondents strongly disagreed with the statement that CLT learners are to take responsibility for their own learning without the help of others.

3. In answering the structured question "Do you think that the students should become effective communicators in the foreign language only for communication?" 32.53% respondents strongly agreed with the statement that the students should become effective communicators in the foreign language only for communication.

4. In answering the structured question "Is CLT the most important factor by which language Performance should be judged?" 39.76% respondents strongly agreed with the statement and they think CLT is the most important factor by which language Performance should be judged.

5. In answering of the structured question "Do you think group work activities are essential for communication and in promoting genuine interaction among students?" 33.73% respondents strongly agreed with the statement that group work activities are essential for communication and in promoting genuine interaction among students.

6. In answering the structured question "Do you think that a textbook alone is not able to cater to all the needs and interests of the students?" 31.33% respondents strongly agreed with the statement that a textbook alone is not able to cater to all the needs and interests of the students.

7. In answering the structured question "Do you think that the students do their best when CLT is taught in their class by the teacher?" 34.94% respondents strongly agreed with the statement and think that the students do their best when CLT is taught in their class by the teacher.

8. In answering the structured question "Do you think that it is very difficult for the teachers to monitor the students' performance and prevent them from using their mother tongue?" 28.92% respondents disagreed with

the statement and think that it is very difficult for the teachers to monitor the students' performance and prevent them from using their mother tongue.

9. In answering the structured question "Do you think that teachers are the authentic factor for performing CLT in the course of a lesson?" 27.72% respondents strongly agreed with the statement that teachers are the authentic factor for performing CLT in the course of a lesson.

10. In answering the structured question "Do you think that by mastering the rules of grammar, students become fully capable of communicating with a non-native speaker?" 32.53% respondents disagreed with the statement and think that by mastering the rules of grammar; students become fully capable of communicating with a non-native speaker.

11. In answering the structured question "Do you think that most of the students acquire their English knowledge for communication with others effectively when CLT is used in their classes through text book?" 37.35% respondents strongly agreed with the statement and think that most of the students acquire their English knowledge for communication with others effectively when CLT is used in their classes through text book.

12. In answering the structured question "Do you think that the role of the teacher in the language classroom is to impart knowledge through activities such as explanation, writing, and example?" 32.53% respondents strongly agreed with the statement and think that the role of the teacher in the language classroom is to impart knowledge through activities such as explanation, writing, and example.

The result is drawn up through data analysis and findings of the research. When designing the evaluation of the Higher Secondary level students towards CLT method used in English language teaching, the present research could address the focal evaluation questions, so it designed corresponding questions to obtain information about that theme desired. The questions the study implemented were highly structured and the students' answers and responses to the questions helped to continue the research effectively. When analyzing the data, it also obtained a clearer picture of the implementation status of the current research.

5. Conclusion

CLT represents the current trend of college level English language education that aims to develop learners' communicative competence. Although teachers play a crucial role in preparing students to communicate effectively in various situations, students are the authentic factor for this issue. This study was motivated to investigate Bangladeshi Higher Secondary level students' evaluation of CLT method and their thinking about CLT in practice. The findings reveal that students hold a favorable attitude towards CLT method and display characteristics of CLT in their beliefs. On the basis of six star marked questions, it can be expressed that 32 respondents strongly agreed with the statement that the learners with little or no knowledge of the language cannot communicate with others effectively and 29 strongly disagreed with the statement that CLT learners are to take responsibility for their own learning without the help of others where 33 respondents strongly agreed and(28 respondents strongly agreed with the statement) think that group work activities are essential for communication and in promoting genuine interaction among students. Moreover, 27 respondents were disagreed and interested proclaiming that without mastering the rules of grammar, students don't become fully capable of communicating with a non-native speaker where respondents strongly agreed with the statement and think that most of the students acquire their English knowledge for communication with others effectively when CLT is used in their classes through text book.

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Appendix

Table 1. Frequency and Percentage of Participants' Opinions toward the English (N = 83)

Questions	SA	A	U	D	SD
1.Do you think that the learners with little or no knowledge of the language, cannot communicate with others effectively?*	32 38.55%	19 22.89%	8 9.64%	11 13.25%	13 15.66%
2.Are you agree that CLT learners are to take responsibility for their own learning without the help of others?*	15 18.07%	12 14.46%	9 10.84%	18 21.69%	29 34.94%
3.Do you think that the students should become effective communicators in the foreign language only for communication?	27 32.53%	21 25.30%	12 14.46%	14 16.87%	9 10.84%
4.Is CLT the most important factor by which languagePerformance should be judged?*	33 39.76%	22 26.51%	3 3.61%	13 15.66%	12 14.46%
5.Do you think group work activities are essential for communication and in promoting genuine interaction among students?*	28 33.73%	23 27.72%	2 2.41%	17 20.48%	13 15.66%
6.Do you think that a textbook alone is not able to cater toall the needs and interests of the students?	26 31.33%	24 28.92%	1 1.20%	21 25.30%	11 13.25%
7. Do you think that the students do their best when CLT is taught in their class by the teacher?	29 34.94%	23 27.72%	6 7.23%	15 18.07%	10 12.05%
8. Do you think that it is very difficult for the teachers tomonitor the students' performance andprevent them from using their mothertongue?	18 21.69%	21 25.30%	5 6.02%	24 28.92%	15 18.07%
9.Do you think thatteachers are the authentic factor for performingCLT in the course of a lesson?	23 27.72%	19 22.89%	4 4.82%	18 21.87%	19 22.89%
10.Do you think thatby mastering the rules of grammar,students become fully capable ofcommunicating with a non-native speaker?*	17 20.48%	22 26.51%	5 6.02%	27 32.53%	12 14.46%
11.Do you think that most of the students acquire their English knowledge for communication with others effectively when CLT is used in their classes through text book?*	31 37.35%	29 34.94%	2 2.41%	11 13.25%	10 12.05%
12.Do you think thatthe role of the teacher in the languageclassroom is to impart knowledge throughactivities such as explanation, writing, and example?	27 32.53%	19 22.89%	8 9.64%	18 21.87%	11 13.25%

On the basis of the results and discussions (where twelve questions are structured) a pie chart can be drawn in the following way through taking the highest percentages of star (*) marked six questions.
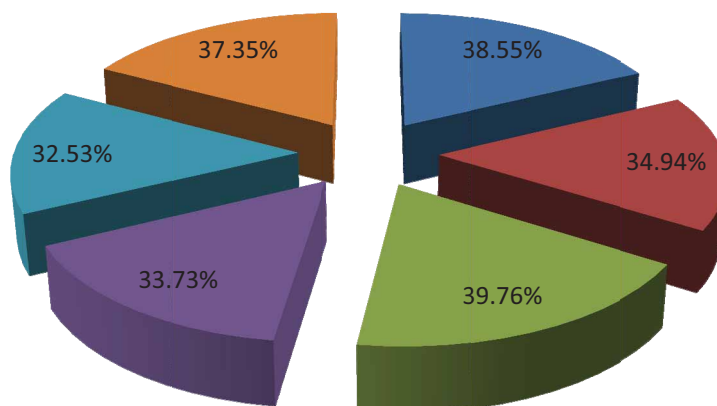
A Snapshot at the Poetry of Edward Estlin Cummings:

A Linguistic Exploration

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Abstract

This paper deals with an exploration of the poetry world of E. E. Cummings' (Edward Estlin Cummings, October 14, 1894- September 3, 1962) from a linguistic perspective. For limitations of time and space, a couple of his representative poems are selected with the purpose of conducting a stylistic analysis of his poetry in the light of discourse analysis with particular reference to lexical and syntactic features that help make Cummings' style a peculiar example of style as deviation from the norm.

Keywords: stylistics, deviation, lexical features, grammatical features, spontaneous readers' responses, critical responses

1. Introduction

1.1 Topic of the Research

The focus of the research falls on a sample of E. E. Cummings' poetry, consisting of two poems regarded as expressive texts. According to Reiss (1976), expressive texts refer to language used in order to reflect the sender's state of mind, including his/her feelings about or attitude to a particular topic. As the sender will select those words and structures that best support his/her attitude to or emotional involvement in the topic, expressive writing is characterized by subjective use of language, for example descriptive adjectives, neologisms, creative metaphors and collocations as well as unconventional syntax (p.87).

1.2 Objectives of the Research

This paper attempts to undertake the task of a stylistic analysis of a sample of E. E. Cummings' (Edward Estlin Cummings, 1962) poetry fairly regarded as representative of Cummings' style in general. The sample consists of two poems. The first is "What If a Much of a Which of a Wind" which belongs to a volume of poetry published in the middle phase of Cummings' evolution: 1x1, published in 1944. This volume reflects the events of early years of the forties and this particular poem raises a controversial question at that time (and ever since) about the results of the atomic war. The second is "anyone lived in a pretty how town" which the researchers have got from 100 Selected Poems by E. E. Cummings, published in 1954 by Publisher Grove in New York. Both poems are available in appendix 1 and appendix 2.

1.3 Method of the Research

The researchers have adopted an analytical discoursed approach that attempts, as much as possible, to make use of statistical analysis of the linguistic characteristics of E. E. Cummings' poetic style as displayed in the two poems under study.

2. A Snapshot at Relevant Literature

2.1 Early Attempts at Defining Stylistics

Stylistics is the description and analysis of the variability of linguistic forms in actual language use (Encyclopedia of Linguistics, 2007). It is defined as "the study of literary discourse from a linguistics orientation and is distinguished from literary criticism and linguistics in that it links the two and has no autonomous domain of its own" (Widdowson, H. G., 1975). The prime interest of stylistics is to examine the choice of a given style and its effect on meaning. Therefore, stylistics is concerned with the examination of grammar, lexis, semantics, as well as phonological properties and discursive devices. In other words, it focuses on linguistic choices made by speakers and writers, whether in literary fields or otherwise.

The French classical theory of styles advocated the use of a high (grand) style in all works of literature in contrast to the everyday linguistic discourse, which, according to that school, represented the middle, and low styles. Styles were classified into three major ones. 1) stylus altus (works of art), 2) stylus mediocris (the style of high society) and 3) stylus humilis (the style of low society or comedies). This theory represents early attempts to account for the concept of style as primarily based on the selection of the linguistic means of self-expression (Missikova, 2003).

At the beginning of the 19th century, a German linguist and philosopher, Wilhelm von Humboldt gave an account of different styles in his book "Ǘber die Verschiedenheit des menschlichen Sprachbaues und ihren Einfluss..." and regarded poetry and prose as two opposites. According to him, poetry and prose differ in the selection of expressive devices, such as lexemes, expressions, use of grammatical forms, syntactic structures, and emotional tones, etc. These notions, at the beginning, seemed quite intriguing. Yet, his classification of styles was not really based on or even supported by any linguistic analyses of texts, and, hence, it remained purely theoretical. Later on, however, several linguists went back to Humboldt's classification and elaborated on his ideas. On top of these linguists were the members of the Prague Linguistic Circle (1926), V. Mathesius, B. Havránek and F. Trávníček (Missikova, 2003).

Some literary schools have also contributed towards the development of stylistics. The French school Explication de Texte developed a method of text analysis and interpretation known as close reading. This method was based on a correlation of historical and linguistic information and on seeking connections between aesthetic responses and specific stimuli in the text. The method became quite popular and was used in many other schools and movements.

2.2 Literary Stylistics

Literary stylistics is a discipline that links linguistics and literary criticism and makes use of both of them at the same time. The basic goal of literary stylistics is to study and examine thematic and aesthetic values as produced by the choice of certain linguistic forms rather than others in order to convey the creative writer's vision, tone and attitude, (Zhang, p.155). Among the most important landmarks in this respect, indeed, comes Style in Fiction: a Linguistic Introduction to English Fictional Prose by Leech, G. N. and Short M. H. which appeared first in 1981, though the copy used by the researchers is the second edition that was published in 2007. Even though the work takes narrative fiction as its major domain, the contribution of this book to literary stylistics in general can hardly be undermined.

The linguistic forms that attract analysts' attention are usually the fore grounded or deviant ones. Analyzing a text stylistically is unlike doing a "literary" analysis of it; it needs to be much more objectively conducted; it has to be based on textual evidence as manifested in the use of certain linguistic devices employed by the author to convey particular ideas and sentiments as well as produce a certain mental, emotional and psychological effect upon the potential addressee/s, viz. the readers of the literary work in question. It involves the understanding of the concept of style as recurrence of linguistic forms and not simply as a deviation from the norm (Zhang, p.155). Accordingly, this paper aims at indicating how such an analysis is structured, and how to relate linguistic elements to meaning.

2.3 Stylistics as Deviation

Deviation is a departure from the norm, which is itself relative and hard to define. Norm can be that of a historical period, of a writer, or even the norm manifested in a text. Nevertheless, a creative writer can sometimes go outside the conventions of a language for special effects. Such deviations are external deviations because the norm is determined outside the text. As Widdowson argues: Literary discourse is characterized by the creation of language patterns over and above those which are required by the linguistic code and these patterns bestow upon the linguistic items within them certain meanings which, when fused with the signification

these items have as code elements, constitute their unique semantic value in a given context. The application of rhetoric is, indeed, a case in point.

The researchers have chosen E. E. Cummings, as he has radically experimented with form, punctuation, spelling and syntax, abandoning traditional techniques and structures to create a new, highly idiosyncratic means of poetic expression. The meaning of Cummings' work is to be found in the relation between what he is trying to do (his means and techniques) in the one hand and his attitude and vision of life on the other." Particularly in the realms of typography, word usage, rhythm and imagery Cummings is innovator. The reader is immediately struck by Cummings' typography on the first encounter with his poetry. His capitalization (or lack of it), punctuation and line arrangement are immediately arresting. It was Cummings; believing that a poem appearance on the page was especially important in supporting the poet's intention. He wanted and expected his typography to affect the reading of the poem. By this means, he sought to control "the reading rate, emotional evocation and aesthetic inflection so that there might be the smallest possible gap between the actual experience and its expression." (Held, S., 1965)

Cummings' ideas may not be new as such; some are, indeed, quite old. Yet, poetry is an art of making new, of giving new life to the ideas that have always been, the eternal verities; and Cummings set out to refresh his Romantic ideas, and even to renew the very concept of love. His verbal pyrotechnics and typographical eccentricities are products and tools of that artistic quest. By making language look new on the page, he forces his reader to engage the poem at a new level of concentration and, hopefully, to follow that engagement through to the moment of living with which Cummings tried to catch up in the poem. (Blackmur, R. P., 1935)

Cummings' peculiar method of using syntax to convey hidden meaning is extremely effective. The reader does not simply read and forget Cummings' ideas; instead, he/she must figure out the hidden meaning him/herself. In doing this, he/she feels contentment, and thus retains the poem's idea for a more extended period of time. Cummings' ideogram poems are puzzles waiting solved. This type of poetry was a dramatic change to the common poetry people were used to reading. Using this irrational form, E. E. Cummings encouraged people to open their minds to alternative ways of thinking.

Critics have long been puzzled by the simultaneous presence in his poetry of romantic sentiments and experimental typography. Early critics like R. P. Blackmur (1935) often deplored the romanticism (calling it "incorrigibly sentimental") while they ignored or suppressed the typographical "peculiarities." (Robert E. 2008). Thus, E. E. Cummings' (or shall we say E. E. Cummings') poetry may be an ideal topic for stylistic analysis. It is the way in which ideas are expressed and emotions are transformed into linguistic expressions that matters rather than the abstract concept behind them.

3. First Responses and Critical Views

In this section of the research, the researchers shall cast a quick look at a specimen of first impressions presented by a sample of general readers as well as a sample of critical views with regard to the two poems in hand. The researchers aim at drawing a comparison and/or a contrast between non-specialist impressions on the one hand and critical views on the other hand, then, eventually, find out how similar or dissimilar both are to the findings of the researchers' stylistic exploration of the two poems in question.

3.1 First Responses

The first response to reflect the addressees' feeling of puzzlement on the one hand but also the feeling they have the right to produce their own interpretation freely on the other hand. Various readers have expressed their first reactions to the poem. Following are a few extracts from comments expressing readers' views on the 2 poems in question, as shown on the site of American Poems (Sunday, 8 March, 2009) with regard to "what if a much…." *http://www.americanpoems.com/poets/eecummings/756/comments* and (Tuesday, 27 March 2012) with respect to" anyone lived …". *http://www.americanpoems.com/poets/eecummings/11880/comments*

1) Lyricism and violent images juxtaposed. But the optimist that E. E. Cummings is comes through in the lines-whose hearts are mountains, roots are trees, it's they shall cry hello to the spring. I agree that this is Cummings' reaction to the war when all was turned upside down and the world lost its soul. (Andrea, United States, April 14th, 2009)

2) To me it's rumination-What if everything we believe to be true is actually a lie? And I mean everything like our concept of reality. (Lil Gibson, United States, October 27, 2008)

3) This poem is ultimately about the destruction of the world-a third World War. (Audrey, United States, April 19, 2007)

4) I really liked this poem because it really showed how "liberal" he really was. If you notice, there are colons, semicolons, and capitalization that are not right. He was really able to express how he did not care what the "rules" were. If that is how he wanted to write it, then why couldn't he. And because of his "liberalness", he is one of the best known writers of history. (Jackie, United States, February 8th, 2006)

5) Okay-so this is my take... E. E. Cummings is totally predicting the future. It's kind of dark and almost pessimistic the first time through but after you read it like 20 times-you see where he was going with it. Lines 9-12 relate back to the secret that is man. The screaming hills aren't hills at all- but a human. (Picture human anatomy for a moment) "strangles valleys by ropes of things" intestines veins, ligaments? Line 15-"whose hearts are mountains; roots are trees- Talking about the strong people who could survive a much of a which of a wind." What if a dawn of a doom of a dream"- that's the beginning of a great and terrible end." and sprinkles nowhere you and me"-when it's all over we will be nothing and belong nowhere. (Megan, September 7, 2005)

6) I read this poem in my college lit class, when told we could write our paper on any poem we read, I chose this one. I fell in love with Cummings as soon as I read this poem. It brought tears to my eyes for several reasons. Not much literature can do that. Now I read as much of his work as I can find. I am glad I still have my book since they took it off this site.... (Robin, United States, March 28, 2012)

7) The poem is good. It reaches many. It is life. It is death. Thank you, Mr. Cummings. (Shannon, United States March 28, 2006)

8) E. E. Cummings presents his views about life and how the individual is able to create more opportunities in life by pushing boundaries than if he were to conform to the demands of society by using sequential diction in an informal sentence structure through a weary tone. The weary tone gives the impression that the narrator has been through many difficult situations and made hard decisions. The tone makes it seem that the narrator has gained quite a bit of experience by living through much of life. With "they sowed their isn't they reaped their same…reaped their sowing and went their came," it gives the audience a feeling that the people have been working and gaining experience for a long time. In reality, the sowing and reaping process of crops takes an entire year. The narrator alludes to this fact with the "anyone" and "no one" sowing and reaping to show that they have been through hardships together and for a long time that in fact extends towards many years. Much of this is derived from the aphorism, "one reaps what they sow". The tone emphasizes the belief that one should be able to make their own decisions; they should be able to live their life just as they like it. (Emily, United States, February 25, 2006)

9) What is with everyone capitalizing E. E.! Do you know nothing about the man? He didn't capitalize anything, so please make it E. E. Cummings! (Brit, Canada, March 2nd, 2006)

10) I think that these is you best poem that I have ever read in my whole life. I think that you are good poet and you have a lot to look forwards too. (Emily, United States, February 27, 2006)

3.2 Critical Views

Leaving the general readers' impressions and immediate responses aside and exploring more technically informed views does not lead us, however, to a very different area. Much of the general impressions displayed in the comments of the general readers are to be found in the criticism written by experts on the subject of poetry.

As Stickney, Margaret Mary (1985) puts it in her MA thesis, "many critics have failed to take Cummings seriously" (p.9) because they get the impression that Cummings is chiefly one who scatters words somewhat barbarously over a page in a rebellious fashioning of his own typography.

In her PhD thesis (2010), Kathrin Khalil Bajis Maali asserts that Cummings has even moved from simply being a modern poet into a post-modern one, with many poems of his that have a certain "unique and exquisite style which distinguishes them from the traditional poem". Maali refers to his transition from the writing of traditional sonnets and poetry that meets the classical requirements of style into "writing poetry that defied the rules of grammar, style, punctuation and ideals of the modern era and the traditional poem" (Ibid).

The two poems at hand may be seen as typical examples of the above-cited views of a few critics. Yet, in fact, the very poems can be fairly taken as an affirmation of a recurrent theme in Cummings' poetry: an affirmation of the indestructibility of man. Nature-as in many of Cummings' poems-is brought into the scene. The bomb is likened to a wind, which blows everything away, even the skies and the oceans. Only Man, being the only secret of nature, will remain constant. Cummings goes on hypothesizing that if a bomb destroys the universe, blowing "me and you" to "nowhere", only those individuals who had had a firm close relationship with nature will "cry hello to the spring" (Held, S., 1965).

According to Theo Steinmann (1978), in his poem "Anyone Lived in a Pretty How Town", E. E. Cummings "cumulates different kinds and levels of rhythm in order to suggest the complexity of superimposed sensuous and mental impressions." The most striking pattern is represented in the revolution of the seasons, as indicated by the rotating list of their names. With each of the abstract terms the poet associates a natural phenomenon characterizing the particular season on the sensuous level of human experience so that one may stand emblematically for the other: sun-summer; moon-autumn; stars-winter; rain-spring.

Cummings' "technical innovations are many and spectacular. Not anarchistic flaunting of sense, they are best understood as various ways of stripping the film of familiarity from language in order to strip the film of familiarity from the world. Transform the word, he seems to have felt, and you are on the way to transforming the world" (Biography of E. E. Cummings).

4. A Stylistic Exploration of E. E. Cummings' Poems "What if a Much of a Which" and "Anyone Lived in a Pretty How Town"

We may see from the comments of unspecialized readers as well as critics that the poems are quite open to different interpretations. Those interpretations range from the description of the "What if a Much of a Which" as a depiction of the destruction of the whole world to the reference to Cummings as an optimist and then as pessimist, while one comment saw the poem mainly as an expression of the liberal mentality and attitudes of E. E. Cummings. On the other hand, the same comment, number 7 states "it (the poem) is life. It is death" both at the same time. Comment number 8 even attempted a real critical appreciation, depending on referring her analyses back to textual evidence rather than simply attempting an impressionistic interpretation. Another one, number 10, went further still, modeling her own comments on the deviational style of Cummings himself! The one thing that all readers, critics as well as non-specialists, would not find difficult to pin down is the clearly different style of writing of the two poems. The question is how the text yields itself to such a variety of different, if not even, sometimes at least, contradictory, views. This is where stylistic comes in.

The researchers shall attempt to depict the lexical and syntactic components of the two poems in question to come up with an overall picture of Cummings' stylistic features resulting from the use of particular lexemes and/or syntactic structures. In the light of this analysis, one can see how far the initial responses to the poems have or have not stemmed from the very nature of the work as such.

4.1 Lexical Features

To start with, a quick look at the class of open words or content words may prove useful. Open class words to "which an independent meaning can be assigned" (WordWeb, 2007) may be opposed to closed class (grammatical) words such as determiners (e.g. this, that, the) and prepositions (e.g. in, at, on). Closed class words act like sentence "glue" and link together open class words in meaningful arrangements (sentences). Table 1 shows how the open class words are distributed throughout the poem "What if a Much of a Which", and whether they are nouns, verbs, adjectives or adverbs, while table 3 shows the same with respect to the poem "Anyone Lived in a Pretty How Town".

Table 1. Distribution of open class words

Nouns	Nouns	Adjectives	Main Verbs
Abstract	Concrete	Attributive	Action Verbs
Truth-Lie	Wind-Leaves	Dizzying	Give
Hope-Terror	Stars-king	Lean	Bloodies
Seeing-Blind	Beggar-Queen	screaming	Yank
Pity-Envy	Friend-Fiend	Immortal	Blow
Spring-Dawn	Skies-Oceans	Single	Strangles
Doom-Dream	Man-Sleet	Hugest	Stifles
Life-Death	Hills-Snow	Keen	Cry
Space-Time	Valleys-Ropes	White	Bite
Soul-Mind	Things-Forests		Peels
Hearts-Universe	Mountains-Roots		Sprinkles
Secret-Much*	Trees-Home		Blow
Which*-Seem*			
24	22	8	11
Total	65		

It can be seen from table 1 that the total number of open class words or content words is 62 out of 173 (the total number of words in the poem). Thus, the number of functional words exceeds the number of content words that are usually supposed to carry the message of any discourse. In this poem, however, the message lies in the unconventional use of functional words. Besides, some of these functional words are actually used in the poem as if they were content words (marked in table 1 with an asterisk). A case in point is "which" preceded by the determiner "a" in the recurrent phrase "What if a Much of a Which". In fact, even "much", which is strictly speaking an adjective, is also used as a noun here.

Table 2 on the other hand, shows the total number of class words or content words as 73 used 87 times out of 228 lexical items all together. In this poem too, some verbs are used as nouns (marked with an asterisk in the table), and both content and functional words seem to fuse together and, thus, help convey the message of the poem. In both cases, the message of each of the two poems is not simply an idea to convey to the addressee, but rather a comprehensive feeling, impression and a state of the mind, all of which provide the addressee with open possibilities for different interpretations of one and the same poem. The poet is not out to lecture us about the destruction of nature or preach to us about the precious value of humanity as such. In his rebellion against the conventional and traditional, E. E. Cummings recreates his own rebellious experience on paper on all levels; the lexical, the syntactic, phonological and even graphological.

Table 2. Distribution of open class words

Nouns	Nouns	Adjectives	Main Verbs
Abstract	Concrete	Attributive	Action Verbs
Hope	Children	Pretty	Lived- Cared
Sleep	Eyes	Floating (2)	Sang- Danced
Dream	Women	Many (2)	Sowed- Reaped (2)
Spring (3)	Men	Deep	Guessed- Forgot
Summer (3)	Face	Still	Grew- Loved
Autumn (3)	Folk	Little	Laughed- Cried
Winter (3)	Tree	Small	Married- Did
Spirit	Leaf	Busy	Sleep- Wake
Joy	Bird	How*	Hope- Said
April	Snow	Ding*	Slept- Begin
Day	Everyones*	Dong*	Explain- Forget
Wish	Noone*		Remember- Died
Didn't*	Anyone* (5)		Guess- Stooped
Did*	Cryings*		Kiss- Buried
Same*			Dream- Earth
Nevers*			
Came*			
Sowing			
18 Nouns	14 Nouns	11 Adjectives	30 Verbs
26 Times	18 Times	13 Times	
Total	73 Content Words	87 Times	

As indicated in the above two tables, table 1 and table 2, open class words consist mainly of nouns and verbs. The concrete nouns, i.e., words that refer to physical objects, can be divided further into two rough areas of meaning, or semantic fields. Tables 3 and 4 show how this might be done: lexemes related to nature versus other ones that are related to humans. The mixture in the poem of nouns belonging to these two different semantic classes could be said to account for what we perceive as an interconnection between nature and man. Some of the abstract nouns mentioned in table 1 could belong to either category and might be seen to connect the two semantic classes together.

The number of abstract nouns is quite close to almost that of concrete nouns in both poems: 21 to 22 in "What of a Much of a Which" and 18 to 14 in "Anyone Lived in a Pretty How Town". This may echo some kind of balance or even dialectic between the ideal and the empirical or between the down-to-earth and the sublime. Another balance or dialectic in the two poems may also be detected between nature, on the one hand, and man on the other hand as shown in tables 3 and 4.

Table 3. Distribution of nouns within 2 basic semantic classes

Nouns Related to Nature	Nouns Related to Humans
Wind, Leaves, Stars, Skies, Oceans, Hills, Snow, Valleys, Forests, Mountains, Roots, Trees	King, Beggar, Queen, Friend, Fiend, Ropes, Things, Man, Home.
Total = 12	Total = 9

In table 3, ("What If a Much …"), we see that 12 nouns are related to nature while 9 are related to man per se. In table 4, ("Anyone Lived in a Pretty …"), 11 nouns are related to nature while only 8 are related to man, with almost the same percentage of occurrence in table 3. To start with, the numbers are close in both cases, may be again indicating some kind of balance or dialectic. Second, almost all the words that are related to nature in the first poem occur in the plural form (10 out of 12), while those related to man are mainly not (2 out of 8). Yet in the second poem, which seems to focus on the common man or anti-hero figure, most nouns that are related to man occur in the plural form (5 out of 8) while those related to nature are not (1 out of 11). This may represent the oneness of nature despite its plurality as opposed to the individuality of man even though man is ultimately responsible for the possible destruction of the world he lives in.

Table 4. Distribution of nouns within 2 basic semantic classes

	Nouns Related to Nature	Nouns Related to Humans
	Tree	Children
	Leaf	Eyes
	Snow (2)	Everyones
	Sun (3)	Noone
	Stars (3)	Anyone
	Rain (3)	Women
	Moon (3)	Men
	Spring (3)	Face
	Summer (3)	
	Autumn (3)	
	Winter (3	
Total	11	8
	28 Times	

The use of words related to nature in the plural form in the first poem can also reinforce the impression that "everything can be affected in nature except Man". The use of the plural form in this case may emphasize the idea that multiplicity may indicate and entail diversity, potential weakness and fragility, whereas singularity can be more associated with individuality, genuineness and hence Man. At the same time, the use of plurality in the second poem may reflect individuality, diversity and multiplicity in relation to the common men and anti-heroes. Even though Man is the focus of the second poem, it is the down-trodden street men that come and go unnoticed and hardly sympathized with. The same technique and/or lexical, semantic or grammatical feature can be used by Cummings to produce various if not even contradictory effects in different contexts, which, in turn, helps create the same kind of balance or dialectic above mentioned.

As for the use of verbs in the two poems in question, most of them are verbs of action. There are eleven uses in the first poem and 28 uses in the second poem, with a total of 39 versus only two occurrences of sativa verbs in "Anyone Lived in a Pretty How Town" and one occurrence of verb "seem" in "What if a Much of a Which …". Though used as a noun, it occurs in the NP position of an indirect object: "Blow king to beggar and queen to seem". With the exception of linkage verbs in different forms and tenses such as "is" and "was" in both poems, the dominance of action verbs may help reinforce the hypothetical nature of the two poems and the idea that nothing is certain and that everything may cease to be what it seems to us now. In other words, anything and everything is open to different interpretations.

If we now look at the verbs in the poem, we can see that they create a sense of immediacy as we read it. All the verbs that are marked for tense (finite verbs) are in the present tense. Therefore, we have present simple verbs such as "gives" [2], "yanks" [4] and "strangles" [11].

The use of pronouns instead of nouns in "What if a Much of a Which …" as well as the use of pronouns as if they were proper nouns such as "anyone" and "noone" in "Anyone Lived…" may also help make poems not only more open to different interpretations but also less tied down to concrete individual entities. Since concrete and/or abstract nouns are by definition more specific than pronouns. At least, any noun must have one or even a few definite denotations, whereas pronouns, by definition, are used to substitute and or replace any noun whether concrete or abstract and regardless of its/their denotative meanings, let alone associations and connotations.

4.2 Grammatical Features

Cummings combines repetition of deviation with a cohesive function in pattering that secures the unity of his poems. The syntactic level of his poems is often a persuasive parallelism based on syntactic deviation. (Kidder, R. M., 1979)

The first poem consists of three stanzas, with strictly speaking three complex sentences only, one in each stanza. All the main clauses are in the interrogative, starting with the WH question word "What", which enforces the hypothetical nature of the poem as well as invites the addressee to act as part of the poetic creation of the poem by providing a possible answer. Every first two lines in each stanza are interrogative but the question mark only appears after the fourth line, with a continuation of the second part of the question. While the fifth and sixth lines are also a continuation of the second part of the original question but start with a capital letter. It may be in order to indicate the significance attached to the semantic content of that part of the extended question "Blow king to beggar and queen to seem", "Blow hope to terror; blow seeing to blind" and, finally, "Blow soon to never and never to twice". Each line is followed by a bracketed alternative suggesting another face of the same coin. All of them concentrate on the consequences of the hypothetical question, and there is a complete reversal of order on all levels: friend is blown into a fiend (human); space to time (nature); pity to envy (emotional); soul to mind (mental and spiritual); and eventually life to nothingness (isn't), where you would have expected "death" and "death" simply to the past, the no longer existent "was".

Only the last two lines in each stanza are not in the interrogative, with fifth lines in the first two stanzas starting with a relative pronoun that could also be used in other contexts as a question word: "when" and "whose". The fifth line in each of the 3 stanzas, however, does not mark the beginning of a new sentence; it always comes after a dash, not a full stop. This may help emphasize the continual nature of the whole process of destruction depicted in Cummings' poem.

The main theme is the confusion of appearance and reality, nothing is what it seems, and, furthermore, everything is its own counterpart. Pronouns (relative or not) replace nouns, the king could become a beggar and the queen is only a pseudo-queen ("Seem" here is used as a noun, yet it could also be interpreted as a lexeme that marks the beginning of a new incomplete clause to the effect: only seems a queen but is not really one). The poem is also an open world of possibilities: everything is both "is" and "was" and everything could be everything else. All possibilities and probabilities are valid. This world is not as stable and systematic as it may seem to us. You and I are part and parcel of this "plan-less plan" of our world. The use of pronouns instead of nouns makes the poem more open to different interpretations and less tied down to concrete individual entities.

The second poem "Anyone Lived in a Pretty How Town" is also a typical example of Cummings' use of syntactic and grammatical deviation in his poetry even though in a rather different way this time. It consists of nine stanzas with 36 lines, each stanza made up of 4 lines. As Yu Xueyong (2011) puts it, "Its plot is simple but hard to understand, and its success lies in exquisite language" (chapter 9). The use of antonymous verbs in pairs of clauses with the second used as a verbal noun in the form of a gerund or even treated as a noun while retaining its verbal tense form. "Laughed their cryings" and "reaped their sowing" are examples of the former, while "he sang his didn't", "they sowed their isn't" and "and went their came" are cases in point of the latter.

In both poems, Cummings tries to capture the idea of a multitude of thoughts occurring simultaneously by breaking grammatical conventions. He uses both definite and indefinite references within the same clause (a much, a which)."Which" is a relative pronoun that is supposed to refer to something definite, however, it is used with an indefinite article "a" an indefinite article. The same applies to "a much": much is a "quantifier used with mass nouns" (WordWeb Pro, 2007), and hence, not normally used with indefinite articles as if it were a noun. Similarly, "never" becomes "nevers" and instead of dreaming while sleeping the "folk" "slept their dream"! This may enhance the possibility that anything and everything could happen as well as the notion of uncertainty and chaos.

4.3 Phonetic and Phonological Features

The use of alliteration and assonance is characteristic of Cummings' poetry. The two poems under study are

certainly no exception of that feature. Similar sounds yield themselves to each other, with the whispering voiceless /s/ and /f/ on the one hand, and the noisy explosive voiced semi-vowel /w/ and bilabial /b/ on the other hand dominating most of the poem. The /w/ occurs 12 times in initial position. The first three successive /w/s occur in the question word "what" in the first line. The relative pronoun used as a concrete noun "which" and the "wind" that blows everything to its opposite, while the last occurrence is in the very last line, maybe marking the presence of the other side of the equation. The reason for the destruction of nature and, paradoxically, the only one that can stop it, survive it, and produce life out of death, viz. man.

Another instance of parallelism in the poem occurs at the phonological level, where the rhyme scheme is irregular except that of the second and fourth lines of every stanza rhyme. Cummings does make use of internal rhyme at particular points within the poem. There is no strict pattern to its occurrence, yet, there is some degree of phonological parallelism in each stanza, such as the repetition of vowel sounds in words in close proximity to each other.

4.4 Deviation and Parallelism

Perhaps the most striking aspect of deviation in the two poems is the almost constant use of lower case letters where we would normally expect capitals. This, though, is typical of Cummings' poetry and so one may not attach much significance to it with regard to these two poems under study, except, perhaps, where Cummings' desire to break with normal conventions comes in. However, one of the effects of this graphological deviation is to foreground any instances where Cummings does use capitalization. Consequently, one may infer that the word 'Blow' in the 5th line of every stanza in the first poem ("What if a Much of a Wind") highlights an important theme-viz. the destruction of everything except man- in the poem, since it is the first word the reader would come across with initial capitalization. Likewise, only the two occurrences of the word "Women" in the phrase "Women and men" in the second poem, "Anyone Lived in a Pretty How Town", are capitalized to contrast them with "anyone" and "noone" who love each other but are downtrodden and marginalized. Women and men, on the other hand, lead the society and conform to its conventions, no matter whether they are "both little and small" or "both dong and ding", and no matter whether these conventions are social such as marriage or simply graphological such as the capitalization of the first letter in a written sentence.

In addition to the graphic deviations, there are also a number of grammatical deviations in the two poems. Many of these occur due to Cummings' tendency to use punctuation where it would not normally be necessary. For instance, we get phrases being bracketed which may be used to indicate visually immediacy or simultaneously. Examples may be found in the sixth line of every stanza in the first poem starting with "blow" and the bracketed "both" phrases in the second poem "both little and small" and "both dong and ding". Again, this contributes to our understanding of the poem as being very active and dynamic and emphasizes the idea that everything would be destroyed except Man.

If we examine the poems closely, we can see that there is actually some kind of systematicity to grammatical deviations. In other words, there is order bestowed on chaos and systematization of the breaking of systems! Following are a few examples from both poems:

1) Every stanza in "what if a much ..." starts with a rhetorical question–made up of four lines–such as the following example in the first stanza

what if a much of a which of a wind

gives the truth to summer's lie;

bloodies with dizzying leaves the sun

and yanks immortal stars awry?

2) Every fifth line in each stanza of the same poem starts with verb "Blow" with an initial capital letter

3) Line six in every stanza is written between brackets.

4) Line seven in every stanza begins with a hyphen that may be used to slow down the tempo or to foreground a specific line.

5) In "Anyone Lived in a Pretty How Town", only the fourth and eighth stanzas are devoid of bracketed sentences or phrases.

6) The use of bracketing starts with a whole line in the first stanza, then a short phrase forming only part of a line in the second stanza and finally a much longer bracketed sentence along three different lines with the third stanza. The fourth stanza has no bracketed clauses and/or phrases at all. Then, with the fifth stanza, the whole process

isrepeated but upside down. First, the longer bracketed sentence along three different lines, then the short phrase forming only part of a line and, finally, a whole bracketed line.

7) The above-mentioned use of bracketed phrases and or clauses reflects the same circular revolution of the seasons with relevant natural phenomena or objects in the poem. Thus, we first have "spring summer autumn winter" corresponding to "sun moon stars rain" in the first stanza, but in the last stanza, we have "summer autumn winter spring" corresponding to "sun moon stars rain". The change of order may again reflect the revolving nature of the universe as a whole. Disorder is embedded in order and order is yet an innate feature of disorder. Form and content both interact to give birth to a work of art that is almost as open to different interpretation as life itself.

Thus, we may conclude that E. E. Cummings is systematic in his grammatical deviations which may, in turn, underline the idea that there is still some kind of order amid this chaotic world or may be to illustrate the idea that although everything is uncertain, there is only one certainty which is "nothing is certain".

In addition to the graphological deviation in the poems, there is also some degree of graphological parallelism in the arrangement of the poems into stanzas. The first poem is set up in 3 regular eight-line stanzas. This seems to suggest that there is some order in form of the poem. It is not the chaotic graphological jumble that it first appears. It is difficult, though, to know what to make of the parallel structure of the poem, and if we were to try to relate it to our initial impression of the poem, it would be a pretty tenuous interpretation. However, Dixit (1977) studied a corpus of E. E. Cummings poems in detail and concluded that, far from being arbitrary examples of deviation, the poems are, in fact, systematically deviant.

5. Conclusion

Having analyzed the two poems in question stylistically, making use of a more or less a statistical approach, the researchers may be entitled to reflect on whether or not the initial responses to the poems as well as the critical reviews are compatible with the findings of the statistical analysis.

The analysis proves that the poems are open to several possibilities and interpretations, which is, in turn, reflected in the use of pronouns instead of nouns, the excessive use of functional words as well as the seemingly deviant stylistic techniques, in addition to the use of verbs and relative pronouns or question words as if they were nouns. The boundaries between different lexical and grammatical categories seem to fade away, just like man and Nature at times seem to intermingle and become one, while at other times they appear to stand in contrast with each other. Everything is a may be.Everything is possible and everything may turn to be something else or nothing at all. Yet, on the other hand, there is some kind of consistency in the use of "deviant techniques" throughout the two poems, if not even through most of Cummings' poetical works. Life and death are two sides of the same coin, death leads to growth, to life, and life ends with death. Order manifests itself within disorder and symmetry is born from chaos.   However, the consistency in using these so-called "deviant techniques" may be fairly regarded as compatible with a few of the first responses of non-professional readers that may be summed up as follows:

1- There is always order amid chaos or,

2- That humanity will survive despite the destruction of everything.

The previous analysis of E. E. Cummings' poems shows how one can make use of stylistics to uphold an interpretation of a poem, and how stylistics can also highlight elements of a poem that one might otherwise miss. It also enables us to speculate with more certainty on precisely why E. E. Cummings may have chosen to use such seemingly odd stylistic techniques. For example, we see that deviant punctuation is linked to the foregrounding of dynamic verbs, explaining why we perceive that there is much 'movement' in the two poems under study.

Analyzing the poems stylistically also highlights how the most internally deviant features of a given poem may be the very same ones which we would usually consider 'normal', non-deviant language in both everyday communication and within poetry, and suggests a reason as to why this might be the case. Stylistics, then, is helpful in explaining parts and aspects of a text that might otherwise skip the attention of the reader.

In conclusion, though, this research has only attempted to cast some light on how the linguistic features of a poem are directly related to the conceptual message of the literary work, and, in doing so, the researchers have upheld their initial interpretation of the poems under study. Indeed, the interpretation endorsed by the researchers is not the only one that could be given to the poems. However, by using a systematic analytical technique like stylistics, one can, at least, ensure that a given interpretation is as explicit, objective and grounded in facts as it can be. It is also highly likely that any other stylistic analysis of the poems concerned would include, at least,

some of the main findings or even conclusions of the present research. The researchers hope, then, that they have illustrated how to explain why a text makes one feel in a particular way rather than another, and that this research has gone some way towards convincing the reader that stylistics is a useful tool for anybody interpreting literary texts, not only the professional critic, but also the non-specialist reader.

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Appendix

Appendix 1

what If a much of a which of a wind

      E. E. Cummings

what if a much of a which of a wind

gives the truth to summer's lie;

bloodies with dizzying leaves the sun

and yanks immortal stars awry?

Blow king to beggar and queen to seem

(blow friend to fiend: blow space to time)

-when skies are hanged and oceans drowned,

the single secret will still be man

what if a keen of a lean wind flays

screaming hills with sleet and snow:

strangles valleys by ropes of things

and stifles forests in white ago?

Blow hope to terror; blow seeing to blind

(blow pity to envy and soul to mind)

-whose hearts are mountains, roots are trees,

It's they shall cry hello to the spring

what if a dawn of a doom of a dream

Bites this universe in two,

peels forever out of his grave

and sprinkles nowhere with me and you?

Blow soon to never and never to twice

(blow life to isn't: blow death to was)

-all nothing's only our hugest home;

the most who die, the more we live.

Appendix 2

anyone lived in a pretty how town

      E. E. Cummings

anyone lived in a pretty how town

(with up so floating many bells down)

spring summer autumn winter

he sang his didn't he danced his did

Women and men (both little and small)

cared for anyone not at all

they sowed their isn't they reaped their same
sun moon stars rain

children guessed (but only a few
and down they forgot as up they grew
autumn winter spring summer)
that noone loved him more by more

when by now and tree by leaf
she laughed his joy she cried his grief
bird by snow and stir by still
anyone's any was all to her

someones married their everyones
laughed their cryings and did their dance
(sleep wake hope and then)they
said their nevers they slept their dream

stars rain sun moon
(and only the snow can begin to explain
how children are apt to forget to remember
with up so floating many bells down)

one day anyone died i guess
(and noone stooped to kiss his face)
busy folk buried them side by side
little by little and was by was

all by all and deep by deep
and more by more they dream their sleep
noone and anyone earth by april
wish by spirit and if by yes.

Women and men (both dong and ding)
summer autumn winter spring
reaped their sowing and went their came
sun moon stars rain

Understanding Femi Osofisan's *Once upon Four Robbers* and *Aringindin and the Nightwatchmen*: A Critical Perspective

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Abstract

The paper is a critical discourse on Femi Osofisan's *Once upon Four Robbers* and *Aringindin and the Nightwatchmen*. The paper discusses the playwright's view on the inefficacy of death penalty as a measure to curb the intractable menace of armed robbery in Nigeria. It also addresses the underlying stifling economic factors responsible for the prevalence of armed robbery in the society. Such factors include unemployment, hunger, poverty, inflation, greed, hoarding, graft, corruption, deprivation, injustice, and ridiculous salary structure. The paper notes the playwright's delineation of the State as a terrorist, which lacks the moral capability to eradicate armed robbery through death penalty without first providing its citizens with the basic infrastructure. Finally, the article observes that Femi Osofisan deliberately uses the platform of drama to ridicule at the powerlessness of the death penalty decree, which will never be able to curb the pervasiveness of armed robbery in the society until the fundamental factors are addressed.

Keywords: Osofisan, *Once upon Four Robbers*, *Aringindin and the Nightwatchmen,* armed robbery, death penalty, society

1. Introduction

Once upon Four Robbers is a reaction to the decree promulgated by General Gowon's administration that made armed robbery punishable by public execution. The play, which is set in a market place, is structured into a Prologue, Parts One to Three, an Interlude and an Epilogue, with an opening glee that is similar to the classical theatrical prologue in which an entrance song or chant often precedes the play.

The story teller presents the play in the traditional African folktale style of performance in which the story teller begins with "Alo…o!" and everybody replies "A…lo!" He repeats this and gets the same response. He then begins to play his musical instruments and starts singing and the audience picks the refrain-ALUGBINRIN GBINRIN! As the song gathers momentum, the musician, the actors within the audience begin to assemble on the stage (1).

The adoption of such indigenous mode and aesthetics, according to Ukala (1996, p.285):

will make the play authentic at home… and … may also be a means of communication between characters, often replacing dialogue or function as a soliloquy, intimating to the audience the singer's hidden *thoughts and traits. They may bolster up a character to confront a dreadful obstacle, create a spell, or induce a trance.*

Osofisan, in the Programme Notes to the text, states unequivocally his vision in the play:

The phenomenon of armed robbery seems to me an apt metaphor for our age. But its reality outside the stage is of course far more brutal, devoid of any romanticism. With all our decrees and edicts, we have no succeeded in taming this singular aspect of the violence of the age. And the problem has grown intractable, worsening with each passing day. The legalized slaughtering of the erring members of our society for whatsoever offence will certainly not bring the restoration of our society to its primordial sanity. For armed robberies, on the scale we are witnessing, are the product of our unjust society. I hope it (the play) helps to change our attitude from passive acceptance or sterile indignation into a more dynamic, more enraged determination to confront ourselves and our lives. Else the four robbers will continue to rule our streets. (viii)

Osofisan is displeased with the wanton murder of armed robbers but wants us to have a rethink about the whole issue, or else, robbers and violence will continue to reign in the society.

The play, which centers on four whose names are: Angola, Major, Hasan and Alhaja, begins on a mournful note with Alhaja sobbing over the killing of her husband, Alani, the leader of the robbers who is convicted for armed robbery and executed. Alhaja sings a slow dirge for her late husband as the robbers vow to revenge. Hence, the robbers do not only boast of their previous successful raids at UAC, Mapo, and Customs and so on, they continue to become a nuisance to the society and a thorn in the flesh of the state. The State Security apparatus is incapable of putting them under control, while the death penalty decree only worsens the situation.

Alani, their leader, has been executed, yet the robbers vow to revenge. One then wonders about the essence of the death penalty decree. It therefore means that there are many sides to the issue of armed robbery. That is what Oluode (p.16) in *Aringindin and the Nightwatchmen* means when he says:

What the Alagba means

Kansilor, is that people

like you see only

the menace of robbers

whereas our problem

has much deeper roots…

What Oluode is saying in essence is that armed robbery is not the real problem in the society. What then is the real problem?

The answer to this question is the essence of the play. Osofisan, in this text, indicts the State and the society for the menace of armed robbery. Osofisan believes that man is not naturally depraved but that man is a victim of the stringent socio-economic policies made by government. Such draconian policies make it difficult for man to realize himself as an upright and responsible being. Survival therefore becomes a game of the fittest and only the bravest can survive it like Kunle in *Birthdays Are not for Dying* who believes that the world is full of cannibals and only the toughest survive it. Claudius in *The Oriki of a Grasshopper* also says that man is born into a world of cats where only the fiercest survive. For man to survive therefore, he needs to feed on the others.

Osofisan believes that these four robbers are the products of an unjust society where the wealth of the land is unevenly distributed. The oppressors keep getting richer and richer and the oppressed keep getting poorer and poorer. The poor are human beings too. They have needs like the rich. Should they remain silent in the face of this injustice and resign to fate? Akinrinade (1985, p.41) seems to have an answer. He says:

This is the lot and orientation of all members of the society since there is uneven distribution of wealth: the few who are rich flaunt their wealth in the face of the many poor ones. The rich did not make their money through honest means. Therefore, the poor who do not have anywhere to turn to also want money in order to flaunt it in the face of other citizens. Hence, crime is the logical avenue.

In this play, Osofisan is more concerned about the causes of armed robbery rather than its consequences on the society. It is the society that encourages issues of unemployment, hunger, hoarding, inflation, embezzlement of public funds and ostentations. The playwright wants us to take a look at: "the ridiculous salary structures, minimum wage, the squalid spending habits of our egregious "contractors" land speculators, middle men of all sorts, importers, exporters etc, slums and ghettoes, congested hospitals, crowded schools, impossible markets, proliferation of motor cars, insurance agencies, supermarkets, chemist shops, boutiques, discotheques etc" (viii). Osofisan is convinced that unless government takes a look at all these, the problem of armed robbery will continue unabated in the society.

The robbers in the play even identify the reasons why they rob innocent citizens. Major, one of the robbers, says "Forgive us. It is hunger that drives us." (p.14) Hasan on the other hand says:

We're doomed, my brother; and only our solidarity saves us. From the cutting of the cord, earth to earth. You know the myths! What else do they recount but the unending tales of the powerless against the strong? And it's a history of repeated defeat, oppression, of nothing changing… (p.60)

In their search for a way out of the stifling economic difficulties in which they have been trapped, Aafaa gives them a magic chant that is capable of making them rob successfully without violence. In the face of unemployment, hunger and deprivation while the rich openly display their wealth, resort to armed robbery may therefore be inevitable.

Osofisan snarls at the State and ridicules the powerlessness and inefficacy of its resort to public execution as a way of eradicating the malaise. That is why Fatoba (1996, p.81) calls the State a terrorist:

The position of the State in this circumstance is to fight terror with terror. The Yoruba refer to this as cursing a curse (malady) with another curse (malady); (K'a f'epe w'epe); that is setting two negative forces against each other like the proverbial two wrongs which do not make a right.

Osofisan in one of his articles entitled: "The Elephants Are Dying," published in the *Sunday Times* of August 27, 1989, laments the sordid state of the oppressed in the society. He says that is why there is an increase in the crime rate in the nation:

Violence dodges our every step: the commonest metaphor of our streets nowadays is that of the gun, carried by the robber, or the soldier, or the black robed sergeant at the police "Chop-point". Markets go on rowdy by the sides of abandoned corpses; suspects are picked off the streets for "wandering" and then forgotten to rot in prison cells; school children hardly out of diapers routinely assault their teachers with astonishing ruthlessness, smash their school rooms and laboratories, or go gleefully rampaging on the streets… The vast majority of the children, however, would be offspring of struggling families. The parents would be either wretched farmers, road hawkers or petty traders whose total yearly income could never pay the school fees or buy books and uniforms… Men and women in their prime lose their sense of dignity, and their sanity, after weeks of walking the streets without employment, and take to foraging like dogs in city dustbins… Where is the room in all this misery, to think of animals, or of trees? In Nigeria, the elephants that are dying are human beings. (p.5)

Osofisan sounds convinced that the death penalty as a means of wiping out armed robbery is an exercise in futility. Writing on the inefficacy of death penalty for eradicating armed robbers and drug barons, Osofisan in an article entitled "Not a Gift for Christmas" published in the Sunday Times of December 3, 1989 opines that

There is sufficient evidence, as things now stand, that if we approve the death penalty once again, we will kill all the couriers unfortunate enough to be caught, but we will not, however, halt the crime of drug trafficking itself For some time, perhaps the traffic will slow down, but it will resume again over the corpses of the slain. Like our unending battle with armed robbers, where there are no victors and no losers, the battle against the drug carriers will continue to gobble defaulters, but they will be rapidly replaced by new candidates. In the end, what will be dying at the executioner's stake may well be our collective sensibility as human beings, and our always fragile capacity for feeling, and for compassion (p.5).

Osofisan tries to show in *Once upon Four Robbers* that every member of the society is guilty of crime or the other. He wonders how some members of the society can pass a death sentence on a criminal when they themselves cannot be exonerated from criminal activities. For instance, Major, one of the robbers in the text outsmarts and betrays the other robbers by stealing away all the money jointly stolen. Major, after the incident, tells his accomplices his aspirations in life:

This is money! Money! A new life. No more scurrying in the smell of back streets. A house the size of a palace! The law, tamed with my bank account! And children! Listen, I am going to be a daddy! I'II own the main streets, six, no…ten Mercedes, the neon lights, the supermarkets… (p.39)

Major, like the greedy and selfish rich people in the society, is not interested in settling down for a decent job or in investing whatever money he has into an honest business, rather, he is interested in ostentatious and extravagant spending. Eventually, he is shot by the soldiers. That represents one very important aspect of the society.

The playwright gives a true picture of this situation in one of his newspaper publications entitled "*My Gratitude to FIFA*" published in the Sunday Times December 17, 1989. He observes regrettably:

For our nation is a nation of mindless ostentation. We are committed, both the rich and the poor, to the worship of surface glitter. As I go round the streets nowadays, I am struck by this display, all around, of wastefulness amidst the most dreadful squalor. I go from the bus-stops with their pathetic riotous scenes, and the armies of ever-increasing beggars at road junctions, to a street which has been closed off at both ends, and decorated with canopies. Here, I find myself suddenly in a different world and the men and women seem like characters in a grandiloquent fairy tale. They are lavishly dressed and gorgeously turned out. They are lavishly dressed and gorgeously turned out. They have abundant laughter and glittering gold teeth. Jewels surround their neck, and fill their hair. The band in attendance begins a tune and calls out a name, and these colorful fairies troop out, and begins to shower their hero with currency notes. The first to stop is the one who retreats in disgrace… Urchins and offspring of the wretched in the neighborhood have come scrounging for food, fight for left-overs,

empty half-eaten plates into plastic bags, scoop up the rice fallen to the floor… Nobody questions why some should have so much to "spray" while others pick their food at their feet. (p.5)

It is ridiculous to see a great number of the people in the society wallowing in poverty while the rich people are openly and arrogantly displaying their wealth without having the slightest compassion for the poor. This situation breeds crimes. It is absurd for such people who bulldoze themselves to the leadership positions in the society to pass a death sentence on the poor robbers who resort to armed robbery as a protest against the injustice and other socio-economic forces in the society.

Osofisan in *Esu and the Vagabond Minstrels* addresses these socio-economic forces like the issues of unemployment and poverty as contemporary experiences in Nigeria. In the play, the five vagabonds are driven to the crossroad as a result of lack of employment. This is because government has proscribed the profession of the musicians. It is dehumanizing for a man to be driven to the crossroads in search of food brought there as a sacrifice for Esu. To worsen their condition, their search is in vain as the whole place as described by Epo Oyinbo is "a barren as a graveyard" (p.5).

The playwright seems to be saying that, the era of wasting food on a useless and meaningless sacrifice is over. Yet, the vagabonds are hungry. They are thus described as "living corpses and their stomach a furnace in rioting embers" (p.6). Jigi cries out and says "Hunger makes a life meaningless" (p.6). Osofisan laments the state of the oppressed and the poor in one of his articles entitled "*Like a Fire in a Freezing Night*" published in the *Sunday Times* of June 25, 1989. According to him:

Poverty is in the household, oppression in the air we breathe… If a free society cannot save the many who are poor, it cannot saved the few who are rich… a society cannot save the many who are poor, it cannot itself be a free society… Poverty degrades the people; it decays governments. (p.5)

Osofisan is so much concerned about the condition of the poor that he berates the National Assembly for making things difficult for the former President Olusegun Obasanjo and for its contemplation on his impeachment over what the legislators call a breach of protocol. Osofisan considers the President's bill, which has to do with how to fight poverty and unemployment more important than issues of protocol and furniture allowance. Osofisan, in his article entitled "*When Will the Rain Get to Abuja*?" published in The Comet of Sunday January, 20, 2000 is of the view that

What one expects is that the legislators will concern themselves first and foremost with the problems of rampant hunger and unemployment, with the crisis in the educational and industrial sectors, the discredited police and such things. Instead of "Stop Obasanjo" the cry we want most to hear is "Stop Poverty! Arrest Decadence! End Desolation! Wipe Away Hunger and Squalor!" (p.10)

Apart from Major in *Once upon Four Robbers* who contributes to the sufferings and oppression of the poor, the market women to like Mama Alice Mama Toun, Mama Uyi, Bintu like the shop owners in *Aringindin and the Nightwatchmen*. This they do through hoarding of goods and thereby creating artificial scarcity of goods which eventually will lead to inflation. Invariably when there is inflation, only the rich will be able to afford to buy goods irrespective of their prices, while the poor continue to forage for food at odd and shameful places.

Osofisan reveals this aspect of the attitude of the market women through the "*Song of the Market*":

The work of profit

brought us to this world…

The lure of profit

has conquered our souls

and changed us into cannibals…

We make inflation

and hoard away

as much as we may relish

essential commodities

like sugar and salt

like milk and oil

so we can leave the market

each day a-rolling in wealth!

The lust of profit

keeps us in this world

this life that is a market,

refuse to join and perish

rebel and quench

For those who spit at gold,

Otosi asinniwaye!

The song is an indictment on the greedy business men and women in the society who use their ventures to exploit and oppress the masses through hoarding and creation of arbitrary and unjustifiable increase in prices of goods and services. Whenever these people are attacked by armed robbers, they will put the blame on the robbers and on the inability of the police to curb armed robbery in the country whereas they too are robbers and economic saboteurs. The poor die gradually in their hands as a result of their lust for profit and craze for wealth.

Osofisan supports this in his article entitled: "Because of Rice: published in *The Guardian* of Sunday, October 6, 1958. He observed that

The real enemy is the trader in our midst, the one who, to survive, must perennially create artificial shortages… There must be very few families in the land where there is nobody earning his or her living by commerce. Thus, even as we protest against the practice of hiking prices for selfish greed, we all practice it, or eat from those who do so. How do we then stop ourselves from continuously harming ourselves? … Or is there a way of altering the cruel ways of our traders', our collective propensity for profiteering? (p.9)

Besides, even the contractor who is supposed to build the execution platform for the armed robbers refuses to complete this job. Instead, he goes ahead to buy a flashy Mercedes Benz car. In addition, he takes new wife, using government money while the poor continue to languish in poverty. This contractor is not different from armed robbers. Somebody who dies from the bullets of armed robbers may not feel the pangs of death as much as the poor man who dies as a result of hunger. The contractor, Major and their likes are more criminal than the notorious armed robbers in the society.

In addition, the Sergeant provides false information on his tax form in order to get a rebate. Even Soldier 1 tells us about his vision for the country when he becomes a commissioned officer in the army. Instead of bringing justice to the people and alleviating the suffering of the poor through equitable distribution of the nation's resources, the soldier wants to declare "all the fine palaces on Victoria Island and Ikoyi, all the better lands at Ibadan, Kaduna, Pitakwa" for himself under the guise of declaring them for government. And if the owners of the lands should protest, he will detain them (p.46). This is a dignified way of robbery.

Even Aafaa, a religious leader like Baba Soye in *Farewell to a Cannibal Rage*, Baba Fawomi of *Who's Afraid of Solarin?* and Pastor Suuru in *Midnight Hotel* because of the lure of money, abuses his office by collaborating with the robbers. He gives them some spiritual charms that will make them succeed in their robbery operations. Virtually all the characters in the play use different methods to rob the people.

One can therefore understand the position of Osofisan as highlighted in his article entitled. "*Not a Gift for Christmas*" published in the Sunday Times of December 3, 1989 when he asserts:

My belief is that a society which drives its citizens to such acts of desperation has no moral right to take their lives for such actions. Murder, even when officially sanctioned, is still not a proof of higher morality (p.5).

The playwright is very hopeful that the death penalty decree will be abrogated in the future through a revolution that will sweep away all the socio-economic forces confronting the society. Major, at the firing block captures this when he tells the Sergeant:

Serg, today that law is on the side of those who have, and in abundance, who are fed, bulging, who can afford several concubines? But tomorrow, that law will change. The poor will seize it and twist its neck. The starving will smash the gates of the supermarkets; the homeless will no longer yield in fear to your bulldozers. And your children, yes, your dainty, little children will be here, where I stand now, on the firing block (p.63).

The play ends on a debate and stalemate as the other robbers led by Angola and with the use of incantations clash with the soldiers at the execution ground as "the stage vibrates with the clashing orders of soldiers and robbers. In that confusion, everything suddenly comes to a freeze". (p.71)

The question, therefore, is whether armed robbers should be shot or not? But the position of Osofisan is very clear; death penalty is not the solution to the menace of armed robbery in the society. Osofisan is provoking the audience to have a deep and enraged thought about it all. He wants government to address the basic needs of the poor in the society and see to the equitable distribution of the nation's resources. The playwright, in a tone of anger and hopelessness foresees no end to the menace of armed robbery until the stifling socio-economic forces in the society have been tackled.

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Native Culture and Literature under Colonialism: Fanon's Theory of Native Resistance and Development

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Abstract

This article provides a critique of Fanon's three-stage narrative of native literary and cultural development. Fanon envisions a "stage-ist" narrative of native culture and literature moving teleologically from a moment of total identification with the colonizers to a moment of total freedom, through an ambivalent stage of nativist resistance. The main question this article addresses is: can we take this narrative, with its explicit and implicit theoretical assumptions, as a paradigm of native cultural and literary anti-colonialism? My argument is that such a narrative does indeed provide indispensable insights in illuminating specific moments or in critically explaining certain themes in the native culture of opposition. Fanon shows acute understanding of the salient issues relating to nationalism and nativism, their constructions of identity and of the past, and their relationship to the West in general. I have nevertheless found that this narrative cannot be upheld as paradigmatic of the colonial experience as such. For it is implicitly premised on the Caribbean colonial experience which is particular enough not to be generalized. The limitations of Fanon's views, which underestimate the vitality and power of native culture, stem from his conception of colonial power as absolute, at least at the early stage of the colonial relationship. This conception of colonial power as total does not, however, take into account the various ways in which this power has been exercised and resisted at different times and in different places.

Keywords: Frantz Fanon, colonialism, resistance, native culture, native literature, post-colonial theory

1. Introduction

Tracing the works of the native writers, Frantz Fanon (1967) claims that it is possible to envision a three-phase narrative, or "a panorama on three levels" (p.178). In the first stage, which he calls as the "period of unqualified assimilation", the colonized native writer's literary production shows that he is completely assimilated into the culture of the colonizer. This literary output is European-inspired and imitative of the literary trends and intellectual fashions of the metropolis. The native intellectual "has thrown himself greedily upon Western culture" (Fanon, 1967, p.176). The tendency to follow metropolitan aesthetic and cultural trends is manifested, according to Fanon, in the emergence in peripheral literatures, of Parnassian, symbolist and surrealist fiction and poetry (p.179). At this stage the native writers' identification with the colonizing culture is total: "[t]heir writings correspond point by point with those of their respective numbers in the mother country" (pp.178-179).

The second stage is envisioned as the dialectical antithesis of the first phase. It occurs just before the start of the anti-colonial battle, that is, just before the emergence of a fully conscious and concerted decolonizing force in the colony. Characteristic of the literature produced during this phase, argues Fanon, is the re-narration or re-interpretation of past times and old legends "in the light of a borrowed aestheticism and a conception of the world which was discovered under other skies". Here the native writer starts "to remember what he is" and to (re)turn to his people. He remains, however, unable to fully participate in or reflect the lived experience of his people insofar as he has only a superficial and "exterior relation" with them. In fact, Fanon goes on to say, the native writer at this stage does not go beyond "recalling" the life of his people. The third phase marks the emergence of a national, fighting and revolutionary literature. If the native writer tried in the previous stage to live in the past of his people, he now "turns himself into an awakener of the people." Joining the masses in their national liberation movement, the native writer now will not be able only "to compose the sentence which expresses the heart of his people," but he will also become "the mouthpiece of a new reality in action" (p.179).

This is basically the narrative of native literary and intellectual development that Fanon constructs. However, as

Patrick Williams and Laura Chrisman (1993) have suggested, Fanon's model of intellectual development in the colonial context is inadequate since it cannot thoroughly and adequately account for the constitution of the subjectivity of these intellectuals. Williams and Chrisman therefore call for "an historical theorization of these intellectuals as crucial exponents of anti-colonial subjectivity, one which goes beyond Fanon's highly teleological and progressivist 'three stages' characterization of anti-colonial intellectual development" (p.15). Indeed Fanon's model is highly problematic, and there is a need for the sort of theorization that Williams and Chrisman call for. In what follows I shall make a modest attempt in this direction, limiting myself only to a critique of Fanon's narrative of colonial literary and intellectual development. To delimit the scope of this article even further, I must state at the very outset that I do not intend to supplant Fanon's narrative by one of my own, for part of the point I shall raise against Fanon is the *impossibility* of constructing such an abstract narrative. Another point that I should like to stress here is that this article is concerned with the theoretical problems that his model raises (or illuminates), rather than simply with reading a particular author or text in relation to this model. There have been interesting attempts at reading particular literary texts, authors or literary histories through Fanon. The work of Neil Lazarus and Patrick Taylor is so far the best in this regard (Taylor, 1989; Lazarus, 1990; Irele, 1969; Neill, 1982; Tabuteau, 1993; Patil, 1995; Fusco, 1995; Agovi, 1990; Richards, 2005). To study a specific literary theory means to interrogate its categories and underlying ideological assumptions. Placing Fanon's paradigm within the totality of his work, this article will question its internal logic and how it relates to the rest of his work. Nevertheless, in order to profitably evaluate his literary theory and criticism, there will be a need to look at the history of colonial literatures and cultures to be able to gauge how far his proposed model can be related.

2. The Early Stage: in the Beginning There Were Only Mimic Men

One of the problems of the paradigm Fanon proposes is the fact that it is too cryptic, with extremely little details of the three phases he identifies. Obviously in this schema he intends to describe the intellectual and political performance of the native *elites*. It seems to me, however, that his thinking here reflects more or less his thinking about native culture under colonialism in general. In order to understand the complexity of this paradigm, we need therefore to look at his entire work, where on many occasions he raises the question of colonial influence on native culture, and in turn the resistance of such culture to the dynamics and effects of colonialism. The first striking feature of the literature of the first phase of this paradigm, Fanon claims, is that the native writer totally identifies with the culture of the colonizer aesthetically and ideologically. For not only are Western literary forms reproduced, but even the content of such literature reflects Western colonial attitudes and cultural practices. In the absence of further details, we can only surmise that Fanon's characterization of this first phase reflects his early research and conclusions in *Black Skin, White Masks* and in his essay "West Indians and North Africans," which is reprinted in *Toward the African Revolution*. In "West Indians and North Africans" he remarks that before Aimé Césaire's "West India literature was a literature of Europeans:"

Until 1939 the West Indian lived, thought, dreamt, composed poems, wrote novels exactly as a white man would have done ...The West Indian identified himself with the white man, adopted a white man's attitude ,and "was a white man." (1969, p.26)

These remarks are adumbrated in *Black Skin, White Masks*. The thrust of the argument of this text is that the internalization of colonial culture, with its racist representation of the black other, induces a self-division in the black subject (1986, p.17). Fanon's colonial "Negro," as Stuart Hall (1996) puts it, "is obliged, in the scenarios of the colonial relation, to have a relation to self, to give a performance to self, which is scripted by the colonizer," producing in him the internally divided, pathological condition of self-hatred and alienation (p.18). The concept of "black skin, white masks" then is not only meant to explain the black subject-constitution, but also the attendant psychopathologies of this split identity. Fanon seems thus to imply this argument in his description of the early "assimilationist" period.

However, turning the concept of "black skins, white masks" without adjustment into a general theory of subject-constitution applicable to allnative intellectuals in the early phases of colonialism raises many questions about the validity of Fanon's claims. Surely not all colonial subjects are black, nor have all the black colonial subjects been subjected to the same colonial conditions as the Afro-Caribbeans. For the Afro-Caribbean social formations are, after all, particular cases. As Vere Knight (1994) points out, most of the islands were colonized by France, "which sought not merely political and economic domination, but, in the most active of fashions, cultural [hegemony] as well" (p.548). This colonial project "found Antilleans especially vulnerable because they lacked the support systems available to other colonized peoples – for example, in Africa – since they had been uprooted from their original homeland" and brought to the Caribbean "in a condition of slavery" (p.548). Octave Mannoni (1956), whose psychological study of colonialism appeared before that of Fanon, observes that

"[a]ssimilation can succeed if the personality of the native is first destroyed through uprooting, enslavement, and the collapse of the social structure, and this is in fact, what happened – with debatable success, however - in the 'older' colonies" (p.27). In this regard, the theoretical power of Fanon's concept of "black skin, white masks" derives in part from its ability to historicize the particular experience of Afro-Caribbean colonial formations. In the introduction to *Black Skin, White Masks*, he makes it clear that this study is concerned with the Antillean, middle class, assimilated intellectuals. "My observations and my conclusions," he writes, "are valid only for the Antilles – at least concerning the black man at home" (1986, p.16). At the end of the same book he reinforces the fact that "[i]ntellectual alienation is a creation of middle-class society" (p.224). He also emphasizes the "temporal" dimensions of *Black Skin, White Masks*, and that he is concerned specifically with his own people, his own country and his own times (pp.14-15).Unfortunately, this nuanced sense of historicity is lost in his later generalized claim in *The Wretched of the Earth* that all early native writers – Caribbean and otherwise – are entirely lost in the culture of the colonizer. For although the focus of his analysis shifts from the Caribbean to Algeria, to Africa and the Third World at large, he continues to view the colonial situation and the narrative of literary and cultural development through the same Afro-Caribbean lenses. As Knight (1994) argues, Fanon "attempts to show the dynamics of a situation that he holds as illustrative and then attempts to generalize." This pushes him to impose a post hoc analysis on situations that are not exactly identical with his starting point (p.556; Patke, 2001, p.164). David Caute (1970) has also pointed out this problem of Fanon's schematic presentation in terms of its application to African realities. Caute rightly argues that "what is particularly noticeable in the case of Fanon is how his West Indian background … results in an abstract view which ignores variables of African development." The Martinican in him "ignores the complicating impact of local African languages both oral and written" (pp.30-31).

As far as colonial literatures are concerned, Caute points out, early "apprentice" literature that is supposed to be, according to Fanon, subservient to the colonizers, "does not always involve assimilation of the occupying culture and language". Caute argues that Southern Bantu early literature is "generally expressed in local languages and based on oral traditions of story-telling" (p.31). Moreover, writing in the colonial language is not of itself an evidence of pro-colonial attitudes and sensibility, since as Caute also reinforces, "a good deal of early protest literature was articulated in European languages" (p.31). In the Maghreb, for example, the first significant writers to write in French expressed, as Albert Hourani (1991) points out, "a specific sensibility and mode of thought". In Algeria, writers such as Kateb Yacine (1929-1989), Mouloud Feraoun (1913-1962) and Mouloud Mammeri (1917-1988) "used their mastery of French to explore problems of personal liberation and national identity." As Hourani goes on to explain, that these writers wrote in French "did not mean that they were torn from their roots; it was a result of their education and the position of their communities; some of the Algerians were Berbers from Kabylia who were more at home in French than in Arabic" (p.397). Again, as Caute (1970) also points out, "an African writer like Ephraim Amu of the Gold Coast could rally his countrymen against the [European] invader[s] in his native Turi, an option [simply] not available to the writers of the Caribbean, who were at that time engaged in both perfecting and fragmenting the French language in the service of a somewhat artificial and exotic ideology of negritude" (p. 31).

The above remarks lead us to the probably most striking feature of Fanon's paradigm: namely, what Mpalive-Hangson Msiska (1997) has called in a related context, the "teleological conception of history" in which native literatures "are seen as progressively moving from an initial moment of absolute colonial control … to one of absolute autonomy in the post-colonial era" (p.47). Indeed there is in Fanon, as Homi Bhabha has recently written, a "teleological belief that the whole process would end in a new humanism, a new ... freedom" (Bhabha, 2004). However, such teleological conceptions as Fanon's raise many questions. The first important one involves the nature of colonial discourse and intentionality. I n the first instance, as Mpalive-Hangson (1997) argues, tore present colonial hegemony in the past as absolute is to disregard "the co-presence of colonized as well as autonomous spaces in each phase of the development of the [native] literature". In the second instance, "to regard the writers, the texts and the literary institutions of the [early 'assimilationist'] period simply as effects of colonial ideology is to accept uncritically that colonial ideological intentionality was always true of colonial ideological practice, which was never the case" (p.49, p.62).What is meant here is that the ideological effects on natives that the colonizers sought to establish did not always materialize according to their intentions. This is one reason why colonial control can never be total, and why colonial authority is always potentially open to subversion (Al-Abbood, 2005; 2006). From a related perspective, Terry Eagleton has taught us that although literature undoubtedly colludes in reproducing the dominant ideologies of society, it cannot be described as *always* and *entirely* reflective of these ideologies. Similarly, literary texts cannot be understood wholly by reference to "authorial intention" whether the authors are explicitly or unconsciously ideologically partisan (1976, p.20, p.36, p.37, p.58; 1983, pp.6790, p.120, p.179). From this perspective, Fanon's paradigm seems to

problematically conceive of literature as simply a passive mechanistic reflection, inertly registering social and ideological development.

As in the examples of Caute and Hourani, one can empirically muster any number of examples to contradict this paradigm, not only at the level of the history of native literatures but also at the level of individual writers. Theoretically speaking, however, colonial policies of assimilation can be shown to produce just the sort of "evolvés" or "mimic men" who would pose a challenge to colonial authority, a fact that makes concepts such as "total assimilation" impossible. Homi Bhabha (1994) has illuminated this process, which he calls "mimicry" and "hybridity." For Bhabha the colonizer intends to transform (civilize) the natives by forcing them to adopt (assimilate, mimic) the values and norms of Western culture, an intention that sums up the goal of the colonial "civilizing mission." However, the discourse of the civilizing mission is ambivalent since the native subject is seen contradictorily as both open to the possibility of reformation and assimilation into Western colonial culture, and as ontologically different and inferior. Mimicry represents, therefore, an "ironic compromise … the desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (p.86). However, it is precisely this ambivalence that makes mimicry for Bhabha "one of the most elusive and effective strategies of colonial power and knowledge" (p.85). It is effective because colonial control depends mainly on the differentiation that the strategy of mimicry requires between, for example, being English and being "Anglicised". It is elusive, however, because this differentiation contains and subverts the colonizer's "civilizing mission."

In certain respects at least, Bhabha's concepts of mimicry and hybridity can be seen as similar to Fanon's concept of "blackskin/white masks." However, it is in seeing the consequences of mimicry as always productive and empowering that Bhabha differs from Fanon. For Fanon the effect of this strategy remains unidirectional, that is, as a colonial means of native social and political control. However, for Bhabha, notwithstanding the assimilationist, civilizing "intention" of the colonizer, mimicry produces new native subjects whose "difference" distorts and subverts the identity of the colonizing subject by "rearticulating its presence in terms of its 'otherness', that which it disavows" (p.91). In a sense, "translating" the terms of colonial discourse into native idioms produces new forms of knowledge and subjectivity unforeseeable for colonial power, which can be therefore disruptive and transformative (Mullaney, 2010, p.31, p.120). In contrast, Fanon does not conceive of the native as being able to estrange or undermine the colonial script when performing the scenario written by the colonizer. In short, if in Fanon's writings colonial authority establishes its hegemony by inducing black subjects to mimic the colonizer's culture (1986, pp.17-18), in Bhabha's work the uncontrollable effects of this strategy itself undermine the operation of colonial knowledge/power; whereas Fanon's black mimics are dislocated subjects who need to be emancipated from colonial culture, Bhabha's mimic men positively, even if unconsciously and unintentionally, undermine colonial authority.

Now let us broach Fanon's paradigm from a different angle. That his narrative should begin in the colonial era, and that it should identify the early native intellectual as completely lost in the culture of the West, casts light on Fanon's flirting with the view, common to some postcolonial theorists such as Spivak (1988), that the epistemic and literal violence of colonialism has induced a more or less total rupture in the colonized culture such that any link with pre-colonial forms of culture has been severed or mutated beyond recovery. In her reading of Fanon's narrative, SuhaSabbagh (1982) argues that for him a complete or "near total annihilation of indigenous culture, in what includes indigenous literary traditions, takes place in the first phase" (p.124). Similarly, Neil Lazarus (1993) contends that Fanon constructs "colonialism as a total and elemental rupture within African history … [his] thinking about colonial culture is premised upon a preliminary assumption as to the decisiveness of the transformation wrought by colonialism, such that scarcely anything of pre-colonial African culture is seen to survive into the colonial era" (p.74, pp.76-77). These observations by Sabbagh and Lazarus precisely capture Fanon's argument, especially with regard to his narrative of native development. Indeed colonialism is, at times, represented by him as utterly destructive of pre-colonial culture. In *Black Skin, White Masks* he argues pessimistically that

[o]vernight the Negro has been given two frames of reference within which he has had to place himself. His metaphysics, or, less pretentiously, his customs and the sources on which they were based, were wiped out because they were in conflict with a civilization that he did not know and that imposed itself on him. (1986, p.110)

Although Fanon is speaking here of two frames of reference, his polemic presents only one, that is the Western culture which is imposed on the natives. As is clear here, he sees colonization as total and insists that native traditions were suddenly and totally obliterated. This conception is then used, as Lazarus (1993) points out, "to

ground a *definition* of the experience of colonization" (p.74). A colonized people, Fanon (1986) writes, are one "in whose soul an inferiority complex has been created by the death and burial of its cultural originality" (p.18).

However, the idea that a "total rupture" in native culture has occurred is not only empirically indefensible, but also logically incoherent. If native cultural resources survive intact, why then is there a need to combat colonialism? Conversely, if native cultural resources have been totally destroyed, how can the native resist colonialism? The first position flatters the native culture only at the price of letting the colonizers off the hook; the second case indicts colonial power strongly but ineffectually. The case is that, as Lazarus (1993) argues, at least "some pre-colonial cultural and ideological forms [have] survived meaningfully, often intact, and in some instances entirely unaffected, not only into, but also through, the colonial era." Indeed, adds Lazarus, "they continue to survive meaningfully today, in the 'postcolonial' present" (p.77). Many African writers would likewise maintain that "the African has not been completely severed from his roots" (WaThiong'o, 1972, p.41). The Afro-Caribbean novelist George Lamming (1960) affirms that "the African, in spite of his modernity, has never been wholly severed from the cradle of a continuous culture" (p.34). Similarly, Amilcar Cabral (1973) argues that "[w]ith certain exceptions, *the period of colonization* was not long enough, at least in Africa, for there to be a significant degree of destruction or damage of the most important facets of the culture and traditions of the subject people" (p.60).

Moreover, contrary to Fanon's problematic pronouncements, some new research shows that colonialism, rather than destroying native traditions, in most cases *reinforced* them. Of course, it did so not for any humanitarian reason but to facilitate economic and political control. Dennis Walder (1998) argues that in the aftermath of the 1857 Indian Rising, a new, more effective system of administration as "indirect rule" was introduced. The Indian "feudal princes who had supported the status quo during the rising became puppet rulers of 'independent' states." This was

a development that became a hallmark of this phase of British imperialism, especially in tropical Africa where, as "indirect rule", it allowed a handful of Britons to administer the lives of millions of natives through their traditional chiefs. Lord Lugard, who introduced the system into Africa on the basis of his experience as a soldier in India, saw it as a way of bringing firm and impartial rule while respecting local customs and traditions. (p.36)

This is also the view of Ania Loomba (1998) who points out that colonial administration of India "functioned to a large extent through local authorities and existing power structures." As such, it often reinforced rather than disturbed "native hierarchies" (p.111).

From another perspective, studying the literature on madness in colonial Africa, Megan Vaughan (1991) argues that it was believed by colonialists that the "deculturation" brought about by the "disintegration" of "traditional" structures and the strains of modernization, was the cause of rising insanity among Africans who were unable to cope up with "the disruptive changes wrought by colonialism and capitalism" (p.109).This process raised colonial fears of loss of "social control" (notice the inversion of Bhabha's mimicry model). The political solution that colonialist functionaries envisaged was "a system of indirect rule," so that Africans could be ruled by their own "traditional" leaders and according to their own "traditional" norms. "It was especially important," Vaughan writes, "that Africans experiencing the upheavals of industrialization should know who they were, that they should retain a cultural identity (expressed in terms of belonging to a specific "tribe" with its distinctive customs)" (p.109).

Here it is worth stressing Dennis Walder's contention that at its best, "indirect rule" "minimizes" the impact of colonialism, although the overall effects of this regime are not far less negative than a direct colonial intervention in the culture of the natives. For "it also helped to preserve the conservative social order of the past with all its inequities" (1998, p.36). Similarly Loomba avers that for those "[m]illions of Indians [who] never saw an English person throughout the term of the Raj," and for whom colonial authority invariably "wore a native face," this regime of indirect rule "did not mean that their lives had not been woven into the fabric of empire" (p.179). In addition to the reminder of Walder and Loomba about the insidious effects of indirect colonial rule, we should perhaps warn that the view that colonialism completely destroyed native pre-colonial culture must not be simply replaced by another affirming an unproblematic survival of this culture. One has to take cognizance of what Ashis Nandy (1983) describes as colonialism's "ability to create secular hierarchies incompatible with the traditional order" (p.ix). In his excellent psychoanalytic study of Indian traditions under colonialism, Nandy argues that even when traditions survive, they emerge "less innocent from the colonial experience" (p.xvi). For colonialism "releases forces within the colonized societies" that "alter their cultural priorities once and for all" (p.xi). For instance, it "bring[s] to the centre of the colonial culture subcultures previously recessive or subordinate." Concurrently, it removes "from the centre" of the native culture "subcultures previously salient" in

it (p.2).

As I have pointed out, although Fanon *at times* holds that colonialism is totally destructive of native culture, it must be stressed that he does not sustain this view throughout. Nor can the totality of his work be understood in the light of such an assumption. For how can we otherwise understand his repeated emphasis that "[a] national culture under colonial domination is a contested culture whose destruction is sought in systematic fashion" (1990, p.191), or that the native intellectuals are able to return to the culture of their people at some stage of development, without assuming the prior existence of such a culture? Fanon makes sometimes contradictory statements that cancel each other out, a fact that frustrates any attempt to present formally and unequivocally his theories in this regard. In "Racism and Culture," for example, he argues that the setting up of the colonial system does not of itself bring about the death of the native culture; the aim sought is a "continued agony rather than a total disappearance of the pre-existing culture" (1969, p.34). It is not entirely clear what he means by "agony", but he probably means "slow, painful death." For the thrust of the argument of this essay is that colonialism prevents the native culture from freely developing as it would without the constraints imposed by the colonizers. Ironically, here he is in partial agreement with Walder and Loomba: colonialism is indicted not for totally obliterating native culture, but, on the contrary, for freezing it, thereby preventing it from evolving to a degree of contemporaneity to meet the needs of a naturally developing society.

Nevertheless, his narrative dramatically inflates the power and authority of the colonial order such that, at least in its conception of the earlier stage, it writes off any evidence of dissension or resistance on the part of the native masses or their intellectuals. Native culture, if not destroyed, is inert and lacking in vitality. This view is not complicit, as some might prematurely deem, with the ideological premises of Eurocentric constructions of the native as essentially supine and inert, hence "the myth of the lazy native." Fanon (1969), on the contrary, denounces "[t]he reproach of inertia constantly directed at 'the native'[as] utterly dishonest" (p.34). The native is not essentially inert or lethargic. Rather, it is the colonial regime that, as he time and again avers, condemns the native to inertia and immobility. His starting premise is that the colonial order "calls a halt to national culture in almost every field" (1967, p.191). "Racism and Culture" spills out this premise as follows:

This culture, once living and open to the future, becomes closed, fixed in the colonial status, caught in the yoke of oppression. Both present and mummified … [i]t leads to a mummification of individual thinking. The apathy so universally noted among colonial peoples is but the logical consequence of this operation. (1969, p.34)

Native culture, because it is prevented by colonialism from freely developing, becomes no more than "archaic, inert institutions, functioning under the oppressor's supervision and patterned like a caricature of formerly fertile institutions." If, as Fanon maintains throughout, "[t]he characteristic of a culture is to be open, permeated by spontaneous, generous, fertile lines of force", how is it "possible for a man to evolve" within the framework of colonially imposed cultural structures? (p.34). "The lines of force, having crumbled, no longer give direction" (p.33).

Some of what Fanon says here is unequivocally true. Colonialism in some sense prevents native history from happening, just as it is the very history that is happening to the natives (Eagleton, 1998, p.128). This is what Amilcar Cabral (1974) meant when he accentuated the conditioning and determining influence of colonialism and imperialism on the very shape of African social formations. "We consider," he writes, "that when imperialism arrived in Guinea it made us leave history - our history. …, and enter another history. …. [T]his gives a completely different aspect to *the historical evolution* of our country (my emphasis)" (p.56). Yet there is perhaps in Fanon's argument here the myth of the Fall–that before colonialism native cultures were unequivocally dynamic, but with the arrival of the colonizers everything came to a halt. Why should they have been? Maybe they were vital in some ways and inert in others, just like most cultures.

In so formulating the early colonial encounter, Fanon practically speaking discounts, as we have just noted, the early, if often unsuccessful, resistance to imperialism, as he limits the capacity of the colonized to launch a fighting liberationist culture to a later, third stage when "the native decides to put an end to the history of colonization – the history of pillage – and to bring into existence the history of the nation – the history of decolonization" (1990, p.40). Unfortunately, this thesis does not draw inspiration from an earlier form of resistance embodied by such great figures as the Emir Abdel Kader of Algeria or Toussaint L'Ouverture of Haiti, the examples being closer to Fanon's context. Edward Said (1994), whose own narrative of resistance and liberation draws on Fanon's, calls attention to those earlier forms of resistance – what he describes as the period of primary resistance – while agreeing with Fanon on the conception of a third liberationist stage when efforts are made to reconstitute a colonially shattered community (p.252). As Said points out, nearly everywhere in the non-European world, the coming of the "white man" brought forth some sort of resistance:

Right across the non-European world there had been earlier uprisings, from the San Domingo revolution and the Abdel Kader insurrection to the 1857 Rebellion, the Orabi Revolt, and the Boxer Rebellion. There had been reprisals, changes of regime, causes *célèbres, debates, reforms and reappraisals … The new situation was a sustained confrontation of, and systematic resistance to, the Empire as West.* (p.236)

Moreover, Said argues, "this massive political, economic and military resistance was carried forward and informed by an actively provocative and challenging culture of resistance … with a long tradition of integrity and power in its own right, not simply a belated reactive response to Western imperialism" (p.268). The need to trace these forms of resistance is politically, culturally and historically crucial for the colonizer as well as the colonized. "For the successful nationalist parties that led the struggle against the European powers," Said writes, "legitimacy and cultural primacy depend on their asserting an unbroken continuity" back "to the first warriors who stood against the intrusive white man" (p.238). On another level, Terence Ranger (1968) has shown that many early resistances, even though doomed, "shaped the environment in which later politics developed." They had "profound effects" upon colonial "policies and attitudes". In the course of these resistances, there also emerged "types of political organization … which looked in important ways to the future; which in some cases are directly and in others indirectly linked with later manifestations of African opposition" (p.631).

Now it is not the case that Fanon does not acknowledge the historical occurrence and importance of these "primary" or early resistances. Rather, it is that he fails to incorporate the significance of this continuity of resistance within his overall schema of liberation. Therefore, if confusion may result from some of Fanon's contradictory statements (Valldejuli, 2007, pp.59-60), partial or selective readings tend characteristically to play up particular emphases at the expense of the rest of his work. Christopher Miller's reading, for example, is reductive and, indeed, faulty because it collapses Fanon's critique of native culture under colonialism into what Miller (1991) claims to be a Marxist conception of history which sees "pre-colonial history as no history at all," leaving "no room for local knowledge" (p.50). Such an argument does not in fact do sufficient justice to Fanon's complex, multivalent analysis, which combines an understanding of the importance of tradition with a relentless critique of the fetishization of the past and of tradition that is characteristic of many forms of nationalism and nativism. For hecandidly, although again not sufficiently, acknowledges the achievements of the preceding generations in both resisting "the work of erosion carried out by colonialism" and in helping on "the maturing of the struggles of today" (1967, p.166). He also values tradition in the early colonial period as a technique of resistance, however passive (p.181). He further admits that only uninterrupted continuities can recover the lost sovereignty of the native subject (C. F. Knippling, 1995, p.252). As such, the native intellectual's claims as regards an uninterrupted continuity with the past "are no luxury but a necessity in any coherent programme" (Fanon, 1967, p.170). Fanon contends that one of colonialism's characteristic strategies is to "distort,""disfigure" and "destroy" "the past of the oppressed people." Therefore "[t]he claim to a national culture in the past does not only rehabilitate that nation and serve as a justification for the hope of a future national culture."In the sphere of psycho-affective equilibrium, it is responsible for an important change in the native". (p.169)

3. The Second Stage: The Nativist Revolt and the Invention of Tradition

This understanding of the importance of the past is simultaneously juxtaposed with the view that the attempt to recover the oldest and most pre-colonial forms of native life is really fraught with problems. These problems, which Fanon carefully traces, are now the subject of intense debates under the rubrics of nativism and nationalism. Anticipating such postcolonial debates, Fanon argues presciently that a pre-colonial past cannot be recovered without mediation and that, as such, it is more often than not reclaimed through what Knippling (1995) describes in a related context as "the phantasmagoric tropes of a collective nostalgia, fantasy, regression and fetish" (p.252). His objection to this form of nativism is two-fold: first, the pure, pristine past sought is often re-inscribed within a pre-set colonial design; second, the value people attach to tradition changes. Therefore a "preservationist" attitude can hinder rather than foster the people's struggle for emancipation. With regard to the second problem, observing the fact that native traditions act as "safeguards" in the early colonial period, Fanon (1967) argues that when a people undertakes an armed or political struggle against colonialism, the significance of tradition changes. In fact, Fanon goes on to say, traditions may be radically questioned, criticized and condemned (pp.180-190): "[T]he forms of thought and what it feeds on, together with modern techniques of information, language and dress have dialectically reorganized the people's intelligences and … the constant principles which acted as safeguards during the colonial period are now undergoing extremely radical changes" (p.181). If traditions change to accommodate the needs of the present, and the hopes and aspirations for the future, then a nation must take in its present realities as the start point for a definitive future change. After all, "the truths of a nation are in the first place its realities" (p.181). These realities, however, lie in "that fluctuating movement" which the people "are just giving shape to" (p.183), rather than in a past from which they have

already emerged. In order to be able to reflect the lived experience of nation, the native writer, Fanon advocates, must catch up "with the same rhythm as the people" (p.188). On the basis of this understanding, Fanon warns that "[t]he desire to attach oneself to tradition or bring abandoned traditions to life again does not only mean going against the current of history but also opposing one's own people" (p.187). Fanon's argument in this regard is analogous to that of Edward Said (1994). Appeals to tradition in this sense are "associated with a past that is no longer recoverable except by denying or somehow downgrading the lived experience of those who, in Aimé Césaire's great phrase, want a place at the rendezvous of victory" (p.29). Explicating this point, Fanon states:

I am ready to concede that on the plane of factual being the past existence of an Aztec civilization does not change anything in the diet of the Mexican peasant of today. I admit that all the proofs of a wonderful Songhai civilization will not change the fact that today the Songhais are under-fed and illiterate, thrown between sky and water with empty heads and empty eyes. (1967, p.168)

I do not want to exalt the past at the expense of my present and future. (1986, p.26)

The Vietnamese who die before the firing squads are not hoping that their sacrifice will bring about the appearance of a past. It is for the sake of the present and of the future that they are willing to die. (1986, p.227)

The second problem which Fanon (1967) identifies in the "return to tradition" phenomenon in native literature has to do with the native intellectual's inability to free himself from the categories and assumptions of colonial knowledge. Here Fanon insists that the tradition and the past that the native writer is trying to recover are actually reconstructed "in the light of borrowed aestheticism and a conception of the world which was discovered under other skies" (p.179). As with the general schema Fanon proposes, his statements here are cryptic, and we are left with little knowledge of what he really means by "borrowed aestheticism." For he does not consider any particular text, nor does he discuss any such aesthetic issues as literary form, quality, structure or texture. However, Fanon's implication here is that there is just little progress from the first stage he identifies, since the native artist is still operating within influences from Western (colonial) culture. Not only does the native intellectual fail to realize that he is using techniques and language borrowed from the colonizer in his country, but he also fails to realize that he is working under the influence of colonial Western ideology. Inverting the colonizer/colonized, civilized/primitive, white/black, Western/native dichotomies in favor of the colonized does not free them from the insidious power of colonial representations. On the contrary, the categories of colonial discourse are reasserted at the moment of their disavowal. The native writer's desire to create an authentic tradition by observing the past of his people, reconstitutes, paradoxically, such tradition, such past in the image of some Western institutionalized practice, or in the light of some Western conception. As Robert Young (1990) argues in a related context, nativism idealizes the possibility of recovering a lost past/origin "in all its former plenitude without allowing for the fact that the figure of the lost origin, the 'other' that the colonizer has repressed, has itself been constructed in terms of the colonizer's self-image." In other words, the native subject forms a metonymic mirror image of Europe as sovereign subject–nativist literature simply reproduces the Western fantasies and stereotypes about the native other (p.168). As Fanon (1967) stresses, although the native writer attempts to stamp the tools he is utilizing with a "national" authentic hall-mark, his work remains an example of "exoticism." The culture he wants to foster in his artistic endeavors is often "no more than a stock of particularisms." In fact, instead of attaching himself to the people, "he only catches hold of their outer garments" (p.180). Hence Fanon's condemnation of what Kwame Anthony Appiah (1988) calls the native intellectual's "ersatz populism" – "the fetishistic attitude towards customs, folklore and vernacular traditions" – which makes him even more estranged from the people "he venerates" (p.163). As Fanon (1967) argues, the native artist

sets a high value on the customs, traditions, and the appearance of his people, but his inevitable, painful experience only seems a banal search for exoticism. The sari becomes sacred, and the shoes that come from Paris or Italy are left off in favor of pampooties, while suddenly the language of the ruling power is felt to burn your lips (p.178).

In the same rhetoric of ancestral purity, the native artist turns his back on foreign culture, disavows it and sets out to look for a "true" national culture, setting great store by what he considers to be the "constant principles of national art." However, as we have noted above, by naively opposing Western cultural influence, the native artist ends up unwittingly embracing a Western influence of a different sort – Western stereotypes of the other.

The above observations Fanon makes about the constructions of nationalism and nativism do resonate with us today and show a clear understanding of what Terence Ranger (1983) calls "invented" traditions "as distinct from unconsciously evolving custom" (p.236). As Ranger points out pre-colonial African societies "had certainly valued custom and continuity but custom was loosely defined and infinitely flexible. Custom helped to maintain

a sense of identity but it also allowed for an adaptation so spontaneous and natural that it was often unperceived" (p.247). However, the British colonialists' own respect for "tradition" "disposed them to look with favor upon what they took to be traditional in Africa." Colonial officers and anthropologists collected, organized and *enforced* "traditions" (p.212). Ironically, many African intellectuals have accepted these invented traditions as "national mythology" (Appiah, 1988, p.164). However, these traditions, whether invented by the Europeans or by African intellectuals in response, "distorted the past" and became in themselves the new "realities" through which a good deal of the conflict with the West was expressed (Ranger, 1983, p.212). In a manner comparable to that of Ranger, Fanon (1967) argues that native subjectivity is constituted in history and that native identity is flexible – "teeming and perpetually in motion." Behind the native garments, there is "a much more fundamental substance which itself is continually being renewed." In contrast, *invented traditions* are "no more than a stock of particularisms … the mummified fragments which because they are static are in fact symbols of negation and outworn contrivances" (p.180). In other words, the inert, already forsaken "cast-offs of thought, its shells and corpses, a knowledge which has been stabilized once and for all" (p.181).

Nevertheless, Fanon once again falls back on generalization. For it is difficult to accept his thesis that *all* such literature at this intermediary stage is invariably reflective of nativist ideology. Moreover, he once again contradicts himself. Contrary to his earlier presentation of the colonizers as programmatically intent on destroying native culture, or as having objectively liquidated all traces of it, here we begin to see at least some Westerners who are enthusiastic about all that is "native," although they are portrayed, to borrow a relevant phrase from Gayatri Spivak and Robert Young, as those "nativists" struck by "pious guilt or hyperbolic admiration" (Young, 1990, p.168).

From another perspective, Fanon seems here so opposed to any Western influence, as if all such influence were oppressive - which is surely a great simplification. In fact, there are many instances in *The Wretched of the Earth* where he seems to hold such a militant anti-Westernism in the fashion of some unenlightened, anti-Western nationalists. One reason I have chosen to evaluate his paradigm of native development in relation to the rest of hiswork, is my conviction that the premises underlying this paradigm are also to a large extent the premises of the rest of his work. The rejection of any native cultural artifact that might reflect some Western influence is so pervasive in *The Wretched of the Earth*. No wonder then that he dismisses the native literary-cultural production of the early colonial period and much of the literature of the intermediate one, which he identifies in his schema. For he concludes *The Wretched of the Earth*, urging his comrades not to "pay tribute to Europe by creating states, institutions and societies which draw their inspiration from her" (1967, p.254). "European achievements, European techniques and the European style ought no longer to tempt us and to throw us off balance" (p.252). Such an orthodox, puritan view, however, disregards the fact that if the consequences of Western modernity were disastrous for non-Westerners (as well as for some Westerners), Western culture has also been enabling in resisting Western imperialism (Al-Abbood, 2004). Fanon's work itself displays this dialectic. Thus, as Dennis Walder (1998) points out, although the main drive of Fanon's discourse is towards revealing the pathological effects of Western colonial culture on the colonized, particularly on the native elites, "the most potent influences detectable in Fanon's writing are also Western" (pp. 73-74). These writings are, in Benita Parry's words, "an exemplary instance of how Western theory - the work of Hegel and Marx, Freud and Lacan, Nietzsche and Sartre -was requisitioned for a discourse of liberation, which has since returned as an indispensible text in investigations of heterogeneous systems of institutional and discursive oppression"(1994, p.19)-not least those of Western imperialism. We have also to remember that hybridity and cultural borrowing are in one sense at least both a fact of intellectual life and generally an enabling condition (see Said, 1983). Besides, as Walder (1998) reminds us, "the origins of a theory don't necessarily determine its validity; and, arguably, it is almost impossible to find some notionally pure, authentic, indigenous discourse" (p.74; see also Eagleton, 1996, p.112; Todorov, 1986, p.376). One cannot therefore simply accept Fanon's condemnation or otherwise berating of the native writers who rely on a "borrowed aestheticism and …a conception of the world which was discovered under other skies".

Similarly, in relation to the critique of nationalism, one has be careful not to condemn *all* nationalist "inventions;" otherwise one unwittingly subscribes to an inverted from of nativism or puritan fundamentalism. It is true that institutionalizing or foregrounding certain cultural practices that are not originally prominent or even existent in native culture modifies, even sometimes distorts native identity. Nevertheless, one cannot ignore the progressive aspects of this process of invention and its resistance potentialities at certain times in the anti-colonial conflict. *Pace* Fanon's criticism of "return to tradition" in the name of *present realities*, one can argue that the return to the past is itself often the "product of a *present* need, which reshapes rather than simply invokes the past" (Loomba, 1998, p.195). Interestingly, Fanon himself offers a psychological explanation of this need, as we have

seen. Ania Loomba (1998) reminds us that anti-colonial nationalism's invention of tradition, in the "complex process of contesting as well as appropriating colonialist versions of the past," aims at challenging colonial authority and reinforcing its own (p.196). From a different perspective, we can confidently say that almost all of our political concepts are after all inventions. Fanon himself makes some admirable statements in this regard. "I should constantly remind myself," he writes at the end of *Black Skin, White Masks*, "that the real leap consists in introducing invention into existence" (1986, p.229). Similarly he writes at the end of *The Wretched of the Earth* that "if we want humanity to advance a step further, … then we must invent and we must make discoveries" (1967, p.256) – discoveries, I should add, not least relevant to the question of, in Fanon's own words once again, "who" and "what" we are. Indeed for the colonized, (re)discovering the past is sometimes as revolutionary as discovering the future. For if the return to the past is typically conservative for the colonizer, so it is quite radical for the colonized. Ngugiwa Thiong'o (1972) says something quite to the same effect with respect to capitalism and socialism. "[I]n a capitalist society," he argues, "the past has a romantic glamour: gazing at it, as witness Wordsworth, and D. H. Lawrence, or more recently Yukio Mishima of Japan, is often a means of escaping the present. It is only in a socialist context that a look at yesterday can be meaningful in illuminating today and tomorrow" (p.46).

4. The Third Stage: National Revolution and Containment

One last point about Fanon's narrative, namely his conception of third "liberationist" stage of native literature and culture, deserves attention here. However admirable is Fanon's critique of the African writer who is, as Ngugiwa Thiong'o (1972) has also pointed out, "in danger of becoming too fascinated by the yesterday of his people and forgetting the present" (p.44), Fanon in fact often unjustifiably rhapsodizes about the new (post-) colonial "realities" he is describing. In *Studies in a Dying Colonialism* he advances the thesis that human beings "change at the time that they change the world" (1989, p.30). In order to show how the resistant Algerians have changed, Fanon is anxious to indicate that a clear break with the past has taken place. The Algerian struggle against French colonialism "has opened up for [the Algerian people], vistas it never dreamt existed." There can be "no turning back" (p.28). "The old Algeria is dead. All the innocent blood that has flowed onto the national soil has produced a *new humanity* and no one must fail to recognize this fact" (pp.27-28, my emphasis).This decolonizing process is described as "always a violent phenomenon … obviously, a program of complete disorder" (Fanon, 1967, p.27). Although the phrase "complete disorder" in this construction sounds awkward (can indeed complete disorder take the decolonized anywhere?), Fanon wants to emphasize that decolonization is positively and progressively a *total change* from the colonial situation that the natives lived before. After decolonization, there is not only the death of colonialism but also the death of colonized man. For "decolonization is the veritable creation of new men" (p.28). Here Fanon can indeed be accused of messianism in his premature pronouncements of definitive revolutionary change, in Algeria for example (Lazarus, 1990, pp.27-45). Although he is describing here the impact of decolonization on all the natives, this is exactly the revolutionary change in the native intellectual that Fanon implies in what he describes as the "fighting stage." Yet there is an apparent contradiction between his paradigm of intellectual development and his general remarks about the effects of decolonization on the natives. Consider the following statement:

Finally, in the third phase, which is called the fighting phase, the native, after having tried to lose himself in the people and with the people, will on the contrary shake the people. Instead of according the people's lethargy an honored place in his esteem, he turns himself into an awakener of the people; hence comes a fighting literature, a revolutionary literature, and a national literature. (1967, p.179)

Contrary to the previous statements about a definitive revolutionary change in the consciousness of the natives, in this passage we are given the impression that this change has only occurred in the intellectual, while for the rest of "the people" there is hardly any advance. More precisely, if the militant, decolonizing phase has created, as Fanon claims, "new men and women", why do these still need to be awakened from their "lethargy"? We have seen how he wrongly assumes colonial hegemony in the past to be absolute. Now this absolute hegemony of the past is equally problematically replaced with a conception of absolute freedom in the decolonized present. Nevertheless, as Mpalive-Hangson Msiska (1997) argues in a related context, *post*-colonial cultural production is anything but free from "the determining influence," whether positive or negative, of the West. Moreover, such a conception of history "unwittingly colludes with nationalists" myths of history in which the post-colonial moment is often uncritically regarded as representing the absence of colonial hegemony" (p.62). Speaking of post-colonial times, Chinua Achebe (1975) remarks that "today, things have changed a lot, but it would be foolish to pretend that we have fully recovered from the traumatic effects of our first confrontation with Europe" (p.44). Interestingly, Fanon (1967) himself discusses in details how revolution is vulnerable to containment, how independence can sometimes be no more than a colonialist ploy, and how bourgeois nationalism continues to

reproduce colonialist dynamics of native ideological demobilization and economic underdevelopment.

Now let me recapitulate on the foregoing discussion that I have so far made of Fanon's three-stage narrative of native literary and cultural development. The main question I have addressed is: to what extent can we take this narrative, with its explicit and implicit theoretical assumptions, as a paradigm of native cultural and literary anti-colonialism? In other words, to what extent is this narrative able to historicize the native consciousness of and reaction to the culture of imperialism? My conclusion is that such a narrative does indeed provide indispensable insights in illuminating specific moments or critically explaining certain themes in the native culture of opposition. Fanon shows acute understanding of the salient issues relating to nationalism and nativism, their constructions of identity and the past, and their relationship to the West in general. I have nevertheless found that this narrative cannot be upheld as paradigmatic of the colonial experience as such. For it is implicitly premised on the Caribbean colonial experience which is, as I have shown, particular enough not to be generalized. Within this frame of understanding, I have explained why Fanon's concept of "black skin, white masks," which is conceived as paradigmatic of the early "assimilationist" stage of literary development, is theoretically more nuanced and powerful in relation to Caribbean literary output than when applied elsewhere. Even so, I have found that neither Fanon's conception of cultural mimicry nor that of Bhabha is in fact adequate.

I have also questioned the assumptions behind Fanon's underestimation of the vitality and power of colonial native culture prior to the final revolutionary movements that would gain independence for the colonized and induce a transformation in their consciousness. The limitation of Fanon's views stems from his conception of colonial power as absolute, at least at the early stage of the colonial relationship. He holds that native culture is, if not destroyed, then certainly prevented by colonialism from natural, spontaneous development. The conception of colonial power as total does not, however, take into account the various ways in which this power has been exercised and resisted at different times and in different places.

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Skills and Strategies Used in the Comprehension and Production of Academic Writing in Taif University

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Abstract

The paper examines the skills and strategies that are employed in the comprehension and the production of the writing tasks at the undergraduate levels. Through diary keeping the strategies and skills were explored and the resulting written assignments were analyzed. One of the findings that can be used as a guide infuture planning for writing classes is that in order to develop skills such as critical thinking; errors in grammar should not be the base for the final grading.

Keywords: skills, strategies, strategies of writing, comprehension, academic writing, tertiary level

1. Introduction

Academic writing in general and literary writing in particular have been given some attention by researchers and educators in recent years, but that attention is far from being sufficient to nurture an advanced skill such as writing. Although the two types of writing demand different sets of skills to accomplish the required tasks, they share one single element which is the use of the English language. In spite of the innovative books that are used in Taif University which are learner centered and communicatively constructed, the students are still relying on rote memorization, work closely with books, and remain reluctant to analyze, to comment on, or to critique a scholarly book. They lack the freedom of expression that stems from confidence in their abilities to use English.

This paper, through diary keeping, is going to gain insight into the strategies used by the students, compare them to the strategies and processes of thinking mentioned in recent literature. The data is then going to be analyzed and recommendations are drawn to bring them to teachers' and educators' attention.

2. Writing as an Advanced Skill

Writing in general and Academic writing in particular are considered as the most advanced of the four skills, listening, speaking, and reading and writing. In addition, there is an impression that the language skills are hierarchically sequenced, with writing viewed as the last skill to be practiced and mastered (Casanave & Hubbard, 1992, p. 33).

3. Literary Reviews

Based on the requirements of the instructor, the Literature Review (LR) can be:

1. A simple summary of the sources, where the student is not required to indicate his or her opinion.

2. Sometimes the Literature Review LR has an organizational pattern and combines both summary and synthesis. Those are often the points that are required at the higher levels of undergraduate studies.

A summary recapitulates the important information of the source, but a synthesis is a re-organization of that information. The student might give a new interpretation of the old material or combine new material with old interpretations. The student might trace the intellectual progression of the field, including his or her ideas for debates. Sometimes the instructor asks the students to evaluate the sources and advise the reader on the most relevant points in the discussion.

4. The Academic Research Paper

The main focus of an academic research paper is to develop a new argument which is not required in the LR. It shares one common feature with the LR paper in that it contains a literature review as one of its parts. In a

research paper, L R can be used as a foundation, to demonstrate how the previous research is related to the study... a framework for viewing the study and a support for a new insight where a new contribution can be made" (Brown, 1988, p.46). The focus of the L R, however, is to summarize and synthesize the arguments and ideas of others without adding new contributions.

5. The ESL Strategies in Academic Writing

The strategies employed by college students are diverse. Learners use some of their L1 writing strategies to deal with the demands of the L2 assignments. Leki (1995) believes that students are even capable of modifying their strategies and develop new ones to achieve the desired results. Researchers have looked at factors and mental activities that go into developing a strategy. They also tried to group them or subdivide them.

O'Mally, and Chamot in 1990 defined learning strategies as "any set of operations, steps, plans, or routines used by the learner to facilitate the obtaining, storage, or retrieval and use of information" (p.109). Cagne, on the other hand, sees strategies as skills that the learner uses to regulate his or her internal processes of learning, skills such as remembering, and thinking. A third opinion relates to Best who implies that "strategies are seen as behavior, but such a behavior implies some mental activity or effort" (1977, p.35).

Rubin (1975) and Wenden (1991) claim that learning strategies are unobservable, but some may be associated with an observable behavior. For example, a learner could use selective attention which is considered an unobservable skill to focus on the main ideas while listening to a lecture for instance, and then decides to take notes which at that point could be described as an observable skill. In almost all learning contexts, the only way to find out whether students are using learning strategies while engaged in a language task is for the interviewer to ask them or getting them to document their process of thinking. "Verbal report data are used to identify language learning strategies because observation does not capture mental processes" (Wenden, p.222).

5.1 The Scope of the Study

The distinction has to be made between learner's strategy and learning strategy: Faerch and Kasper (1983) divided strategies as declarative or procedural knowledge, "Knowing what", "knowing how". The other Tarone (1981) made the distinction between three sets of learner strategies: learning strategy, production strategy, and communication strategy. According to this view, the learner employs

Firstly, a learning strategy which is the means by which the learner processes second language (L2) input.

Secondly, production strategy which is the learner's attempt to use the knowledge already acquired to accomplish the writing assignment.

Thirdly, communication strategy which consists of the learner's attempt to communicate meanings beyond their linguistic competence by using devices such as paraphrasing and gesture.

5.2 Cognition and Learning Strategies

Moving towards the a more cognitive view of the term strategy a few theories were presented as the one presented by Mclaghlin, Roseman, & Mcleod in 1983 which suggested a model for the "information processing approach" where the learner is viewed as an active organizer of incoming information with processing limitation and capabilities. The learner's cognitive system is central to processing. The learner is able to store and retrieve information depending on the degree to which the information is processed. One implication of information processing is that the learners actively impose cognitive schema on incoming data in an effort to organize the information. A schema is defined as a mental construct which establishes patterns of understanding and reasoning (p.208). The term is used by cognitive psychologists in their theories of memory and learning.

5.3 Comprehension and Schema

When the written assignment or the targeted text to be analyzed is being explained, the students try to comprehend the information and figure out a way to decide what is considered important. An easy way to understand comprehension on the behalf of the learner is to characterize it. It is useful to characterize comprehension because comprehension is a learning process in which prior knowledge plays an important role. A schema can be thought of as a knowledge structure, or framework, which interrelates all of one's knowledge about a given topic. The prior knowledge organized in schemata, in turn influences the form and content of the new knowledge. Experienced learners achieve automaticity by employing two kinds of learning strategies. The first is top-down approach (or knowledge governed systems) which makes use of internal schemata. In such a process the learner "brings to" a text background knowledge which he or she utilizes in the interpretation of its meaning. The second is the bottom-up approach (or an input-governed system) which makes use of external input. In such a process the listener attends to individual words and structures in the text itself, using these to

build up an interpretation. In either case cognition is involved, but the degree of cognitive involvement is set by the interaction between the requirements of the task and the knowledge and mental processes used by the learner (Richgdels, 1982, p.54).

Wong Fillmore (1982) specified strategies that are described in more general terms rather the specific terms described in the cognitive psychology and include: general knowledge and mental skills as well as strategic processes. He suggests that such strategies include: associative skills, memory, social knowledge, inferential skills, analytical skills… pattern recognition, induction, categorization, generalization and so on.

Theoretical Framework: This paper addresses how the learner processes the knowledge which is used for a writing assignment i.e. the input. Furthermore, the production strategy is going to be touched upon by looking at the resulting assignments.

6. Ways to Zero in On Learning Strategies

Researchers have asked language learners to describe their learning processes and strategies. The task proved to be daunting until a few techniques were developed to document the mental processes used to accomplish the task at hand. Grenfell and Harris stated that language learning strategies are identified through self report. Although self-report may be inaccurate if the learner does not report truthfully, it is still the only way to identify learners' mental processing. As they indicated that,

…it is not easy to get inside ... the human brain and find out what is going on there. We work with what we can get, which, despite the limitations, provides food for thought (Chamot, 2004, p.23).

A few of the techniques can be identified as useful to elicit the mental processes that help learners deal with the writing tasks. Such techniques include: interviews that takes several forms such as, stimulated recall interviews, questionnaires, written diaries and journals, and think-aloud protocols that were done simultaneously with a learning task. Each of these methods has limitations, but each provides important insights into unobservable mental learning strategies.

7. The Sample

The participants were three students selected from Taif University, the Kingdom of Saudi Arabia, in the girl's campus. Various levels were chosen. One student (May) from the fourth level which is the equivalent the second term of the second year of a four year program at the English Department, Faculty of Arts. The second, Meha, is a student from the sixth level which represents the second term of the third year. The third, Reem, is from the eighth level that equals the last term in the four year program (all Pseudonyms). All participants have learned English for at least nine years and had experiences in writing.

7.1 Limitations of the Research

The sample was limited to students who base their writing assignment on prompts given by their instructor whether it is an RL based on a literary text or in the linguistics discipline where the learner has to base her research paper or article on literature presented to them in the lecture. The three selected students are considered–being in the second year university as minimum level chosen-within the category of an intermediate level. However, lower levels have writing courses, but in these courses, the writing is not based on cues given by the instructor. Although the writing follows a certain pattern of organization and development; like writing a narrative, or an argumentation-persuasion essay, nonetheless, the writing process is based on those plans of development and the thoughts could be random.

7.2 Thoughts on the Research

Taif University has been relying heavily on instructors from Arabic speaking countries. They are mainly bilingual so they speak the language of the students. Therefore, tasks and assignments are clarified easily using Arabic. During the last few years the university has attracted many non-Arabic speaking instructors, where the students are forced to interact in English, encouraged to critically think, draw conclusions and come up with reviews and papers to match the internationally accepted norms and standards. That is when the need became apparent that a probe into the strategies used in academic writing is necessary.

8. Procedures

By using the diary keeping method the participants were first asked to document their thought as the lecture is going on as to what strategy they are using to decipher the new information. The instructors were advised to let the sample students know that the information presented in that particular session is going to be used in writing an assignment. Later on, as they are embarking on writing the required assignment, they are asked to write down their thoughts again. The diary method is designed to leave a space for comments on the process of thought;

before and during, the writing assignment. The research was conducted in the second term of the academic year 2010-2011.

8.1 Strategies

The sample students mentioned a few methods that they used to figure out the requirements of the academic assignment. While they are writing their diary, they are asked to keep three questions in mind:

1. What is the student's perception of the requirements of academic writing?

2. What the challenges that are facing them in meeting the requirements of academic writing?

3. What strategies do they use to in the process of composing academic writing?

The induced assignments were: one in the field of literature and assignment on "school for scandal" where they were asked to comment on the theme and the other assignment is in the discipline of linguistics; a paper on dialects used in Saudi society; outlining differences in Age, Gender and generation. The three resulting papers were analyzed in terms of ideational content such as; the originality of ideas, progression of thought, and clarity of expressions. The papers further were looked at in terms of grammar, and writing mechanics.

Throughout the diaries some techniques were documented as part of comprehension and writing ones these are:

Communications with the **s**upervisor: one of the most methods used by the participants is communicating with the instructor to inquire about the specifics of what is required to be done.

Imitation: One of the strategies mentioned in the diaries is imitation, where the student read similar reviews borrowed from previous years to find out how the writers tackle similar topics and then imitate the structures used. While this method gets the student through the task at hand, it is not considered the best way to go about creative thinking; however, it is a good way to assimilate the materials of relevant genre conventions and subject knowledge. (Shaw, 1991, p.168)

Translation: One of the students admitted that she writes the assignment in Arabic then she uses machine translation to convert it to English. All three have admitted they have translated parts of the texts to be analyzed or all of it to reach an understanding of the concepts presented in it.

9. Findings and Discussion

The discussion is going to be divided into two parts the first part is going to represent the students' thought when they are presented with the information to be analyzed for the assignment. The second part is going to represent their thoughts when writing the topics. According to all three learners; writing in English is similar to writing in Arabic. They also indicated that all the components that make up the writing process such as the formulation, development and organization of ideas are important.

The comprehension part indicated that two out of the three participants think down upwardly except one Meha, uses in top down terms. Two learners have used their past experiences as guides to deal with new assignments, while Meha concentrated on the language itself.

9.1 Comprehension Challenges

As for the comprehension phase the learners had some challenges but had a fair idea of what is expected of them. They have focused on what they were told to emphasize on in their assignment.

May indicate that:

I realize the assignments are ways for learning English. So while I listen to the instructor's explanation, I try to figure out what needs to be learned here… Even when I start writing I try to touch on the areas emphasized by the instructor. Most of the times I miss the important points.

Similar thoughts were documented by Reem as she wrote:

I try to find what the instructor emphasizes. If the point is repeated, I know what to focus on in writing.

Meha's thoughts went a different direction as she mentioned:

I hear the entire lesson anything can be important if you have the language to write about it… I see what other students think. Sometimes they hear points I miss. Then I choose my points.

9.2 Writing Challenges

However, during the actual writing task the learners faced the most trouble. May writes:

It's hard to write, to pick out words…the idea is clear in the mind but to write it down is difficult …The structures sometimes are wrong. That is when you lose the most marks. Most of the times, the grammar is correct but you don't get good marks.

Reem mentioned a different problem altogether when she addressed the issue of the actual writing.

I know the idea but it is hard to write it correctly. The teachers tell you how to develop your paragraphs but when you write your sentences they say you have included ideas that are not important or you have missing ideas.

Meha wrote:

Everything is difficult in writing. The thinking doesn't come. The sentences come out wrong because the grammar is difficult. Even if the grammar is correct it is hard to know what the teacher wants. The words are difficult to choose.

10. The Difficulties

The diaries presented a number of difficulties the learners have encountered. These comprise:

Lack of Clarity of the Requirements of Academic Writing: It is apparent that the learners had clear ideas of what is important in terms of the focal points of the texts, but they lack the creativity that goes into academic writing. The ideas are tackled in a unified manner i.e. similar points were mentioned in all assignments. It appears that students have worked close to the book with little room to think individually. Sometimes the problem lies in the choice of style or paragraph development as what is appropriate for one discipline may not be appropriate for the other. It would appear that the instructors are "rewarding" the learners for following stilted patterns rather than to think individually to come up with new concepts. Such individuality in thinking patterns yields errors. However, keeping the writing limited to a few themes would yield error free writing and that is what the instructors base the grade on.

Grammatical Difficulties: The structural difficulties were the rippling effect of "playing it safe" on the behalf of the students because creating an original idea will need expressions that don't come from the notes taken in the lectures. The main concern however, was the correctness of their writing.

11. Recommendations

A few notes emerged as a result of this research; they point to the fact that both instructors and learners are of the opinion that keeping the ideas simple and the language clear of errors is a safe way to ensure success. It also might mean that if the students were not given an impromptu they will not be able to produce an assignment. They need cues to base their writing on. Whatever the case might be, a few techniques may help:

1) Reading sample reviews with sessions of guided discussion. These sessions will help learners use techniques that help in writing such as critical thinking and conclusion drawing. Those in effect will stimulate the learners to think more freely in terms of content rather than the language of the writing.

2) Although the students were taught early in the learning process about the requirements of academic writhing, they need to be reminded of what is acceptable and what is not. For instance, none of the participants have used any kind of prewriting organizational activity. Furthermore, each genre needs a certain kind of organization for its writing so, the students need to comply with the norms without losing sight of having the freedom of expression.

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