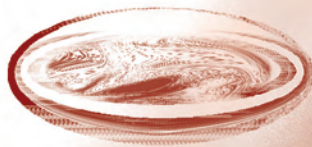


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Patriarchy Rejected: A Feminist Reading in Some Selected Poems by Adrienne Rich and Fatima Naoot

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Abstract

The present paper offers a comparative feminist reading of the American poet Adrienne Rich and the Egyptian poet Fatima Naoot. It aims at analyzing both Rich's and Naoot's poetry in terms of feminist criticism demonstrated particularly in Beauvoir and Millett's theory of patriarchy. The collections from which the poems under study are selected are Rich's *The Fact of a Doorframe: Poems Selected and New, 1950-1984* (2002), and Naoot's *A Bottle of Glue* (2007). The selected poems are Rich's "Aunt Jennifer's Tigers", "An Unsaid Word", and "Power", and Naoot's "The Cock's Crest", "A Goose", and "Isis". The analysis of these poems motivates one to infer three essential points regarding the poetic achievement of both poets. First, patriarchy is a male programming engineered by the male to subdue and decentralize the female by treating the latter as if she were a sexed being, or rather the inessential other. Second, this inferior position of woman motivates Rich and Naoot to incorporate Beauvoir and Millett's theory of patriarchy into their verse. In order to achieve this objective, both poets set up a poetic vision in terms of which they portray how patriarch marginalizes and subordinates woman. Lastly, the close reading to the selected pieces denotes that they rotate around the systematized oppression of women. Such is the common theme of Rich and Naoot's verse.

Keywords: beauvoir, female, feminism, male, Millett, Naoot, patriarchy, Rich

1. Introduction

This paper attempts a comparative feminist study of the American essayist, critic and poet, Adrienne Rich (1929–2012) and the Egyptian activist, essayist, translator, critic and poet, Fatima Naoot (1964–). It aims at analyzing both Rich's and Naoot's poetry in terms of feminist criticism demonstrated particularly in Beauvoir and Millett's theory of patriarchy. The collections from which the poems under study are selected are Rich's *The Fact of a Doorframe: Poems Selected and New, 1950–1984* (2002), and Naoot's *Qarorart Samgh* (2007 [translated into English by Sayed Gouda as *A Bottle of Glue*). The analysis will contend that feminism is an interdisciplinary critical theory that "examines the ways in which literature... reinforces or undermines the economic, political, social, and psychological oppression of women" (Tyson, 2006, p. 83). This oppression proceeds from the patriarchal belief that while the male is the essential subject, the female is the inessential other that should be treated as a submissive follower.

Hence, the very objective of the study at hand is to argue that the subordination of women is the *leitmotif* in Rich and Naoot's poems. In order to depict such a dominant motif, i.e., how women suffer from patriarchal segregation, both female poets compose a poetic vision that brings into prominence the power-structured relationships designed by the male to create an imbalance of power that subordinates the female. Even though a number of critical studies have examined the poetic output of both Rich and Naoot in the light of feminism, no current academic study has combined the poetic achievement of both writers together. However, the present study compares Rich's poetic product with that of Naoot within a feminist context in the hope of illustrating how each poet explores the reasons behind the birth of patriarchy as well as motivating women to stand against patriarchal programming, which seems to have marginalized the female since the beginning of human history.

Patriarchy, as this paper argues, is but a male programming in terms of which men invent a sexed ideology that reinforces "a system of male domination and female subordination" (Bryson, 2003, p. 169). This system implies that women are maltreated in all civilizations as "a sexed being" or rather "an accidental being" (Beauvoir, 2010, p. 25), responsible for unleashing the evil that destroys human existence. Although Rich and Naoot belong to

two completely different cultures, a close reading of their poetry highlights the social system through which patriarchy dehumanizes women by pressurizing them to accept male supremacy as the eternal law of life. That is to say, the very aim of patriarchy is to empower the situation of man as a master and degrade that of the woman as a slave. Such is the *leitmotif* that forms the thematic structure of Rich's and Naoot's poetic achievement.

Both Rich and Naoot, to use Millett's words, employ their poetry to show how patriarchy divides society into two main classes according to gender: "the master class" and "an underclass" (1968, p. 366). While the former is represented by men, the latter is so done by women. This division has always urged feminist critics to confirm that the relationship between the male and female should be examined in the shade of "master-slave relation" (Beauvoir, 2010, p. 29). Such is the patriarchal agenda which has driven Rich and Naoot to point out how patriarchy does not only minimize the status of women, but also instill into culture that they are not humans. Rather, they are slaves. That is why both poets advocate a poetic strategy, which criticizes the "power-structured relationships" (Millett, 2000, p. 24), and the idea of "birthright priority" (Millett, 2000, p. 24), mainly because they sustain the conception of the female as "an inessential being" (Beauvoir, 2010, p. 43). This feminist criterion is best achieved in Rich's and Naoot's poetry.

2. Patriarchy in Rich

When searching for a poetic link between Rich and Naoot, one finds out that the close connection between both poets is grounded in exploring the power-structured relationships by which the male subordinates the female. This subordination is best achieved in Rich's and Naoot's poetry, which aim at bridging the gap between womanhood and male power. In this regard, many critics confirm that Rich is a feminist artist because her poems deal not only with "the common oppression of women" (Rich, 1986, p. 210), but also with the patriarchal programming, that keeps women "under the thumb of men" (Jayasudha, 2016, p. 50). In her book, *Blood, Bread, and Poetry: Selected Prose, 1979–1986* (1986), Rich outlines the negative consequences of patriarchy. She argues that the power wielded by men over women flows from patriarchy that legalizes all forms of exploitation and "illegitimate control" of the female consciousness. Because patriarchy sets up a male framework that ideologizes all forms of domination and subjugation, Rich uses her poetry to discover the "single causes" that makes man construct a patriarchal methodology for undermining the status of women in culture. This male attitude results from the notion that patriarchy has a hidden agenda, or rather an ideology that privileges one race (the male) over the other (the female). In so doing, patriarchy is a remarkable sign of the fall and decline of human civilization—for it causes "a tangle of oppressions" that ignores women's equality with men throughout history. The only solution available for women to improve the conditions of their existence is to champion their emancipation from man's power-hungry:

The power men everywhere wield over women... has become a model for every other form of exploitation and illegitimate control... I would go so far as to say that even before slavery or class domination existed, men built an approach to women that would serve one day to introduce differences among us all... Patriarchy exists nowhere in a pure state; we are the latest to set foot in a tangle of oppressions grown up and around each other for centuries. (pp. 217-218)

3. Patriarchy in Naoot

Unlike Rich who asserts the feminist aspect of her poetry, Naoot refuses what literary critics categorize as feminine and masculine writings. Her refusal springs from the belief that if the critics classify literary discourse on the ground of sex, they should apply this classification to all forms of art including music and sculpture. To support her argument, she elucidates that "woman, like man, is a human being who relies heavily on the art of creative writing in the hope of voicing the painful experience, which befalls her. Despite that, the mentality of woman is more organized than that of man; therefore, woman's approach to reality is more authentic and accurate than that of man" (Note 1) (2003, p. 17 [trans. mine]). However, Naoot is conceived to be a feminist poet who challenges the concept of patriarchy in the Egyptian society.

In her book, *Al-Mughanni wa Alhakka'* (2009 [A Critical Perspective on the Art of Poetry and Novel]), Naoot sheds light on the power-structured relationships invented by patriarchy. She spells out that although woman is man's artistic source of inspiration, the male artist has a fervent desire to cage her within the bonds of patriarchy. In order to fulfill this goal, the male devises a power strategy that seeks to tame and train woman on holding that the female segregation is the eternal law of existence. Such a male ideology has a two-edged function: first to instigate women to accept their subordination and second to make them appear as if they were the inessential other that has no political or economic identity outside the gender oppression. While patriarchy bestows an irresistible power on man, it implants into woman the doctrine that the only solution for her to feel existence is to resist man's power:

Throughout history, the prominent goal of man is to subordinate woman.... In fact, man exerts himself to subdue the woman for two reasons: first to maintain his fabricated existence as a master and second to domesticate woman on accepting her function as a slave that ought to obey the master. This male programming can be referred back to the saying that ‘too many cooks spoil the soup’. For all that, woman is a brave fighter who has a dogged determination to defy man’s patriarchal agenda that gains its power from a sacred male decree, which is no longer open to any female appeal. (Note 2) (p. 145 [trans. mine])

4. Beauvoir’s Concept of Patriarchy

In order to appreciate the feminist tendency of Rich’s and Naot’s poetry, one should regard it in the light of the aesthetic achievement of Simone de Beauvoir and Kate Millett. Beauvoir (1908–1986) is a French novelist, philosopher, political activist, and feminist theorist. Motivated by Pythagoras’ statement that “there is a good principle that created order, light and man and a bad principle that created chaos, darkness and woman” (Beauvoir, 2010, p. 114), she discusses the reasons and factors that led male thinkers to associate women with darkness and men with light. Her *The Second Sex* (2010), a groundbreaking book that “has been called a feminist bible” (Thurman, 2010, p. 11), provides a starting point for the second wave of feminist criticism. In it, she introduces the cultural climate that gives rise to the birth of patriarchy—the time in which humankind writes “its mythology and laws”. During that time, the male set up the codes of patriarchy that placed the female in “a subordinate position,” simply because men are the makers of human history. Although men were benevolent with women, they are interested in legalizing women’s oppression, as well as treating women as if they were unclean creatures. To support such an argument, Beauvoir cites an example of two female figures around which theory of patriarchy is established: Eve and Pandora. While Eve created by God to be Adam’s partner, patriarchy deceives humans into holding that she is the root cause for the suffering of humanity. Pandora, a female mythic figure invented by the pagan gods, is responsible for unleashing the evil that deforms human existence. These two examples illustrate the reasons why women are identified with evil, passivity, and disorder, whereas men are associated with activity, goodness, and order. In short, women ought to submit to the patriarchal ideology; otherwise, they will never be clarified of their “original strain”:

By the time humankind reaches the stage of writing its mythology and laws, patriarchy is definitively established: it is males who write the codes. It is natural for them to give woman a subordinate situation.... Eve, given to Adam to be his companion, lost humankind; to punish men, the pagan gods invent women, and Pandora, the firstborn of these female creatures, is the one who unleashes all the evil that humanity endures. (p. 114)

Patriarchy, therefore, plays up the notion that the female is merely a passive other that ought to receive her subordination with open arms. This subordination implies that the relationship between man and woman is not symmetrical, since patriarchy sublimates the status of man and undermines that of woman: while “man represents both the positive and the neutral aspects of humanity, woman represents only the negative” (Heinama, 2005, p. 124). The degradation of women motivates men to formalize the belief that woman is “an incomplete man”, or rather “an accidental being” whose existence has no meaning outside the limits of the male authority. Such is the patriarchal programming that forces women to avoid thinking of existence away from the power of man because existence is a male-dominated phenomenon. That is why the inferiority of women can be referred back to patriarchy, which compels men to believe that woman is “a sexed being” that has no identity outside the oppressive power of man. While man is the essential subject, woman is the inessential other. Beauvoir puts this idea as follows:

Man thinks himself without woman. Woman does not think herself without man. And she is nothing other than what man decides; she is thus called “the sex”, meaning that the male sees her essentially as a sexed being; for him she is sex, so she is it in the absolute. She is determined and differentiated in relation to man, while he is not in relation to her; she is the inessential in front of the essential. He is the Subject; he is the Absolute. She is the Other. (2010, pp. 25-26)

5. Millett’s Concept of Patriarchy

The portrait of woman as a sexed being formulates the central thesis of patriarchy. It also paves the way for the American feminist writer, activist, and sculptor Kate Millett (1934–2017) to compose a new theory of patriarchal power. In her article, “Sexual Politics: A Manifesto for Revolution” (1968), she calls upon women to revolt against all forms of oppression imposed on them by patriarchal ideology. She argues that the relationship between men and women is a political one. Her argument can be referred back to the view that all human civilizations represent a patriarchal agenda in terms of which men engineer an ideology that guarantee the exploitation and subjugation of women. Not only does this male programming deprive women of enjoying any

“equality of status”, but it also prevents them from being recognized as “human beings”. The dehumanization of women results from the patriarchal power of men that deepens women’s oppressive position, mainly because patriarchy brings on a systematized male programming. Not only does this patriarchal agenda subdue the female identity, but it also dismisses the female from the social order for their sex, not gender:

When one group rules another, the relationship between the two is political. When such an arrangement is carried out over a long period of time it develops an ideology.... Throughout history women... are represented in no positions of power, and authority is forbidden them. The image of women fostered by cultural media, high and low, then and now, is a marginal and demeaning existence, and one outside the human condition—which is defined as the prerogative of man, the male. (pp. 365-366)

Having articulated a theory of patriarchy, Millett brings into play the notion that patriarchy is the “primary system of political oppression” (Rogan, 2002, p. 45). This definition explains how men adopt different power structures with a view to conditioning women to accept their segregation with open arms. In her significant book, *Sexual Politics* (2000), Millett draws an analogy between sex (gender) and politics. In it, she contends that the relationship between sexes can be analyzed in a political light. To maintain this contention, she states that the term politics refers to “power-structured relationships” by which the male subordinates the female. While sex is “a status category” that has political implications, politics is a descriptive term used by feminist critics to outline the status relationship between different sexes. This denotes that literary theory is in need of a new concept of politics, which is mainly concerned with investigating power relationships that lead cultural media to privilege masculinity over femininity. In order to accomplish this objective, feminist discourse should search for a new definition of politics and sex through which women can produce non-patriarchal ways of thinking, or rather a theory of patriarchy in terms of which politics and sex can be redefined with an eye to redressing the imbalance between men and women:

The term “politics” shall refer to power-structured relationships, arrangements whereby one group of persons is controlled by another.... The word “politics” is enlisted here when speaking of the sexes primarily because such a word is eminently useful in outlining... a more relevant psychology and philosophy of power relationships beyond the simple conceptual framework provided by our traditional formal politics. (pp. 23-24)

6. Discussion

Beauvoir’s conception of woman as the inessential other along with Millett’s postulation of power-structured relationships is best translated in Rich’s “Aunt Jennifer’s Tigers”, “An Unsaid Word” and “Power” and Naoot’s “The Cock’s Crest”, “A Goose” and “Isis”. In her attempt to portray these relationships, Rich formulates a poetic vision that aims “to write directly and overtly as a woman, out of a woman’s body and experience, to take women’s experience seriously” (Rich, 1986, p. 56). In “Aunt Jennifer’s Tigers”, Rich addresses the question of male-female relationships—the segregation that hangs over woman through marriage tradition. To fulfill this objective, Rich composes the poem “in a third-person narrative which sets herself apart from Aunt Jennifer” (Jayasudha, 2016, p. 50). In so doing, she imbues her lines with an aesthetic power that helps to unfold the negative consequences of patriarchy on the psyche of women by using Aunt Jennifer’s tapestry of tigers as a means for tolling the bells for the masculine mind to stop subjugating the feminine mentality.

In order to show how the male segregates the female, “Aunt Jennifer’s Tigers” deals with describing the professional magnificent way in which Aunt Jennifer utilizes her artistic talent to weave a portrait of tigers on a piece of cloth. What she embroiders is not a traditional tapestry. Rather, it is a “bright topaz” in terms of which Rich investigates “the tension between the protagonist’s creativity and her social circumstances” (Soghra & Pourgiv, 2016, p. 74). This topaz, which reflects the purity of “a world of green”, or rather the social state of women before the advent of patriarchy, implies that Aunt Jennifer’s embroidery of tigers is no more than a feminist mechanism for resisting male hegemony. This assessment can be referred back to the notion that the women/tigers “do not fear the men beneath the tree” so that they can march on the screen with heavy hearts without taking into account the aggressive nature of patriarchal order:

Aunt Jennifer’s tigers prance across a screen,

Bright topaz denizens of a world of green.

They do not fear the men beneath the tree;

They pace in sleek chivalric certainty. (Rich, 2002, p. 4)

Despite the “chivalric certainty” in which the tigers move, they flutter because of the subjugation to which Aunt Jennifer is conditioned. This fluttering, which flows from the marriage responsibilities, paves the way for Aunt

Jennifer to understand “her full potential as a woman in a male-dominated society” (Jayasudha, 2016, p. 49). The reasons for this critical situation can be traced back to the patriarchal memories of the past that make the Aunt realize that she will never shed “the massive weight of Uncle’s wedding band”—for this memory is the primary reason behind her inability to move her hand naturally. The memory of her husband acts as a symbol of patriarchal authority that negates women any prerogative even if it is an imaginary one like that of the tigers. Not only does this programming weigh Aunt Jennifer with social anxiety, tension, and isolation, but it also motivates her to get the feeling that patriarchy is responsible for victimizing womanhood. For all that, the tigers (women) should “go on prancing, proud and unafraid”:

Aunt Jennifer’s fingers fluttering through her wool
 Find even the ivory needle hard to pull.
 The massive weight of Uncle’s wedding band
 Sits heavily upon Aunt Jennifer’s hand.
 When Aunt is dead, her terrified hands will lie
 Still ringed with ordeals she was mastered by. (Rich, 2002, p. 4)

The ordeals that obsessed Aunt Jennifer reflect the negative consequences of patriarchy on the existence of the Aunt. To convey such dire consequences, the poet ends the poem with the notion that the male hegemony is so destructive that when the Aunt passed away, her subordination will never fade away because of the massive ordeals that “mastered” her. Indeed, the verb “mastered” is profoundly evocative of the segregation that befalls the Aunt, mainly because it “illustrates the mastery or domination of patriarchy over a woman” (Soghra & Pourgiv, 2016, p. 74) that has no option but to think of her relationship with man in terms of what Beauvoir calls “master-slave relation” (2010, p. 29). While the Uncle is the master, Aunt Jennifer is the slave who suffers greatly from the massive power of the uncle. This power, to cite Beauvoir, puts the Aunt at “a considerable disadvantage. Even when her rights are recognized abstractly, long-standing habit” (2010, p. 29) forces her to make herself into “a thing” (2010, p. 30), or rather an animal. This conception explains the reasons why Aunt Jennifer associates herself and the conditions of women with the tigers. In spite of the male oppression, the tigers (women) are determined on prancing across the screen with a view to resisting the male programming.

Aunt Jennifer’s considerable disadvantage is echoed through Naoot’s “Cock’s Crest” in which patriarchy forces the protagonist to think of herself in terms of animal imagery. Like Rich, Naoot draws on the third-person narrator in order to reveal the painful experience of the female in a male-oriented culture. This assessment implies that Naoot’s poem introduces a battle cry for all women to resist their inferior position as submissive subordinates to man. Such inferiority motivates Naoot to envision existence devoid of the male supremacy by asking women to isolate themselves from man’s power-structured relationships. In “Cock’s Crest”, Naoot “provides the readers with an untraditional conception of women’s alienation from the male-dominated society, or rather the female solitude where women can feel no pains or tensions. It is a steady loneliness that will never be disintegrated by the patriarchal agenda which sustains the belief that a ‘shadow of a man is better than a shadow of a wall’” (Note 3) (Muhsen, 2008, p. 12 [trans. mine]).

Hence, the speaker attempts from the very beginning of “Cock’s Crest” to disempower the position of man by depicting a world devoid of the male hegemony, the power that not only dehumanize women’s existence, but also pollutes it. She numerates the positive consequences of removing the traces of man from the domains of female memory by repeating a crucial central phrase throughout the whole poem: “How nice”. The repetitive use of such a phrase denotes that “the feminist experience draws extensively on manipulating the aesthetic space created by the absence of man. This space endows woman with a chance to imagine a recovering patriarchal society where woman never fears of the male subjugation” (Note 4) (Abd-al-Salam, 2008, p. 7 [trans. mine]). In so doing, woman can lie down in peace stretching her arms. This physical comfort brings out a psychological relief by which the poet does not only free herself from the systematized marginalization of man, but also reaches the bliss of solitude by touching “the ceiling corners” and clasping her “hands under” her “chin” as if it were “a cat”. The more the woman uses her vivid poetic imagination, the more man’s power is disappeared. This disappearance leads the speaker to exceed the limits of imagination by confirming that she is not a cat. Rather, she is “a butterfly” that overcomes the patriarchal ideology of man who demonstrates his best to tie her down, but in vain:

How nice to lie down
 And stretch your arms
 And touch the ceiling corners
 Or to clasp your hands under your chin like a cat
 Stretching its back.
 How nice to unfold yourself like a butterfly. (Naoot, 2007, p. 26)

By urging women to unfold themselves “like a butterfly”, Naoot produces a feminist identity that does not only blow up the bonds of women’s slavery, but also redress the imbalance of the male-female power relationships. In order to carry out such an aim, “she sustains the advent of a revolutionary feminist persona that utilizes the art of imagination, deep meditation, and irony with a view to challenging patriarchy without sacrificing the aesthetic dimension of the feminist voice in the poem” (Note 5) (Abd-al-Salam, 2008, p. 7 [trans. mine]). That is why the poet goes on describing the innumerable benefits of wiping out man’s authority from existence because it epitomizes the root of women’s oppression. Her description revolves around the feminist premise that the abolition of this authority will certainly provide any woman with a license to “breath [sic] all the air of the room/Alone.” With the end of man’s patriarchal power, woman can breathe easily—for the male oppression is no longer existed. However, the poet asks women to take a deep breath as most they can before the return of man, or rather the “cock’s crest”, insomuch as the cock will swallow and destroy women’s fabricated existence because of his/its constant coughing. In so doing, women can feel existence as humans, no slaves, by transforming the male prerogatives into “a library”. This transformation enables women to regain their status category as active participant in society. Such is the female due right which patriarchy ignores from the dawn of civilization:

How nice
 To breath all the air of the room
 Alone
 Before it is swollen by coughing
 Or polluted
 By a cock’s crest.
 How nice to turn half the bed
 Into a library. (Naoot, 2007, p. 26)

Upon turning half of the bed into a library, the female does not only reject the male's supremacy, but also articulates a theory of what Naoot calls “the female matriarchy” (Note 6) (Naoot, 2008b, p. 8 [trans. mine]). In it, the woman enjoys a sense of power that makes her the dominant one, not the dominated. This explains the reasons why Naoot’s “Cock’s Crest” is electrified with vivid images in which the poet likens women’s emancipation to that of the cat and butterfly. These poetic devices lend the speaker a hand to examine the power relationships that bring out the male domination and female subordination. The examination of such relations, to quote Millett, indicates that the subjugation and segregation experienced by women can be traced back to “the birthright priority” (2000, p. 25) by which the males do not only rule the female, but also humiliate them. Through this patriarchal programming, “a most ingenious form of ‘interior colonization’ has been achieved” (2000, p. 26). That is why Naoot’s cock’s crest is a symbol for the male interior colonization, which tends to be “sturdier than any form of segregation, and more rigorous than any class stratification, more uniform, certainly more enduring” (2000, p. 26).

In “An Unsaid Word”, Rich addresses the patriarchal view that silence begets “pure acts” (Valéry, as cited in Beauvoir, 2010, p. 232). Such acts refer one to the major motif in terms of which Rich explores the fatal impact of man's hegemony on the women's fabricated existence, which brings on the female dead silence. Not only does Rich illustrate the disastrous consequences of silence on women, but she also searches for the reasons behind the emergence of this silence. In so doing, the poet introduces the patriarchal arrangements in terms of which man deploys the institution of marriage to control woman by forcing her to live within an “estranged intensity”. To reveal such intensity, the poet represents the dilemma of an unnamed woman who seeks to grasp the difficult “lessons of passivity and silence” (Stein, 2017, p. 25) so that she will not only endure, but also prevail as a woman in a male-oriented culture. Her attempt to survive urges Rich to level a feminist strong criticism at patriarchal values that decentralize women’s prerogative within society.

Accordingly, “An Unsaid Word”, a one-stanza poem, criticizes the heroine of the poem for her submission to the patriarchal programming, the male power that marginalizes her existence. Although the woman possesses the power to defend herself, she accepts the male subordination of the husband that causes her to feel “estranged intensity”. Rather than challenge this power, the woman waits for the arrival of her husband, mainly because she will never be able to live without the help of man. She also “did not possess her own being; she depended upon man to validate her partial existence. She thought of herself as a burden to man” (Hassan, Kaur, & Mani, 2016, p. 59) whose “mind forages alone.” While women’s identity draws greatly on man who “keeps her peace,” woman provides man with a sort of freedom that degrades woman’s situation. It also instigates woman to receive her segregation with open arms. By caging woman within the bonds of marriage, man imposes his patriarchal agenda as a master on woman. This explains why the woman has nothing to do, except “waiting and weeping for the absence of the master of the house” (Hassan, Kaur, & Mani, 2016, p. 58), mainly because patriarchy makes her hold that she is no more than a chattel owned by man. This is the most painful experience that any female can learn:

She who has power to call her man
From that estranged intensity
Where his mind forages alone,
Yet keeps her peace and leaves him free,
And when his thoughts to her return
Stands where he left her, still his own,
Knows this the hardest thing to learn. (Rich, 2002, p. 5)

A feminist reading of “An Unsaid Word” shows that the poem represents a battle between two completely different voices: “the dominant and the dominated” (Hassan, Kaur, & Mani, 2016, p. 59). Whereas the former stands for the male power, the latter refers to the female submission. This assessment urges one to figure out that the whole poem is an unconditional surrender through which the woman (dominated) admits her resounding defeat in fighting the patriarchal power of the husband (the dominant). Quoting James Scott’s comment on power relations, one can estimate that the defeat of the woman results from the maxim that the husband (the powerful) is keen on “keeping up the appearances appropriate to” (1990, p. 70) his power strategy. On the other hand, the woman (the subordinate) has no alternative but to “help sustain those appearances or, at least, not openly to contradict them” (1990, p. 70). If this statement is taken a step further, one can conclude that the man of “An Unsaid Word” uses his power to convince the woman that she ought to obey her master—for resistance is “the hardest thing to learn”. In recognizing the impossibility of escaping man’s power, the woman does not only sacrifice her existence for satisfying man’s desire for mastery, but also accepts to be the inessential other that has no identity outside the patriarchal world.

The female voice projected in Rich’s “An Unsaid Word” is best illustrated in Naoot’s “A Goose” in which she details the violence and tragedy that hang over femininity in a male-oriented culture. Like Rich’s poem, Naoot’s “A Goose”, a one-stanza poem, portrays how man uses his patriarchal power to prevent woman from erasing the reasons behind her subordination. Thus, the thematic structure of the poem highlights the hidden motives that compel the truck driver/the husband to behead the goose/his wife. His violent action asserts that man interacts with woman as if she were a sexual object that ought to satisfy the desires of her master by being a slave to patriarchal agenda. Not only does the husband oppress his wife (the goose), but he also “engineers a conception of her as a mindless creature—for mind encourages her to argue with him. Such a male attitude brings into prominence the belief that the truck driver suffers from the inferiority complex” (Note 7) (Muhsen, 2008, p. 12 [trans. mine]). This inferiority forces the fictional protagonist of Rich’s “An Unsaid Word” and Naoot’s “A Goose” to sit in a dead silence, without trying to defend their feminist identity against the male exploitation.

Naoot’s “A Goose”, therefore, begins with sheer contradictory lines. In them, the speaker contends that even though “the truck driver/was nice” (2007, p. 10) to the goose, he was so heartless that he accidentally slaughters her. Not only does this violent attitude reveal the dangerous aspect of patriarchal agenda, but it also urges one to sum up that Naoot uses the tragedy that the goose undergoes to set up an argumentative strategy. This poetic strategy helps her “penetrate deeply into the painful experience that obsessed the feminist existence—the marginalization inflicted upon women in patriarchal male-dominated societies” (Note 8) (Muhsen, 2008, p. 12 [trans. mine]). In this respect, patriarchal power forces the truck driver to pretend that he is on good terms with his wife (the goose). His false pretension encourages him to give up the idea of beheading the goose “for three months/And twenty days/And five hours”. For all that, he is bent on killing the goose because of her sexual

maturation that threatens his supremacy by sexing him up. Hardly does he discover this maturation when he makes up his mind to cut her throat inasmuch as she leaves the living room “naked of feathers” without having a license from the man. In return for this vehement behavior, the woman shows no resistance. Rather, she, like Rich’s heroine, yields submissively to her fate without bleeding, nor crying out in pain:

The truck driver
 Was nice
 When he resisted slaughtering the goose
 But he did it
 When he noticed her leaving the living room naked of feathers
 When he cut her throat
 She looked at him
 And didn’t shed
 A drop of blood! (Naoot, 2007, p. 10)

When the goose/woman is killed, she does not shed a drop of blood. Rather, she stays silent. Her silence illustrates the defence mechanisms in terms of which the female can revolt against the male oppression. It also compels one to elicit that “the goose/woman succeeds to overcome the act of slaughtering as well as the patriarchal violence threatening the female identity” (Note 9) (Abd-al-Salam, 2007, p. 5 [trans. mine]). Whereas the truck driver adopts violence, the woman draws on silence as a powerful weapon in challenging men’s subjugation. This different power mechanisms, to deploy Millett’s terms, can be referred back to the fact that power-structured relationships can be supported “either through consent or imposed through violence” (2000, p. 26). Such a statement explains why the truck driver relies on violence as a means for bestowing “superior status” (2000, p. 26) on his fabricated existence and “inferior” one (2000, p. 26) on that of woman. Within this in mind, one can figure out that Naoot dramatizes the story of the driver and the goose in order to evince that the terms masculine and feminine are but an illusion. This illusion results from “the needs and values of the dominant group and dictated by what its members cherish in themselves and find convenient in subordinates” (2000, p. 26).

In order to show how patriarchy victimizes women, Rich composes “Power”. In it, she represents an aesthetic dimension of her poetic vision, which is grounded in rereading the past in the hope of refuting the patriarchal myths, or rather the male ideology that minimizes the situation of women and maximizes that of men. Such is the thematic structure of Rich’s “Power”. In her enlightening essay, *When We Dead Awaken: Writing as Re-Vision* (1972), Rich states openly that her poetic vision relies greatly on traveling back in history with a view to grasping the real nature of the conflict between femininity and masculinity. By revisiting the past, not only does she rebut the white mythologies designed by men to degrade women, but she also formulates a critical practice that enables her to examine literary discourse from a new critical perspective. This practice infuses a feminist vision into her poetry that unfolds the conditions in which women are “drenched”. Her vision provides her poetry with an aesthetic imagination in terms of which she probes too deeply into the past to answer four feminist questions that help the female build a cultural discourse devoid of patriarchy. First, how women live; second, how they have been living; third, how they have been forced to accept their marginalization; lastly, how they can stand against male hegemony:

Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction... is an act of survival. Until we can understand the assumptions in which we are drenched we cannot know ourselves.... A radical critique of literature, feminist in its impulse, would take the work first of all as a clue to how we live, how we have been living, how we have been led to imagine ourselves. (pp. 18-19)

The answer to the aforementioned feminist questions is best achieved in Rich’s “Power”, which is perceived to be an ode to the female French scientist Marie Curie (1867–1934) who received the Nobel Prize for two times. This female scientist is “the central figure of the poem” (Prace, 2009, p. 21) because she risked her life not only to satisfy her “hungry for knowledge” (Prace, 2009, p. 21), but also to accomplish the common good for all humanity. That is why the poem consists of four stanzas; each of which describes the tragedy that befalls Curie. It begins with criticizing patriarchy because it excludes from its records the names of many feminist thinkers who live “in the earth-deposits of our history”. This exclusion urges the speaker to reconsider the risks and hardships experienced by Curie, one of the leading female figures, who dies of radiation poisoning. Since

patriarchy constructs solid layers that fold the feminist achievement as well as institutionalize the subjugation of women, the poet makes up her mind to use “a backhoe”, not a pen, so as to dig into the human past. By exploring the past, she discovers “one bottle amber”, or rather the character of Curie who passed away a hundred years ago. This feminist figure was killed twice: while the former takes place because of her research experiments on radioactivity, the latter is brought on by patriarchy that forgets such a sacrifice on purpose:

Living in the earth-deposits of our history
 Today a backhoe divulged out of a crumbling flank of earth
 one bottle amber perfect a hundred-year-old
 cure for fever or melancholy a tonic
 for living on this earth in the winters of this climate. (Rich, 2002, p. 225)

As the poem proceeds, the speaker highlights the reasons that led her to remember Curie. Her very objective is to “reach into the earth for the sources of woman’s distinctive power” (Diehl, as cited in Prace, 2009, p. 21). To reveal this power, Rich delves deeply into the past with a view to narrating the story of Curie from A to Z. Even though Curie realizes that her radioactive experiments will cause her “radiation sickness”, she is bent on achieving her scientific research for a better life for male and female alike. This tough resolution makes her own body bombard because of the elements she has discovered. For all that, she has a dogged determination to finish her pioneering research on radioactivity as best she can. Never does she take into account the fatal illness and negative consequences of such academic effort. Her attitude makes her lose her sight gradually as well as suffer from “the cracked and suppurating skin of her finger-ends” to the extent that she is unable to hold a pen to write down the results of her experiments. However, male thinkers conceal the sacrifice and accomplishment of Curie who denies her pains and wounds for the sake of humanity. Instead of exhausting her, these wounds empower Curie’s position as a recovering patriarchal woman who beats patriarchy—for her “her wounds came from the same source as her power.” Such is the concluding line of the poem:

Today I was reading about Marie Curie:
 she must have known she suffered from radiation sickness
 her body bombarded for years by the element
 She died a famous woman denying
 her wounds
 denying
 her wounds came from the same source as her power. (Rich, 2002, p. 225)

In comparing the first line of “Power” with the last, one can easily find out that while the poem starts with the word “living”, it ends with the noun “power”. This indicates that any woman should possess a space of power so that she will not merely endure and survive, but also prevail over the male programming. Within this in mind, one can infer that the power relationship between male and female forces woman to believe that she should gain power, otherwise “the cataracts on her eyes”, “the cracked and suppurating skin of her finger-ends” will be inflicted upon her fabricated existence. These patriarchal paradigms, to employ Beauvoir’s terms, can be referred back to the fact that patriarchy treats woman as “a sexed thing”, (2010, p. 30) not a human being. This mistreatment leads many feminist critics to differentiate sex from gender. To accomplish this differentiation, they suggest that “gender is an aspect of identity gradually acquired” (Butler, 1986, p. 35) from the interaction between social and biological functions of the female and male.

The analysis of such functions brings into prominence the feminist assumption that “one is not born, but rather becomes, woman” (Beauvoir, 2010, p. 330) because culture maintains the distinction between “the male and the eunuch that is called feminine” (Beauvoir, 2010, p. 330). This criterion denotes that patriarchy, as Tyson observes, utilizes sex to achieve two objectives: first to depict men as “rational strong, protective, and decisive” (2006, p. 85) personae and second, to represent women as submissive weak characters that has no achievements in human history. The unjust representation of female identity implies that patriarchy is but a sexist ideology—for it sustains the creed that “women are innately inferior to men” (2006, p. 85). This inferiority motivates patriarchy to efface deliberately the sacrifice and the scientific accomplishments of great feminist figures like Curie. That is why Rich composes “power” not only to accomplish a form of gender equality, but also to distinguish “between the word *sex*, which refers to our biological constitution as female or male, and the word *gender*, which refers to our cultural programming as feminine or masculine” (2006, pp. 85-86). In short,

the severe wounds that befall Curie stand for the price that any woman should pay for releasing herself from the male oppression.

In line with Rich's attitude, Naoot composes "Isis" in her effort to reject the patriarchal programming that asserts the presence of what Millett calls "passivity, ignorance, docility, virtue, and ineffectuality" (2000, p. 26) in the female character. To achieve this goal, Naoot's poem hinges on a poetic vision that criticizes the male power, simply because it gives rise to the conditions in which women are drowned. Her vision relies heavily on returning to history with a view to rereading and rewriting the mythologies of the past. In her essay, Al-Qna' al-Ramzi Fi A'mal Nawal al-Sadawi (2006 [The Symbolic Meaning of al-Sadawi's *Isis*]), Naoot introduces her poetic vision. Her vision depends greatly on reworking the mythologies of the past because the mythic discourse outlines the female fervent wish to rebel against patriarchal oppression. Although she insists that each myth should be analyzed in the light of its social and historical context, she argues that the poet has an aesthetic license to reconsider myths according to the significant issues that surround him/her in the present. That is to say, the major task of any feminist poet, to utilize Bloom's terms, is to act as if she were "a strong misreader" who aims to "open received texts to his [her] own sufferings, or what he [she] wants to call the sufferings of history" (2003, p. 4). In short, the rewriting of the mythologies enables woman challenge patriarchal ideologies, as well as restoring their due prerogative as essential other:

It is true that each myth should be examined according to its historical, sociological, and intellectual atmosphere. However, the artist enjoys an aesthetic freedom to deconstruct and reread such myths in the hope of creating a new poetic vision that gains its sensibility from the records of the hidden past.... Of all myths, the poet should pay attention to the Pharaonic, Greek, and the Sumerian mythologies for two reasons: first, they are mainly concerned with universal human values, not gender ones; second, they lay heavy emphasis on the significant problems that hang over woman—for they make woman the main theme of their dramatic actions. (Note 10) (Naoot, 2006, p. 11 [trans. mine])

In "Isis", Naoot travels as far back in history as her feet can carry her to the ancient Egyptian mythology in the hope of reworking the myth of Isis. In fact, this myth narrates the story of Isis, the queen and goddess of Egypt, who is obsessed with grief when Osiris, her husband and son of god, was killed by his brother Seth. Moreover, "his body was mutilated, and that his wife Isis collected his limbs which had been scattered throughout Egypt by Set, or Typhon, and that Osiris by some means obtained a new life in the next world, where he reigned as god and king" (Budge, 1969, p. 126). However, Naoot reworks the Isis myth with a view to showing the destructive power of patriarchy, not for praising Isis for saving Osiris's corpse from the firm grip of Seth. Thus, the principle theme of "Isis" is women's suffering in a male-oriented history that does not only oppress women, but also degrades their status category by concentrating on their role as a wife and mother, not as an active participant in the making of human civilization. Within this in mind, Naoot writes "Isis" to motivate women to break up the male authority that imprisons women within the cages of patriarchy.

Accordingly, "Isis" deals with a detailed sensitive description of Isis as a slim woman who "has a white dove on her head" (Naoot, 2007, p. 27) and some sweets in her pocket. This description forms the starting-point for the analysis of the poem. It also paves the way for one to infer that the whole poem, as Naoot remarks, "is a reformative open letter written by Isis to warn the modern Egypt of dominating women" (Note 11) (2006, p. 11 [trans. mine]). For all the attractive appearance of Isis, she has no heart, mainly because the patriarchal power that marginalizes her replaces the heart with "a stone of fire". She wonders who will defend women's situation against the male aggression that evacuates history of the feminist enterprise: "who will tidy the bits of papers?" This question enables the reader to estimate that patriarchy does not only dehumanize women, but also forces them to suffer from spiritual loneliness, which forces them to hold that "smiling in sadness is an art/That honour in sadness is an art" (Naoot, 2007, p. 27). These two lines give rise to the birth of the new Isis whose greatness is not grounded in saving Osiris's corpse. Rather, it lies in receiving the male hegemony with a deep smile:

Isis
The slim one
Has a white dove on her head
Bags of sweets in her pocket
And a stone of fire
Instead of her heart. (Naoot, 2007, p. 27)

Although patriarchy is so harmful to women, it teaches women some lessons on affording the suffering of history. By having such lessons, the female develops a defence mechanism that helps woman refute the belief

that they are the inessential other. Thus, Isis confirms that one way to shed man's power is to keep silent with a smile. This feminist reaction evinces that the poem does not offer the story of the mythic Isis. Instead, it "represents the voice of the recovering patriarchal Isis. It is a feminist powerful voice, which brings into play that feminist doctrine that resisting patriarchy relieves the tension and subjugation imposed on women by men" (Note 12) (Abd-al-Salam, 2007, p. 5 [trans. mine]). That is why Isis argues that silence and loneliness imbue her fabricated situation with "a sheath of grass/With three flowers" (Naoot, 2007, p. 27); each of which stands for a critical stage of the feminist struggle against the male domination. While the first flower tells of the tragic moments in which Osiris passed away leaving Isis alone, the second one refers to the birth of Horus, Isis's only child, whom she protects from the violence of the evil uncle Seth. Although she keeps an eye on Horus, she gets the feeling that he goes astray in the sky, motivating her to live in a total isolation. This isolation stems from her belief that Horus is "the jewels" that have been taken from her. Not only does his absence frustrate her, but it also sustains her silence:

It was a sheath of grass
 With three flowers:
 I kept the first for a hunting trip
 A one-way trip
 And the lover had left me.
 My second flower
 Was for a child
 I fed him wheat from my palm
 And he went astray in my sky. (Naoot, 2007, pp. 27-28)

The symbolic indication of the above-mentioned flowers brings out the significance of the third one. It also unfolds that "the power that man wields over woman can be related back to the patriarchal traditions that lends man a hand to subordinate all elements of existence including women who has no option but to submit to the higher authority of man" (Note 13) (Naoot, 2006, p. 11 [trans. mine]). The male approach to woman forces the latter to think of herself as "the bride of the Nile" (28) that throws herself into the river to rise again as "a lily in the Mediterranean" (Naoot, 2007, p. 28). By sacrificing herself, the woman deserves to be described as "a Romanian goddess", not a human being. This enables Isis to rebuild the power relationships between sexes by stepping "towards the spring" as if she were a rose waiting for the arrival of such a season to feel existence. That is why Naoot ends the poem with detailing the spiritual and physical features of the new Isis. This character relinquishes the brightness of gold and diamond in the hope of having "a golden bracelet on her wrist" and "a crown of light" on her head. In giving up such ornaments, which stand for the male power-mechanisms, Naoot asserts the sweeping victory of the female ideology over the male programming. This victory provides Isis with an eternal smile and fills her heart with a psychological relief, which verifies that her heart contains no pains, but "a whole galaxy":

And the third flower
 The bride of the Nile
 Dips herself in red to emerge,
 a lily in the Mediterranean
 I'm the slim Isis
 No diamond on my finger
 No golden bracelet on my wrist
 But a crown of light on my head
 A smile at my mouth
 And in my heart
 A whole galaxy. (Naoot, 2007, pp. 28-29)

The three flowers decorating Isis's sheath assert the triumph of women over the patriarchal programming that maintains the position of man as the essential subject and that of woman as the inessential other. This evil conception motivates Naoot to endow the new Isis with three flowers, which empowers the status of women as a

wife, a mother, and the bride of the Nile. This feminist status category, particularly the image of Isis as the bride of the Nile that sacrifices her life for the good and fertility of the male and female, brings into play the sacrifice of Rich's Curie who dies of her scientific experiments. By quoting Beauvoir, one can infer that the conflict between the male and female can be traced back to the moment in which man "asserts himself as subject and freedom, the idea of the Other becomes mediatory. From this day on, the relationship with the Other is a drama" (2010, p. 113) that forces the male to oppress the female, mainly because she represents a threat and a danger to his fabricated existence. Such a male oppression motivates Naoot and Rich to hark back to history to create "Power" and "Isis" in the hope of contending that woman is not the inessential other. Rather, she is the essential subject, not a slave, or a thing. This implies that woman is not Pandora; rather, she is Isis and Curie.

7. Conclusion

Having examined Rich's "Aunt Jennifer's Tigers", "An Unsaid Word", and "Power" and Naoot's "The Cock's Crest", "A Goose", and "Isis" in the light of Beauvoir and Millett's theory of patriarchy, I would like to conclude the following three remarks. Firstly, patriarchy refers to the power-structured relationships invented by the male to control and decentralize the female. This control gives rise to the birth of the male programming that draws on the patriarchal view that woman is nothing but a sexed being, or rather the inessential other. The inferior position of woman explains the reasons why women are associated with chaos and darkness, whereas men are identified with order and light. The association of the women with the negative aspects of human culture motivates all feminist critics including Rich and Naoot to set an aesthetic agenda for resisting the patriarchal programming, which sustains the male domination and the female subordination.

Secondly, a close reading to the poetry of Rich and Naoot evinces that even though both poets belong to two completely different cultural milieus, both are identical in incorporating Beauvoir and Millett's theory of patriarchy into their verse. The incorporation of such a theory enables both poets to constitute a poetic strategy in terms of which they portray how patriarch does not only segregate woman, but also beats her into holding that she is the eunuch other. However, each adopts a different poetic vision. Rich engineers a poetic vision which does not only assert the feminist thread of her poetry, but also contends that the power wielded by man over woman is not a natural phenomenon. Rather, it is the logical outcome of patriarchy, which permits man a complete authority to oppress woman by bringing on a tangle of oppressions. This assessment denotes that the male establishes the patriarchal codes to inflict serious exploitation, illegitimate control, slavery, and class domination upon the female. In order to shed such patriarchal paradigms, Rich develops a vision that unfolds the single causes that force man to claim superiority over woman as well as make the marginalization of woman on top priority of his agenda.

Unlike Rich who voices openly the feminist aspect of her poetry, Naoot refuses to be classified as a feminist poet. Her refusal can be traced back to her belief that art cannot be categorized on the ground of the sex of the artist - for this classification deforms the philosophy of art. Despite that, the close reading to Naoot's poetry urges one to infer that she is a high-sounding feminist writer, simply because she utilizes her poetic talent to dramatize the power-structured relationships composed by man to marginalize woman as well as institutionalize the patriarchal creed that woman is the inessential other. Naoot levels a strong criticism at this male framework, inasmuch as it beats women into submission to the male hegemony. This submission flows from patriarchy that encourages man to establish himself as the essential subject and the woman as the inessential other. In a word, while Rich states overtly the feminist dimension of her poems, Naoot conceals the aesthetic essence of her poetry by rejecting the division of art according to the sex of the author.

Finally, in comparing Rich's "Aunt Jennifer's Tigers", "An Unsaid Word", and "Power" with Naoot's "The Cock's Crest", "A Goose", and "Isis", one concludes that these pieces revolve around the systematized oppression of women. Such is the common theme of these poems in particular and Rich and Naoot's poetry in general. In "Aunt Jennifer's Tigers", Rich tackles the subordination and alienation that befall woman through the obligations of marriage. To clarify this painful experience, Rich uses Aunt Jennifer's tapestry of tigers as a defence mechanism in order to bridge the psychological gap caused by power-structured relationships that privilege the male over the female. That is, Aunt Jennifer's embroidery of tigers is a feminist battle cry against the male authority which is best represented through the appearance of the uncle, Aunt Jennifer's husband, whose memory devastates not only Jennifer's embroidery, but also her peace and purity. While the husband is the master, the Aunt is the slave, or rather the dominated that uses the art of tapestry to release herself from the power of the dominant. This male power leaves the female no alternative but to associate with the tigers in the hope of gaining their status category as effective subjects, not animals, or sexed things.

In similar ways, the patriarchal power of man forces the protagonist of Naoot's "The Cock's Crest" to think of existence in terms of animal imagery, i.e., cat, butterfly, and cock. These images encourage the female to rebel against the male programming that subordinates women, as well as spoiling the tranquility of their existence. That is why, the poem entices women to relinquish the male-oriented societies and isolate themselves in a recovering patriarchal society where they can feel the bliss of solitude away from the segregation of man. In order to attract the attention of woman to the necessity of protesting against the male marginalization, Naoot repeats the following line more than once throughout the poem: "How nice." The repetition of this line reminds one of the "bright topaz" produced by Aunt Jennifer's embroidery. In brief, both Rich and Naoot draw extensively on animal imagery with a view to creating a female patriarchal society where there is no domination or subordination.

In "An Unsaid Word", Rich refutes the patriarchal view that the silent woman is the acceptable member of any society. This implies that man deploys the idea of marriage as a patriarchal instrument not only to assert his presence as a powerful oppressive character, but also to egg on the female to live within an estranged intensity. Thus, Rich strongly disapproves of the heroine's weak reaction to the hegemony of the husband for three reasons. First, she does not defend her feminist identity against the supremacy of man; second, instead of resisting man's power, she waits for the arrival of her husband to feel existence; lastly, the woman's silence fortifies the space of man as the essential subject and that of woman as the inessential other. These reasons refer one to figure out that the whole poem offers an unconditional surrender of woman to the patriarchal programming which ascertains that the male is the dominant who sets up the arrangements by which the female has no option but to act the part of the subordinate.

Unlike Rich's "An Unsaid Word", Naoot's "A Goose" does not lament the silence of women. Rather, it projects a feminist voice that prefers silence rather than resistance. That is why Naoot depicts how man abuses the sacred bond of marriage to reinforce his patriarchal ideology on the female mentality. To crystallize this leitmotif, she delves deeply into the psyche of the track driver, the hero of the poem, in order to throw light on the hidden reasons that led him to behead the goose because of her sexual maturation. His behavior stems from the patriarchal notion that woman is a sexual being that has no function but to satisfy the sexual desires of man because he is the master who ought to be obeyed by the slave (the woman). For this reason, the poem rotates around the dogged determination of the man to control the woman: although the track driver resists slaughtering the goose, he beheads her by the end of the poem. This indicates that Rich and Naoot utilize the tragedy that befalls the two heroines of their poems with a view to demonstrating the oppression and subordination inflicted upon women's existence because of marriage that privileges one collectivity over another collectivity.

In "Power", Rich reconsiders the past in order to bring to light the sacrifice made by the French scientist Marie Curie who wins the Nobel Prize twice. This poetic motif helps Rich prove that history is a patriarchal discipline, mainly because man, who pictures women as if they had no past or history, wrote its codes. His very objective is to evacuate history from any female achievement. In examining history, Rich concludes that Curie was killed twice: first, she dies of radiation poisoning resulting from her scientific experiments; second, patriarchy assassinates her by effacing her name from the records of history. Hence, Rich retells the history of Curie who loses her sight and the ability to move her hands freely because she insists on working for the common good of humanity. The tragedy of Curie paves the way for Rich to warn the female that they should challenge man's authority, otherwise they will receive the painful fate of Curie. This statement compels one to elicit that one was not born a woman, but rather the male-oriented culture plays a decisive role in classifying people in terms of sex, not gender.

Similarly, Naoot harks back to the mythic history of Egypt to rework the story of Isis to reflect women's anxiety in a male-dominated discourse that glorifies the position of the female as a mother and wife. That is to say, Naoot creates a new Isis that receives the male hegemony with a deep silent smile, which endows her fabricated existence with three flowers; each of which stands for one of the prominent status categories assigned by patriarchy for woman: as a mother, a wife, and the bride of the Nile. In holding that the male domination transforms the female into the bride of the Nile, one can infer that Naoot adopts Rich's leitmotif of the victimization of women, which bestows a sort of eternity on the space of Isis and Curie. In this respect, Naoot's new Isis becomes a Romanian goddess, no to say Pandora that releases all the evils of humanity. This new Isis along with the three flowers decorating her sheath gives some indication of the sweeping victory of the female over the male—for these flowers sustain the situation of the former as the essential subject and the latter as the inessential other. In a word, both Rich and Naoot deploy their poetry to confute the patriarchal premise that woman is innately inferior to man.

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Notes

All translations from Arabic are mine.

- 1- المرأة إنسان، والكتابة تجربة إنسانية، إذن الكتابة التي تكتبها المرأة هي تجربة إنسانية، تنطلق من المورقات نفسها التي تدفع الرجل إلى الكتابة. أما الارتباك والثثرة فقد تسم تجربة تخص رجل مثلما يمكنها أن تسم كتابة امرأة، بل على العكس – وأرجو ألا تتهمني بالفيمينيزم إذا قلت لك إن عقل المرأة أكثر تنظيماً من عقل الرجل.
- 2- واجتهد الرجل في ترويض المرأة عبر التاريخ. حيناً كي تحبه، وكي يسوسها ويلين شوكتها حيناً آخر. فالبشري يؤمن طوال الوقت بأن السفينة لا بد لها من ربان واحد، والمرأة طوال التاريخ رفيق مشاكس لم يقبل أن يسلم الدفة كاملة للرجل الذي استخلف في الأرض بقرار إلهي "ذكوري" واعتبر ذلك حكماً نهائياً لا طعن فيه ولا استئناف.
- 3- أما في نص "عرفُ ديك" فالشاعرة تطور فكرة الوحدة وتخرجها عن المؤلف وتعطيها خصوصية جميلة لا ألم فيها ولا معاناة. الوحدة التي لا يعكر صفوها عرف ديك تؤكد الوحدة من خلال التمحور حول الذات تعزف هنا مقطوعة خاصة استجابة لمشاعرها الحقيقية، المشاعر الخالصة التي لا يشوبها نظرة المجتمع للمرأة الوحيدة ليزاحمها بأفكارهم (كظل رجل ولا ظل حيلة) تعيش حياتها بعيداً عن عقل الآخر وروحه وتتغصباته الأخرى التي يضيفها على الحياة.
- 4- وفي "عرف ديك" تشكل تجربة الأنوثة فيما ترك الذكر من فراغ، يصلح لاستبدال أنثوي مملوء بتأملات خاصة، هي تضاعف للأنثى، من داخل رسم حدودها الشخصية الجديدة خارج الهيمنة:
- 5- بينما تنجح بعض القصائد إلى محاولة بناء كينونة متمردة، وفي هذا السياق يستبدل الخيال، والتأمل، والسخرية السلطة الثقافية للأب، ثم تنوب إشارات الأنوثة فيما وراء الهوية النسائية؛ فتبحث الشاعرة عن لغة تتجاوز فكرة الحدود، فتتحد بالأطياف، والمجازات النصية دون أن تتخلى عن الصوت المؤنث في القصيدة.
- 6- بطريكية المرأة
- 7- فالمرأة عنده مجرد جسد لا يعرف التعامل معها وهي بهذا الرأس المفكر، لذا فهو يتخيلها دون رأس (عقل) كي لا تناقشه وتجادله فإن ذلك يفقده الكثير. فواضح أن هذا الرجل يعاني من أزمة ثقة وإحساس بالنقص لا يكتمل إلا بتخيلات قمع المرأة.
- 8- إذ تقوم الشاعرة في نص "إوزة" بالولوج لمساحات الألم تهتم الشاعرة بتجسيد التفاصيل المهمشة والموجعة والدقيقة التي تحياها المرأة في المجتمعات الذكورية المتسلطة.
- 9- الإوزة تستنفذ حدث الذبح في تجاوز تجربة الدم برمتها، فتضع القاتل في مواجهة مع تجسده المحدود المقاوم لشاعرية الوجود الكوني.
- 10- لهذا فإعادة قراءة الأساطير بل وإعادة إنتاجها وتجديد خيوطها، ليس فقط من حق كل مبدع، بل أظنها من واجبه أيضاً... ولعل الأساطير الفرعونية والإغريقية والأشورية هي من أكثر ما شكّل ملهماً للفنان في كل عصر، كونها تتقاطع بقوة مع الإنسان بصرف النظر عن موقعه الجغرافي والتاريخي والحضاري الضيق. ولأن المرأة هي أحد المحاور الرئيسية في كل أسطورة تقريباً، إن لم تكن هي المحور الأول.
- 11- أو لنقل هو خطابٌ إصلاحي كتبه إيزيس في مرقدتها خلف قرص الشمس لترسله إلى وطنها المعاصر.
- 12- فالرجل هو المهيم على حراك الكون والموجدات وما المرأة إلا أحد هذه الموجدات التي تخص الرجل.

Appendix A

Transliteration System

Description	Transliteration	Name	Letter
voiced bilabial stop	/b/	ba	ب
voiceless alveolar stop	/t/	ta	ت
voiceless dental fricative	/th/	sa	ث
voiced palato-alveolar affricative	/j/	jim	ج
voiceless pharyngeal fricative	/h/	ha	ح
voiceless uvular fricative	/kh/	kha	خ
voiced alveolar stop	/d/	dal	د
voiced dental fricative	/d/	zal	ذ
voiced alveolar roll	/r/	ra	ر
voiced alveolar fricative	/z/	za	ز
voiceless alveolar fricative	/s/	sin	س
voiceless palato-alveolar fricative	/sh/	shin	ش
voiceless alveolar fricative	/s/	sad	ص
voiced alveolar stop	/dh/	dad	ض
voiceless alveolar stop	/t/	ta	ط
voiced dental fricative	/Z/	za	ظ
voiceless pharyngeal fricative	/ʿ/	ain	ع
voiced uvular fricative	/gh/	ghain	غ
voiceless labio-dental fricative	/f/	fa	ف
voiceless uvular stop	/q/	qaf	ق

voiceless velar stop	/k/	kaf	ك
voiced alveolar lateral	/l/	lam	ل
voiced bilabial nasal	/m/	mim	م
voiced alveolar nasal	/n/	nun	ن
voiceless glottal fricative	/h/	ha	هـ
voiced bilabial semi-vowel	/w/	waw	و
voiced palatal semi-vowel	/y/	ya	ي
voiced glottal stop	/ʔ/	alif	ء (همزة)
Vowels			
front open short	/a/		--ا--
front close short	/i/		--ي--
back close short	/u/		--و--

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Acquiring English in EFL Classroom: Role of Literature

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Abstract

This paper deals with how English literature can help EFL learners acquire English like ESL speakers. EFL learners usually learn English by learning its vocabulary and grammatical rules from books. ESL speakers, on the other hand, pick up the grammatical rules and vocabulary of English by directly getting into the environment where English is the medium of communication and acquire the language like the native. ESL speakers can speak English with native-like fluency and express their ideas in English like the native, but EFL learners, despite being capable of writing and speaking grammatically correct English, most often fail to speak with native-like fluency. Words seem to get stuck in their throats, and they often fumble and falter when speaking because their vocabulary remains poor in content. Nor can they express the true spirit of their ideas in their cultivated, grammatical English because they learn it in isolation without seeing how a native uses it. This paper argues that by studying English literature, EFL learners can grow awareness of the culture of the English and see how the English speak, feel, dream, and express their heart in English, and thus they can learn English like ESL speakers.

Keywords: literature, ELT material, EFL learners, acquiring English like L2 speakers

1. Introduction

The use of literature for teaching English had been in practice for years in the era of the Grammar-Translation Method. It was a trusted medium for students to learn grammar, vocabulary and the uses of words and phrases as it provided them with a huge body of authentic examples of sentence structures, verb conjugations, and uses of words and phrases. But in the mid 1900s when the focus of language teaching began to change giving emphasis on the development of students' communicative skills, the direct method and the audio-lingual method became popular, and both these methods neglected the role of translation process in language teaching. As a result, literature virtually disappeared from language teaching curriculums. The CLT experts sidelined literature on the ground that it taught mainly vocabulary and grammar through translation of texts from one language to another. Currently, some scholars are advocating the use of literature in the EFL teaching program, saying that literary texts in language classes can "provide rich linguistic input, effective stimuli for students to express themselves in other languages and a potential source of learner motivation" (British Council). This paper attempts to show how the use of literary texts can create a second-language-acquiring environment in the EFL classroom and help EFL learners acquire English in the way ESL speakers do.

2. Literature Review

Already a good number of research works have been done on the role of literature in language teaching classes. Analyzing these researches, two types of conflicting opinions are found regarding the use of literature in language teaching classes. While one group emphasizes the inclusion of literature courses in language teaching programs arguing that literary works present before learners authentic samples of the target language, give them opportunities to understand the culture of the target language community and help them get engaged in practicing the target language like the natives/L2 learners, the other group argues that even though literary works expose FL learners to the culture of the target language community and give them opportunities to see how the imaginary natives in literary works speak and communicate with others, the complexity of the language of literary works and the length of books often make it difficult for teachers to use them with the learners of different levels. Edmondson (1997) and Yuksel (2007) underestimate the role of literature to the development of second language competence and proficiency. On the other hand, scholars like Lazar (1993), McKay (1982),

Widdowson (1975), Parkinson and Thomas (2000), Shanahan (1997), Akyel and Yalcin (1990), Ghosn (2002) and many others favour the use of literature in language teaching classes arguing that literature provides all the basics that foreign language learners necessarily need to have to develop mastery over the target language. However, all these scholars of the essentialist group have talked about how literature can teach learners language in the foreign and L2 classroom. But my point of argument is different. I argue in this paper that English literary pieces chosen carefully and handled theoretically and methodically can contribute to the development of second language acquiring environment in the EFL classroom and thus can help EFL learners learn English with L2 competence and fluency. I also argue that English literature can be a good option for EFL learners to learn the totality of English—its vocabulary and their uses; its idioms, phrases and their uses; its structures and other grammatical rules and their uses; its pragmatics, stylistics and other unseen linguistic codes that can be learned intuitively only by being exposed to the native, natural environment of English.

3. Pedagogy of Literature in ELT Classes

3.1 The Concept of Language

Language is a medium of expression, a medium through which we express our ideas, feelings, emotions; a medium in which we think, we feel, we dream, we imagine, we laugh, we cry. Therefore, learning a language is actually acquiring a full capacity of doing all these in that language. A non-native can speak in a foreign language only by learning the meanings of words and phrases, and the grammatical rules of that language, but cannot perform the other activities mentioned above because one learns these activities intuitively and traditionally. Therefore, there remains a cultural gap in the speakers of a foreign language. Same is the case to EFL speakers. They speak English but their English sometimes fails to effectively communicate their ideas i.e. their English sometimes means either more or less than what they actually want to mean due to their lack of knowledge of the cultures of the English-speaking countries. To be able to effectively communicate in English, this cultural gap needs to be eliminated, and English literature can help eliminate this gap by exposing EFL learners to the culture of English societies since literature is a cultural product.

3.2 The Concept of Literature

Literature is actually a form of art in writing. These writings are different from other texts in that while other texts deal with realistic matters, literary texts are artistic and representational (McRae, 1994). McFadden (1978) defines literature as “a canon, which consists of those works in language by which a community defines itself through the course of its history. It includes works primarily artistic and also those whose aesthetic qualities are only secondary” (p. 56). According to Hirsch (1978), “literature includes any text worthy to be taught to students by teachers of literature . . .” (p. 34). In this sense, even a poster that represents some social message is a literary piece. However, the popular concept of literature includes short stories, poems, novels, plays, folk tales, and song lyrics. All these genres can be used as ‘langaids’ in the ELT class.

3.3 Relation of Language with Literature

Like language, literature is also a medium of communication. Communicating some message to readers is one of the motives of an author behind writing a literary piece. Therefore, literature is communicative and interactive, and the means through which literature communicates and interacts with people is language. Language is the vehicle that carries what literature communicates to readers. Interesting thing is that when readers read a literary piece, they not only learn the story of the text but also get affected by the language of the text which is why it is found that people having read Shakespeare, Milton, Keats, Wordsworth, Byron, Browning, Eliot and the like speak a better language than those who have not read any literature. Persons having habits of reading literature are supposed to have rich vocabulary, and capacity of making brilliant sentences. Thus, literature itself is a resource of language. Much more language can be learned from literature if it is used as a resource for language teaching in the ELT classroom.

3.4 Literature as a Linguistic Tool in ELT Classroom

The primary function of literature when used as a linguistic input in a language class is that it offers opportunities to learners to practice the four language skills: reading, writing, speaking and listening, and to learn grammatical structures and uses of vocabulary. As literary texts are representational, learners can be engaged with the practice of speaking and writing by directing them to speak with their peers in the classroom on the meanings they make of the texts they read, and then by asking them to write their individual ideas of the texts. In various other ways, learners’ speaking, writing and reading skills can be developed by using literary texts in a language class. Electronic records of poems, songs and stories can be helpful for learners to practice listening, speaking and writing in a language class.

Another important reason for using literature as a tool for teaching English in the EFL classroom is that it provides learners with a huge body of written material manifesting both grammatical and semantic linguistic resources which help learners learn successfully all of what is meant by a language. It should be remembered that learning a language is not learning only the grammar and meanings of words and phrases of that language. The verbal signs of a language, along with expressing particular thoughts and ideas, also express the culture of the source language country, which is typical and can be learned only by being exposed to it. The grammatical rules and dictionaries teach only the meanings of words and phrases and their uses but fail to teach the pragmatics and cultural associations that the verbal signs of a language carry therewith which is why a grammatically correct speech is not always semantic and does not always suffice to communicate what is intended by verbal signs. Literature can bridge this gap between what grammar books and dictionaries fail to do and what learners actually need for meaningful communication.

After learning the grammatical structures and vocabulary of English language, learners are often faced with the problem of what to speak and write about with the help of the rules and vocabulary they have mastered. Literature, which offers a vast world of discussion, can engage learners with the various ideas and themes it deals with. While reading a literary piece, a learner can easily get involved into the multi-layered meanings and ideas of the text and can find lots of issues to discuss. Thus the use of a literary piece in an ELT classroom can engage learners and keep them engaged for long in the language learning activity—an activity the consistent practice of which can gradually make learners well conversant in the language.

To be able to express and communicate ideas in a language with comfort, easiness and spontaneity, apart from having sufficient vocabulary and knowledge of the grammatical structures of that language, what more one needs to have is knowledge of the pragmatics and cultural ethos of that language. Literature helps to develop this knowledge of a learner. Literature is a cultural product, and its language is representational rather referential (McRae, 1994). Referential language is not subject to be interpreted in various subjective ways by readers; it is informational and hence communicates only at one level while the representational language of literary texts represents various meanings to various readers of various merits. The understanding of a literary text involves the emotions, imagination, wit and intellect of learners, and thus literary texts can enhance the growth of the cognitive faculties of learners by engaging them psychologically and intellectually. Engaged with literary texts both psychologically and intellectually, learners can develop an understanding of the pragmatics and culture of the texts' language and can learn to think, feel and imagine in that language with its cultural ethos.

Along with learning the grammatical rules and vocabulary of a language, one needs to learn how a language functions and generates meanings. According to Collie and Slater (1987), a language functions both as a rule-based system and as a socio-semantic system. So one can learn the whole of a language only when s/he, after learning the rule-based system, is exposed to the socio-semantic system of the language. The rule-based system of a language can be learned by mastering the structural rules of the language, but the socio-semantic system of a language can be learned only by being exposed to the socio-cultural environment of the language. Collie and Slater (1987) suggest that literary texts help learners be exposed to the socio-semantic system of the language of the texts in the following ways:

- While reading a literary text, a student has to cope with the language intended for native speakers.
- In literary texts, foreign readers can discover the thoughts, feelings, dreams, emotions, customs, etc. of native speakers. Although the world presented in such texts is a created one, the different characters drawn in them from different social backgrounds are the representatives of their respective social classes. By reading such texts, a foreigner can feel as if s/he were in the country where the language of the texts is spoken.
- Literature generates personal involvement in readers, which facilitates the language learning process greatly. The regular engagement of learners in the world of literary texts makes the world with all its cultural and linguistic components familiar to them. When a reader explores a literary work over a period of time, the result is that the reader is drawn into the text and begins to feel like inhabiting it. This personal involvement of readers with literary texts helps the whole language learning process.

3.5 Approaches to Using Literary Texts in Language Class

To benefit from literature in the language classroom, both approaches to literature and methods of reading literature have to be chalked out carefully. According to Campbell (2007), lesson plans of the literature courses to be used as a resource for teaching language are to be formulated in such a way that they engage learners in the language learning process instead of engaging them to merely appreciate the literary value of the texts. To learn both the rule-based and the socio-semantic systems of a foreign language as well as to learn how to cope with

that language psychologically, Carter and Long's (1991) models can be effective. Carter and Long suggested three models for reading literature in ELT classes, which are as follows:

- 1) Language Model: This model considers literature as a rich stock of linguistic features and draws students' attention to the grammatical, lexical and semantic aspects of a literary text.
- 2) Cultural Model: This approach views literature as a source of information about the culture of the society presented in the literature. Since having knowledge of the target language culture is necessary for learning the whole of that language, this approach can be helpful for learners to develop an understanding of the totality of the language.
- 3) Personal Growth Model: Reading literature makes its readers think, imagine and reflect. This psychological and intellectual involvement with the reading of literary texts in a language class develops students' ability of critical thinking, widens their stock of knowledge, and helps them be involved more actively in learning the language of the texts.

3.6 Challenges of Using Literature in Language Classes

Although literature can create an L2 acquiring environment in a non-native language class, both learners and teachers may face some challenges while using literature as a tool for teaching/learning language. Choosing the right model(s) is one of the challenges that teachers may face. It may vary from class to class and may depend on the intellectual level and age of learners. Sometimes integration of all the approaches, and sometime choosing one or two may be helpful.

Selecting the right course material for a particular class is also an important challenge. In this case, learners' age, interests and cognitive level need to be considered so that they feel eager to be engaged in reading the literary piece in use. An unusually long narrative or a piece written in too intricate language may not hold the attention of learners in a class. Again culturally offensive texts may be disliked by learners. English is now the native language of a number of countries, and this fact may pose a challenge to non-native ELT practitioners about which country's culture they should make their learners aware of to learn the totality of English language. Therefore, a careful selection of English texts, particularly those dealing with issues common to both English speaking countries and EFL countries, can serve the purpose effectively.

3.7 Teaching Strategies to Be Improvised

A teacher can improvise different strategies in the classroom to mentally prepare his/her learners to be engaged in the language learning process. The strategies should be so designed as to make the learners feel and think that the language to be used in the class is just the other language they know apart from their native language. To ensure an English language environment immediately after the teacher's entrance, s/he can exchange greetings, or can ask them some easy questions—like how are you all?, is it very hot toady, and the like—that everybody present can answer. Capacity of answering the teacher's questions in the language of the class can build up the confidence of learners and can help them get involved in the class activity actively and passionately. Once the language is on the tongue, students can communicate during the whole class hour in that language with ease and comfort. The class hour can be divided into three parts:

- Pre-reading session
- Reading session
- Post-reading session

Pre-reading Session: The pre-reading session can be used to mentally prepare the learners to take the class. In this session, the teacher can ask the learners only such questions or do with them such things that will, on one hand, create the target language learning environment and, on the other hand, involve the learners in the language learning process. This session can be called a warm up session and it may last for 5/6 minutes. What is to be ensured importantly here is the participation and involvement of all learners together in responding to the teacher's approach. If any question is asked, it should be so tricky that even the most reticent student cannot sit idle but answer it.

Reading Session: A teacher may begin the reading session by inviting the learners to read out loudly some lines or the whole text of the literary piece to be used in the class. When all students read an English text loudly in a chorus, an English language environment is created in the class. The teacher may further engage the learners by asking them meanings of words, or names of words and phrases, synonyms of words; by asking them questions based on the text, which need to be answered with critical and intellectual involvement.

Post-reading Session: In the post-reading session, a teacher may appreciate the learners' performance in the class activities, invite questions from the learners if they have any regarding the lesson, or may assign them with home-tasks of writing their experiences similar to what they have read in the text, and so on.

3.8 How to Use Literature in ELT Class—an Example

An example of how to use literature in a language class by following the above mentioned three approaches suggested by Carter and Long (1991) is given below: Suppose the following poem will be taught in an EFL class of 5th/6th graders:

The Cow

(By Robert Louis Stevenson)

The friendly cow, all red and white,

I love with all my heart:

She gives me cream with all her might,

To eat with apple tart.

She wanders lowing here and there,

And yet she cannot stray,

All in the pleasant open air,

The pleasant light of day;

And blown by all the winds that pass

And wet with all the showers,

She walks among the meadow grass

And eats the meadow flowers.

3.8.1 Example Activities according to Language Model

Activity–1: Read the above poem and identify which are naming words and which are describing words.

Activity–2: Identify the action words in the poem and make a sentence with each of them.

Activity–3: Match the following words in column A with their synonyms in column B.

Column–A	Column–B
Cream	fair and comfortable
Might	an area of grassland
Apple tart	thick white or pale yellow fatty liquid
Wander	to move away from a group,
Stray	To move about without a definite destination or purpose
Pleasant	a small open pie filled with sliced apples and sugar
Wet	Strength
Meadow	soaked with water

3.8.2 Example Activities according to Cultural Model

Activity–1: Read the above poem and answer the following questions:

- Does the poet talk about the whole cow species or only one particular cow in the poem?
- Have you read any other poem by this poet?
- What is a quatrain and how many quatrains are there in this poem?
- How does the poem create musical sound?
- Why does the poet love the cow?

3.8.3 Example Activities according to Personal Growth Model

Activity–1: After reading the poem, think of the following:

- Does the poem encourage you to have a cow as your pet? How?
- Should we treat a cow sympathetically? Why.
- Do you have any pet? If yes, how much do you love your pet? How do you treat your pet? Does your pet love you as much as you do? How do you know that your pet loves you?

4. Conclusion

As a language is rooted in the contexts and culture of its speech community and as it works both as a rule-based system and as a socio-semantic system (Collie & Slater, 1987), to acquire it, a foreigner, along with having mastery over its rule-based system, has also to understand its socio-semantic system. One can develop a fair understanding of the socio-cultural semantic codes of a foreign language by coming in contact with its native speakers. The target language literature can bring a foreign-language learner close to its native speakers. While reading a literary piece written in the target language, a foreigner can have the feel that s/he is among the native speakers of the language, observing what they speak and how they speak. As literature provides authentic, representative language samples, foreign-language learners finding before them imaginary native speakers portrayed in the literature can acquire speech acts from them. Therefore this article suggests that EFL learners of all levels can acquire English easily and naturally like ESL learners, at least in the classroom, through rhymes, jokes, poems, stories, songs, role-plays based on stories and dramas, video-cliffs, etc. if these are used methodically with focus on language learning.

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Investigating the Phonological Processes Involved When Yoruba Personal Names Are Anglicized

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Abstract

Personal names, in African context, are not arbitrary. They are like signposts that convey a wide range of invaluable information about the bearers. Also, they are like a ‘social DNA’ that discloses the identity, family background, family history, family vocation and family deity of the bearer (Onadipe, 2012). Sadly however, studies, which are mostly sociolinguistic in perspective, abound to show that some of these given personal names are being anglicized among the younger generation of bearers (Soneye, 2008; Faleye & Adegaju, 2012; Raheem, 2013; Filani & Melefa, 2014). From the standpoint of socio-phonology and using Knoblauch’s (2008) Phonological Awareness as our theoretical framework, this paper investigates the phonological changes that Yoruba personal names undergo when they are anglicized; and their implication for the endangerment of Yoruba language. Perceptual and acoustic analyses of the data sourced from the written and verbalized (as well as recorded) anglicized names of 50 informants from a Nigerian University show “stress-shift” as the major prosodic strategy used by speakers to anglicize Yoruba personal names. Other phonological processes identified include re-syllabification, contraction, elision and substitution; but bearers are not overtly aware of these processes. Findings reveal further that though the “new names” are structurally more English than Yoruba, they are nevertheless pronounced with Yoruba tone by some bearers.

Keywords: anglicization, phonological processes, syllabification, Yoruba, tone, stress

1. Introduction

Unlike in European countries, personal names in African context are not arbitrary; the prevailing circumstance dictates the name given to a child. In fact, the concept of naming is an integral part of the African culture. Personal names are like signposts as they convey a wide range of information about the bearers. They are signposts that are often tightly knitted with parental or ancestral cultural world view as they reflect the sex, ethnic group, family background, family occupation, family history or family deity of the bearers. The name *Fagbenga* for instance, reveals the bearer’s ethnic group (Yoruba), sex (male), and family deity (Ifa).

According to Faleye and Adegaju (2012), a name is a valuable source of information which can indicate gender, birthplace, nationality, ethnicity, religion and position within a family and the society at large. *Dictionary.com* (2016) defines a name as a word or a combination of words by which a person, place or thing, a body or class, or any object of thought is designated, called or known. Harder (2008) defines names as ‘words signifying special and tangible things, either living, as in the case of a person or an animal, or inanimate, as in the case of a place or a concept.’ Harder (2008) further classifies human names into three: personal names (used to distinguish males and females in the human society); first names (given to people at birth) and last name (also known as surname) which reflects an individual’s family background, family occupation, location and parentage.

The concept of naming in African context is highly rated because names echo bearers’ cultural value. Onadipe (2012) describes a Yoruba name as a ‘social DNA’ that discloses the identity, family background, family history, family vocation and family deity of the bearer. Raheem (2013) asserts that most Yoruba names are symbolic as they at times portray the bearer’s family trade, the family deity or the prevailing circumstance surrounding the child’s birth; it conveys meaning to the Yoruba and those who are exposed to the Yoruba culture. In the same vein, Ajileye (2011) submits that Africans ascribe a kind of ‘hallowed and mystic aura’ to childbirth; hence, naming is seen as a very significant thing. For instance, in Nigeria, a child born with a tangled hair is called “Dàdà” but Europeans do not attach special importance to it; rather, they would interpret it scientifically. As a

matter of fact, the function of a name transcends being a label of linguistic and cultural identity. According to Ogunwale and Bamigbade (2014):

an indigenous African name on the whole personifies the individual; tells some stories about the parents or the family of the bearers, and in a more general sense points to the values of the society in which the individual is born. Africans therefore regard the bearer of a particular name as being potentially able to evince the characteristics contained in the semantic encodings of their names.

A name is like a bridle. The Yoruba people have a proverb that says “*Orúko ọmọ ni ijánu ọmọ*” that is, a child can be tamed or controlled with his or her name. For instance, one can easily call the attention of an individual in the midst of a crowd with his or her name. Hence, the significance of names cannot be overemphasized.

Typologically, Atolagbe et al. (2015) opine that Yoruba personal names can be classified into four: (1) Oruko Abiso, i.e., names given to a child at birth. These are names that usually mirror the family deity, family vocation, parental wishes and the circumstances surrounding the child’s birth as in *Ifábiyí*, *Ọdésọlá*, *Abósèdè* (a female child born on Sunday), *Àbáyòmí* (a child born when all hope of giving birth was lost), *Bógundé* (suggesting that the child was born during a war), *Adéoba or Adéolú* (names given to children born into a royal family), etc. (2) Names given due to visible signs on the body of the child, e.g., a male child born with the umbilical cord hanged on his neck is called *Ọjó* and a female child born with the same sign is called *Àiná*. (3) Names given to children as a result of unusual incidents preceding their birth, e.g., *Omópé* (a child who exceeds nine months in the womb), *Àyóká* (a twin who loses his or her second at birth), etc. (4) Names reflecting the unusual behaviours displayed by a child in the first week of his or her birth, e.g., *Ọní* (a child who did not cry immediately after birth) or *Olómítútù* (a baby who does not like having his or her birth with warm water), etc.

In the present day Yoruba land, however, naming practice has taken a new turn especially among some Yoruba elite. Ogunwale and Bamigbade (2014) report that in Nigeria, a group of Yoruba people were the first to be exposed to the Europeans. Their exposure to western education makes them view anything western as being superior. Hence, they form the habit of dropping their names or replacing part of them, in the name of modernity and religion. Ogunwale and Bamigbade posit, further, that some Yoruba people prefer the English variant of their indigenous names; for instance: “*Ayò*” is substituted with “*Joy*”, “*Àánú*” with “*Mercy*”, and so on. Also, circumstantial names are no longer given to children but most times replaced with English names. For instance, a set of twins could be christened “*Goodness*” and “*Mercy*” instead of the native “*Táiwò*” and “*Kèhíndé*”. All these are corroborating evidence for the submission of Oduyoye (2001, cited by Raheem, 2013) that:

...every Yoruba name has a meaning, but the meanings of some of them are getting lost just as many of the names are disappearing with changed social and religious situations, which are the factors that produced the sentiments which the names were meant to commemorate in the first place.

In the same vein and quite unfortunately, some of these given personal names are being anglicized in the name of civilisation, especially among the younger generation of bearers (Soneye, 2008; Faleye & Adegoju, 2012; Raheem, 2013; Filani & Melefa, 2014). And when the names are anglicized, they do not bear any phonological or semantic semblance with the original names; resulting in the bastardisation of the Yoruba language and culture. In this study, the researchers investigate the phonological changes that may occur in anglicized Yoruba personal names; and how the changes may impact on the affected Yoruba names as well as on the users’ linguistic and cultural values.

2. Anglicization of Yoruba Personal Names

2.1 Anglicization: What and Why

Anglicization is the adaptation of the linguistic features of English to other languages and cultures. According to Filani and Melefa (2014), anglicization is commonly defined as the use of English expressions or linguistic mannerism in other languages. Also, Soneye (2008) defines anglicization as a form of acculturation whereby there is a linguistic influence of English on other languages. Ajileye (2011) describes it as ‘the inclusion of one or more exoglossic lexemes which originate from British or American English into an indigenous word, especially in names.’ Following Gorlach (2001), this present study regards as anglicized, any Yoruba personal names that are English in form (i.e., spelling, pronunciation and morphology). By extension, anglicization will be regarded as the adaptation of Yoruba names to English spelling, pronunciation and morphology as in the adaptation of the name *Àbáyòmí* [abajòmí] to *Yomex* [jɔmeks] (see Table 4).

People anglicize their names for various reasons. For instance, one of the ways through which Yoruba elite elevate modernism is anglicization. Anglicization of Yoruba personal names is a general phenomenon especially among the Yoruba youths. Filani and Melefa (2014) observe that people anglicize names to present themselves

as being modern and civilized as Yoruba names appear to them as being too local for the modern world. It is also claimed that anglicized nicknames are brief and sophisticated (Soneye, 2008). Similarly, Ajileye (2011) reports that anglicized names are believed to be modern, brief, compact, snappy, prestigious, elegant, lofty and fashionable. Anglicized nicknames could as well serve as a façade to hide one’s true identity. In view of this, Onadipe (2012) notes that individuals with circumstantial names could adopt nicknames to save their faces. For instance, someone who bears “Kíláńkó” (what are we celebrating) could change his or her name to “Killy” in order to conceal the fact that he or she is an *Abíkú* (a child born to die or a reborn dead child). Furthermore, Filani and Melefa (2014) view anglicization as a means of marrying the Yoruba tradition and modernity while Soneye (2008) opines that anglicization of Yoruba personal names has been observed as a means of vocabulary extension and communication of new ideas.

From the foregoing, existing studies on the anglicization of Yoruba personal names seem to have focused more on sociolinguistic description. However, the present researchers are of the view that the anglicized names are unique in the sense that they have dropped their original features and taken up new ones. In terms of pronunciation too, names in this category are subjected to certain processes both at the segmental and suprasegmental levels, which the bearers may or may not be aware of. At the segmental level, for instance, sound segments are modified in various creative ways to de-familiarise the names while at the suprasegmental level, some prosodic changes are made to the names so as to project them with English features. The present researchers are, therefore, interested in investigating the effect of English prosody on Yoruba phonology when Yoruba personal names are anglicized, especially the phonological processes involved for adapting the Yoruba personal names to English structure and pronunciation. To this end, the study will be guided by some research hypotheses thus: (1) When Yoruba personal names are anglicized, the new names are structurally more English than Yoruba; (2) The anglicized names are semantically at par with their original Yoruba names; (3) Anglicization has no implications for the Yoruba language and culture; (4) Despite equating anglicization with modernism and civilization, Yoruba speaking youths are favourably disposed to preserving Yoruba language and culture.

No two languages are known to operate the same phoneme inventory, hence §2.2 discusses the English and Yoruba phonemes.

2.2 English and Yoruba Phoneme Inventory

Characteristically, English has 20 vowels and 24 consonants while, according to Bamgbose (1969), Yoruba uses 19 classified consonants (as shown in Figure 1) and 12 vowels comprising 7 oral and 5 nasal vowels (Figure 2). That is, Yoruba has lesser phonemes in her inventory than English.

	Bilabial	Labio-dental	Alveolar	Post-Alveolar	Palatal	Velar	Labio-Velar	Glottal
Plosives	b		t d			k g	kp gb	
Affricates					ɖʒ			
Fricatives		f	s	S				h
Nasals	m		n		N			
Lateral			l					
Approximants	w		r		j			

Figure 1. Yoruba consonant chart

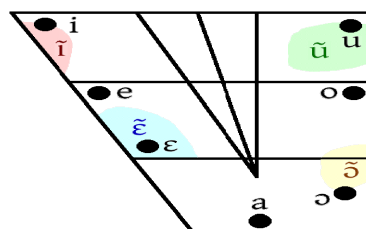


Figure 2. Yoruba vowel chart (Copied from commons.wikimedia.org)

Interestingly however, these languages have phonemes that differ between them just as they have those that are common to them. For instance, while Yoruba does not use diphthongs or show length contrast in vowels like

English, the latter contains no classified nasal vowels used in the former. Also, the labio-velar plosives (/kp/ and /gb/) of Yoruba are alien to English the same way that the English voiceless palato-alveolar affricate /tʃ/ and voiced palato-alveolar fricative /ʒ/ are to Yoruba. For our purposes however, and as shown in Tables 2, 3 and 4 below, English and Yoruba sounds that have similar pronunciations will be treated as equivalent sounds. For instance, the vowel sounds /ɛ/ and /e/ in the initial syllables of /ʃɛsã/ (Sèsan) and /ʃɛsɪ/ (Shessy) respectively are equivalent sounds; hence, /ɛ/ in /ʃɛsã/ is not substituting /e/ in /ʃɛsɪ/. The same goes for the Yoruba /ɔ/ in /dɔ̀lakpɔ̀/ (Dòlápò) and the English /ɒ/ in [dɒlpi:] (Dollypee). Similarly, the Yoruba /a/ in /ɔ̀bisɔ̀lɔ̀/ (Abisólá) and English /æ/ in /æbi/ (Abby) are treated as equivalents in this study.

3. Methodology

3.1 Theoretical Consideration

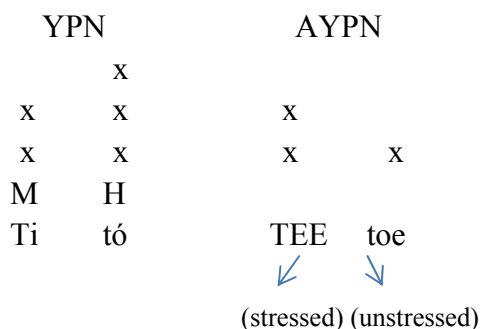
This paper adopts two theories: Knoblauch’s (2008) Phonological Awareness (PA) and Kager’s (1995) Metrical Theory. On the one hand, Phonological Awareness entails the ability of a child to identify sounds in words. Torgesen and Mathes (1998) term PA as an individual’s sensitivity to or consciousness of the phonological structure of words in his/her language; it is concerned with noticing, imagining or manipulating individual sounds in words. Similarly, Yopp and Yopp (2009) define PA as ‘sensitivity to the sound structure of language’. Also, Knoblauch (2008) expresses it as the ability of a child to manipulate sounds and words and pun about them. Though our data centres around the youths rather than children, these researchers nevertheless believe that using Knoblauch’s (2008) Phonological Awareness theory to analyse our data cannot be counter-productive.

Knoblauch (2008) identifies 11 phonological awareness skills but the only four applicable to this study are:

- i. Deletion of syllables (equivalent to contraction)
- ii. Deletion of sounds (equivalent to elision)
- iii. Addition of sounds (equivalent to epenthesis)
- iv. Manipulation of sounds (equivalent to substitution)

On the other hand, the metrical theory is a model that is used to describe stress placement on words (simple or compound), phrases and sentences. According to Kager (1995), the metrical theory emerged as an aspect of nonlinear phonology during the late 70s. The theory was propounded by Liberman in 1975, expounded by Liberman and Prince in 1977 and by Halle and Vergnaud in 1978. The theory is principally concerned with “the hierarchical nature of stress” (Kager, 1995). Faley (2014) states that this theory employs a binary approach in representing the relationship of prominence that exists between the elements in the metrical grid which is a development on the metrical tree. Unlike the metrical tree, the metrical grid represents the rhythmic structure of a grammatical unit (Kager, 1995) and the primary, secondary and the tertiary stress in a word.

Relating to the above, this study sets to represent the “stress shift” that occasionally occurs in Anglicized Yoruba Personal names (AYPNs) on the metrical grid. As we have observed in this study, for instance, certain AYPNs which have been contracted into two syllables sometimes undergo a regressive stress shift. This is in tandem with the stress rule in English which states that a disyllabic noun should have its stress on the initial syllable; for example: HElen, TABle, BASKet, and so on. The notion is illustrated with “Titó (MH)”, a Yoruba personal name (YPN) and its anglicized version “Teetoe” thus:



If one goes by the assumption that speakers use the Yoruba high tone (H) to articulate the English primary stress (Afolayan, 1982; Fajobi, 2013), one can interpret the above as having undergone “stress-shift” in that Titó which is an MH (Mid & High) tone sequence or sequence of stressed and unstressed syllables has changed in the

anglicized form to stressed (Tee) and unstressed (toe) syllable sequence; i.e., stress has shifted from the second to the first syllable between the two forms.

3.2 Procedure for Data Collection

Basically, the method of investigation employed in this study is that of testing and tape-recording. A structured questionnaire with four sections was administered to the informants. The first section elicited their demographic information. The second section entailed the informants' pronunciation of the original and the anglicized versions of their names which they had written on paper. Their renditions were recorded straight on the speech analyser, PRAAT. The third section comprised questions to elicit information on the informants' attitudinal disposition towards anglicization of names. The fourth section elicited information on their awareness and view about the implications of anglicization for the Yoruba language and culture. The recorded names were subjected to both perceptual and acoustic analysis, the latter using PRAAT. The statistical analysis was based on simple percentile calculations; tables and figures.

3.3 Subjects

50 students of the Obafemi Awolowo University (25 males and 25 females), whose ages range between 15 and 31 participated in this study. They were purposively selected because only students whose first language and first name by which they are addressed is Yoruba were eligible to participate. Moreover, the researchers selected only those whose anglicized names have undergone a change in pronunciation and not only in orthographic representation.

4. Analysis of Data

Demographically, analysis reveals that 70% of the 50 informants who participated in this study fall in the age bracket 15 and 25; 28% are in the age range 26 and 30; while just 2% fall between ages 31 and above. This shows that majority of them are youths leading to an inference that AYPNs is common only among the youths or that youths are the promoters of anglicization of names.

4.1 Classification of Test Items According to the Phonological Processes They Have Undergone

This sub-section analyses the phonological processes the respondents' names have undergone. At a glance, Table 1 shows that all the 50 names analysed in this study have undergone the processes of substitution, contraction, elision and epenthesis. But as revealed further in the table, some names have simultaneously undergone more than one phonological process.

Table 1. Summary of the phonological processes the selected names have undergone

S/N	Phonological Process	No of names involved	Percentage
1	Substitution	9	18
2	Contraction	10	20
3	Substitution & Contraction	22	44
4	Substitution & Epenthesis	4	8
5	Elision & Contraction	1	2
6	Substitution, Contraction & Elision	1	2
7	Substitution, Epenthesis & Contraction	3	6
	Total	50	100

In other words, in columns 1 and 2 of the table, 18% and 20% of the names have undergone substitution and contraction, respectively while columns 3 to 7 present names that have undergone multiple phonological processes. Graphical representation of the findings in Figure 3 shows that the names that have undergone substitution and contraction (simultaneously) have the highest percentage; i.e., 44% or 22 out of the 50 anglicized names (see columns 3 and 4 of Table 1).

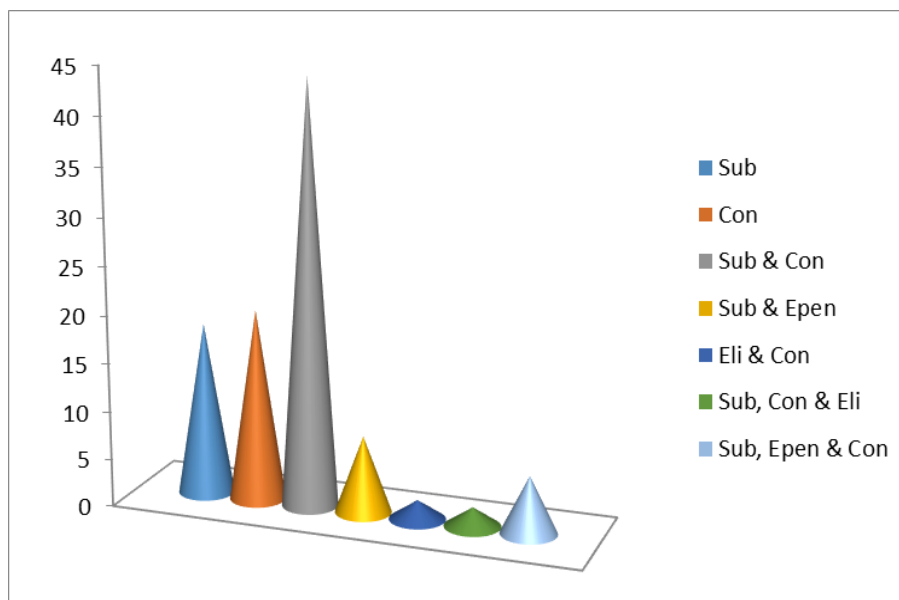


Figure 3. Graphic representation of the phonological processes the names have undergone

4.2 Phonological Processes in the AYPNs: Further Exposition

In this sub-section, findings about the phonological processes the anglicized names have undergone to transform from Yoruba to English are itemized; starting with substitution.

4.2.1 Substitution, Contraction and Re-syllabification

Presented in Table 2 are some test items that have undergone sound and/or syllable substitutions that have metamorphosed them into English names. For example, item 2 (Dọlápò—/dọlakpọ/→Dollypee—/dọlpi:/) has undergone substitution of the peak of the medial syllable, an unrounded open vowel /a/ with an unrounded half-close front vowel /ɪ/ in the anglicized version. Besides, the rounded open back vowel /ɔ/ which is the peak of the final syllable in the original name has been substituted with an unrounded close front vowel /i:/ in the anglicized version. Also, item 3 ([fẹmi] - [fem]) has undergone an entire substitution of its syllables; the open syllables /fɛ/ and /mi/ have not only been replaced with closed syllables /ef/ and /em/ in the anglicized variant, their vocalic elements /ɛ/ and /ɪ/ have also undergone regressive substitution in which the second (/ɪ/) is further substituted with /e/. In items 8 (Tee-Y or /ti:wai/) and 9 (Teejay or /ti:dʒei/), it seems to the researchers that the pronunciations of the anglicized versions have been informed by their spellings, i.e. their spellings have impacted on their pronunciation, rather than the other way round suggested by Ajilaye’s (2011) label for the same occurrence (cf. p. 179). The present researchers therefore label the phenomenon “spelling pronunciation”.

Table 2. Substitution of sounds and syllables between the informants’ original and anglicized names

S/N of Items	Original names	Transcription	Anglicized names	Transcription
1	Dẹ̀jì	[deji]	Deiji	[deidʒi]
2	Dọlápò	[dọlakpọ]	Dollypee	[dọlpi:]
3	Fẹ̀mì	[fẹmi]	FM	[efem]
4	Lọ́lá	[lọla]	Lohlar	[ləulæ]
5	Lọ́lá	[lọla]	Lolly	[lɒli]
6	Níkẹ̀	[nike]	Nikky	[nikɪ]
7	Sẹ̀sán	[fɛsā]	Shessy	[fesɪ]
8	Táyò	[tajọ]	Tee-Y	[ti:wai]
9	Túnjì	[tūji]	Teejay	[ti:dʒei]

In Table 3, instances of syllable contraction in the anglicized names are apparent. To conform to modernity or sophistication, perhaps, all the anglicized versions of the names presented in the table have fewer syllables compared to those in the original Yoruba names. When /abajomi/ in item 1 changes to /jomi/ for instance,

syllables /a/ and /ba/ are deleted so that the original 4 syllables in /a+ba+jɔ+mi/ are now reduced to only two /jɔ+mi/. The phenomenon of syllable contraction pervades all the other 9 items represented in the table. For instance, item 2 “Abísólá” is made up of four syllables /a+bi+sɔ+la/ but the anglicized version which is simply /æbi/ has only two syllables, meaning that two syllables have been deleted. By the same token, items 3, 4, 5, 6, 7, 8, 9 and 10 have been reduced from 5, 4, 4, 4, 4, 4, 4, 4 syllables to 2, 2, 1, 1, 3, 2, 2 and 2 syllables, respectively.

Table 3. Syllable contraction in the anglicized names

S/N of items	Original name	Transcription	No of Syllables	Anglicised name	Transcription	No of Syllables
1	Àbáyòmí	[abajomi]	4	Yommy	[jɔmi]	2
2	Abísólá	[abisola]	4	Abby	[æbi]	2
3	Adédámólá	[adedamola]	5	Deydah	[deɪdæ]	2
4	Dámílólá	[damilola]	4	Dammy	[dæmi]	2
5	Moyòadé	[mojɔade]	4	Moh	[məu]	1
6	Olaitan	[ɔlaitā]	4	Lhait	[laɪt]	1
7	Olúmidé	[Olúmidé]	4	Olumy	[əulumɪ]	3
8	Tèmitáyò	[temitajɔ]	4	Temmy	[teɪmi]	2
9	Téníolá	[tɛniola]	4	Tenny	[tɛni]	2
10	Timiléhin	[timilehɪ]	4	Timmy	[tɪmi]	2

Next, instances of simultaneous substitution and contraction of sounds and syllables between the informant’s original and anglicized names in the data are discussed. Items presented in Appendix B have undergone contraction. For instance, item 1 (Abíólá) has been reduced from four syllables /a+bi+sɔ+la/ to two /eɪ+bi:/. In addition to the contraction process it has undergone, the first syllable (/a/) of the original name (Abíólá) has been substituted with the closing diphthong /eɪ/ in the anglicized variant. Also, the peak of the second syllable /bi/ which is an unrounded close front vowel /i/ has been replaced with the unrounded half-close front vowel /i:/. The anglicized versions of items 7 (Folly), 13 (Mayor), 21 (Toy) and 8 (-tune – excluding the initial and final sounds - /aɪ/ and /z/) are homophones of “folly (foolishness)”, “Mayor (a male leader in the city)”, “toy (a playing object)” and “tune (a song)” respectively in English. This has enhanced the pronunciation of the names.

Another multiple (but simultaneous) phonological processes observed in this study are substitution and epenthesis in the anglicized names. This is exemplified with Tósin (/tosɪ/) and Tosign (/təusaɪn/) where there is substitution of the unrounded close front nasal vowel /ɪ/ in Tósin with the closing diphthong /aɪ/ in the anglicized variant (/təusaɪn/). Also, the alveolar nasal /n/ has been inserted in the anglicized version. This makes the second syllable of the anglicized variant a homophone of “sign (the short form of signature) in English”. Similarly, in Wale ((/wale/) to Whalex (/weɪleks/)) and Wólé ((/wɔle/ to Wolex (/wɔleks/)) (cf. Appendix A), the insertion of the voiceless velar plosive /k/ and the voiceless alveolar fricative /s/ in the anglicized variants of /weɪleks/ and /wɔleks/ make them rhyme with the word “Rolex” (a type of wrist watch historically founded in London) which to the bearers is a symbol of prestige.

Findings reveal more interesting details about the anglicization of Tóyòsí (/tojɔsi/) as Toyos (/təujɔs/) and that of Fóláké (/fɔlake/) as Flaky (/fleɪki/). In the former, there is simultaneous elision and contraction in the anglicized variant. For example, the unrounded close front vowel /i/ in the final syllable of the original name /tojɔsi/ has been elided in the anglicized version. This has resulted in its contraction from 3 syllables to 2. In the latter, anglicization of Fóláké (/fɔlake/) as Flaky (/fleɪki/) shows it as having undergone simultaneous processes of substitution, contraction and elision. The name has undergone elision of the peak of its initial syllable /ɔ/ in the anglicized version ([fleɪki]). This elision process has resulted in the contraction of the syllables from three /fɔ+la+kɛ/ to two /fleɪ+ki/. In addition to this, the peak of the medial syllable of the original name /la/ which is an unrounded open vowel /a/ and the peak of the final syllable /kɛ/ which is an unrounded half-open front vowel /ɛ/ have been substituted with a closing diphthong /eɪ/ and an unrounded half-close front vowel /i/ in the anglicized version respectively.

Table 4. Substitution, epenthesis and contraction in the anglicized names

S/N of items	Original name	Transcription	No of syllables	Anglicized name	Transcription	No of syllables
1	Àbáyò mí	[abajòmí]	4	Yomex	[jɔmeks]	2
2	Bólúwatifé	[bolúwatifé]	5	Bolex	[bòuleks]	2
3	Tèmitópé	[temitòpé]	4	Topsy	[tòpsí]	2

In item 1, Table 4, the first two syllables in the original version have been elided. This accounts for the reduction in the number of syllables from four /a+ba+jò+mi/ to two /jɔm+eks/ in the anglicized version. Besides, the peak of the final syllable in the original name (/mi/) which is an unrounded close front vowel /i/ (in Yoruba inventory) has been substituted with the unrounded half-open front vowel /e/ in the anglicized version (Yomex). There is also the insertion of the voiceless velar plosive /k/ and voiceless alveolar fricative /s/ in the anglicized version of the same item.

4.2.2 Re-syllabification

Being Yoruba words, there are no consonant clusters or codas in the original names of the respondents. This is due to the fact that Yoruba phonotactic rule does not permit such. However, the anglicized variants do not conform to Yoruba phonotactic rules. Altogether, out of the 50 names that were analysed, it was discovered that eight of the anglicized names have consonant clusters while 15 (i.e., 30%) are uttered with codas as in Shegz /ʃegz/, for instance.

As regards re-syllabification, “Bólúwatifé” in its original form has the syllable structure CVCVCVCVCV while its anglicized version “Bolex” has the syllable structure CVCVCC (see Appendix A). This reveals further that while the original name conforms to the Yoruba syllable structure which is (C)V, the anglicized version aligns with the English syllable structural pattern which permits consonant clusters pre- and post-vocally. In other words, the English variant /bòuleks/ contains two syllables /bòu/ and /leks/. While /bòu/ is CV in structure, /leks/ is CVCC in structure. A further analysis of re-syllabification in the original and anglicized version of “Bólúwatifé” shows that when a Yoruba name is anglicized, the number of syllables may decrease. For instance, while the original name has five syllables CVCVCVCVCV, the anglicized variant /bòuleks/ has only two which are CV and CVCC in structure (see Appendix A). Respondents seem to apply the process of re-syllabification in order to give English features to the Yoruba names.

Appendix A reveals the structural classification of the original and anglicized names. Examples of names with consonant clusters as the appendix shows include Àbáyò mí (Yomex), Bólúwatifé (Bolex), Fíkémí (Fiks), Ìtúnú (Itunez), Ségún (Shegz), etc. while those with coda (which does not exist in Yoruba) include /efem/ (VCVC) for Fémí, /lat/ (CVC) for Olaitan and the first syllable in /ɔpzi/ (VC+CV) for Opéyemí for instance. Furthermore, it should be noted in names like “Súnkànmí” that the “un” and “an” in Yoruba are not sequences of sounds. Rather, they are nasal vowels represented as [ũ] and [ã] respectively.

4.2.3 Stress-Shift

Prosodically, English uses stress (on its syllables) while Yoruba uses tone, but studies (acoustic and perceptual) abound to show that Yoruba-English speakers apply tone rather than stress to the syllables when they speak English (Wells, 1982; Gut & Milde, 2002; Udofot & Gussenhoven, 2010; Fajobi, 2013). Similarly, native English speakers have been reported to have the tendency to associate the Yoruba high tone with the English primary stress (Afolayan, 1982). Afolayan carried out an experiment whereby a native speaker of English, alongside other Yoruba-English bilinguals, was asked to identify instances of stress in a recorded Yoruba conversation. Professor Gimson, a native English speaker, was reported to have identified all instances of high tone (H) as having the primary stress. Afolayan then concludes that Professor Gimson’s performance depicts that in any environment, the highest pitch i.e., the high tone is connected to the primary stress. It is against this backdrop that stress is analysed between the original and the anglicized versions of the test items, using examples from the data at hand; more so, because these researchers believe that tone and stress constitute the appropriate classificatory prosodic features for analysing the “behaviour of the syllables” in the Yoruba and English names to avoid methodological drawback.

When analysed acoustically, the name Bùsáyò which shows sequences of LHL tones as a Yoruba word reveals the anglicized variant “Bussy” [¹busi] as being pronounced with the first syllable stressed. This means that the “Bu” syllable in the original pronounced with a low tone has now been produced with a “high tone”, in Yoruba terms, in the anglicized variant. In other words, that syllable i.e., “Bu” has now been stressed. Stress has now shifted from the second syllable in the original to the first syllable in the anglicized version.

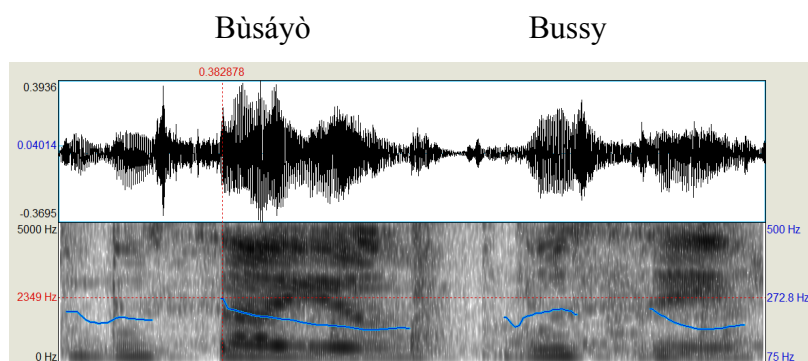


Figure 4a. Respondent 1’s rendition of Bùsáyò and Bussy

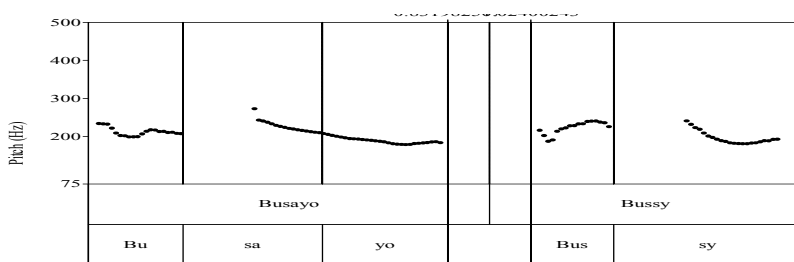


Figure 4b. Clear pitch trace for Figure 4a

As Figure 4b shows, the rise is on syllable “sa” (of Busayo) which is a High tone while the other two tones are lower in pitch. Three syllables LHL are rendered by the informant as 233Hz, 272.8Hz and 185.3Hz respectively. In the anglicized version, [Bussy (/busɪ/)] however, the initial syllable /bu/ is said with a mean pitch of 224.06Hz while the second syllable /sɪ/ is said with 195.17Hz. Therefore, the first syllable is stressed.

To strengthen this point, the name was further analysed using the metrical grid. The grid below shows the metrical analysis.

Original Name	Tone Structure			Anglicized version		Stress Pattern
Bùsáyò	LHL			Bussy		[¹ bʊsɪ]
		X				
		X		X		
	X	X	X	X	X	
	bu	SA	yo	BUS	sy	

As the grid reveals, the original version has its prominence on the medial syllable “sa” but prominence has shifted to the initial syllable “Bus” in the anglicized version.

Another name which was discovered to have undergone stress shift is Lọlá anglicized as “Lohlar”. The tone sequence for “Lọlá” is MH. This means that the High tone is on the second syllable /la/. The anglicized version /ləulæ/, on the other hand, has its primary stress on the initial syllable. Hence, there is a shift of stress from the second syllable “la” /la/ in the original version to the first syllable “Loh” /ləu/ in the anglicized version. To elucidate this fact, the name with its anglicized variant is subjected to metrical and acoustic analyses.

Original Name	Tone Structure	Anglicized version	Stress Pattern
Lọlá	MH	Lohlar	[¹ ləulæ]
	X		
X	X	X	
X	X	X	X
lo	LA	LOH	lar

As presented on the grid above, the final syllable of the original name “la” has the “primary stress” but in the anglicized version, the stress has shifted to the initial syllable “Loh”.

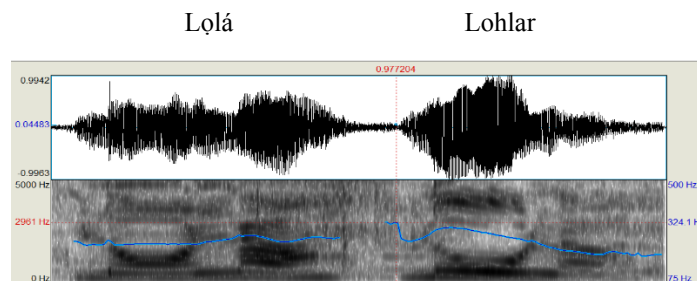


Figure 5a. Respondent 2’s rendition of Lọlá and Lohla

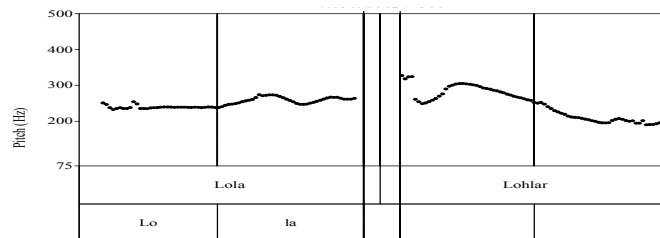


Figure 5b. Clear pitch trace for Figure 5a

As presented in Figure 5b, the pitch of the initial syllable of the original version “Lö” was produced with 244.3Hz but it glides up on the second syllable “la” with 246.1Hz. However, in the anglicized version, the initial syllable “Loh” was produced with the mean pitch of 283.96Hz and then glides down to 203.67Hz in the second syllable “lar”. Therefore, there is a shift of stress from the second syllable in the original version “la” to the first syllable in the anglicized version “Loh”.

In what seems to confirm Fajobi’s (2013) submission that Nigerian English is spoken with tone rather than stress, findings from the perceptual analysis of our data reveal that majority of the respondents tend to articulate the anglicized names with tones. For instance, “Yomex”, which is the anglicized version of “Àbáyòmí” was articulated in what sounds like “Yomekis” (HHL); the more reason the first syllable is easily associated with High tone as can be seen in Figure 6. The pitch traces of “Yomekis” in Figure 6 reveal three clear tones (i.e., HHL) instead of being pronounced with two syllables as an English word or name.

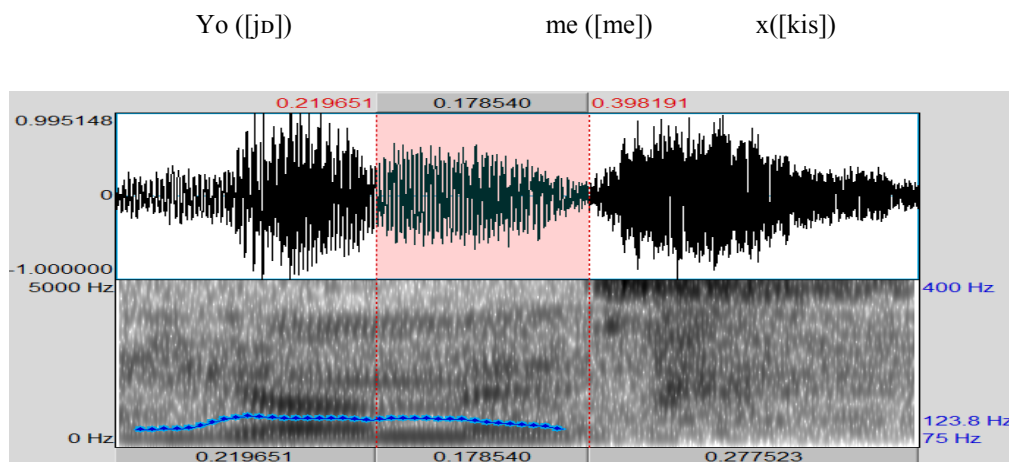


Figure 6. Respondent 10's rendition of Yomex

4.3 Implications of Anglicization for the Yoruba Language and Culture

One of the implications of anglicization for the Yoruba language is language endangerment. Language endangerment is a term used to portray a language that is at the verge of going into extinction. Endangerment of the Yoruba language is not without a vivid cause. It is common place knowledge that the importation of the English language into Nigeria has resulted in subtractive bilingualism especially among youths. Ogunwale and Bamigbade (2014) report that nowadays, it is only the aged that use the Yoruba language in public. This is because the English language is equated with literacy and civilisation; hence, to the detriment of their culturally rich names, the Yoruba youths anglicize their names in order to appear modern.

Findings in this study reveal that Nigerian youths seem to have a positive attitude towards English. The results show that the respondents acknowledged the fact that anglicized names are less meaningful compared to Yoruba names and they do not reflect their nationality, language and culture. Nevertheless, the respondents report that they like being addressed by their anglicized names because they feel more civilized when addressed by it. Results show further that most of the respondents seem to be ignorant of the negative implications of anglicization for the linguistic and cultural identity of the Yoruba people.

In the light of the foregoing, research hypotheses 1 and 2 in this study are confirmed while 3 and 4 are refuted: that is, (1) the anglicized names are structurally more English than Yoruba; (2) whereas meaning is central to what constitutes a name in Yoruba, the anglicized variants have no inherent meanings; (3) anglicization impacts negatively on the Yoruba language and culture; and (4) Yoruba speaking youths are more civilization-inclined, and for them, anything English is civilization that must be preserved; even to the detriment of Yoruba, their native language.

5. Conclusion

This study has identified the phonological processes that the selected names have undergone. It has also analysed the selected names acoustically and perceptually. The phonological processes identified in the respondents' names are substitution, epenthesis, contraction, elision, re-syllabification and stress-shift. It was observed that most of the names underwent more than one phonological process. The study revealed further that though the "new names" are structurally more English than Yoruba, they are nevertheless pronounced with Yoruba tone rather than stress by some of the respondents/bearers (cf. §. 4.2.3 & Figure 6).

Moreover, the attitude of the respondents towards anglicization and their awareness of the implications of this phenomenon for the Yoruba language and culture are discussed. Findings revealed that most of the respondents have a positive attitude towards English and they are against the notion that anglicization of Yoruba personal names is a threat to the Yoruba language

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Appendix A

Structural Syllabification of the Selected Original and Anglicized Yoruba names

Original Names	No of Syll.	Structural Syllabification	Anglicized Version of Names	Pronunciation of Names	No of Syll.	Structural Syllabification
Àbáyómí	4	V+CV+CV+CV	Yommy	[jòmí]	2	CV+CV
Àbáyómí	4	V+CV+CV+CV	Yomex	[jòmeks]	2	CV+CVCC
Abíólá	4	V+CV+V+CV	AB	[eibi:]	2	CV+CV
Abísólá	4	V+CV+CV+CV	Abby	[æbi]	2	V+CV
Adédámólá	5	V+CV+CV+CV+CV	Deydah	[deɪdæ]	2	CV+CV
Adésólá	4	V+CV+CV+CV	Dessy	[desi]	2	CV+CV
Ayòmípòsi	5	V+CV+CV+CV+CV	AY	[eɪwai]	2	V+CV
Bólájí	3	CV+CV+CV	Beejay	[bi:dʒeɪ]	2	CV+CV
Bólúwatífè	5	CV+CV+CV+CV+CV	Bolex	[bəuleks]	2	CV+CVCC
Búsáyò	3	CV+CV+CV	Bussy	[busi]	2	CV+CV
Dámilólá	4	CV+CV+CV+CV	Dammy	[dæmi]	2	CV+CV
Dèjì	2	CV+CV	Dejji	[deɪdʒi]	2	CV+CV
Dọ́lápò	3	CV+CV+CV	Dollypee	[dɒlɪpi:]	3	CV+CV+CV
Fémi	2	CV+CV	FM	[efem]	2	VC+VC
Fíkémí	3	CV+CV+CV	Fiks	[fiks]	1	CVCC

Foláké	3	CV+CV+CV	Flaky	[fleɪki]	2	CCV+CV
Folúsó	3	CV+CV+CV	Folly	[fɒli]	2	CV+CV
Ìtúnú	3	V+CV+CV	Itee	[ati:]	2	V+CV
Ìtúnú	3	V+CV+CV	Itunez	[atju:nz]	2	V+CCVCC
Jùmòké	3	CV+CV+CV	Jummy	[dʒumi]	2	CV+CV
Káyòdé	3	CV+CV+CV	Kay	[keɪ]	1	CV
Kéhindé	3	CV+CV+CV	Kenny	[kenɪ]	2	CV+CV
Lọlá	2	CV+CV	Lohlar	[ləʊlə]	2	CV+CV
Lọlá	2	CV+CV	Lolly	[lɒli]	2	CV+CV
Máyòwá	3	CV+CV+CV	Mayor	[meɪjə]	2	CV+CV
Moyòadé	4	CV+CV+V+CV	Moh	[məʊ]	1	CV
Níké	2	CV+CV	Nikky	[nikɪ]	2	CV+CV
Ọlaitan	4	V+CV+V+CV	Lhait	[laɪt]	1	CVC
Olúmidé	4	V+CV+CV+CV	Olumy	[əʊlumi]	3	V+CV+CV
Opéyemí	4	V+CV+CV+CV	Opzy	[ɒpzi]	2	VC+CV
Opéyemí	4	V+CV+CV+CV	Oppey	[ɒpi:]	2	V+CV
Ségun	2	CV+CV	Shegz	[ʃegz]	1	CVCC
Sésan	2	CV+CV	Shessy	[ʃesi]	2	CV+CV
Sojí	2	CV+CV	SOJ	[esəʊdʒeɪ]	3	VC+V+CV
Sùbòmí	3	CV+CV+CV	Shubby	[ʃubi]	2	CV+CV
Sùnkànmí	3	CV+CV+CV	Sunky	[sunki]	2	CV+CV
Táiwò	2	CV+V+CV	Tee	[ti:]	1	CV
Táyò	2	CV+CV	Tee-Y	[ti:wai]	2	CV+CV
Tèmidayò	4	CV+CV+CV+CV	TemmyD	[teɪmɪdi:]	3	CV+CV+CV
Tèmitáyò	4	CV+CV+CV+CV	Temmy	[teɪmi]	2	CV+CV
Tèmitópé	4	CV+CV+CV+CV	Topsy	[tɒpsi]	2	CVC+CV
Téníolá	4	CV+CV+V+CV	Tenny	[teni]	2	CV+CV
Tósín	2	CV+CV	Tosign	[təʊsɪn]	2	CV+CV
Tóyín	2	CV+CV	Toy	[tɔɪ]	1	CV
Tijésùnìmí	5	CV+CV+CV+CV+CV	Teejay	[ti:dʒeɪ]	2	CV+CV
Timílèhìn	4	CV+CV+CV+CV	Timmy	[tɪmi]	2	CV+CV
Tóyòsí	3	CV+CV+CV	Toyos	[təʊjɒs]	2	CV+CV
Túnjì	2	CV+CV	Teejay	[ti:dʒeɪ]	2	CV+CV
Wálé	2	CV+CV	Whalex	[weɪleks]	2	CV+CVCC
Wólé	2	CV+CV	Wolex	[wɒleks]	2	CV+CVCC

Appendix B

Substitution and Contraction of Sounds and Syllables Between the Informants' Original and Anglicized Names

S/N of items	Original Names	Transcript-ion	No of Syllables	Anglicized Names	Transcript-ion	No of Syllables
1	Abiólá	[abiɔlə]	4	AB	[eɪbi:]	2
2	Adésólá	[adesɔlə]	4	Dessy	[desɪ]	2
3	Ayòmípòsì	[ajɔmɪpɔsi]	5	AY	[erwaɪ]	2
4	Bólájì	[bɔləjɪ]	3	Beejay	[bi:dʒeɪ]	2
5	Bùsáyò	[busajɔ]	3	Bussy	[busɪ]	2
6	Fíkémí	[fikɛmi]	3	Fiks	[fɪks]	1
7	Folúsó	[foluʃɔ]	3	Folly	[fɒli]	2
8	Ìtúnú	[itunu]	3	Itunez	[atju:nz]	2
9	Ìtúnú	[itunu]	3	Itee	[ati:]	2
10	Jùmòké	[juməkɛ]	3	Jummy	[dʒumi]	2
11	Káyòdé	[kajɔde]	3	Kay	[keɪ]	1
12	Kéhindé	[kehɪde]	3	Kenny	[kenɪ]	2
13	Máyòwá	[majɔwa]	3	Mayor	[meɪjə]	2
14	Opéyemí	[ɔpejɛmi]	4	Opzy	[ɒpzi]	2
15	Opéyemí	[ɔpejɛmi]	4	Oppey	[ɒpi:]	2
16	Ségun	[ʃɛgũ]	2	Shegz	[ʃegz]	1
17	Sùbòmí	[ʃubomi]	3	Shubby	[ʃubi]	2
18	Sùnkànmí	[sũkãmi]	3	Sunky	[sunki]	2
19	Táiwò	[taiwo]	3	Tee	[ti:]	1
20	Tèmidayò	[temidajɔ]	4	TemmyD	[teɪmɪdi:]	3
21	Tóyín	[tojɪ]	2	Toy	[tɔɪ]	1
22	Tijésùnìmí	[tɪjesunimi]	5	Teejay	[ti:dʒeɪ]	2

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Identity Construction: Narrative Tension in Saul Bellow's *Herzog*

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Abstract

This paper takes narrative ethics as the approach to analyze ethical dimensions of the tensions between self-narrative and other-narrative in Saul Bellow's *Herzog*, and indicates that self-narrative represents the protagonist's appeal of identity construction, other-narrative symbolizes external forces deconstructing his identity, and narrative reconciliation between self-narrative and other-narrative represents possibilities of his identity construction. Representational ethics shows that Herzog's self-narrative attempts to construct identity through fictionalizing ideal self at the expense of real self, then to consolidate new identities by assimilating the absolute other. However, narrational ethics suggests that other-narrative represents the absolute other's deconstruction of new identities constructed by Herzog's subjective intention, and puts all new constructed identities into suspension. Identity reconstruction can be possible only when Herzog faces the gap between real self and ideal self, confronts existence of the absolute other, responds to its ethical call, and actualizes reconciliation between self-narrative and other narrative. Besides, hermeneutic ethics indicates that the reader also has a role to play in Herzog's process of identity construction due to tensions between self-narrative and other-narrative, which bestows the reader with constantly switched ethical positions and distances from the text, thus makes the reader's responsibility towards the text an infinite movement.

Keywords: *Herzog*, self-narrative, other-narrative, narrative ethics, identity construction

1. Introduction

This paper takes Adam Newton's narrative ethics as a way to analyze the ethical dimension of narrative tensions in Saul Bellow's *Herzog*. The narrative structure of *Herzog* is alternately composed of self-narrative (first-person point-of-view) and other-narrative (third-person point-of-view). Temporarily, self-narrative appears in form of the protagonist's constant unconscious recollection of past events while other-narrative runs unrestricted through the past, present and future of the protagonist. Spatially, self-narrative appears in Herzog's stream-of-consciousness, when Herzog records his inner activities, recalls his childhood and rethinks events he complained in his unposted letters while other-narrative appears in real context, and takes the main narrative task chronically. Self-narrative is the direct representation of the flow of the protagonist's consciousness while other-narrative is speculation, description and evaluation of his inner activities. Although two narratives represent different narrative functions, they share the same perspective—Herzog's perspective. Although with the same perspective and sharing the same historical facts and ethical situations, the third narrator often intervenes and interrupts the flow of the first narrator's consciousness, expressing approval, opposition or doubtful attitude. "Any narrative form contains moral elements. ...Any narrative ultimately points to an ethical claim." (Jiang, 2014, p. 181) Therefore, the ethical dimension of narrative tensions in *Herzog*, especially the role those tensions play in the process of Herzog's identity construction, will be the focus of this paper.

The narrative structure of *Herzog* has always been Bellow scholarship's focus ever since its publication. Previous research on the ethical dimension of narrative structure can be roughly divided into two categories. One focused on Bellow's narrative techniques from the perspective of the classic and post-classical narratology theories. For example, Zhang Tingsheng, in "A Brief Analysis of Narrative Features in *Herzog*" (2002), took Genette's narrative theory as approach to summarize the narrative structure of *Herzog* into three levels and proposed that the fragmentation and distraction of the narrative level represented the externalization of the protagonist's inner chaos. The other category concentrated on ethical interpretation of the story in the light of social ethical situations. For example, Zhu Ping's article "Saul Bellow's Positive Ethics" (2007) concluded that *Herzog* reflects Bellow's ethical view in the 1960s, "that is, the immortal confidence of individuals, groups and

human beings.”(Zhu, 2007, p. 27) The first category emphasizes the narrative techniques, paying too much attention to narrative levels thus ignoring the ethical dimension while the second highlights the ethical dimension of the story, especially the presentation of specific social ethics in the plot, but veils the fictional features of narrative. Therefore, the ethical dimension of *Herzog's* narrative structure calls for a further analysis from both narrative and ethical perspectives.

Narrative ethics will be an appropriate approach to reveal the ethical dimension of *Herzog's* narrative tension due to its combination of narratology and ethics. The early 1990s witnessed an intellectual “ethical turn” across disciplines such as literature, art, theory and philosophy. “This ethical turn was a direct response to the radical scepticism associated with post-structuralist or postmodernist theory which risked becoming too easily caricatured as nihilistic.” (Rowe & Horner, 2010, p. 5) In literary criticism and theory, ethical turn referred to the critical tendency that literary critics and theorists paid unprecedented attention to uncover ethical, moral, political, and cultural truths coded within a given text. The idea of literature with an ethical dimension was once “dismissed as soggy, old-fashioned, liberal-humanist thinking” (ibid), thus became unfashionable during the years of high theory in 1980s and 1990s. The principal goal and influence of ethical turn in criticism is combining literary autonomy with heteronomy, which alter the postmodernist, post-structuralist and deconstructionist slogan “nothing outside the text” into post-theorist doctrine that “there is a permanent need for a criticism that foregrounds the organizing questions of ethics, a need for an ethical vocabulary.” (Parker, 1998, p. 7) Current theories of ethical turn mainly generates from two schools, one is American school including critics like Martha Nussbaum, Wayne booth, James Phelan, and Hills Miller; the other is European School mainly including philosophers like Emmanuel Levinas, Paul Ricoeur, etc. The former school attempts to discover ethical enlightenment from given literary works thus relies mainly on textual criticism while the latter school starts from the internal revolution within philosophy, and then leads to new perspectives on literary criticism (Chen & Wang, 2018, p. 122).

Newton's narrative ethics established upon Emmanuel Levinas' alterity ethics and Gerard Genette's triadic narrative model. Here “ethics” comes mainly from Levinas' alterity ethics, not from normative or metaphysical ethics that Aristotle and Kant have discussed. “For Levinas, ‘ethics’ describes neither ontic nor deontic categories, which generalize theories of reality from subjective experience; ethics, rather, originates from the opposite direction—from the other to me, in the sensible experience of the face which he or she presents to me.” (Newton, 1997, p. 12) Here “narrative” refers to narrating acts and those reciprocity generated from reading process between reader and the text, rather than the story itself. According to Genette's model, narrative could be divided into three categories, namely, (1) the story, or signified content; (2) the narrative, the signifier or narrative text; (3) narrating, the narrative act. Newton borrowed Genette's ideas, especially the third division. “Narrative ethics” doesn't mean a simple binding of them, but “narrative as ethics”, which indicates that narration and narrating acts generate fictionalized ethical significance in itself. Based on Levinas' idea of “saying” and “said”, “duality of Being” and “face of the other”, and Mikhail Bakhtin's dialogue theory, Newton stated narrative ethics into three aspects: narrational ethics “signifies the exigent conditions and consequences of the narrative act itself”; representational ethics indicates “the costs incurred in fictionalizing oneself or others by exchanging ‘person’ for ‘character’; and hermeneutic ethics refers to “the ethico-critical accountability which acts of reading hold their readers to” (Newton, 1997, pp. 17-18).

The main argument will unfold in three part. From representational ethics, the protagonist *Herzog's* attempt to construct identity through unilateral self-narrative will be revealed. From narrational ethics, the deconstructing forces of other-narrative shall be analyzed, and finally from hermeneutic ethics, reader's function in the process of *Herzog's* identity construction will be illustrated. This paper holds two basic ethical hypotheses before analyzing those narrative tensions: first, identification of any postmodern human being requires self identification and others' identification, thus identity construction of any individual or ethnicity is a intersubjective mission; second, identity construction is a dynamic, constantly adjusting process in postmodern world thus identification becomes an infinite movement from the self towards the other.

2. Self-narrative as Identity Construction

The self-narrative represents *Herzog's* ethical appeal to realize a certain identity since *Herzog* faces too many ethical crisis. His multiple identities (marriage relationship, professional identity, ethnic identity, etc) are intertwined, and conflicts with each other during the process of construction, thus leading to confusion in ethical order (Liu, 2015, p. 110). Self-narrative aims to get rid of identity crisis, which firstly requires *Herzog's* real cognition and expression of his culture, religion, nation, thought and ideology. Through self-narrative, *Herzog* sacrifices the real self to make up the ideal self, thus suspending the present identity crisis and ethical dilemma, and further obtains new ethical position by returning to Jewish ethics. As he reminisced childhood and unposted

letters from current position, he developed two visions: one is that the “past self” thinking of ongoing things while the other is the reminiscent “present self” contemplating upon past events. (Jiang, 2014, p. 182) Regardless of differences between those two visions, they are the reflection of Herzog’s inner consciousness, an objective world that has been subjectively assimilated, his empirical observation.

To actualize identity construction, Herzog attempts to realize self identification through self-representation and self-expression. Representational ethics indicates the costs incurred in fictionalizing oneself or others by exchanging “person” for “character”, and “denotes the small but still momentous distance that lies between person and character, or character and caricature, the gains, losses, and risks taken up when selves represent or are represented by others.” (Newton, 1997, p. 18) Representational ethics focuses on the dramatic act that one fictionalizes real persons into fictional characters and its correlative ethical responsibilities. When a real person is fictionalized into a character, either self-representing, or represented by the other, or the self representing the other, those gains and losses in representational process evidently will bring out complex ethical dimension. Gains and losses are the distances between *vorbild* (prototype) and *Abbild* (copy). According to Levinas, every Being has its duality, that is, the thing is itself at the same time it’s image, and there is an irreducible distance between the self and its image. Here “a relationship between these two moments” reveals that there are forever temporal and spatial distances between the thing’s true self and its the image, although the two represent each other due to their resemblance.

“Thus a person bears on his own face, alongside of its being with which he coincides, its own caricature, its own picturesqueness.... There is then a duality in this person, this thing, a duality in its being. It is what it is and it is a stranger to itself, and there is a relationship between these two moments. We will say the thing is itself and is its image. And that this relationship between the thing and its image is resemblance.... The whole of reality bears on its face its own allegory, outside of its revelation and its truth.” (Levinas, 1981, pp. 6–7)

Herzog’s self-narrative consists of two parts: first, his self-representation and self-expression in note-taking and selected childhood memories through which he retells individual history, suspends current crisis of identity, fictionalizes the new ethical position, and constructs individual identity, family identity and ethnic identity. Furthermore, he stands in the new ethical position, complaining and criticizing other people, current society and culture, religion and other ugly phenomena in various unposted letters and notes, to construct social identity and professional identity. Herzog recalls his childhood happiness and family life after marriage, and selects specific scenes and events to construct his identity. He recreates individual history to construct personal identity, and recreated family identity by selecting his family’s enjoyable memories on Napoleon street. Moreover, he escapes marital responsibility through blaming on his former wives’ infidelity. Herzog gains a new ethical position by recalling Jewish storytelling activities and revisiting his adolescent dream of becoming a Jewish rabbi. However, his childhood happiness is subjectively selected memories, a series of events idealized with integrity, continuity, and significance. Through self-representation, Herzog makes the impossible dream into possible fiction and shapes himself into the image of a Jewish rabbi. Through self-expression, he opens up the temporal and spatial and ethical distance between the real self and the ideal self, and gained a new ethical position.

Herzog stands in the new fictionalized ethical position, criticizes the ideology and social system for the bondage and alienation of people, to construct his professional identity and social identity. Herzog reinforces the ideal self-image (A Jewish rabbi in a society full of ethical chaos, spiritual paralysis, and identity crisis) through representing the infinite other in his unposted letters. He has written more than 50 letters and intends to send them to his ex-wife, brothers, lawyer, doctor, dead philosopher, politician, editor-in-chief of newspapers and so on. Herzog complains about infidelity of his second wife and betrayal of his former friend, emphasizes that he doesn’t deserve such betrayal, thus shaping himself into a morally victim in his letters to the psychiatrist, lawyers. In the letter to his millionaire brother, Herzog expresses his critique of rich bourgeoisie, arguing that his brother is a complete utilitarian and hedonist, thus making himself a noble person who regards money as nothing. Herzog’s critique of society and others has adopted double standards. On the one hand, he demands others with Jewish ethics, while on the other hand he never makes similar demands and criticisms upon himself. So these unposted letters are just a virtual space in which he complains, criticizes others, and consolidates the results of his self-narrative. Herzog, in a new ethical position, assimilate the other through self-narrative, temporarily suspends many ethical crisis in reality and ignores the ethical call of the other.

Herzog’s self-narrative has inherent ethical paradoxes, leading his identity construction in vain. According to Levinas, every Being has duality, and there is an irreducible distance between the self and its image. Therefore, self-representation and self-expression can’t be completely actualized since the self is not a continuous, complete, meaningful whole, but a broken, divergent, purposeless thing. The paradoxes are between the purpose and means of Herzog’s self-narrative intention. Purpose of self-narrative is to construct identity in real life, while means to

achieve that purpose are constructing individual history and recreating an ideal self-image through subjectively selected memories of childhood happiness, and consolidating fictionalized ethical position in virtual letters by criticizing the various phenomena of the current society and culture.

3. Other-narrative as Identity Deconstruction

The other-narrative's suspension, denial, and critique upon Herzog's self-narrative form the external deconstruction of Herzog's newly constructed identities. Identity construction must be "based on the recognition of a common origin or shared feature, that is, sharing certain characteristics with another group, community, or organization," (Chen, 2016, p. 25), which also requires other's positive participation and recognition. "Identity is never the same or unified, but pluralistic and fragmented; identity is never in a stable and fixed state, but in a historical process of constant change." (Chen, 2016, p. 25) Therefore identity construction is an infinite process involving intersubjective relationship between the self and the other. History, society, and others put forward ethical requirements upon the self, and pull the self into dialogue. To achieve identity construction, Herzog must understand the differences between the self and the other, his culture and foreign culture, respond to ethical calls from the other, and build a shared identical, ethical and cultural foundation.

Narrational ethics signifies the exigent conditions and consequences of the narrative act itself, which refers to "what narratologists call 'narrative situation' or 'narrative act,' ...the dialogic system of exchanges at work among tellers, listeners, and witnesses, and the intersubjective responsibilities and claims which follow from acts of storytelling" (Newton, 1997, p. 18). Narrational ethics focuses on ethical features of narrating acts, various intersubjective responsibilities generated from the whole narrating chain, from the author, to the narrator, then to the narrated, next to the reader. Newton's ideas base upon Levinas' distinction between "saying" and "said". "Said" is ontological, and the logic rationality in the traditional ontological philosophy, such as representation, summarization, and induction, all point to the known entity; on the contrary, "saying" is ethical, its transcendence over "said" has practicality and its key feature is a humility gesture toward the other. "The 'said' is static and solidifies the language while the 'saying' is dynamic and tries to escape from the imprisonment of language; the 'said' is the field of the self by assimilating the other to self-other existence while the 'saying' shows the way to the other by pointing to the transcendental other that different from the existence." (Chen & Wang, 2018, p. 124) Levinas emphasizes the superiority of "saying" over "said". Narrative ethics is similar to Levinas's concept "saying" because storytelling is a narrative, not a complete copy of facts, a presentation or exposure of the self. (Wu, 2014, p. 127) "Saying" emphasizes endogenous relationship between narrative discourse and ethics, and pays attention to dialogue between the narrator and the other, thus becomes the essential way for the self to face the other. "Said" defines and maintains the field of self, closing the path of self toward others. Herzog's approach to construct identity by self-narrative represents "said", which assimilate the true self and the other into a fictional self-existence, solidifying the subjective-objective relationship between the self and the other. The deconstruction of identity by other narratives symbolizes "saying", breaking the assimilation of self-narrative, putting Herzog into dialogue with the other, and making identity construction a dynamic intersubjective process. The deconstruction of identity reflects the dynamic ethical relationship between narrators, narrator and the narrated. From the perspective of narrational ethics, deconstruction of identity in other-narrative has at least three different levels.

Firstly, the other-narrative deconstructs Herzog's individual identity. The other narrative represents the division of Herzog's external image and internal cognition. Herzog's external image is a liberal, an intellectual, a theorist, a madman, an idiot, a fool while his inner self-recognition is "a thoughtful person". Herzog's ethical norms and ethical behaviors are seriously inconsistent. He uses Jewish doctrine to demand his wife's loyalty to marriage, his friends' loyalty to friendship, but never obeys those doctrines himself. Obviously, Herzog uses double ethical standards to deal with his inner self-cognition and external behaviors. Therefore, deconstruction of other-narrative can be understood as the sharp opposition between ethical demands of Herzog's ideal self and real self. First-and third-narrators symbolize Herzog's schizoid personality and identity crisis since Herzog wants to be integrated into American society and puritan culture, while he wants to keep his own Jewish identity and culture as therapeutic methods to those social and cultural problems he complains.

Secondly, other-narrative deconstructs Herzog's family identity and ethnic identity. The suspension of identity construction from the other-narrative symbolizes the conflict between the ethical appeal of two generations of Jewish immigrants. The elder generation chooses to adhere to Jewish culture and resist erosion of the dominant culture, such as Herzog's parents. The new generation chooses to actively integrate into dominant culture, and even give up their Jewish identity, such as Herzog's siblings and his second wife. The failure of Herzog's father to maintain and worship Jewish culture leads Herzog's siblings to abandon their Jewish identity and integrate into puritan culture for material success. However, Herzog, as an intellectual who wanted to be Jewish rabbi,

hesitates his own integration, and endeavors to keep a balance between those two discrepant cultures. Herzog swings between two ethnic identities of Americans and Jewish descendants, trying to construct identity within both cultures. On the one hand, tensions between Herzog and his father shows that traditional Jews does not recognize Herzog's yearning for American society. On the other hand, Herzog's unhappy marriage and his siblings' misunderstandings indicate that new Jewish generation also does not recognize Herzog's effort. Herzog is sandwiched between two cultures, two ethnic identities, and two types of ethical appeals. His family identity and ethnic identity constructed through self-narrative become broken bubbles.

Moreover, other-narrative deconstructs Herzog's social identity and professional identity. The two narrators represent Jewish appeal to rewriting collective and individual history and the oppression upon that appeal from mainstream discourse. The division of narrators dramatize Jewish intellectuals' endeavors to write their own history and narrate their story rather than be written and represented by dominant values at that time. Conflicts between Jewish culture and dominant culture, Jewish doctrines and puritan doctrines, Jewish people and white people were embellished by those orthodox historians who represented dominant values after World War II. Therefore those anti-Semitism and correlative historical events of oppression were neglected on purpose. Thus Jewish intellectuals made their efforts to write their memory and history. Besides, those alternate history Jewish intellectuals rewrite includes not only historical events occurred, but also those events might have happen under the similar condition (Li & Zhang et al., 2018, p. 850). By recalling childhood, Herzog recollects Jewish immigrants' encounters, retells individual history and collective memory, rewrites historical facts, and dramatizes events that are likely to occur. Therefore, other-narrative represents the suppression of the mainstream discourse upon Herzog's effort to rewriting history and recreating identity. Herzog's social and professional identity constructed within self-narrative are difficult to actualize.

Other-narrative deconstructs Herzog's individual, family, ethnic, professional, and social identity constructed in self-narrative. Self-narrative fictionalizes the ideal self by sacrificing the real self, assimilating the absolute other to achieve static identity. However, whether Herzog's true self or the absolute other, has escaped his subjective assimilating process, deconstructing the solidified and static identity in the form of other-narrative. To achieve identity, Herzog must realize that identity construction requires both self-identification and other identification. Self-identification requires proper treatment of the distance between real self and fictionalized self. Other identification requires the self to realize the freedom of the absolute other, respond to its ethical call, and construct dynamic identity in the dialogue with the other.

4. Narrative Reconciliation and Identity Reconstruction

Narrative ethics emphasizes that narrative activity is an intersubjective process. Characters present ethical requirements to others by presenting and exposing themselves, and pulling others into dialogue. Newton's concept is similar to Levinas's concept "Face of the Other". Face is the way of exposure for the other, and functions as an intermediary, only through which can the self encounter the absolute other, and the absolute other unfolds its exteriority and infiniteness. "The way in which the other presents himself, exceeding the idea of the other in me, we here name face." (Levinas, 1969, p. 50) When the self encounters the other, face of the other, the appearance and revelation of the other transcends one's possession. On one hand, "the face resists possession, resists my powers," and "the resistance of the other does not do violence to me, does not act negatively; it has a positive structure: ethical", on the other hand, "the face speaks to me and thereby invites me to a relation incommensurate with a power exercised, be it enjoyment or knowledge" (Levinas, 1969, pp. 197-198).

To achieve identity construction, Herzog must face his own individual history, represent his real self, and reach a reconciliation with the other in dialogue. Herzog finally realizes that his behavior implied an obstacle in his life, which he has been trying to overcome from the beginning and through out his life because he thinks he has to rule it out, and will definitely get results. (Bellow, 2002, p. 300) On one hand, "obstacle" refers to the gap between Herzog's real self and fictionalized self. Only by facing his individual history and ethical crisis, can he rule out this obstacle and bridge the gap, then achieve self identification. On the other hand, "obstacle" refers to the irreducible ethical distance between the self and the other. Herzog can achieve identification only by realizing the independence of the other and responding to its ethical call, rather than assimilating the other. As Bothwell indicated, only when Herzog stops subjectively judging others, can he reconnect with others and end his self-exile. (Bothwell, 1980, p. 136) At the end of the novel, Herzog realized the reconciliation between self-narrative and other-narrative, thus unfold multiple possibilities of identity construction. In the country house, the true concern from his brothers and girlfriend, and Herzog's love for his children proves that his efforts to construct identity have undergone essential changes. He no longer pursues the assimilation of the other by self-narrative, no longer immerses himself in reminiscing the past, or writing letters complaining about social injustice, but focuses on real life, caring for people and events around him.

In addition, the reader is also involved in the process of Herzog's identity construction. The alternation of the other-narrative and self-narrative makes the ethical distance between the reader and the text constantly changing, thus summons the reader to engage in dialogue with the latter and undertake corresponding ethical responsibilities. In the reading process, the text functions as the absolute other inviting the reader into an ethical relationship, thus reader's activities have ethical responsibilities. "The responsibility is twofold. In part it means learning the paradoxical lesson that getting someone else's story is also a way of losing the person as real, as what he is; it is a way of appropriating or allegorizing that endangers both intimacy and ethical duty. At the same time, however, one's responsibility consists of responding to just this paradox." (Newton, 1997, p. 19) Besides that, "Reading story takes the form of a constant drawing-nearer; and yet, paradoxically, the closer we approach the text, the farther away from it we get, and the more exorbitant our responsibility toward it consequently becomes—an infinite movement." (Newton, 1997, p. 20) Newton argues that "One faces a text as one might face a person, having to confront the claims raised by that very immediacy, an immediacy of contact, not of meaning." (1997, p. 11) The relationship between the reader and the text calls for intersubjective responsibilities as that Levinas holds: the self has infinite responsibility towards face of the other. In Levinas' view, art works are also the ethical other. Experiencing art works is to establish a fair relationship with the other. The fundamental prescriptiveness of art works is that the understanding of art should not be an absolute domination. If the other is completely assimilated with the self, it is actually "murder." Thus the reader's undertakes infinite ethical responsibilities in the reading process.

The control of ethical distances between the reader and the text is actualized by various matches between narrative perspectives and narrative voices, namely, matches between who is seeing and who is speaking. In the novel *Herzog*, the focalization seems fix upon one person, the character Herzog. However, careful inspection would discover that the focalization is flexible since there are at least four "Herzog"s in that text: the reflective and deliberating narrator Herzog; the fictionalized childhood Herzog presented as a character by the first-person narrator; the idealized Herzog as Jewish rabbi in his letters; and the last Herzog who wanders around. On the surface there are only two narrators, the narrator Herzog and the third-person narrator. However the third-person narrator can be further divided into at least four groups: the other Herzog (Herzog's schizoid personality) as we discussed in part one; Herzog's Jewish fellow who have integrated into society; those White people that Herzog criticized in his letters; the invisible author. So there are totally four narrative perspectives and five narrative voices, which could form over twenty matches. Behind each single match lies a certain ethical distance between the reader and the text, leading to various ethical responsibilities. For example, the reader's feelings about Herzog caused by the match between the perspective from idealized Herzog in letters and the first-person narrator, might be different from those feelings caused by the match between the perspective from child Herzog in memories and the third-person narrator functions as the invisible author. Those matches between narrative perspectives and narrative voices might again confirm that any ethical identification could not come true without participation of the other. Furthermore, the switch among different matches will finally pass on the narrative authority to the reader: from the character Herzog, to the narrator Herzog, then to the third-person narrator, to the invisible author, and finally to the reader. "The narrator gives the story's progressive transfer of authority to the reader as his or her problem, so that answerability resides—taken up or refused—outside the story's representational and aesthetic limits." (Newton, 1997, p. 21) The final scene of the novel leaves hundreds of possibilities opens to us. The reader gets the final judgment but the reader has to take the need of the absolute other (the text) into consideration.

5. Conclusion

This paper analyzed the ethical dimension of narrative tensions in Bellow's *Herzog* by the approach of narrative ethics. It has been found that self-narrative represents the protagonist's appeal of identity construction, other-narrative symbolizes external forces deconstructing his identity, and narrative reconciliation between self-narrative and other-narrative represents possible realization of his identity construction. Representational ethics shows that Herzog's self-narrative attempts to construct identity through fictionalizing ideal self at the expense of real self, then to consolidate new identity by assimilating the infinite other. However, narrational ethics suggests that other-narrative represents the infinite other's deconstruction of new identities constructed by Herzog's subjective intention, and puts all new constructed identities into suspension. The identity reconstruction can be possible only when Herzog faces the gap between real self and ideal self, confronts existence of the infinite other and responds to its ethical call, and actualizes reconciliation between self-narrative and other narrative. Besides, hermeneutic ethics indicates that the reader also has a role to play in Herzog's process of identity construction due to tensions between self-narrative and other-narrative, which bestows the reader with constantly switched ethical positions and distances from the text, thus makes the reader's responsibility towards

the text an infinite movement.

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A Study of Chi-Chen Wang's Translation Strategies of Modern Chinese Literature

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Abstract

Chi-Chen Wang (1899-2001) is a trailblazer in promoting Chinese literature in the West and is also one of the earliest scholars who made modern Chinese literature known to the Westerners. As a both renowned writer and translator in the West, Chi-Chen Wang's translation motivation, his comment on modern Chinese literature together with the social background of his translation activities has a great influence on his choice of translation strategies. The study provides a detailed discussion on Wang's choice of translation strategies by analyzing his translation motivation, the cultural and political climate of his translation activities as well as his own literary judgments. And the textual analysis of his translation reveals that Wang's translations incline to retain the foreignness in the source text and revise the original texts through condensation and deletion.

Keywords: Chi-Chen Wang, translation strategies, foreignness, condensation and deletion, modern Chinese literature

1. Introduction

Translation is now considered more than a linguistic trans-coding between the source and target languages but rather a cross-cultural activity taken place in the broader historical and social frame. In translation practice, translators' motivation, value, and cultural orientation could make a great difference on the strategies they choose to fulfill their tasks, thus influencing the function and the reception of the translation in the target culture. Therefore, how and to what degree the translator's cultural and political orientations or aesthetic tendencies have influenced his choice of translation strategies has become a new dimension in translation research.

Chinese literature began to enjoy an increasing Western readership around the mid-20th century, and Chi-Chen Wang (1899-2001), an academically active translator, produced a considerable amount of excellent translations at that time. He made his translation debut in the U.S. with his translation of *Dream of the Red Chamber* in 1929 and was thereafter known as the first Chinese who translated this great classical novel into English. Most significantly, he translated many short stories of modern Chinese writers such as Lu Xun, Lao She, Ba Jin, Shen Congwen, Zhang Tianyi, Mao Dun, Ye Shaojun and so on, which were published in his *Contemporary Chinese Stories* (1944). As one of the earliest scholars who made modern Chinese literature known to Americans, Wang contribute to projecting the true image of China in the West. In view of the political and cultural settings against which Wang did most of his translation and his own cultural identity, this study attempts to provide a panoramic view of Wang's translation strategies in translating modern Chinese literature.

2. An Overview of Translation Strategies

Discussion on translation strategies can be traced back to the German philosopher and theologian Friedrich Schleiermacher who argued that 'there are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader toward him. Or he leaves the reader in peace, as much as possible, and moves the author towards him.' (qtd. in Lefevere, 1992a, p. 149) It is expected that the translator should be either on one side or the other. This binary division also finds expression in the definition given in *Routledge Encyclopedia of Translation Studies* (Venuti, 2009, p. 240) which goes further to divide translation strategies into two large categories—domestication and foreignization. The former "may conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text", while the

latter “may resist and aim to revise the dominant by drawing on the marginal, restoring foreign texts excluded by domestic canons” (ibid). Toury (2001, p. 56) also expressed a similar opinion when he expounded on the idea of the initial norm. He regards translation as a norm-governed activity that will inevitably involve at least two cultures and two cultural traditions. According to Toury (ibid), a translator will be first confronted with the initial norm, which is constituted by the basic choice made between requirements of the two different sources, thus the translator “may subject him-/herself either to the original text, with the norms it has realized, or to the norms active in the target culture”.

Since translation involves cultural communication and conflicts, the traditional binarism prescribes that the translator should be either on the side of source culture or the target culture. However, when translation research operates with those mutually exclusive terms, as Hermans (2004, p.119) put, “it remains blind to all those ambivalent, hybrid, unstable, mobile, overlapping and collapsed elements that escape binary classification”. For this reason, Chesterman (1997, p. 88) tends to consider translation as an action, to place it in the wider context of action theory, and thus “strategy is a kind of process, a way of doing things”. According to Chesterman, strategies describe types of text-linguistic behavior and are operations of a translator resulting from the desired relation between the target text and the source text, which in turn is “determined by other factors, such as the intended relation with the prospective readers, social and ideological factors etc.”

Therefore, it can be concluded that translation strategies adopted by a translator are results of his negotiation of the conflicts between the source and the target cultures, which ultimately depend on his own attitude towards the source culture and the receptor culture, not inconsequentially the desired function of the translation as well as the prospective readership. Thus, the translation strategies discussed in this study focus on Wang’s selection of strategies motivated by the cultural and political climate of translation and the target readers’ expectations in the sense of global strategy, and his methods or ways in processing the translation based on his own cultural and literary judgments in the sense of local strategy.

3. Factors Influencing Wang’s Choice of Translation Strategies

3.1 Historical Background of Wang’s Translation

As Lefevere (1992b) regards translation as rewriting under the manipulation of “ideology and poetics”, the practice of translation as a cross-cultural activity cannot escape the influence of ideology, which exerts an impact on the translator’s choice of a certain translation task as well as the methods to fulfill the task. The time from 1920s to 1940s when Wang carried out most of his modern Chinese literature translation is a period when the Sino-American relation underwent a deep change that witnessed America’s showing of sympathy and friendliness to China. American journalist and political scientist Isaacs (1958, p. 86) described this period as the age of benevolence (1905-1937) and the age of admiration (1937-1944). At the turn of the 20th century, the United States entered world politics as a principal player and, the Open-Door policy became a pillar of a new American diplomacy. The revolutionary China with its new nationalist forces unknown before attracted America’s attention. Fueled by various political, economic, and religious interests, America viewed China as a country ripe for Americanization and Christianity, a country in need of its guidance and help. And in the 1930’s and 1940’s, the prevalent American view of China was that of a friendly, democratic, and increasingly Christian state. This view was fostered by political, business, and literary leaders, including Franklin D. Roosevelt, Henry R. Luce, the powerful publisher of the magazines *Life* and *Time*, and most notably, Pearl S. Buck. Besides, other writings about China such as Edgar Snow’s *Living China* and works by Chinese writer Lin Yutang gave the Americans a glimpse of this land filled with life, hope and wisdom. These images, either through events, books, or pervading social climate, were widely spread and absorbed and became part of the mental baggage of most Americans. Thus, publications about China in the early 1920s to 1940s were gaining popularity in the market. And it was no coincidence that Wang did most of his translations during this period. And the political and cultural background provided a good opportunity for the introduction of modern Chinese literature into America (Li & Zhu, 2018, p.84). Venuti (2009, p.240) proposes that strategies of translation should first involve the basic task of choosing what to be translated and then develop a method to translate it. During this period, Wang’s translation of modern Chinese literature is mostly concerned about modern Chinese fictions produced in different time-periods, with his anthology *Contemporary Chinese Stories* covering the period from 1918 when the Literary Revolution began in earnest to 1937 when the Sino-Japanese War broke out, and his collection *Stories of China at War* dealing with Chinese war-time short stories written from 1937 to 1942. Most of these translations provided the updated image of China to the West, including short fictions reflecting Chinese social and cultural conflicts in the modern age and wartime stories showing the heroic deeds and spiritual supports of the most Chinese people during anti-Japanese war.

3.2 Wang's Comments on Modern Chinese Literature

Wang's literature preferences also influenced his selection of translation strategies. Although the translator is heavily influenced by ideology, he is not absolutely controlled by it, and his own cultural values are also involved in making translation decisions. Wu Bo (2006, p.128) holds that the translator makes his or her personal decisions while choosing translation strategies based on how he or she understands the source and the target cultures and the translation situation. And in most cases, the translator "endeavors to protect the values s/he holds in esteem", and "the translator's selection of translation strategies reveals his/her fundamental cultural orientation" (ibid, p.129). As a result, it stands to reason that the translator's cultural attitude and cultural identification play a significant role in his or her employment of specific translation strategies.

Wang (1934, p.127) gave a detailed account on the development of modern Chinese literature and held that modern Chinese literature was a "direct outcome of the impact of the West". Thus, he appreciated the efforts of the leaders of the literary revolution who succeeded in introducing the Western notions of what the ideals of literature should be into China and advocated the Western influence on modern Chinese literature since the beginning of the 20th century. He believed that a great deal remained to be done as to improving the writing techniques and language of most modern works, as one can take a glance of his comments from the attached notes on the authors in his collection of *Contemporary Chinese Stories* (1944). The works in *Contemporary Chinese Stories* are attributed to modern Chinese writers such as Zhang Tianyi, Lao Xiang, Lao She, Ba Jin, Shen Congwen, Feng Wenbing, Ling Shuhua, Mao Dun, Ye Shengtao, Lu Xun, and Yang Zhensheng. While choosing these writings to translate, he considered the technical excellence of stories, the position occupied by the author and the light the story throws on Chinese life and problems. (Wang, 1944, p. viii) And Wang did not find all these works impeccable. For example, Wang (ibid, p. 240) argued that Shen Congwen drew much from his nostalgia for his personal past which always gave his stories an idyllic coloring, yet he was always under the necessity of writing to make a living during his most active years, and thus most of his books suffered from haste and padding. Additionally, Wang did not think highly of the productions of Mao Dun despite his great reputation by saying that although he was familiar with the methods and devices of Western literature, "he had made use only of such obvious tricks as the flash-back and nightmarish glimpses into the future which the movies have exploited ad nauseam" (ibid, p. 241). He concluded that before Chinese literature could astound the world, it must acquire the spirit and methods that made possible the achievement of the West. (Wang, 1946, p. 396) So, modern Chinese literature was deemed as a product of exchanging with foreign literature and conforming to a Western mode of writing. By comparing Wang's translation of modern Chinese stories with their original versions, one can perceive that this value judgment controls his translation strategies and makes him incline to revise the original texts to conform to the Western literary mode.

4. A Textual Analysis on Wang's Translation Strategies

4.1 Condensation and Deletion

Drawing on the above discussions on the historical background of Wang's translation practice as well as his literary thoughts and values, it can be concluded that the process of Wang's translation is primarily governed by his knowledge of the prospective readership and his own literary judgments. For a deeper understanding of how these factors affect his choice of translation strategies, the following part will be a textual analysis on Wang's translation strategies. One can easily find that the translator condenses and deletes sentences or even paragraphs when necessary or changes the original plot arrangement. Below are some examples from Wang's translation of modern Chinese fictions.

Yujun is a modern Chinese novella written by Yang Zhensheng in the 1920s. As the longest of the new fiction ever attempted at the time of its publication, it has attracted wide attention among both the old and new literature circles in China. The story touches on the most dealt with topic of female independence as well as the intellectual's perplexity towards society, tradition and love. The hero Lin Yicun was asked to take care of Yujun, the lover of his friend Du Pingfu before he went to study abroad, whose relationship aroused fierce opposition among the girl's family because of their family feud. However, Lin Yicun used to have a crush on Yujun in his adolescence and still cherished a secret love for her though he never expressed his love out of his respect for his friend. Yujun managed to survive a suicide with the help of Lin Yicun after his father pushed her to marry a general's son. When Du Pingfu was back, he mistakenly believed that Lin Yicun and Yujun had fallen in love, which hurt Yujun but also contributed to her awakening. Later, Yujun managed to study abroad because of Lin's unconditional love and devotion. Although the story is written in vernacular Chinese, it is still encumbered with homilies and redundant depictions characterized by traditional Chinese fiction. The original writing consists of 19 chapters, but Wang retains only 10 chapters in his translation. To highlight the main plot and Lin's love for

Yujun, Wang deletes the subplots of the love between Lin's servants Xing'er and Qin'er as well as the depiction of Lin and Yujun's sightseeing on an island where they decided to build a school for the local girls. Other episodes like Lin falling ill and dreaming absurd dreams, the detailed description of Lin's fishing experience and Lin's affection for Yujun's younger sister Lingjun are all deleted. What's more, Wang also cuts out most of Lin's monologues and his lengthy remarks on reforming social institutions or advocating gender equality and sharp denunciation of neo-Confucianism. It is noticeable that the original text preserves many writing techniques of traditional Chinese novels like verbose narrative on minor details and cumbersome preaching from the hero. As for the writing skills, Wang holds that *Yujun* is only recommendable as a long story or at most a novelette compared with those of Mao Dun and Pa Jin who have attained a high degree of technical proficiency. In his translation he makes some revisions to the story as he confesses, "I have omitted altogether some sections that have nothing to do with the main story and have summarized some of the more than ordinarily perfunctory descriptions and dialogues." (Wang, 1944, p. 242)

The original novel tends to have overly detailed description of the characters' bearings and behaviors. But Wang tries to condense it into a few sentences. The underlined sentences in the source text are deleted in Wang's translation.

1. 玉君乍见时红了脸，慢慢地向前踱。海风吹得她的玉白纺绸刺花短袖褂子与下身哗叽百褶白裙都翩翩向后飞舞，像阻止她的前进。她的柔黑的眼珠，满含着羞涩的笑意道：“林先生，你可记得十几年前的玉君？” (Liu, 1999, p. 18)

"Mr.Lin, do you remember Yujun after all these years?" She walked up slowly and said to me, smiling and blushing a little. (Wang, 1944, p. 200)

2. 我啜嚅地走进去，见玉君坐在一张靠壁的软椅上。见我进来，她站起来，脸上发阵微红羞怯怯地向我道了谢。她不十分站得住，不等让我坐下，便懒倦地先坐下去。我在背窗的一张椅子上坐了。我见她面上虽甚沉静，但是犹带忧思，颇有疑虑不安的样子。她觉出我的注意，便微羞地低下头去，不好意思发言。 (Liu, 1999, p. 46)

Yujun was sitting in an easy chair when I went into her room. She was outwardly calm, but she could not entirely conceal her anxiety and embarrassment. (Wang, 1944, p. 217)

3. 菱君听罢，两手捧些石子跑了过来，只见她雪白的皮肤，乌黑的头发，星目朱唇，犹是当年玉君的样子。我同她握手，她把石子用左手向胸前捧着，抬起右手来与我握手。 (Liu, 1999, p. 19)

Lingjun came running over and transferred all her pebbles to her left hand and held them against her breast so that she could shake hands with me. (Wang, 1944, p. 200)

Besides, since Yang Zhensheng has a good command of classical Chinese poetry and lyrics, he gives it the fullest play in the novel. He adds many depictions of visual imagery adapted from traditional Chinese poetry, which permeates the novel with rich classical flavor. The beauty of the word received high acclaim from advocates for old literature in China. But this excessive use of poetic image is considered to be perfunctory and unnecessary by Wang. In the following cases, the underlined part is all deleted in the translation.

4. “蒙蒙细雨在海上打起千万个白波，湿淋淋沉重的载客小舟就靠拢到轮船边，在人声噪杂中脚夫挣扎着拉下了我的行李，把我一块儿用小舟渡到海岸上...从雨丝迷离中，望见了城郭，又望见了家里的几株老柳树。” (Liu, 1999, p. 28)

The translation was condensed into one sentence, "A few days later I was back in my native city in a drizzling rain." (Wang, 1944, p. 206)

5. 及到我们回到园子里，树影在墙，落日啣山，对对的鸛鸦已都向巢儿飞归。 (Liu, 1999, p. 81)

The sun was just over the hills when we returned to the orchard. (Wang, 1944, p. 224)

As to the writing of more renowned writer such as Lao She, whose works account for a large part in his translation, Wang commends that Lao She will be better remembered for his short stories rather than his novels. There are six short stories of Lao She in *Contemporary Chinese Stories* and *Stories of China at War*, namely, "Black Li and White Li" (《黑白李》), "The Glasses" (《眼镜》), "Grandma Takes Charge" (《抱孙》), "The Philanthropist" (《善人》), "Liu's Court" (《柳家大院》), "The Letter from Home" (《一封家信》). And among them "The Glasses", "Liu's Court" and "The Letter from Home" go through some deletion and condensation.

"The Letter from Home" is collected in *Stories of China at War*, a translation collection of war literature in China written from 1937 to 1942, a period when "there was an air of hopefulness in the land which infected the masses and the intellectuals alike" (Wang, 1947, p. v). And the early years of the war saw the greatest literary productivity with writers professing aims of reaching the masses. "The Letter from Home" was written in 1939

when Lao She plunged himself into writing for the anti-Japanese war. The hero Lao Fan in the story, after struggling time and again in the dilemma of “home” and “country”, finally left home and fought for the freedom of his country despite his longing for his child and thoughtless wife. In the end, while reading a letter fraught with complaints from his wife, he was killed by a bomb blast. “Since the eruption of the anti-Japanese war, Lao She had been committed to finding a compromise between ‘home’ and ‘country’ out of his pragmatic attitude towards culture and traditional Chinese way of thinking” (Zhang, 1991, pp. 91-92); therefore, there is a great deal of depiction of the hero’s indecision whether to leave home or not. However, about one seventh of the original text of “The Letter from Home” is deleted. Apart from the usual repetitive and longwinded narration, in most cases, Wang also deletes the lengthy psychological description of the hero and the redundant words that seem to slow down the development of the main plot of a short story to achieve wit, concise characterization and clever twist endings which the Western readers are most familiar with.

1. 况且，她还生了小珠。在生了小珠以后，她显着更圆润，更开通，更活泼，既是少妇，又是母亲，青春的娇美与母亲的尊严联在一身，香粉味与乳香合在一处；他应当低头！不错，她也更厉害了，可是他细细一想呢，也就难以怪她。女子总是女子，他想，既要女子，就须把自己放弃了。再说，他还有小珠呢，可以一块儿玩，一块儿睡；教青年的妈妈吵闹吧，他会和一个新生命最亲密的玩耍，作个理想的父亲。他会用两个男子——他与小珠——的嘻笑亲热抵抗一个女性的霸道；就是抵抗与霸道这样的字眼也还是偶一想到，并不永远在他心中，使他的心里坚硬起来。(Lao She, 1982, p. 342)

Moreover, she was a mother, combining in her person the beauty of youth and of motherhood. He ought to be more considerate of her, yield to her whims and moods even more. After all, women are women. If one wants a woman, one just has to make allowance. (Wang, 1947, p. 128)

2. 乘小珠和彩珠睡熟，老范轻轻的到外间屋去。把电灯用块黑布罩上，找出信纸来。他必须逃出亡城，可是自结婚以后，他没有一点儿储蓄，无法把家眷带走。即使勉强的带了出去，他并没有马上找到事情的把握，还不如把目下所能凑到的一点钱留给彩珠，而自己单独去碰运气；找到相当的工作，再设法接她们；一时找不到工作，他自己怎样都好将就活着，而她们不至马上受罪。好，他想给彩珠留下几个字，说明这个意思，而后他偷偷的跑出去，连被褥也无须拿。他开始写信。心中像有千言万语，夫妻的爱恋，国事的危急，家庭的责任，国民的义务，离别的难堪，将来的希望，对妻的安慰，对小珠的嘱托……都应当写进去。可是，笔画在纸上，他的热情都被难过打碎，写出的只是几个最平凡无力的字！撕了一张，第二张一点也不比第一张强，又被扯碎。他没有再拿笔的勇气。一张字纸也不留，就这么偷偷走？他又没有这个狠心。他的妻，他的子，不能在国危城陷的时候抛下不管，即使自己的逃亡是为了国家。(Lao She, 1982, pp. 344-345)

One evening, after Tsai-chu and Hsiao-chu had gone to sleep, Fan slipped into the outer room. He put a piece of black cloth over the electric light and got out some letter paper. He would write her a note explaining why he must flee from the lost city, why it was better that he go alone first and send for her and Hsiao-chu after he had found a position. He made several starts but in the end gave up the attempt. (Wang, 1947, p. 130)

3. 紧急警报！他立在门外，拿着那封信。飞机到了，高射炮响了，他不动。紧紧的握着那封信，他看到的不是天上的飞机，而是彩珠的飞机式的头发。他愿将唇放在那曲折香润的发上；看了看手中的信纸；心中象刀刺了一下。(Lao She, 1982, p. 348)

As the siren wailed its final warning Fan was still standing outside his building, still holding and staring at the letter. (Wang, 1947, p. 132)

While giving due compliment on Lao She’s faithful transcribing of Beijing dialect, Wang makes the translation both easier and more engrossing for the target readers by conforming his translation to the Western literature mode. And the adoption of deletion and condensation makes his work more an adaption than a translation.

4.2 Retention of the Foreignness

Every language with its culture-bound terms mirrors the unique life styles, customs, and mode of thinking of its speakers. And it is usually hard to find the exact corresponding words in another language; thus, the way a translator handles these words can cast a light on his selection of translation strategies. Wang chose to retain most of the Chinese elements in his translation and took care to retain most of the Chinese elements to cater to the readers’ expectation. Readers can easily run into phrases, clichés, expressions and sayings loaded with Chinese flavors, which add to the exoticism of his translation.

For example, words like “k’ang” (bed built of bricks in northern China), “kaoliang” (a powerful alcohol distilled from a grain), “wowotou” (staple article of food in northern China), “kan-ts’ai” (dried vegetable) are all transliterations of the original Chinese expressions. And in most cases, readers have no difficulty in understanding these words based on context.

(1)可是讲吃，也是讲外国的。上边光景没有棒子面窝窝，也没有小葱儿拌豆腐。(Shu, 1999, p. 99)

“And it is always about foreign food. There doesn't seem to be any corn wowotou or bean curd with onions in it.” (Wang, 1944, p. 23)

(2)“热的包子咧！刚出屉的……。”……他旁边的破旧桌子上，就有二三十个馒头包子，毫无热气，冷冷地坐着。(Kong, 2007, p. 193)

“Hot bautze-a-a!” Just out of the steamer...” On an old and rickety table at his side there was a pile of twenty or thirty cold stuffed rolls with not the least suggestion of being hot. (Wang, 1944, p. 190)

In example (1), readers can guess that “wowotou” is a type of Chinese food according to the context. And in example (2), readers can get a clue on the meaning of “bautze” according to the suggestion of “steamer”, and Wang translates it into “stuffed rolls” in the following sentence to explain what “bautze” is. As is illustrated by the above examples, transliteration adds foreign ambience to the target text.

Another example is Wang's translation of forms of address. Forms of address deal with people's genetic connection, professions, and especially social positions. They are culture-specific in the sense that they can denote social status, express personal affection and family ties in a cultural community. Since the Chinese language is renowned for its overelaborate and notoriously complex forms of address, which differ greatly from those in English, it lies with the translator to choose his methods of interpretation. In Wang's translation, foreign readers come across words with unique Chinese flavor like Didi (younger brother), Koko (elder brother), Lao-yeh (Your Honor), Ma (a woman servant), Meimei (younger sister), Niang (honorific suffix for women), Saosao (elder sister-in-law), Taitai (mistress in the house). As the meanings of these words and terms are in most cases self-evident, they would not interrupt the readers' reading process. And Wang explained his motivation in adopting this way of translation by saying: “In some of the stories I have found it necessary to introduce a number of Chinese words and honorifics in order to make the dialogues faithful to Chinese conversations.” (Wang, 1944, p. viii). Therefore, this way of translation sets the readers in a background with characters talking in the Chinese way and enhances the sense of foreignness of the story.

(3)“我不是提了您好几遍买鞋面，那知您一出门就忘了，没鞋面怎么做鞋？”蔡妈冷笑的答。(Ling, 2002, p. 214)

“But how can you make shoes without the uppers?” Tsai-ma said with a cold smile. “I have reminded Tai-tai to buy some material for the uppers but Taitai always forgets.” (Wang, 1944, p. 135)

(4)“大哥，你真要把嫂嫂送出去？”...

“大哥，三弟的话很对，”觉民接着说，“我劝你不要就把嫂嫂搬出去...”(Ba, 2002, pp. 278-279)

“Da-ko are you really going to send saosao away?”...

“Da-ko, San-di is right,” Chueh-min said. “You should not give up without a struggle...” (Wang, 1944, pp. 83-84)

Example (3) involves the use of Chinese honorifics developed according to class consciousness and Confucian principles of order and respect in Ancient China. In the original context, Tsai-ma, the maidservant, would address her mistress by the honorific second-person pronoun “您”. It was a proper way for Wang to replace the honorific form with “Taitai” in his translation, which retained the respect carried in the original Chinese. In example (4), Wang preserves most of the numerals of family members in the Chinese conversation, such as “Da-ko” (the oldest brother), “San-di” (third younger brother), and “San-shu” (the third oldest Uncle). And he also attached a glossary to explain those exotic words in case that foreign readers may feel perplexed.

In addition, Wang's translation of Chinese common sayings also reflects his strategy of retaining the foreign elements. Many of the common sayings in Chinese, including proverbs, slangs and set phrases, originate from a wide variety of sources—folklore, history, mythology, old customs and practices, religion and superstition. They are practical and homely terms that reflect the Chinese way of thinking and behavior. In most cases, Wang chose to translate them literally. The following is a list of Wang's translation of Chinese common sayings in “Cloud Over Luchen” (《风波》) by Lu Xun.

(5)“你这死尸怎么这时候才回来，死到那里去了！不管人家等着你开饭！”(Lu, 2013, p. 32)

A fine time for you to be coming home, you dead corpse! Where did you hide off to die? You never care how long people hold up dinner for you, do you?” (Wang, 1941, p. 67)

(6)他偏要死进城去，滚进城去，进城便被人剪去了辫子。(Lu, 2013, p. 34)

But he insisted on going into the city—on rolling into the city—and when he got there they got hold of him and

cut off his queue. (Wang, 1941, p. 72)

Wang's strategy of translating Chinese common sayings is that the translation should be faithful to the original on one hand but not making readers perplexed on the other. In example (5), “你这死尸怎么这时候才回来，死到哪里去了！” was translated into “A fine time for you to be coming home, you dead corpse! Where did you hide off to die”, in which the wife refers her husband as “dead corpse” and asks him “Where did you hide off to die”. And Wang translates literally the phrase “滚进城去”，a particularly Chinese way of expressing anger and dissatisfaction to the interlocutor, into “rolling into the city”，which might fail to convey the speaker's emotion since the English word “roll” does not carry this connotation. In this case, Wang explains in the footnote, saying that “to describe someone as ‘rolling’ like an egg, particularly a turtle's egg, or to tell him to ‘roll away,’ is very uncomplimentary” (Wang, 1941, p. 72).

To conclude, Wang is known to translate these culture specific terms in a direct and literal way, which is also supported by many corpus-based researches on Wang's translations in recent years (Yang, 2018, pp. 63-68). By doing so, Wang displayed the foreignness of the source culture to readers of the target culture, thus meeting the expectation of most readers.

5. Conclusion

Drawing on the historical background of Wang's translation practice as well as his literary thoughts and judgements, it can be concluded that Wang's translation strategies lie in revising the modern Chinese literature according to his literary judgment on one hand and retaining the foreignness of the original writing to introduce Chinese culture and meet the readers' expectations on the other. His translation process is primarily governed by his knowledge of the prospective readership and his own literary judgments. Although his work may not be so inclusive as to offer a panoramic view of Chinese literature, Wang was a studious and prolific translator who worked hard to build bridges linking the West and the East.

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Pronouns in English and Arabic: A Contrastive Study

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Abstract

Pronouns are defined as being one of the parts of speech that obtain their meaning from other noun phrases in a sentence. This study is descriptive, analytic, and contrastive. It deals with comparing pronouns in English and Arabic by concentrating on the points of difference and similarity between the two languages.

This study aims at describing pronouns in both languages and then the comparison is made by defining pronouns, showing their syntactic, semantic, and pragmatic aspects to know to what extent both languages are similar or different in using pronouns.

It is hypothesized that the two languages are similar to each other in terms of their syntactic, semantic, and pragmatic aspects of pronouns; pronouns are found in both languages; and there are some points of similarity and difference between the two languages, but the differences outweigh the similarities.

English has a clear division of pronouns. Pronouns are dealt with syntactically, semantically and pragmatically. In Arabic the division of pronouns is completely different.

Keywords: contrastive analysis, syntax, pronouns

1. Introduction

The present study deals with pronouns as lexical items which substitute the noun phrases in the sentence or in the larger discourse. Pronouns are significant for avoiding repetition and they are used as a way of economy of the expression in the language. This study deals with the topic of pronouns in terms of three aspects syntactically, semantically, and pragmatically. It is not an easy task to give a comprehensive explanation which includes all those aspects of pronouns in English and Arabic.

There is a difficulty in describing pronouns syntactically, semantically and pragmatically in Arabic because the types of pronouns which are dealt with syntactically are different from those which are dealt with semantically and pragmatically. So, this study is responsible for filling the gap between the two languages in terms of pronouns.

The syntactic, semantic, and pragmatic aspects of pronouns are dealt with in English and Arabic, but in a different style. In English, pronouns are studied explicitly while in Arabic, pronouns are studied according to a certain division.

As a phenomenon, the reflexive pronoun is found in Arabic grammar, but it lacks a specific title and definition. This causes a problem for the researchers, because they want to study reflexive pronouns from the Arabic point of view without depending on the English point of view. Concerning the Arabic pronouns, there are certain types of pronouns that are not classified distinctly whether they belong to the syntactic or the semantic and pragmatic aspects of pronouns.

To the best of the researcher's knowledge, the points of similarity and difference between the two languages are not shown in any other study in order to compare and contrast pronouns in English and Arabic.

2. Relevant Scholarship

2.1 Definitions of Pronouns in English and Arabic

In English, pronouns can be defined as lexical items. They belong to closed system items. The meaning of the word *pronoun* comes from *pro* and *noun* that means the possibility of using the pronouns instead of nouns (Arts, 2001, p. 30).

They can get their meaning from the noun phrases for which they substitute. Pronouns rely on syntax and context for their interpretation (Rodman & Hyams, 2007, p. 200).

A pronoun takes its meaning from the meaning of the noun phrase which is stated previously. This noun phrase is called the antecedent. There must be clarity in the use of an antecedent. It means that the relationship between the pronoun and its antecedent must be plain (Greenbaum & Nelson, 2002, p. 178).

In Arabic, pronouns (Dhamaʿir) are defined as one type of definiteness. They are indeclinable (mabniyya). It implies that they do not change their form. They are not derived nouns because they do not have dual and plural forms. They are considered as one type of metonymy (al-kinaya) but they are not the metonymy itself. Pronouns are used to refer to the first, second, and third persons. They are used to replace an explicit noun. That's why, they are considered as a way of economy (Al-SuyoTy, 2001, p. 194; Al-9alawy, 1992, p. 516).

Using a pronoun stipulates that the speaker and the addressee know its reference. It means that a speaker uses a pronoun only after knowing that the addressee knows to what it refers either to the speaker, the addressee, or a person who is absent. Pronouns are found in each language. Although pronouns are small in size but they are considered as structured expressions which are put for the purpose of avoiding repetition and confusion (Aniis, 1994, p. 290).

2.2 Syntactic Aspect of Pronouns in English and Arabic

In English, syntactically speaking, pronouns function like a noun phrase. In a limited way, they are connected with determiners and modifiers. Although, they substitute a noun phrase, they do not accept all the rules that are applied on. The pronouns cannot be preceded by determiners. This is because they have their own determiners. It is correct to say *the men*, but *the they* is incorrect (Quirk et al., 1985, p. 335).

Because the pronoun is considered as a substitution of a noun phrase, there is a relationship between the pronoun and the noun phrase. The reference of the pronoun is variable. It depends on the context of situation in which the pronoun is used (Kroeger, 2005, pp. 135–136).

A pronoun can occupy the positions of a subject, an object, and an object of a preposition. The pronoun must be equal to the noun phrase in terms of case *subjective*, *objective*, and *possessive*, person *personal* and *non-personal*, number *singular* and *plural*, and finally in terms of gender *feminine* and *masculine* (Kroeger, 2005, p. 46; Leech & Svartvik, 2002, p. 355).

While in Arabic, for each pronoun there must be an explicit noun which is considered as a way of getting rid of ambiguity. That's why: a pronoun has a strong connection with the explicit noun phrase (Ibn-Faris, 1971, p. 504).

There are certain rules which join the pronoun with the explicit noun:

- a) In terms of number, a pronoun and the explicit noun must have the same number *singular*, *dual*, and *plural*.
- b) The position of the explicit noun is before the pronoun to give an explanation for the goal of using the pronoun.
- c) They must also agree in gender in terms of feminine and masculine (Al-LaHyany, 2002, p. 9).

2.2.1 Types of Pronouns in English

In English, the pronouns are eight in number, but they are seven if the possessive pronouns are placed within personal and reflexive pronouns under the title *central pronouns*.

2.2.1.1 Personal Pronouns

Personal pronouns are of three types. The pronouns that refer to the speaker *I* and *we* are called the first person; the pronouns that are used to refer to the addressee or the person is speaking to *you* are called the second person pronouns; and the pronouns *he*, *she*, *it*, and *they* are used to refer to the person or thing who/which is absent which are called the third person (Kimball, 2010, p. 98; Azar et al., 2001, p. 38).

The personal pronouns must match their antecedents in terms of *case*, *person*, *number*, and *gender*. This process is called *agreement*. The personal pronouns are used to replace the whole noun phrase.

- 1) I read a book. It was good.
- 2) I read some books. They were good.
- 3) I like tea. Do you like tea too? (Azar et al., 2001, p. 38)

There is a type of nouns which is called *generic*. It refers to any certain group in general which does not refer to

a specific person or thing such as *a student*. For this reason, a singular masculine pronoun is used but many speakers tend to use both feminine and masculine pronouns to replace a noun phrase. In order to solve this problem, a plural pronoun is used.

- 4) A student should always do his assignment.
- 5) A student should always do his/her assignment.
- 6) Students should always do their assignment (Azar, 2000, p. 39).

Another kind of nouns is called *a collective noun* like *family* that is used to refer to a group of *things, persons, or a single unit*. In this case, a singular neutral pronoun is used if the collective noun refers to impersonal single unit. But the plural pronoun is used if the collective noun refers to members or individuals in the group to which it refers.

- 7) My family is large. It is composed of nine members.
- 8) My family is loving and supportive. They are always ready to help me (ibid, p. 39).

Personal pronouns are divided in terms of singularity and plurality. The singular pronouns are *I, he, she, and it* and the plural pronouns are *we, you, and they*. They are also divided in terms of gender in which first and second person pronouns do not have gender distinctions. It means that the pronouns *I, we, you* are used whether the speaker is feminine or masculine whereas third person singular pronouns have gender distinctions. The pronoun *he* refers to male; the pronoun *she* refers to female; the pronoun *it* is used to indicate neither male nor female which is called neutral; and the pronoun *they* is used to indicate either male or female. Concerning case, the personal pronouns have three cases. The pronouns *I, we, you, he, she, it, they* are the pronouns of the subjective case as well as in the objective case, they are *me, us, him, his, her, it, them, and you* (Silva, 1998, p. 13).

There are errors concerning the use of the subjective, objective and possessive cases. The correct use must be as the following:

- a) In a compound subject, a pronoun should be used in its subjective case.
- 9) Betty and I watched the Olympics on television.
- b) In the case of the verb *to be*, the subjective case of a pronoun is used.
- 10) It is she. The winner was I.
- c) If the pronoun occurs as a subject of a sentence, then a subjective case will be used.
- 11) We travelled by plane.
- d) When the pronoun occurs as an object, an objective case is used.
- 12) David gave me a present.
- e) If there is a preposition, it will be followed by an objective pronoun.
- 13) He is not coming with us.
- f) The subjective pronoun is used in elliptical clauses. There are certain words that are unexpressed in these clauses. These words take the subject position.
- 14) You are better than he.
- g) Neither the objective nor the subjective pronouns are used with gerunds, but the possessive pronouns are used.
- 15) We have always regretted her leaving for California (Nelson, 2001, p. 59; Obrecht, 1999, p. 25).

2.2.1.2 Reflexive Pronouns

A reflexive construction means that the subject and the object of the sentence refer to the same person. There are two groups which are *singular* and *plural*. The singular reflexive pronouns are *myself, himself, herself, yourself* and the plural ones are *yourselves, themselves, ourselves*. The reflexive pronoun *yourself* can be singular and plural. The reflexive pronouns have a syntactic function as an object of a verb or a preposition when the object and the subject indicate the same person.

- 16) I saw myself in the mirror (Eastwood, 1994, p. 233).

2.2.1.3 Possessive Pronouns

Possessive pronouns are divided into two groups. The first is called possessive determiners *my, our, their, her, his, its, and your*, which are used to modify a noun. They cannot be used alone. The second is called the

possessive pronouns *mine, ours, yours, theirs, his, its* and *hers*, which are used alone. There is a connection between the possessive pronouns and the possessor not the thing possessed. They must agree with the possessor in number and gender.

17) The boy lost his book.

The girl lost her book (Greenbaum & Nelson, 2002, p. 101).

The number of the thing possessed whether singular or plural does not make a difference in the form of the possessive pronoun and the possessive adjective.

18) The boy lost his book.

The boy lost his books (Eckersely, 1966, p. 26).

The possessive pronoun is used to refer to the parts of the body, personal belongings and other expressions.

19) Mary has broken her leg. (parts of the body)

20) They have changed their minds again! (personal belongings)

21) Don't lose your balance! (in other expressions)

The definite article is used instead of the possessive pronouns that are used in prepositional phrases related to the object or in passive constructions related to the subject.

22) She took me by the hand.

23) I must have been hit on the head with a hammer (Quirk & Greenbaum, 1973, p. 105).

The possessive adjectives are also called independent possessive because they do not rely on a noun in their occurrence and the independent pronoun can be used after a preposition. In this case, a double genitive is constructed.

24) I have been talking to a friend of yours (one of your friends) (Alexander, 1990, p. 60; Quirk et al., 1985, pp. 362–363).

2.2.1.4 Reciprocal Pronouns

Two main reciprocal pronouns are found which are *each other* and *one another*. They have also a genitive form as *each other's* and *one another's* and the only difference between them is that *each other* refers to two only and *one another* refers to more than two (Jespersen, 2006, p. 79; Greenbaum & Nelson, 2002, p. 103).

2.2.1.5 Demonstrative Pronouns

A group of words are called demonstrative pronouns which are *this, that, these, those, here, there, now*. They are used either to refer to place or to time. The place and the time are either near or far away from the speaker. In writing, they have an antecedent in order to know to what they refer. The antecedent noun may be after or before the demonstrative pronouns.

25) This is my answer.

In speech, there is no antecedent, because their use will be explained in terms of the context of situation in which they occur. That's why, their reference will be clear.

26) I'll take these (Radford, 2004, p. 447; Gucker, 1966, p. 53).

The demonstrative pronouns can be divided in terms of number. The singular demonstrative pronouns are *this*, and *that* and the plural ones are *these* and *those*. Other demonstrative pronouns are *the former*, *the latter*, and *such*. *The latter* and *the former* are used to refer to the first of two or the second of two.

27) Shakespeare and Goethe were both great poets; the former was an English man, the latter a German (Eckersely, 1966, p. 27).

The singular demonstrative pronouns *this* and *that* are used with count and non-count nouns. The singular and plural ones are used to replace a whole noun phrase or they may be followed by the pronoun *one(s)* to take the place of the noun that they substitute.

28) The chair is more comfortable than that one.

29) Those apples are sweeter than these ones (Quirk et al., 1985, p. 372).

The demonstrative pronoun *that* can be used to represent either a previously mentioned state or an action.

30) Her face was now sadly different from that which we used to admire at home (state).

31) Did he work in the fields? Yes, he did that occasionally (action) (Jespersen, 2006, p. 117).

2.2.1.6 Interrogative Pronouns

The main function of the interrogative pronouns is to ask questions, which are *who*, *whom*, *which*, *what*, *whose* and *that*. The pronouns *who*, *whose* and *whom* are used for persons. The pronoun *whom* is used in the objective case, that is more formal than *who*. The genitive form of *who* is *whose*. There are other interrogative pronouns which are *which*, *that* and *what*. The pronouns *which* and *what* have no case distinctions. It means that they have the same form either in the subjective or objective position. The pronoun *which* can be used for personal and impersonal nouns while *what* is used only with impersonal nouns (Borjars & Burridge, 2010, pp. 56–57).

2.2.1.7 Relative Pronouns

The relative pronouns always occupy the beginning of the relative clause which is used to modify the antecedent word of the main clause. The relative clause is also called the adjective clause because it works like an adjective which is used to modify a noun. The relative clause comes after the antecedent noun which modifies it (Greenbaum & Nelson, 2002, p. 104).

The relative pronouns have distinctions in gender *feminine*, *masculine*; case *subjective*, *objective*, and *possessive*; person *personal* and *non-personal*. The relative pronouns *who*, *whom*, and *whose* are used with personal nouns. The pronoun *who* occurs in a subject and an object position and the pronoun *whom* is used formally in an object position. The pronoun *whose* is the possessive form of *who*.

The non-personal pronouns are *what*, *which*, *whose* and *that*. The relative pronoun *that* which is called neutral gender may be deleted in certain sentences. In that case, it will be called zero that clause.

The house which (or that or zero) we bought. (ibid, p. 104).

The positions that are filled with relative pronouns are subject, object, complement and object of a preposition.

32) The man who arrived at the school was a painter. (subject)

33) I rang the teacher who is in charge of a library. (object)

34) That was the man who(m) I saw at the school. (complement)

35) The man to whom he shouted ran to help him. (object of a preposition)

In certain cases, the relative pronoun may be deleted from the relative clause. There are three types of reduction:

a) The relative pronoun is deleted in the restrictive relative clause if it occurs as a subject.

b) If the relative clause contains a non-finite verb, the relative pronoun is deleted.

c) The reduction process also occurs when the relative clause is verbless and has the function of the prepositional phrase post-modifiers (Kennedey, 2003, p. 282).

2.2.1.8 Indefinite Pronouns

In terms of the morphological and the syntactic behavior, the indefinite pronouns are divided into two groups. The first group includes indefinite pronouns which have a determiner morpheme such as *every*, *some*, *any*, *no* and the nominal morpheme as *body*, *thing*, and *one*. The second group contains the indefinite pronouns which have the partitive *of-phrase*.

The compound pronouns are of four types:

1) Universal compound pronouns are *everyone*, *everything*, *each*, *every*, *both* and *all*.

2) Assertive compound pronouns are *somebody*, *someone*, *something*, *multal* and *paucal* qualifiers, *one*, *half*, *several*, *enough*, *other* and *another*

3) Non-assertive compound pronouns are *anyone*, *anybody*, *anything*, and *either*.

4) Negative compound pronouns are *no one*, *nothing*, *nobody*, *neither*, and *none*. Every pronoun ends in *one* is personal while those ending in *thing* are non-personal. The indefinite pronouns can be followed by either a relative clause or a prepositional phrase, which cannot be preceded but followed by an adjective (Biber, 1999, pp. 99–101; Quirk et al., 1985, pp. 376–377).

2.2.2 Types of Pronouns in Arabic

2.2.2.1 Occurrence

Concerning the occurrence of pronouns, they are divided into explicit (al-Dhahira) and implicit (al-mustatira). The explicit pronouns consist of three types which are attached (al-mutaSila), detached (al-munfaSila) and

reflexive (al-ʔishariyat).

2.2.2.1.1 Explicit

Explicit pronouns exist in the words which can be pronounced and written. They are divided into attached, detached and reflexive. It is important to know that the word with which they are used is called *agent*. If a pronoun attaches to its appropriate agent, it is called an attached pronoun. They are written as one word. If the pronoun is separated from its agent, it is called a detached pronoun (Al-Ghuriny, 2000, p. 66).

i. Attached Pronouns

The attached pronoun appears at the end of the word which cannot be used separately at the beginning of the sentence and cannot occur after (illa). It can be used with verbs (ibtasamtu) (I smiled), nouns (baytuka) (your house), and prepositions (ilayka) (for you).

In terms of parsing, the attached pronouns are divided into:

1) Pronouns that are used in the nominative case:

a. The pronoun (alif alʔithnayn) (alif of duality) which is used with the present, past, and command verbs.

36) (ʔinDhra) look at something.

37) (Sana9a) They made something.

38) (lam yaktubaa) They did not write (Al-Mashharawy, 2012, pp. 6–7).

b) Movable feminine taaʔ which relies on the (Haraka) at the end of it. It is either (Dhamma) when it refers to the speaker (darastu ana) (I studied), or (fatHa) as (darasta anta) (you studied) when it refers to the addressee.

c) Femininity nuun is also used with past, present, and command verbs:

39) (yudrusna)-They are studying.

40) (ʔinhaDhna)-Wake up.

41) (darasna)-They studied.

d) Second person feminine yaaʔ that is used with the present and command verbs only:

42) ʔiktubi- Write.

43) lam ta9lami-You did not know.

e) na.

44) darasna alkitab-We studied the book.

f) waw of plurality which is connected with the past, present, and command verbs:

45) (9amalu) They worked.

46) (ʔdrusu)-Study.

47) (yaktubuun) They are writing (Al-Farakh, pp. 44–46).

2) Pronouns that are used in the accusative and the prepositional cases are: (a) First person yaaʔ (b) Second person kaaf (c) Third person haaʔ and (d) na

These pronouns depend on the (Haraka) above the word (Ibn-Jinny, 1985, pp. 160–161).

ii. Detached Pronouns

Detached pronouns do not attach to any word which occurs as a full word with its own meaning. They are twenty four pronouns in number which are divided in terms of parsing into nominative and accusative.

1) The nominative pronouns are twelve in number that are (anta), (anti), (antum), (antuma), (antunna), (huwa), (hiya), (huma), (hum), (hunna), (ana), and (naHnu) (Ibn-Aldahan, 1988, p. 49).

2) The pronoun that occurs in the accusative case is (iyy). It includes twelve pronouns which are (iyyay), (iyyaka), (iyyaki), (iyyana), (iyyakuma), (iyyakum), (iyyakunna), (iyyahu), (iyyaha), (iyyahuma), (iyyahum), and (iyyahunna) (Ibn-Jinny, 1985, p. 160).

But they are not used in the prepositional case. The purpose beyond its use is conciseness. The attached pronouns are considered as briefer than the detached ones. That's why, the attached pronouns are preferred to be used than the detached ones (Al-Anbary, 1982, p. 383).

iii. Reflexive Pronouns

A reflexive pronoun exists in the language without a specific definition or title to refer to. This is considered as a problem for Arab researchers. That's why; they borrowed the term *reflexivity* from other languages such as English. The reflexive construction can be found when the subject and object exist in the same sentence and refer to the same person. This happens only with inversion verbs which are (Dhanna), (Hasiba), (khala), (za9ima), (wajada), (9adima), (faqad), except using the word (nafs) (the same). The reflexive pronouns occur in the accusative and the prepositional cases, but not in the nominative case (Al-Ra9iiny, 1990, p. 310; Al-Quuzu, 1981, pp. 126–127).

2.2.2.1.2 Implicit Pronouns

The implicit pronouns are not used in speech and in writing. The detached pronouns are used to refer to them. For example, in the past verb one can say that it is a past verb and its subject is an optionally implicit pronoun. It means that, the detached pronouns denote the implicit pronouns which have their own rule like the other pronouns. They occur in the subject position. That's why; they are always in the nominative case. The implicit pronoun cannot be called the deleted pronoun because it exists even if it does not occur in speech or in writing, which is divided into optionally and obligatory (Ibn-9aqiil, 1997, p. 95).

The implicit pronoun is used with the verbs. For each verb, there must be a subject. The verb refers to an action and the subject is the doer of that action. Therefore, the subject is the main part of the sentence which can be implicit, but not deleted. The object is considered as redundant which can be omitted from the sentence and does not affect the structure of the sentence (Al-Sa9ady, 2009, pp. 9–10).

The implicit pronoun is used to refer to the three types of personal pronouns which are the first, second, and third. It is obligatory with the first and second while optional with the third. The Implicit pronoun depends on the tense of the verb, which is different from one verb into another:

- a) In the past verb, the optionally implicit pronouns are (huwa and hiya);
- b) In the present verb, the implicit pronoun relies on the sound with which the verb starts;
- c) In the command verbs, the implicit pronoun is (anta) (Al-Farakh, pp. 51–53).

The difference between optional and obligatory implicit pronouns is that the former can be replaced by an explicit noun while the latter cannot. There are certain positions in which the obligatory implicit pronoun is used:

- a) if it is a subject of a command verb which is used for singular masculine second person;
- b) the subject of a present verb which starts with a singular second person *taa?*;
- c) the subject of a present verb starting with hamza;
- d) the subject of the past verbs which are used for exception like (khala), (9ada), (Hasha);
- e) the exclamatory past verb with a subject which must be obligatory;
- f) the verbal noun of the present or command verb;
- g) occurring when there is a participle which substitutes a command verb (Ibn-Ya9iish, 2001, p. 109).

The positions for which the optionally implicit pronoun is used are:

- a) when it can be replaced by an explicit noun;
- b) when it can be explicit with the verbal noun of the past verb, an adjective, and an adverb (Al-SuyoTy, 2001, pp. 244–245).

2.2.2.2 Division of Pronouns in Terms of Type

Each pronoun must either refer to feminine or masculine in order to have agreement with the explicit noun or with the verb. The first person pronouns do not have gender distinctions because the speaker who uses the pronouns (ana) and (naHnu) can either be feminine or masculine. Gender appears in the second and third person pronouns. The second pronouns which refer to feminine are (anti), (antunna), and (kaf) while the masculine second person pronouns are (anta), (antum), (kaaf). The third person pronouns which indicate feminine are (hiya), (hunna), and (haa?) whereas the masculine third person pronouns are (hum), (huwa) and (haa?). The pronoun (huma) can be used to refer to either feminine or masculine (Ibn-9qiil, 1997, p. 82).

2.2.2.3 Division of Pronouns in Terms of Number

Pronouns are divided in terms of number into singular, dual, and plural (Warith & Mursy, 2013, pp. 29–30).

2.3 Semantic and Pragmatic Aspects of Pronouns in English and Arabic

This section will deal with the meaning and usage of each pronoun.

2.3.1 Types of Pronouns in English

Pronouns are eight in number.

2.3.1.1 Personal Pronouns

Halliday and Hasan (1976, pp. 31–32) show that the personal pronouns have a specific reference. The term **reference** can be used within semantics and pragmatics. Within semantics, reference is the semantic property of definiteness and specificity while in pragmatics, the reference of the pronouns depends on the context of situation in which the pronouns are used. It means that there is a relationship between the pronouns and the context. The situational reference is within pragmatics.

There are personal pronouns that can be used impersonally. The pronoun *you* is used not to refer to the addressee, but to the speaker. Also, the pronoun *we* is used to refer to the speaker. It means that it is used to indicate a single person rather than two or many speakers. The pronoun *we* can be used to give a generic meaning. The personal pronoun *they* may not have an explicit antecedent which may be implied (ibid, pp. 31–32).

2.3.1.2 Reflexive Pronouns

Reflexive pronouns carry the meaning of reflexivity, which refer to a specific person or thing. The meaning of reflexivity is expressed when the subject and object refer to the same person (Givon, 1990, p. 628).

The reflexive pronouns have another function. They are used as emphasizing pronouns, that is, they focus that this action is done by that person and nobody else. In this case, the reflexive pronoun is immediately placed after the subject.

48) Daniel himself cooked the dinner.

In spoken English, it is placed at the end of the sentence. The reflexive pronoun is used after the preposition *by* to express the meaning *alone*.

49) I can't lift this box of books by myself. Will you help me? (Salas, 1998, pp. 40–41)

2.3.1.3 Possessive Pronouns

Possessive pronouns point out to the person who possesses a thing, which can be grouped into two sets. The first is the strong set because the possessive pronouns have an independent function (Alexander, 1990, p. 60) whereas the second is the weak because the pronouns have determinative function. The possessive pronouns are used with the word *own* to express the meaning of force. They have an emphatic meaning.

50) This book doesn't belong to the library. It is my own copy.

The meaning of force can be emphasized by the use of *own* with the adverb *very*.

51) Do you like this cake? It's my very own recipe (a recipe I made up myself) (Quirk et al., 1985, p. 363).

On the opposite, the independent pronouns cannot be used with the emphatic determinative *own*. The meaning of formality is expressed by the use of a determiner pronoun with a gerund which is also preceded either by a determiner pronoun or an object. Both of them are correct and the meaning is different on the basis of semantic considerations.

52a) I didn't like them singing.

b) I didn't like their singing.

In (52 a), it refers to the fact, and in (52 b), it refers to the quality (Penston, 2005, pp. 43–44).

2.3.1.4 Reciprocal Pronouns

Reciprocal pronouns express a two-way reflexive relationship. They indicate the meaning of reciprocity between two or more than two persons (Quirk et al., 1985, p. 364).

2.3.1.5 Demonstrative Pronouns

Demonstrative pronouns are considered as deictic expressions. Semantically, they have distal and proximal meanings. It means that they refer to something either nearer or far away from the speaker.

Pragmatically, they are used to focus the hearer's attention on locations or times in the speech situation. They are not personal, so their use of the demonstrative pronouns without being followed by a noun is considered as a kind of slighting.

53) Is she going to marry that?

The demonstrative pronouns depend on the context in their interpretation. It means that it is difficult to know their reference. They are divided into: personal, spatial, temporal, social and discourse deixis. (Diessel, 1999, p. 2).

2.3.1.6 Relative Pronouns

The semantic relation of the relative pronouns is the distinction between restrictive and non-restrictive relative clauses. The restrictive relative clause is used to modify the head word in the main clause and give a definition of the antecedent word. It makes the reference of the antecedent clear (Quirk et al., 1985, p. 366).

The non-restrictive relative clause is used to describe the antecedent word. Sometimes the relative clause is used to modify not only the head word of the main clause, but the whole clause. In this case, it is called *sentential relative clause*.

54) John continues to respect his boss, which is unusual (Kennedy, 2003, pp. 279–280).

2.3.1.7 Interrogative Pronouns

Interrogative pronouns are used to know the identity of someone or something which are used in making questions to get information. They are invariable for gender and number. The pronouns *which* and *what* have definite and indefinite meanings. The interrogative pronouns can immediately be followed by a noun which is asked about. In this case, they are called interrogative determiners. The interrogative pronouns can be used in an emphatic function by using *ever* (Berk, 1999, p. 93).

2.3.1.8 Indefinite Pronouns

The element of the definiteness is missed in the indefinite pronouns which are used to refer to people or things whose identity is unknown. They are used as specifiers. It implies that they have the meaning of pointing out to something and they are considered as quantifiers because they indicate the presence or absence of the quantity (Quirk et al., 1985, p. 376).

The indefinite pronoun *one* has a generic meaning. It can be used as an impersonal pronoun. The use of the pronoun *one* makes the speaker uncommitted for personal experiences:

55) One should not always be polite (Azar, 2000, p. 41).

2.3.2 Types of Pronouns in Arabic

In Arabic, the division of pronouns can also be done according to the meaning and usage. They are divided into:

2.3.2.1 Personal Pronouns

1) First Person Pronouns

First person pronouns are called the pronouns of presence because the speaker is present at the time of using these pronouns which are:

a) The pronouns (ana), (iyyaya), and (taa?) have a reference about the person who is talking about himself.

56) ana 9araftu wajiby.

I knew my duty (Al-Ghalayny, 2005, p. 83).

b) The pronouns (iyyana), (na), (naHnu) express duality and plurality. The pronoun (naHnu) does not mean that it is the plural of (ana) and the difference is not a matter of singularity and plurality, but it is the combination of (ana), (anta) and (huwa).

c) The pronoun (yaa?) is an attached pronoun which refers to the person who is talking about himself (Abd-Altawab, 1992, p. 77).

2) Second Person Pronouns

The second person pronouns are called the pronouns of presence because the second person or the addressee should also be present at the moment of speaking. They are:

a) The pronouns (anta), (iyyaka), and (ka) are used to indicate singular masculine.

b) The pronouns (anti), (iyyaki), and (ki) refer to a singular feminine person.

c) The pronouns (iyyakuma) and (antum) are used to refer to duality either feminine or masculine.

d) The pronouns (iyaakum) and (antum) refer to plural masculine.

e) The pronouns (iyyakunna) and (antunna) are used with plural feminine (Fawziya, 2010, p. 7).

3) Third Person Pronouns

Third Person pronouns have the meaning of pointing that refers to an absent person:

- a) The pronouns (huwa), (iyyahu), (haa?) are used with a singular masculine person.
 - b) The pronouns (hiya), (iyaha) refer to a feminine person.
 - c) The pronouns (iyyahuma) and (huma) denote the duality whether they are used with feminine or masculine.
 - d) The pronouns (iyyahum) and (hum) refer to plural masculine third persons.
 - e) The pronouns (iyyahunna) and (hunna) are used with plural feminine (Al-Farakh, pp. 41–43).
- 4) There are pronouns that can denote both second and third person.

a) (alif of duality), b) (waw of plurality), and c) (nuun of femininity)

2.3.2.2 Possessive Pronouns

Possessive pronouns have a semantic function to indicate the meaning of possession. They are attached pronouns which are considered as bound suffixes because they attach to a noun and depend on it in its occurrence. These pronouns are:

- a) Possessive first person pronouns: (yaa?) (na).
- b) Possessive second person pronouns: (ka), (kuma), and (kum).
- c) Possessive third person pronouns: (haa?), (huma), (hum), (hunna) (Jiyad, 2017, p. 10).

2.3.2.3 Pronouns of Concern and Separation

There are other two pronouns that are used semantically and pragmatically which are:

1) The Pronoun of Concern

The pronoun of concern is connected with third person pronouns. They are used at the beginning of a declarative sentence. If the pronoun is masculine, it is called the pronoun of concern but it is called the pronoun of story if it is used with a feminine pronoun. It always occurs in the singular form which is used with (Dhanna) and its sisters. In addition, it is used to greaten the story or event and in situations that require eloquence. The pronoun of concern can either be a detached, an attached or an implicit pronoun (Al-9alawy, 1992, p. 116).

2) The Pronoun of Separation

The pronoun of separation is used to separate the main part of the nominal sentence in order to ensure its meaning. It occurs between the subject and the predicate. There are conditions under which this pronoun is used:

- (1) One of the nominative detached pronouns should be a pronoun of separation.
- (2) It occurs between two definite units.
- (3) That pronoun and the preceding noun should be the same in number and gender.
- (4) There should not be any connection between the subject and the predicate.

2.3.2.4 Emphatic Function of Pronouns

The emphatic function is an important part that can be dealt with within pragmatics. One of the types of emphasis is verbal which is the recurrence of the previous form by itself or by another form. The reason for using pronouns to have an emphatic function is to attract the hearer's attention and to ensure that what is said is correct. The pronouns that are used to do this function are: emphasis of the detached pronouns, emphasis of the attached pronouns, and emphasis of the implicit pronouns.

2.3.2.5 Deixis

Pronouns do not have a meaning by themselves. They have a pragmatic function of which speakers make use in communicating with others.

Deixis is a linguistic sign which depends on the context in order to know its reference. It has many types and personal deixis is one of those types which should depend on matching the reference with reality or what is called truth condition speech (sharT alSidiq) in order to decide that these pronouns are considered as deictic. Personal deixis consists of first, second, and third person pronouns (Al-Shahry, 2004, pp. 286–287).

i. First Person Pronouns

The first-person pronoun (ana) reflects pride and courage or when someone has the pride of doing something. The pronoun (naHnu) refers to masculine and feminine so it removes any kind of discrimination between males and females. It also expresses strategic solidarity.

The attached pronouns (nuun) and (na) are used to express strategic solidarity and they replace the pronoun (naHnu). Furthermore, the attached pronoun (na) is sometimes found in contexts full of sympathy. It is sometimes used to refer to (antum) which is *second person pronoun for plural* (Al-tamiimy, 2004, pp. 321–322).

ii. Second Person Pronouns

Personal deixis includes second person pronouns which are used to direct the speech to the addressee. It also has the power of presence.

Collaborative anta consists of (anta) *second pronoun for singular* and (antum) *second pronoun for plural*. The pronoun (anta) is used when people are socially close to each other. It is used when people occupy the same social rank like children, friends and so on. It is also used when someone is talking to a new or an unfamiliar person. The pronoun (anta) is also a way to express strategic solidarity to show that people share the same aims. In addition, it is mentioned in situations in which someone expresses his/her admiration towards something or someone so it is a matter of praising.

When there are no close relationships, the pronoun (antum) is used in relations in which there is a kind of respect and social dimension.

Pronouns, whether they are attached or detached, can be used with each other in the same sentence referring to the same reference in order to express emphasis (Al-Shahry, 2004, p. 300).

iii. Third Person Pronouns

Third person pronouns are always considered as deictic expressions because they should be interpreted using the context, so they need a reference to interpret their meaning (Al-Hamad & Al-Zu9by, 1993, p. 87).

3. Method

This study is descriptive, analytic and contrastive. It means that a full comprehensive and detailed description with analysis for pronouns are given in both languages, followed by a comparison made. The procedures followed in carrying out this study are shedding light on pronouns in English and then in Arabic in terms of definitions, explaining the syntactic, semantic, and pragmatic aspects. The information about pronouns in Arabic is translated into English. Examples are written in Arabic Alphapetical Symbols and then they are translated into English. Al-Mawrid and Expression Dictionary of Modern Linguistics are used in the translation of this study. The last step is showing a number of similarities and differences through the comparison made between the two languages.

4. Results

The study stems from the very general fact that languages can be contrasted. So it is hypothesized that English and Arabic are similar to each other in terms of syntactic, semantic, and pragmatic aspects of pronouns. After one-year research, this hypothesis is accepted. Then, the present study hypothesizes that such a topic which is pronouns exists in both languages which is also verified by the two researchers.

In addition, this study includes another hypothesis which is that there are some points of similarity and difference between the two languages, and the differences outweigh similarities like other studies in the contrastive analysis field. But the last hypothesis is refuted since that long research discovers the opposite which is there are some points of similarity and difference between English and Arabic, but the similarities are more than the differences in number.

5. Conclusions

There are some similarities and differences between pronouns in English and Arabic.

5.1 The Similarities

Pronouns as a grammatical topic exist in both languages. Pronouns are defined as one of the parts of speech. They are closed system items. It means that they are fixed in number and new words cannot be added. They are used as substitutes of noun phrases, which are not derived. They have a constant form.

Pronouns occur in the nominative, accusative and prepositional cases. In Arabic, the same pronoun can be used in the nominative, accusative and prepositional cases such as the pronoun (na). There are pronouns that share the

accusative and the prepositional cases. These pronouns are (first person yaa?), (second person kaf), and (third person haa?) which are similar to English pronouns that appear in the three cases which are *you* and *it*. There are pronouns that can be used in the accusative and prepositional cases like *me, us, him, her, and them*.

Furthermore, in both languages, there are certain pronouns that can be used to refer to feminine or masculine such as (ana), (naHnu), (huma), (antum which is added to a verb), (antuma). The first *I* and *we*, second *you*, there are also pronouns that are gender neutral like the third plural pronoun *they*. There are also specific pronouns that indicate singularity and others that denote plurality.

The purpose of using the pronouns is to avoid repeating the noun phrase and they are used to hide the explicit noun. They help the writer or the speaker not to state his name and be kept away from unnecessary reiteration. This makes the reference of the pronoun clear.

Pronouns are definite and used to refer to the first, second, and third persons. The first and second are known and have a limited reference which are called the pronouns of presence because the speaker and the addressee are present at the time of speaking, while the third person pronouns cannot be used only when the addressees know their reference or to which they refer. Pronouns can be used to have personal and non-personal references. Because pronouns are indeclinable, the pronouns have a reference to number formula, but they cannot be dual or plural.

In addition, there are certain pronouns that cannot be used at the beginning of the sentence like the attached pronouns in Arabic and the reflexive pronouns in English. Pronouns can have an emphatic function. The reflexive pronouns can be used to express emphasis if they are immediately used after the subject. In Arabic it can be expressed by detached, attached, and implicit pronouns. The meaning of reflexivity can be expressed in both languages and each language has a certain pronoun to perform this function. In both languages, the reflexive pronouns occur in the accusative and prepositional cases. They never appear in the nominative case.

Pronouns are dealt with syntactically, semantically, and pragmatically. More than one pronoun can be used in the same sentence to refer to the same person or thing. Pronouns in a subject position cannot be deleted because the subject is considered as the main part of the sentence. Pronouns cannot be modified by determiners because they are considered as one of the definite elements. So, they do not need a determiner or an adjective to identify them. Pronouns have agreement in case, person, number, and gender with the verb or with the noun for which they substitute. Pronouns are used to express the meaning of possession.

It is noted that there is a kind of dominance relationship among the first, second, and third person pronouns. It means that the first person pronouns are more definite than the second and the third ones. Also, the first and the second are called the pronouns of presence because the speaker or addressee is found at the moment of using them. The second is more definite than the third. Furthermore, the third person pronouns are not definite by themselves, but they have a reference to a noun in order to understand their meanings.

The demonstrative pronouns are deictic expressions which have a pragmatic function and their reference depends on the context of situation in order to know their reference. They do not have a meaning by themselves. Similarly, the first-person pronoun (naHnu) can be used as a deictic expression. It has a pragmatic function. It refers to a single person which can be used to refer to the second person (anta) which does not refer to the speaker. The pronoun *we* cannot be used to refer to the speaker, but to the addressee. It can be used to have a reference to the second person *you*. The same is with the first-person pronoun (na) which is an attached pronoun. It can be used to replace the detached pronoun (naHnu). It has a pragmatic function which is one of the personal deixis. It does not refer to the speaker, but it is used to refer to the addressee or the second person. It is used in contexts which are full of passion such as in educational context between the teacher and his student. The pronoun *we* also denotes the same function that can be used to refer not to the speaker but to the addressee. It is also found in the educational context and in the relation between the doctor and the patient. The use of this pronoun indicates that the doctor shares the problem with his patient. In the educational context, the teacher uses this pronoun to instruct his student without the need to impose his authority.

There is a pronoun which is called *the pronoun of concern* which is used in its singular form. It has a pragmatic function that is used to greaten the story or event. It is called the pronoun of concern if it is masculine or the pronoun of story if it is feminine. It requires the eloquence in its use because the existence of vagueness and ambiguity in using such a pronoun gives people the desire to understand it. It is similar in a slightly limited way to the pronoun *it* which can be used to put an emphasis on the noun phrase that comes after it. It is called *anticipatory it*.

The implicit pronoun is found in both languages. In English, it exists in the command sentences especially with

the subject *you*. The addressee is found at the moment of speaking, so it is not necessary to use the pronoun *you*.

5.2 The Differences

Concerning number and gender, in Arabic, there are pronouns which are used to refer to singularity, duality and plurality, while in English, there are only singularity and plurality.

In English, the second person pronoun *you* is used for both feminine and masculine. But in Arabic, the pronoun (anta), (iyaaka) and (ka) are used for a singular masculine person, (anti), (iyyaki) and (ki) are used for a singular feminine person, (antum) and (iyyakum) denote plural masculine persons, (antunna) and (iyyakunna) indicate plural feminine persons. In English, the number of the second person pronouns consists of only the pronoun *you* which is used to refer to either singularity and plurality, or feminine and masculine persons. In Arabic, the number of the second person pronouns are (anta) (iyaaka) (ka), (anti) (iyaaki) (ki), (antum) (iyaakum), (antumaa) (iyaakumaa), (antunna) and (iyaakunna).

Then it should be known that the number of pronouns is different between the two languages. Each language has its own number of pronouns. There are pronouns in English that do not have their counterparts in Arabic and the opposite is true.

Regarding types of pronouns, in Arabic, pronouns are divided into attached and detached pronouns and it is possible to have more than one attached pronoun in the same word but in English, there are no attached pronouns only detached. In Arabic, the attached pronouns occur in the nominative, accusative and prepositional cases. The detached pronouns occur in the nominative and accusative cases only. Thus, the nominative and accusative cases can either be detached or attached and the prepositional case is only attached pronouns. In English, the nominative, accusative and the prepositional cases are found only with detached pronouns. In addition, in Arabic, it is possible to have three pronouns which are used in the same sentence to refer to the same person. These pronouns can be detached and attached. In English, it is possible to have three pronouns to refer to the person, but all these pronouns are detached ones.

In Arabic, using the attached pronouns is preferred than the detached ones. But if it is necessary to use the detached pronouns, they will be used. The reason for this is that the attached pronouns are considered as more abbreviated than the detached ones and the purpose of using the pronouns is for conciseness and avoiding ambiguity. In English, all the pronouns are used when there is a necessity for using them and there is no preference for using one type of pronouns rather than another.

In Arabic, there are pronouns that can be used as second and third person pronouns which are (alif of duality), (waaw of plurality) and (nuun of femininity). But in English, the second person pronoun *you* cannot occur as first or third person.

In English, there are interrogative pronouns which are used to ask for things or persons, but in Arabic there are no pronouns that correspond to this type of pronouns.

In Arabic, there are certain signs (Harakat) that are used with the pronouns such as (fatHa), (Dhamma), (kasra), and (skuun). The sign (Haraka) of the verb changes from one pronoun to another. But in English, there is no such a thing.

In terms of classifying pronouns, the pronouns are different in the two languages. In English, they are *personal, possessive, reflexive, reciprocal, demonstrative, interrogative, relative, and definite* which are studied syntactically, semantically and pragmatically while in Arabic, pronouns are syntactically divided in terms of explicit and implicit, number and type. Semantically and pragmatically, they are divided into personal pronouns which are first, second and third; the pronouns that have the meaning of possession; the pronouns of concern and separation; the role of pronouns in emphasis; and the role of Arabic deixis.

In Arabic, there are pronouns that attach to a noun to give the meaning of possession. These pronouns are first person possessive pronouns (yaa?), (na), second person possessive (ka), (kuma), (kum), (ki), (kun), and third person possessive (haa?), (huma), (hum), and (hunna). While in English, the meaning of possession is obtained by detached pronouns only.

Furthermore, in English, deixis which has a pragmatic function can be divided into personal, spatial, temporal, social, and discourse. In Arabic, deixis is limited to the personal pronouns: *first, second, and third*.

In English, the pronouns *this, that, these, those* are called demonstrative pronouns. They do not have a meaning by themselves because they depend on the context in which they are used. It means that they have a pragmatic function and in this case they are called deictic expressions. While in Arabic the words which have the meaning of pointing are called demonstrative nouns. They do not belong to the domain of Arabic pronouns.

In Arabic, the reflexive construction is obtained in two ways. First, the connection of two attached pronouns to the same verb, will express the meaning of reflexivity. The verb is not an ordinary verb, it must be one of the inversion verbs such as (Dhana), (Hasiba), (khala), (za9ima), (faqad), (waJada), and (ra?a). The reflexive pronouns occur in the accusative and prepositional cases. Second, the reflexivity occurs with verbs other than the inversion verbs. In this case, the word (nafs) is borrowed and the pronoun which is attached to it is an object. The object pronoun which is attached to the word (nafs) together with the subject gives the meaning of reflexivity. In English, two detached pronouns *the subject* and *the object* can have a reflexive relationship. It is not restricted to certain verbs, but there are verbs that cannot be used in the reflexive constructions.

Pragmatically speaking, in English, the first-person pronoun *we* is used to denote the speaker either feminine or masculine. In Arabic, the pronoun (naHnu) which is a first-person pronoun has a pragmatic function. The gender in Arabic is divided into male and female. The female gender is put in a lower rank. That's why; the pronoun (naHnu) is used to eliminate this kind of discrimination between males and females.

In Arabic, the pronoun (anta) is used for a pragmatic purpose which is called a collaborative (anta). It has a reference either to (anta) or (antum). It is used among people who have socially close relationship, especially, when they have the same gender, nationality, kinship, shared value, social career, and continuous communication. It is also used among children, friends, family members, and close colleagues who have the same social rank. It can also express strategic solidarity which means the supporting between people who have the same aims such as in media. It is used to denote people in general such as in commercial advertisement. Thus, every person will think that the speech is directed to him/ her, but in English, the second person pronoun *you* can be used to refer to people in general and between friends, but the functions that are used by the pronoun (anta) are more than those used by the pronoun *you*.

This study also shows that there is no specific pronoun for non-personal things in Arabic, while in English, the pronouns *they* and *it* are used.

In Arabic, a pronoun may consist of one sound, but in English there is no such a pronoun.

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Appendix A

List of Arabic Alphabetical Symbols (Betti, 2007)

ʔ	jaʔa	(He came)
a	ana	(I am)
aa	aaman	(He believed)
b	balady	(my country)
t	kataba	(He wrote)
th	mithal	(example)
j	wajiby	(my duty)
H	naHnu	(we are)
kh	fakhr	(pride)
d	aldar	(home)
D	Dahaba	(He went)
r	ikhtiyar	(choice)
z	zalali	(slippage)
s	darasa	(he studied)
Sh	sha9ira	(poet)
S	Sana9a	(They made)
Dh	Dhamiir	(pronoun)
T	nashiiT	(active)
Dh	Dhanna	(He thought)
9	sa9iid	(happy)
Gh	Ghadara	(He left)
f	fi	(in)
q	Hadiqa	(garden)
k	taskut	(She stops speaking)
l	albaba	(the door)
M	madrasa	(school)

n	nafs	(self)
h	huwa	(He is)
W	wajada	(He found)
y	ruqy	(He was promoted)
u	antuma	(You are)
uu	Sadiquun	(They are honest)
ii	alsamii9	(the hearer)

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The Syntactic Status of Arabic Clauses Introduced by *ʔinna* A Minimalist Study

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Abstract

A Standard Arabic (SA) complementizer known as *ʔinna* poses a restriction on word orders in the clause it introduces and induces accusative Case-marking on the otherwise nominative preverbal NPs (Note1). Following Chomsky's (2001) account of the morphosyntax of Case, this paper argues that *ʔinna* is a Case assigner and thus it carries an uninterpretable Case feature that determines the value which it assigns to an unvalued Case feature concerning accessible goal within A-bar projection. The paper shows that this argument captures the asymmetrical word order between clauses introduced by *ʔinna* and those headed by null CPs.

Keywords: Arabic, complementizer, case marking, word order, minimalism

1. Introduction

Arabic allows both subject-initial and verb-initial clauses. As sentences (1a) and (1b) demonstrate, respectively, the verb can either precedes or follows the subject:

- 1a) l-ʔawlaad-u qaraʔ-uu l-kitaab-a
the-boys-NOM read.3PM the-book-ACC
'The boys read the book.'
- 1b) qaraʔa l-ʔawlaad-u l-kitaab-a
read.3SM the-boys-NOM the-book-ACC
'The boys read the book.'

The verb also shows full agreement in subject-initial-clauses (1a), but partial agreement in verb-initial-clauses (1b) in person and gender only and not in number as the former does.

In addition, Arabic is considered as a subject pro-drop language. The verb shows full agreement when its subject is not overt:

- 2) qaraʔ-uu l-kitaab-Acc
read.3pm the-book-Acc
'The boys read the book.'

However, subordinate clauses introduced by *ʔinna* is restricted to subject-initial clauses (Note2). A typical example is given here:

- 3) qultu ʔinna l-ʔawlaad-a qaraʔuu l-kitaab-a
said.1S that the-boys-ACC read.3PM the-book- ACC
'I said that the boys read the book.'

As can be seen, *ʔinna* is followed by an accusative NP which can be interpreted as a subject of the following verb. However, this accusative NP is not always interpreted as a subject. The following shows that the accusative NP is interpreted as an object:

- 4) qultu ?inna l-kitaab-a qara?a-hu l-?awlaad-u
 said.1S that the-book-ACC read.3S-it the-boys-NOM
 ‘I said that (as far) the book, the boys read it.’

Notice that there is a pronominal clitic attached to the verb, a similar construction with no pronominal clitic is ungrammatical:

- 5)* qultu ?inna l-kitaab-a qara?a l-?awlaad-u
 said.1S that the-book-ACC read.3S the-boys-NOM
 ‘I said that (as far) the book, the boys read it.’

Notice also that you cannot have a gap in the preverbal position. As stated above, preverbal subjects are optional in null CPs, but it is not possible to have a gap in the embedded preverbal position (Here and subsequently the paper marks gaps by ‘_’):

- 6)* qultu ?inna ____ qara?-uu l-kitaab-a
 said.1S that read.3PM the-book-ACC
 ‘I said that the boys read the book.’

Thus, the example above, where the subject has been omitted, is ungrammatical. However, a similar example with a pronominal clitic attached to ?inna is grammatical:

- 7) qultu ?inna-hum qara?-uu l-kitaab-a
 said.1S that-they read.3PM the-book-ACC
 ‘I said that the boys read the book.’

Note also that verb-initial clauses cannot occur in the domain of ?inna:

- 8)* qultu ?inna qara?a l-?awlaad-a l-kitaab-a
 said.1S that read.3SM the-boys- ACC the-book-ACC
 ‘I said that the boys read the book.’

This paper attempts to provide an account of accusative Case checking in this construction in which the accusative preverbal NPs are embedded under a Case-assigning complementizer. In addition, it will account for the restriction that is imposed by ?inna on its clauses.

2. Theoretical Background

This section introduces the major concepts of the Minimalist program (MP) which has played a crucial role in the analysis introduced in the paper.

2.1 Merge and Move

Chomsky (1995) argues that the human language faculty consists of lexicons and derivational systems. There are two major operations: Select and Merge which operate over a group of lexical items named Numeration to form syntactic structures. The language faculty allows these syntactic structures to appear only in a binary set. Of the two, Merge is that operation which acts free in the syntactic component of Language (Chomsky, 2004, p. 108). It is a combinational operation which forms a syntactic object by merging two linguistic expressions (α and β) and form a new unified linguistic expression, resulting in the structure:

- 9)
-
- ```

 graph TD
 K --- alpha
 K --- beta

```

In this sense, Merge is a recursive structure-building process operating on linguistic expressions based on their selectional features. For example, an X is a head and carries an uninterpretable feature which requires it to merge with a ZP to form an XP, resulting in deleting X’s selectional feature. This is the first instance of Merge, called external Merge. The other instance is Internal Merge which is understood as Move (Chomsky, 2001). Move deals with linguistic expressions and phrases. It applies to the merged linguistic expressions; it places a copy of the object in another position. Move is triggered by the requirement to satisfy the Edge feature (EF) of a specific functional head. Move is required to take a place early in the syntax before the operation Spell Out which

transfers the structure to the phonological component (PF) and the semantic component (LF) (Note 3). PF and LF are operations which when the syntactic structure is completed is sent to.

### 2.2 Interpretable vs. Uninterpretable Features

Features are divided into two kinds of features: interpretable and uninterpretable features. Some of them are legible by semantic component, whereas others are not. Those with semantic component would get a semantic interpretation and thus would be interpretable, whereas the others that would not get a semantic interpretation and thus they would be uninterpretable and this is due to the absence of the semantic component.

Likewise, functional and lexical categories too have a set of features. Functional heads carry ‘formal features’ such as person, number and gender (Chomsky, 2001). They are uninterpretable, and thus enter the derivation unvalued as they have no effect on semantic interpretation of heads such as C, T, and *v* at LF. By contrast, features on nominal expressions are important for their semantic interpretation, and thus would enter the derivation valued. However, the Case feature on nominal expressions has no semantic role, and thus it is uninterpretable at LF.

### 2.3 Agree

Unlike Merge, Agree is concerned with features rather than with lexical items. Its crucial function is to value these features which enter the derivation unvalued and to delete uninterpretable features that have no semantic content. Agree establishes a relation between Probe and Goal both of which have to be active with uninterpretable features (Note 4). In order to value its unvalued uninterpretable features, Probe searches for an active Goal in its c-commanding domain. A Probe is an uninterpretable feature carried by a minimal projection, while its Goal feature is interpretable of the same type carried by a maximal projection.

### 2.4 Case Assignment

In the Minimalist Programme, Case assignment continues to play a major role in the derivation of syntax. Abstract Case, in the original presentation of Case theory in Chomsky (1980), is related to the morphological property Case. The formal features that regulate the distribution of NPs are the same features that are overtly considered as Case morphology in some languages. Within GB framework, Chomsky (1981) proposed the Case Filter as a solution to the ambiguity of the distribution of lexical NP subjects in infinitive clauses in English as illustrated in (10):

- 10a) Leo decided [*\*Lina/himself* to leave].
- b) Leo believed [*Lina* to be a genius].
- c) Leo decided [*for Lina* to leave].
- d) For Leo to win would be great.
- e)\* Leo to win would be great.

The subject cannot be overt in (10a, e), but this restriction is relaxed when the infinitival clause functions as a complement of a specific class of matrix verbs like the verb *believe* (10b), or when the infinitival clause includes the prepositional complementizer *for* (10c, d). Where the overt lexical NP subject is not permitted, the subject of the infinitive is considered as a silent pronominal element PRO. This assumption is the key of the Case Theory which proposes that all lexical NPs require Case (Chomsky, 1981, p. 49). A rather basic proposal of Case assignment for English is in (11):

- 11a) subject of tensed clause: nominative
- b) object of verb: accusative
- c) object of preposition: accusative (or oblique)

This is to say that verbs and prepositions have the distinctive properties of being Case assigners and this property accounts for why only verb and preposition in English take NP complements. Nouns and adjectives are not Case assigners and therefore are restricted to CP and PP complements (Bobaljik & Wurmbrand, 2011, p. 46).

For Minimalism, the central study of Case Theory is to investigate the differences between nominative and accusative Case assignments and to develop a uniform theory with them. To achieve that, Chomsky (1991) proposal was to assimilate accusative Case assignment to the similar type of structural configuration as nominative, namely Spec(ifier)-head relation (for more information, see Koopman, 2006) (Note 5). The proposal assumes that all Case assignments are subject to c-command and locality (Note 6), the relation is later termed Agree (Chomsky, 2000) (Note 7). This suggests that all subjects in Spec-IP (Spec-TP, in the most recent

Minimalist works) are moved there from a lower position (this proposal is originally proposed in Koopman & Sportiche, 1991).

The mechanism of the uniform Case assignment considers the functional versus lexical differences in the Case assigners. Chomsky (1991) and Johnson (1991) assume that VP-external functional projection is responsible for Case on objects, and this assumption in turn leads to unify a proposal that Case is assigned by functional heads (see Wurmbrand, 2001, for empirical evidence).

Under the most recent Minimalist conceptions, Case is generalized as part of a system of uninterpretable features that takes a place at the core of the linguistic coding of what Chomsky (2004, p. 7) called ‘duality of semantic’: one part is the argument structure and the second is the information structure. So, Case features permit the proper working of the Probe-Goal system, a feature-checking mechanism that was not understood in GB framework (see also Pesetsky & Torrego, 2001, for another speculation).

However, the literature (e.g., Harley, 1995; Schutze 1997; Ouhalla, 1994; Aoun et al., 2010) shows that Universal Grammar contains a notion of ‘Default Case’ which has a mechanism different from the one discussed above. The notion of ‘default Case’ is advanced in Marantz (1991) as the Case that does not interact with the Case Filter or ‘feature-Checking’. So, what is mechanism of the Default Case? It is the mechanism that is used to spell out NPs that are not in association with the mechanism of the feature-checking. Thus, I assume that the model of grammar schematically follows three nominals through the syntactic derivation: two with an uninterpretable (ACC or GEN) feature to be checked and one with no Case (NOM) feature. The NPs with NOM Case feature survives at Spell-out level, given that it never had any uninterpretable features to be checked.

Before proceeding to discussions, one reviewer suggests that I should provide a section on *?inna* and its sisters and explain the reason behind the limitation to *?inna*.

### 3. The Nature of *?inna* and Its Sisters

The structural theme of subject + predicate is subjected to interactions by the association of *?inna* or one of its sisters. The distinguishing feature of *?inna* and its sisters is their appearance with a subject in the accusative Case and a predicate in the nominative Case. This property is explained in the traditional Arabic grammar by invoking their similarities to the transitive verbs showing the word order VOS. Each of these particles changes the grammar and the semantic of subject + predicate structure when it associated with. They reflect in its totality a degree of lack or absoluteness commensurate with the totality of these relative grammatical and semantic components. Leaving aside the semantic component, the grammatical changes are the function of the computation of the two Cases over the subject and the predicate. This computation results in a unique structure type; accusative subject and nominative predicate. While the subject receives an accusative Case the predicates remains in its nominative Case. These particles are: *?inna* (indeed, that), *?anna* (that), *ka?anna* (looks-like), *laakinna* (but), *layta* (would, if only, wish), and *la?alla* (perhaps). They are illustrated in (12), respectively:

- 12a) *?inna*      l-masafat-a      qaSiirat-un  
 Indeed   the-distance-ACC   short-NOM  
 ‘The distance is, indeed, short’
- b) *ʕalimtu ?anna*      l-masafat-a      qaSiirat-un  
 knew.3S   that   the-distance-ACC   short-NOM  
 ‘I knew that the distance is short’
- c) *k?anna*      l-masafat-a      qaSiirat-un  
 looks-like the-distance-ACC   short-NOM  
 ‘It looks like that the distance is short’
- d) *lakinna* l-masafat-a      qaSiirat-un  
 but   the-distance-ACC   short-NOM  
 ‘But the distance is short’
- e) *layta*      l-masafat-a      qaSiirat-un  
 wish   the-distance-ACC   short-NOM  
 ‘Wishing the distance is short’
- f) *laʕalla*      l-masafat-a      qaSiirat-un

perhaps the-distance-ACC short-NOM

‘Perhaps the distance is short’

#### 4. Discussions

In section (1), it has been shown that the adjacent of the complementizer must be in accusative Case:

- 12) qultu           ʔinna    T-tabiib-a           waSala  
 said.1SM    that       the-doctor-ACC   arrived.3SM

‘I said that the doctor arrived.’

*ʔinna* heads finite clauses and the embedded preverbal ‘subject’ NP bears the accusative Case as it is obvious from the accusative Case on T-tabiib-a (-a is an accusative marker).

The fact that the embedded ‘subject’ is assigned an accusative Case raises an important question about its status with respect to the Case-assignment. Following the assumption that heads are endowed with Case features which must be checked, Muhammed (2000) assumes that both T and C assign their Case feature on the embedded preverbal NP (T-tabiib-a, the doctor, in (12)). He adds that the Case feature which is overtly shown on the NP is the one assigned by the highest projectional head, it is C in this sense. However, it is not clear how it is possible for the head of CP to assign the accusative Case to an element that is located in the specifier position of TP (Spec-TP). The idea that an NP can get more than one Case is required to be constrained by some locality conditions, otherwise it is difficult to prevent C (the highest head) from assigning its Case to some element in a lower position. Consider the following example where the predicate precedes the subject, the subject is located in a lower position (Note 8):

- 13) qultu           ʔinna-hu   waSala           T-tabiib-u  
 said.1SM   that-he   arrived.3SM   the-doctor-NOM

‘I said that the doctor arrived.’

Here, the expletive *-hu* is attached to *ʔinna* but the subject (T-tabiib-u, the doctor) is in a position following the verb and it is in nominative Case that is formally assigned by T. The Case here is structural and not inherent since inherent Cases are limited to lexical elements that get a thematic role from the Case assigner which is not the case in (13). In the following, I will argue that the embedded preverbal NP is not located in Spec-TP, but rather in a position located between CP and TP. It is more likely in Spec-TopP.

##### 4.1 Valued Case Features

Case in Chomsky (1995) is an uninterpretable feature which needs to be checked and deleted. Giving this, and giving that NPs in Spec-TP must be assigned Case as they are in argument position (Chomsky, 1981, 1986) and the head of Spec-TP (or agreement) assigns the nominative Case under some versions of Case Theory, the status of the accusative NP in Spec-TP would be difficult to explain. Consider the ungrammaticality of the following example in which a gap occurs in the position of direct object of the verb:

- 14)\* ʔinna       l-kurat-a       rakala       l-salad-u       —  
 that       the-ball-ACC   kicked.3SM   the-boy-NOM

‘Indeed, the ball, the boy kicked.’

I refer the ungrammaticality of (14) to this, following Pesetsky and Torrego (2001), complementizers have some uninterpretable features that must be licensed by an element with interpretable features, I assume that the complementizer *ʔinna* has an uninterpretable Case feature which it must discharge. As simplified in (15), the accusative NP in (14) is a focus-fronting that raises from its original position to the specifier of a functional projection, named FocP, in order to receive a contrastive reading.

- 15) [<sub>ForceP</sub> [<sub>Force</sub> ʔinna] [<sub>FocP</sub> l-kurat-a [<sub>Foc</sub> Ø [<sub>FinP</sub> rakala   l-walad-u   l-kurat-a ]]]]
- 

Here, the fronted NP, *l-kurat-a*, is Case-marked in its canonical position; the accusative Case is a reflection of the sharing properties between the fronted NP and the associated gap. So, if the accusative NP, *l-kurat-a*, is assigned its accusative Case by virtue of being a nominal goal to the lexical verb, *rakala*, the Case feature of the complementizer *ʔinna* would remain unchecked. The resulting derivation crashes, as we see from the ungrammaticality of (14).

However, the sentence in (14) can be repaired by inserting a pronominal clitic that is cliticized onto the verb as an accusative direct object of the verb. A typical example of this construction is given below (the considered clitic is in boldface):

- 16) ?inna l-kurat-a rakala-ha l-walad-u  
indeed the-ball-ACC kicked.3SM-it the-boy-NOM  
'Indeed, the ball, the boy kicked it.'

Derivationally, the Case feature of the lexical verb is checked against the Case feature on the pronominal clitic. The NP, *l-kurat-a*, therefore, is not a fronted focused object, but rather it is a left-dislocated topic that occurs in A'-position. Aoun et al. (2010, p. 191) states that clitic-left-dislocations are realized by the appearance of a NP in the left peripheral position of the clause and it is associated with a pronominal clitic inside the clause. Assuming this to be so, the left-dislocated-topic, *l-kurat-u*, is active because its Case feature has not yet been valued. Assuming the complementizer *?inna* is a Case-assigner, it carries an uninterpretable Case feature which determines the value that it assigns to an unvalued Case feature on the accessible goal (See Radford, 2009, for more discussions). Consequently, the complementizer *?inna* will enter the derivation carrying a feature which enables it to assign accusative Case to the left-dislocated-topic, *l-kurat-u*, the goal, which has an unvalued Case feature.

#### 4.2 Left-Dislocation Like Property

First, embedded preverbal accusative NPs obligatory occur in the kind of peripheral position that left-dislocated phrases do. This can be approved by the observation that the embedded preverbal accusative NPs can occur to the left of the copula *kaan* (=be), but not on the right. Consider the contrast:

- 17a) ?inna T-taalib-a kaana fii l-jami?at-i  
that the-student-ACC was in the-university-GEN  
'indeed, the student was at the university.'
- b)\* ?inna kaana T-taalib-a fii l-jami?at-i  
that was the-student-ACC in the-university-GEN  
'Indeed, the student was at the university.'

The contrast between (17a) and (17b) suggests that the accusative NP should be in a position higher than T.

Second, Soltan (2007) and Alotaibi (2015) argue that preverbal subjects are taken to be genuine topics that are associated with a null resumptive pronoun, *pro*, in the clause (see also Mohammad, 2000; Fassi Fehri, 1993; Aoun et al., 2010). This approach assumes that post-verbal subjects occur in A-position and receive Structural nominative Case; they get their Case via Agree relation with T. While topics occur in A'-position and appear in the nominative Case by default mechanism in the absence of any overt Case assigner such as an overt C of the *?inna*-type. Consider the contrast between following examples:

- 18a) jaa?a l-?walaad-u  
came.3SM the-boys-NOM  
'The boys came'
- b)\* jaa?uu l-?walaad-u  
came.3SM the-boys-NOM  
'The boys came'

SA has both preverbal and postverbal subjects and that they differ with respect to the agreement fact. The former triggers number, person and gender agreement, while the latter triggers only person and gender agreement. (18a) is grammatical because of that the verb, *jaa?a* 'came' agrees with its NP subject in person and gender, but not in number. The verb, however, in (18b) agrees in number as well and hence the sentence is ungrammatical. Now consider the following contrast with subject-initial clauses:

- 19a) l-?walaad-u jaa?uu  
the-boys-NOM came.3PM  
'The boys came.'
- b)\* l-?walaad-u jaa?a

the-boys-NOM      came.3SM

‘The boys came’

(19a) is grammatical because of that the subject triggers full agreement, and (19b) is ungrammatical as the subject triggers partial agreement. This suggests that subject-initial clauses (19a) have a *pro* subject in a post-verbal position. Thus, full agreement is expected with a clause that includes a *pro* subject. Assuming this is right, it is plausible to assume that embedded subject-initial clauses have the same analysis and thus the embedded preverbal NP occupies Spec-TopP.

#### 4.3 The Non-Identity Effects

Following Miller and Sag (1997), I assume that clitics in Arabic are affixes realizing an otherwise unexpressed argument, and it is not a result of some superficial cliticization (see McCloskey (2006) for more details). I shall call this kind of arguments *pro*. This *pro* is in fact the resumptive pronoun. Under the copy theory of movement, it should be clear that the relation between the accusative NP following *ʔinna* and *pro* is not generated via movement. The theoretical assumptions of Minimalism assume that movement leaves a copy with identical syntactic features. Adger and Ramchand (2005) argue that movement can be involved in cases where the apparently displaced constituent shows the same copy in the base position. More precisely, if the element in the higher position shares its corresponding in the lower position in respect to agreement, selection and Case-marking, then it can be said that the derivation involves movement, otherwise it should involve base-generation account. In *ʔinna*-clauses, the distribution of Case-marking between the accusative NP and the *pro* at the foot of the dependency is not the same. This is supported by the following example:

20) ʔinna      r-rajul-a                      hajama                      ʔalai-hi      l-ʔsad-u

indeed the-man-ACC      attacked.3SM      on-it      the-lion-NOM

‘Indeed, the man, the lion attacked him.’

Here, the topicalized prepositional object bears an accusative Case which is distinct from the one that is associated with in its base position. The accusative Case on the embedded NP would be surprising under the movement account. This would argue that the accusative NP does not originate in an argument position of the lower predicate, but rather it originates in A'-argument, namely the specifier position of Topic projection. (20) is diagrammed in (21):

21) [<sub>ForceP</sub>[<sub>Force</sub> ʔinna][<sub>TopP</sub> r-rajul-a [<sub>Top</sub> Ø] [<sub>FinP</sub> [<sub>Fin</sub> Ø][<sub>TP</sub> [Hajama ʔalai-hi l-ʔsad-u]]]]

According to our analysis the accusative Case on the preverbal NP *r-raji-a* ‘the man’ is assigned under c-command by an appropriate kind of head. So, since the complementizer *ʔinna* c-commands the subject, *r-raji-a*, and since *ʔinna* is a transitive complementizer, it follows that the NP *r-raji-a*, the man, will be assigned accusative Case at the stage of derivation shown in (21). However, *ʔinna* can also be followed immediately by a PP which can intervene between *ʔinna* and the accusative NP. The following example expresses this fact:

22) qultu              ʔinna      fii      l-bait-i                      rajul-an

said.1SM      that              in      the-house-GEN      man-ACC

‘I said that there is a man in the house.’

Mohammad (2000:22) observes that the only predicates can intervene between *ʔinna* and the accusative NP is a PP. A question arises is: why PPs and not others? A similar case is found in Italian sentences structures. For instance, Belletti (2009) observes that post-subject XP can be a PP in VSXP structures, but cannot be a NP:

23a) Ha telefonato Maria al giornale.

Has phoned Maria to the newspaper.

b)\* Ha comprato Maria il giornale.

Has bought Maria the newspaper.

Belletti suggests that XPs can be PPs because they PPs do not absorb Case as they need no Case, while NPs need Case. Therefore, Belletti assumes that the intervening of the subject with its already checked Case between XP and the responsible of the Case assignment would cause a Defective Intervention Effect (DIE) (Chomsky, 2000, p.123) which would not allow the Case assigner to check the uninterpretable Case feature of its goal:

24) [<sub>v+Acc</sub>Ø [<sub>FocusP</sub> [<sub>NP</sub> Subject] [<sub>Focus</sub> [<sub>Focus</sub> Ø] [<sub>TopicP</sub> [<sub>Topic</sub> Ø] [<sub>vP</sub> [<sub>NP</sub> Subject] [<sub>v</sub> [vØ] [<sub>VP</sub> [vØ] [<sub>NP/PP</sub>]]]]]]]]

↑                      DIE                      ↑



If this analysis is on the right track, it is possible to extend the same analysis to account for the contrast between (22) and (5). If PPs in Arabic do not have a Case feature, then their intervention between the Case assigner *?inna* and the accusative NP would not cause any problem as the uninterpretable Case feature on NPs would be able to undergo feature checking.

## 5. Conclusion

This paper has investigated the behavior of *?inna*-clauses in Standard Arabic. They differ in their distribution in respect to other clauses in Arabic, but the paper has argued on the basis of Case-assignment that *?inna* is a Case-assigner. The findings of this study reveals that *?inna* assigns the accusative Case to the closest NP via Agree. It has also been argued that the accusative NP following *?inna* occupies Spec-TopP and not Spec-TP as proposed in the literature. In addition, this study has accounted for the fact that PPs and not NPs can intervene between the complementizer *?inna* and the accusative NP. It has explained this contrast in term of the Defective Intervention Effect in which a probe-goal relation holding between the Probe (*?inna*) and the Goal (the accusative NP) is blocked by an intervening active goad such as NPs but not PPs. NPs triggers a Defective Intervention Effect that bars the complementizer from entering into Agree relation with its goal. On the other hand, PPs do not absorb a Case and therefore they are not problematic for the derivation.

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## Notes

Note 1. I write ‘Case’ with a capital C for the abstract theoretical entity in GB/Minimalism in order to distinguish it from other ordinary element.

Note 2. *ʔinna* is one of seven members called *ʔinna* and its “sisters”; they almost have the same function, but differ in meaning. Some of them including *ʔinna* can introduce both independent and subordinate clauses. However, this paper limits its discussion to *ʔinna*.

Note 3. The PF component maps the syntactic structure into a PF representation of its phonetic form, resulting in a phonetic spell-out for every word. The LF component, on the other hand, maps the syntactic structure into its counterpart semantic representation.

Note 4. However, Pesetsky and Torrego (2006, 1) propose that the relation between Probe and Goal must be established by the operation Merge. This is to say that when Merge combines two elements, a Probe-Goal relation ‘must be established between these elements’. They name this the Vehicle requirement on Merge and is formulated as:

Vehicle Requirement on Merge (VRM)

If  $\alpha$  and  $\beta$  merge, some feature F of  $\alpha$  must probe F on  $\beta$ .

Note 5. See Wurmbrand (2006) for empirical problems in adopting Spec-head relation in Germanic.

Note 6. A transitive head assigns the accusative Case to a NP which it c-commands.

Note 7. Note that the Agree perspective changes the burden of the motivation for movement from Case theory to the Extended Projection Principle (EPP).

Note 8. In the literature (Koopman & Sporticle, 1991; McCloskey, 1996, 1997), there are at least two positions for the genuine subjects: one is for the thematic subjects that can get a thematic role from the predicate. They occupy a position that is within the thematic shell which can be realized with the VP. The other position is Spec-TP, the functional head c-commands the VP.

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# A Linguistic Analysis of the Politeness Strategies Used in Doctor-Patient Discourse

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## Abstract

Effective and well-organized communication between the doctors and patients plays a fundamental clinical role and results patient's early healing of body and mind. Most of the patients' annoyance and complaints are observed due to the communication gap found in the doctors-patients discourse. This research study was carried out to locate whether divergences occur or not in the utilization and integration of politeness strategies used in medical discourse. The aim of the study is to discover and highlight the communication gap between doctors and patients. In this ethno-linguistic exploratory study, both quantitative and qualitative data were obtained to find answers of the formulated research questions. Findings reveal that majority of the doctors unduly focus on exhibiting power and dominance over patients in their talks made with them. It was also found that doctors mostly use the strategy of 'Bald on Record' with both male and female patients; and wide majority of patients showed dissatisfaction with doctors' conversation during diagnosing, treatment and follow-up visits. It is recommended that doctors should be made liable to execute good politeness and ethical strategies while communicating with patients for medical purposes.

**Keywords:** doctor-patient discourse (DPD), politeness strategies, power and dominance, distance, power and rectification (DPR)

## 1. Introduction

### 1.1 Rational of the Study

Doctor-patient relationship is considered the important and the harmonious relationship regarding its role in the promotion of health care system. Medical professionals are trained to execute polite and humble behavior with their patients. It is inevitable for doctors to show care and concern during diagnosis and treatment of diseases. In Pakistan, majority of the population pays visit to the government hospitals where vast gap of communication is observed between doctors and patients. Due to the over burdened visits of patients the doctors fall victim of unceasing tension and pressure. Doctors cannot cultivate a good communication; rather display inflexibility and present lower levels of politeness in their talks made with patients. The success rate of the patient's treatment after consulting a doctor mainly depends upon the interactional approach between the doctor and the patient.

Language is undoubtedly a unique system of emblematic communication containing the explanation and coding of connotation as well as denotation, which performs different tasks. In this study, the researchers remained anxious and concerned about the communicating role of language. Though, differences in the discourse of individuals along with the variances in the language can lessen the efficiency of communication. Therefore, language, linguistic devices and pragmatic markers used in doctor patient discourse (DPD) affect 'distance, power and rectification' (DPR) to great extent. Not focusing on all possible factors that may affect the quality of doctor-patient communication in, this study assessed only those causes that were considered relevant in affecting the level of politeness in the conversation between the doctors and the patients. The researchers have addressed such factors by using super strategies of politeness (Brown & Levinson, 1987).

### 1.2 Statement of the Problem

The endeavors in therapeutics of physician-patients collaboration rest upon how doctors infer and reply to patients' implicit as well as explicit message. So, researchers have attempted to investigate the linguistic and markers used by doctors during interaction. Furthermore, doctors' dominance, power and hegemony are often found most specifically in state-run hospitals. Patients who often belong to poor socio-educational background face lot of communication difficulties and behavioral problems from the doctors in government hospitals. This study attempted to highlight the linguistic barriers confronted by patients and in response the satisfaction level of patients during medical treatment.

### 1.3 Research Questions

- 1) What kinds of factors influence the doctor-patient communication at government hospitals in Pakistan?
- 2) To what extent ethical values and politeness strategies are important in the doctor-patient relationship?
- 3) How and why politeness maxims and conversation implicatures are employed by doctors in doctor-patient discourse (DPD)?

### 1.4 Relevant Secondary Data

The relation and interaction of doctor-patient DPR (Distance, Power, Rectification) is the utmost and essential part of the clinical practice. It has been corroborated by meticulous studies and observations that if doctor and patients are having good communication, it will create valuable outcomes. As soon as a doctor takes the responsibility of treating a patient, a bond develops between them on linguistic, moral and professional grounds. But in Pakistan, for the last several years, the relationship between doctors and patients is suffering from continuous stress especially at government hospitals. If we turn out the pages of history, it will be noted that Parson (1978), the sociologist by profession, was the first one to detect the DPR. Since then DPR has remained under discussion by several critics and investigators. Linguistic devices, pragmatic markers, verbal clues and non-verbal expressions impinge DPR in medical discourse. Furthermore, politeness strategies hold central position in medical discourse, most specifically in DPD.

According to Leech (1983), politeness is the form of a conduct that aims to cultivate and foster up a standard of mutual harmony in discourse. Brown and Levinson (1987) have also presented the same idea that politeness means the conversation that does not leave any bad impression on the listener. By following these notions of politeness, it can clearly be seen that the discourse of doctors is completely void of ethics and graciousness. The communication aptitude of busy doctors and particularly the doctors who execute their duties in government hospitals remain poorly developed, and they are always in dire need of improving their communication skills. Brown & Yule (1983) convey that we can express politeness in decent ways by showing awareness and consideration for another person's face. The model presented by Brown and Levinson (1978) records five types of super-strategies which reveal how a person selects a politeness approach in order to utilize it in explicit circumstances. This type of specific model confines those politeness strategies which are exercised in any person's communal interface and conversation.

Table 1. Brown and Levinson's (1978) super strategies

| Brown and Levinson Model of Super-Strategies                            |
|-------------------------------------------------------------------------|
| Bald-on-record (Performing FTA, without redressive action, on record)   |
| Positive politeness (Performing FTA, with redressive action, on record) |
| Negative politeness (Performing FTA, with redressive action, on record) |
| Off-record (Performing FTA)                                             |
| Maximum politeness (Not performing FTA)                                 |

Brown and Levinson (1987, p. 61) further familiarized the idea of "face" that is the image shown to world that everybody wants to claim. In their context face comprises two interrelated aspects; positive face (yearning to have one's involvement approved of), and negative face (aspiration to express one's concepts deprived of resistance). Meanwhile most speech actions are fundamentally face threatening acts (FTA), face saving acts (FSA), and politeness strategies hired to minimize FTA. Three liberated social aspects govern the stages of politeness

- Coordination or social distance between interlocutors (D).
- Comparative status power variation amongst interlocutors (P).

- Culture ratifications of the imposition (R).

According to the concept of face threats in the investigative communication between the doctor and the patient in all the countries, the doctor and patients both have to use FTA devoid of redress (bald on record) or negative politeness. The encounter between the doctor and the patient can be explained in a much better way as this meeting is normally held in professional manner and the members involved in this communication must have to identify, point out, locate, and explain fully the issues of the patients related to the health and well-being. The standard of communication in the process of medical consultation is a complicated phenomenon which can be perceived by different perspectives (Frederickson & Bull, 1995; Cassel & Skopek, 1977). The medical terminology used by the doctors during their conversation is also a valid source of creating distances between the doctor and the patients. According to the statement of Toronto Consensus, the language used by the doctors is often unclear as regards to the use of jargons and in relation to the lack of expected shared meanings of relatively common terms (Simpson et al., 1991, p. 1385; Hak, 1995, p. 405). It had been proved that patients were unable to understand a large portion of the conversation of their doctors and were unsuccessful in reminding before others what their doctor had prescribed for them.

In clinical practices a well-known and most effective tool is medical discourse which is not given much importance. Medical discourse in the broadest sense has a major role in the process of diagnosing and treating the patients. The discourse between a doctor and the patient is always proved to be fruitful if the doctor pays attention to the patient and listen carefully to what he/she is saying. The personal way and style of the doctor while consulting with his patients affected the satisfaction rate of the patients as well. In view of Korsch (1972) and his colleagues it has been narrated that a large number of patients who thought that their consultants were friendly in their behavior and were very informal with them, their rate of satisfaction was much higher. With reference to the patient and their gender and the way of communication Maynard (1991) have observed that male and female patients are different in their style of interacting with their doctor and also in the way in which they explain their medical problems to their consultants (Maynard, 1991). While explaining their problems to the doctors, women are inclined more towards giving references of their family members, colleagues and friends (Waitzkin & Britt, 1999, p. 2444).

The social class, status and the education level of the patients also predict of the behavior of doctor towards them (Epstein et al., 1993, p.101). The patients who are more literate get more time and information from the doctor than the patients who are less educated and have never visited the college. Likewise the patients belonging to the superior and elite classes get more time and attention of the doctor than the patients belonging to the lower middle class or downtrodden people (Waitzkin & Britt, 1999, p. 2442). Moreover, it is also observed that the patients of lower classes are usually shy and hesitant to get information and in their questioning from their doctor (Tanner, 1984, p. 46; Waitzkin & Britt, 1999, p. 2442). Therefore, in the whole communication process politeness, care, demonstration of apprehension, and the personal characteristics and features observed by the patients are of great value and worth.

Patients use different languages in medical discourse. In the words of Tanner and Devonish, almost 5000 different languages are being spoken in the whole world (Tanner, 1984, p. 15; Devonish, 2002 p. 1). However, patients scarcely use medical jargons or technical terms in their conversation. Doctors, on the other hand are accustomed to use jargon in medical discourse. Pakistan is a multilingual country with different languages being used for communicative purpose in different areas. Urdu is the national language of Pakistan; a mixture of Persian, Arabian, Sanskrit and Turkish languages. Along with Urdu, people tend to speak regional languages like *Punjabi, Saraiki, Sindhi and Balochi* [local] languages. Most of the patients who visit government hospitals lack English communication skills. However, doctors who belong to the highly literate community use refine form of language often a mixture of English and Urdu languages. When they come in to contact with patients who normally belong to lower or illiterate class, they cannot build proper communication. This communication gap causes irritancy for doctors, and as a result the frequent interruption makes doctors impolite and irritated.

## 2. Methods

This ethnographic study is based on exploratory research design. In addition, mixed method approach was used to collect, analyze and interpret the data. The mixed method approach is the blend of qualitative and quantitative research data. Observation was used to collect qualitative data whereas questionnaire was used to gather quantitative data. The conversational data of this study were collected from audio recordings gathered from the medical consultation held between doctors and patients. The role of the researchers at this phase was purely of complete observers. Quantitative data were collected through administering a self report questionnaire (SRQ). The population parameter was doctors, patients and to some extent the attendants of the patients from different

government hospitals. A well planned and convenient sampling technique was used; and 5 doctors and 10 patients were selected for the recording of their conversation in order to collect data. The doctors belonged to the pediatric, gynecology, and surgery departments. In total, 10 audio recordings were gathered from 30 agreeable participants including doctors and patients, straddling the total time duration of 3 hours 15 minutes 30 seconds. The main motivation behind the selection of this research tool was obviously authenticity. Therefore, researchers preferred audio recording of the doctor and patient communication with the help of a tiny audio recorder.

Data collected from questionnaire was analyzed quantitatively. On the other hand, the data collected from observational recording was analyzed qualitatively. Twenty different types of questions were asked in order to explore the four different aspects of doctor-patient interface, specifically information prerequisite (04 types of questions), the doctor's proficiency in communication (09 questions) time of consultation (01 question) and the belief and confidence of patient in his doctor (06 questions). Only one question was used to explore the devoted intention of the patient, the instant result of the meeting with the doctor. To measure the outcomes of the patients' responses, coding scores 1–5 were allocated, such as advanced scores specified more optimistic responses. Therefore, for favorably encouraging worded substances, the coding was used as: strongly agree=5; agree=4; uncertain=3; disagree=2; strongly disagree=1. Whereas for unfavorably discouraging worded substances, the coding was used: strongly agree=1; agree=2; uncertain=3; disagree=4; strongly disagree=5. Questionnaire was piloted before administration to ensure its validity and reliability.

The current study had some limitations too. Respondents were selected on convenient sampling technique as it was difficult to use randomization technique on doctors and patients. Furthermore, questionnaire items were translated in local languages to provide complete understanding for the patients. Due to hectic schedule of doctors, some of them declined to help in data collection process. Additionally, some illiterate patients also refused to cooperate in between the survey. Researchers tackled these issues by adding more doctors and more patients in sampling framework in order to determine the complete sample size that was planned for the study.

### 3. Data Analysis

The questionnaire was developed and administered among patients to determine the satisfaction level of patients during doctor-patient conversation. 40 respondents were selected by using convenient sampling technique during hospital visits and questions were asked from them by using *Urdu, Punjabi or Saraiki* language. Data have been analyzed through applying descriptive statistics technique by calculating the frequency, percentage and mean score of responses. Questionnaire has been divided into 05 categories and codified as under:

- 1) IP=Information Provision by the Doctor;
- 2) CT=Consulting Time;
- 3) CS=Doctor's Communication Skills;
- 4) PC=Patient's Confidence in the Doctor;
- 5) CI=Compliance Intent

#### 3.1 Medical Discourse Related to Information Provided by the Doctor (IP)

Table 2. Understanding of patients' disease

| Statement                                                                           | Patients | F / %             | SA   | A    | UN | DA | SDA | Mean |
|-------------------------------------------------------------------------------------|----------|-------------------|------|------|----|----|-----|------|
| After meeting with my doctor, I am able to understand my illness in much better way | Male     | <i>Frequency</i>  | 6    | 5    | 4  | 2  | 3   | 3.45 |
|                                                                                     |          | <i>Percentage</i> | 30   | 25   | 20 | 10 | 15  |      |
|                                                                                     | Female   | <i>Frequency</i>  | 3    | 4    | 8  | 4  | 1   | 3.40 |
|                                                                                     |          | <i>Percentage</i> | 15   | 20   | 40 | 20 | 5   |      |
|                                                                                     | Total    | <i>Frequency</i>  | 9    | 9    | 12 | 6  | 4   | 3.42 |
|                                                                                     |          | <i>Percentage</i> | 22.5 | 22.5 | 30 | 15 | 10  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Tabular display shown above describes patients' viewpoint about the understanding of their illness during meeting with doctors. 30% male and 15% female patients were strongly agree; 25% male and 20% female were agree, whereas 20% male and 40% female respondents were uncertain about the statement. 25% patients opined that their doctor's conversation didn't help them in gaining much knowledge about their disease. Overall mean value of total respondents was 3.42 that indicate that participants overall opinion illustrate that they were slightly agree with this statement.

Table 3. Provision of information about physical condition

| Statement                                                                                    | Patients | F / %             | SA | A  | UN   | DA   | SDA | Mean |
|----------------------------------------------------------------------------------------------|----------|-------------------|----|----|------|------|-----|------|
| The doctor provides me all information which I was anticipating about my physical condition. | Male     | <i>Frequency</i>  | 3  | 1  | 6    | 3    | 7   | 2.50 |
|                                                                                              |          | <i>Percentage</i> | 15 | 5  | 30   | 15   | 35  |      |
|                                                                                              | Female   | <i>Frequency</i>  | 5  | 7  | 3    | 2    | 3   | 3.20 |
|                                                                                              |          | <i>Percentage</i> | 25 | 35 | 15   | 10   | 15  |      |
|                                                                                              | Total    | <i>Frequency</i>  | 8  | 8  | 9    | 5    | 10  | 2.85 |
|                                                                                              |          | <i>Percentage</i> | 20 | 20 | 22.5 | 12.5 | 25  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

It is the quality of good doctors to make their patients aware about their existing physical health. Table 3 recorded patient’s opinion about the conversation of their doctors related to their existing physical health. Data show that majority of the respondents were not informed well about their physical conditions. It is however different among male and female patients. Female patients were found slightly agree that their doctors informed them about their present physical health but male patients were almost disagree with this practice. On the whole mean value was measured 2.85, that signifies patients’ responses fall between the categories of uncertain and disagree. It demonstrates that doctors failed to provide valid and complete information regarding patients’ health.

Table 4. Inability to comprehend doctor’s directions

| Statement                                                                    | Patients | F / %             | SA | A    | UN   | DA   | SDA  | Mean |
|------------------------------------------------------------------------------|----------|-------------------|----|------|------|------|------|------|
| I was unable to comprehend what did the doctor wanted to ask from me to act. | Male     | <i>Frequency</i>  | 1  | 3    | 3    | 4    | 9    | 2.15 |
|                                                                              |          | <i>Percentage</i> | 5  | 15   | 15   | 20   | 45   |      |
|                                                                              | Female   | <i>Frequency</i>  | 3  | 2    | 4    | 7    | 4    | 2.65 |
|                                                                              |          | <i>Percentage</i> | 15 | 10   | 20   | 35   | 20   |      |
|                                                                              | Total    | <i>Frequency</i>  | 4  | 5    | 7    | 11   | 13   | 2.40 |
|                                                                              |          | <i>Percentage</i> | 10 | 12.5 | 17.5 | 27.5 | 32.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

It becomes sometimes difficult for patients to understand doctors’ cues and directions about kinesthetic movements during consultation. Data discussed above show patients’ responses about an inverted statement. 65% male and 55% female patients were found disagree with this inverted statement. It means that majority of the patients understood doctors’ commands well. They understood and acted according to doctors’ directions well. It states the ideology and power in the doctors’ command, and reflects allegiance and acquiescence in the patients’ reactions. The overall mean value was calculated as 2.40 that strengthen the argument discussed earlier.

Table 5. Instructions about looking after myself

| Statement                                                                                   | Patients | F / %             | SA   | A    | UN   | DA   | SDA | Mean |
|---------------------------------------------------------------------------------------------|----------|-------------------|------|------|------|------|-----|------|
| The doctor advised me clearly to look after myself regarding the present condition of mine. | Male     | <i>Frequency</i>  | 3    | 5    | 1    | 10   | 1   | 2.95 |
|                                                                                             |          | <i>Percentage</i> | 15   | 25   | 5    | 50   | 5   |      |
|                                                                                             | Female   | <i>Frequency</i>  | 2    | 4    | 6    | 3    | 5   | 2.75 |
|                                                                                             |          | <i>Percentage</i> | 10   | 20   | 30   | 15   | 25  |      |
|                                                                                             | Total    | <i>Frequency</i>  | 5    | 9    | 7    | 13   | 6   | 2.85 |
|                                                                                             |          | <i>Percentage</i> | 12.5 | 22.5 | 17.5 | 32.5 | 15  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

In effective and successful medical discourse, doctors normally advise their patients to adopt some precautionary measures. The findings revealed that both male and female respondents collectively gave similar responses. The mean score of male respondents was 2.95, mean score of female respondents was 2.75 and overall mean responses was 2.85. It demonstrates that a vast majority of the respondents were found disagree with the statement that doctor advised them to look after themselves regarding their sickness and health issues.



4.2 Medical Discourse Related to Consulting Time (CT)

Table 6. Time allocation of consultation

| Statement                                | Patients | F / %      | SA | A  | UN  | DA   | SDA | Mean |
|------------------------------------------|----------|------------|----|----|-----|------|-----|------|
| I spend much of my time with the doctor. | Male     | Frequency  | 0  | 2  | 1   | 14   | 3   | 2.1  |
|                                          |          | Percentage | 0  | 10 | 5   | 70   | 15  |      |
|                                          | Female   | Frequency  | 2  | 4  | 2   | 9    | 3   | 2.65 |
|                                          |          | Percentage | 10 | 20 | 10  | 45   | 15  |      |
|                                          | Total    | Frequency  | 2  | 6  | 3   | 23   | 6   | 2.37 |
|                                          |          | Percentage | 5  | 15 | 7.5 | 57.5 | 15  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

It was obvious from the previous data that doctors do not give appropriate or suitable time to their patients in government hospitals. The Table 6 describes patient’s opinions about the time given to them for diagnosis at hospital. Data show that 85% respondents were disagree with the statement that their doctors gave them appropriate time for discussion of their disease. However, female patients were given more time and attention as 30% of them were agree and strongly agree with the statement. Overall mean calculation was found 2.37. It explains that majority of the respondents were not satisfied with the discussion time given to them by their doctors.

Table 7. Contentment related to conversation time

| Statement                                                                                       | Patients | F / %      | SA   | A  | UN   | DA | SDA | Mean |
|-------------------------------------------------------------------------------------------------|----------|------------|------|----|------|----|-----|------|
| During talk time with my doctor, I am fully contented with the interface amid me and my doctor. | Male     | Frequency  | 3    | 2  | 4    | 2  | 9   | 2.40 |
|                                                                                                 |          | Percentage | 15   | 10 | 20   | 10 | 45  |      |
|                                                                                                 | Female   | Frequency  | 4    | 6  | 1    | 8  | 1   | 3.2  |
|                                                                                                 |          | Percentage | 20   | 30 | 5    | 40 | 5   |      |
|                                                                                                 | Total    | Frequency  | 7    | 8  | 5    | 10 | 10  | 2.8  |
|                                                                                                 |          | Percentage | 17.5 | 20 | 12.5 | 25 | 25  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

The table shown above describes patients’ level of contentment with discussion time and interface between doctor and them. Data show that majority of the male patients were disagree with this argument. However, 50% female patients were agreed and contended with their discussions and conversation done with their doctors. On the whole 37.5% patients opined as agree and 50% patients opined as disagree with the viewpoint. This diversified calculation indicates that some doctors got success in satisfying their patients through their conversation while other doctors failed in doing so.

4.3 Medical Discourse Related to Doctor’s Communication Skills (CS)

Table 8. Communication regarding disease diagnosis

| Statement                                                          | Patients | F / %      | SA  | A    | UN | DA   | SDA  | Mean |
|--------------------------------------------------------------------|----------|------------|-----|------|----|------|------|------|
| The doctor explained the causes of my illness in an excellent way. | Male     | Frequency  | 1   | 3    | 2  | 11   | 3    | 2.4  |
|                                                                    |          | Percentage | 5   | 15   | 10 | 55   | 15   |      |
|                                                                    | Female   | Frequency  | 0   | 2    | 4  | 8    | 6    | 2.1  |
|                                                                    |          | Percentage | 0   | 10   | 20 | 40   | 30   |      |
|                                                                    | Total    | Frequency  | 1   | 5    | 6  | 19   | 9    | 2.25 |
|                                                                    |          | Percentage | 2.5 | 12.5 | 15 | 47.5 | 22.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

The data described in above table illustrate that a vast majority of patients rated doctor’s style of disease explanation very poor and pathetic. 70% male and female respondents disagreed with the statement that their doctor explained the causes of their illness in excellent way. Only small number of patients told that their doctors gave disease related explanations in better way. Overall mean value of total sample was 2.25.

Table 9. Freedom of discussion and enquiry

| Statement                                                                                  | Patients | F / %             | SA   | A  | UN | DA | SDA  | Mean |
|--------------------------------------------------------------------------------------------|----------|-------------------|------|----|----|----|------|------|
| The doctor provided me an option to tell or enquire each and every thing I wished to know. | Male     | <i>Frequency</i>  | 3    | 4  | 1  | 7  | 5    | 2.65 |
|                                                                                            |          | <i>Percentage</i> | 15   | 20 | 5  | 35 | 25   |      |
|                                                                                            | Female   | <i>Frequency</i>  | 6    | 6  | 3  | 5  | 0    | 3.65 |
|                                                                                            |          | <i>Percentage</i> | 30   | 30 | 15 | 25 | 0    |      |
|                                                                                            | Total    | <i>Frequency</i>  | 9    | 10 | 4  | 12 | 5    | 3.15 |
|                                                                                            |          | <i>Percentage</i> | 22.5 | 25 | 6  | 30 | 12.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Data show that 15% male and 30% female patients were strongly agree with the opinion that doctors gave them freedom to discuss or enquire anything during their visit to them. Similarly, 20% male and 30% female respondents were found agree with the opinion. However, a large number of patients i.e. 60% males and 25% females were disagree with the statement. The mean score of male responses was 2.65, mean score of female responses was 3.65 and overall mean response was 3.15. Data show difference of experiences between male and female patients. Female patients observed more freedom of conversation than freedom observed by male patients.

Table 10. Empathy skills by treating patient as humans

| Statement                                                                                     | Patients | F / %             | SA  | A    | UN   | DA | SDA  | Mean |
|-----------------------------------------------------------------------------------------------|----------|-------------------|-----|------|------|----|------|------|
| The doctor appeared to be concerned about me as a human being and not only about my sickness. | Male     | <i>Frequency</i>  | 0   | 3    | 6    | 4  | 7    | 2.25 |
|                                                                                               |          | <i>Percentage</i> | 0   | 15   | 30   | 20 | 35   |      |
|                                                                                               | Female   | <i>Frequency</i>  | 1   | 6    | 3    | 6  | 4    | 2.70 |
|                                                                                               |          | <i>Percentage</i> | 5   | 30   | 15   | 30 | 20   |      |
|                                                                                               | Total    | <i>Frequency</i>  | 1   | 9    | 9    | 10 | 11   | 2.48 |
|                                                                                               |          | <i>Percentage</i> | 2.5 | 22.5 | 22.5 | 25 | 27.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

At government hospitals in Pakistan patients are not normally treated as human beings. They are rather related as subjects or sick figures to be tackled mechanically despite humanly. The data shown in above table confirm this viewpoint as majority of the male and female patients opined that their doctors did not treat them as human beings in the conversations made to them. Only 35% females rated that their doctors showed empathy towards them. Overall mean value of female patients' responses was slightly higher than mean value of male's responses. The overall mean value was 2.48 as above 50% respondents disagreed with the statement. A large number of patients 22.5% remained uncertain about this notion.

Table 11. Friendly greetings

| Statement                                              | Patients | F / %             | SA  | A  | UN  | DA   | SDA | Mean |
|--------------------------------------------------------|----------|-------------------|-----|----|-----|------|-----|------|
| The doctor welcomed me prior to address my complaints. | Male     | <i>Frequency</i>  | 0   | 1  | 0   | 8    | 11  | 1.55 |
|                                                        |          | <i>Percentage</i> | 0   | 5  | 0   | 40   | 55  |      |
|                                                        | Female   | <i>Frequency</i>  | 1   | 3  | 3   | 9    | 5   | 2.45 |
|                                                        |          | <i>Percentage</i> | 5   | 15 | 15  | 45   | 25  |      |
|                                                        | Total    | <i>Frequency</i>  | 1   | 4  | 3   | 17   | 16  | 2.0  |
|                                                        |          | <i>Percentage</i> | 2.5 | 6  | 7.5 | 42.5 | 40  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Data shown in above table exhibit the greeting behavior of doctors during patients visit at government hospitals. Only 05% male respondents were agreed and 95% respondents were disagreeing with the statement. On the other hand, 20% female respondents were agreeing and 70% of them were disagreeing with the same viewpoint. Overall 82.5% patients were found disagree and strongly disagree that their doctors welcomed them before addressing their complaints. It elucidates the unfriendly and non-professional communicative attitude of doctors at govt. hospitals. Overall mean value of male responses was 1.55; mean value of females' responses was 2.45; whereas overall mean value of total sample was 2.

Table 12. Using colloquial language

| Statement                                                                   | Patients | F / %             | SA | A  | UN  | DA | SDA  | Mean |
|-----------------------------------------------------------------------------|----------|-------------------|----|----|-----|----|------|------|
| Not a single word was spoken by the doctor that I was unable to understand. | Male     | <i>Frequency</i>  | 2  | 4  | 1   | 11 | 2    | 2.65 |
|                                                                             |          | <i>Percentage</i> | 10 | 20 | 5   | 55 | 10   |      |
|                                                                             | Female   | <i>Frequency</i>  | 2  | 2  | 0   | 9  | 7    | 2.15 |
|                                                                             |          | <i>Percentage</i> | 10 | 10 | 0   | 45 | 35   |      |
|                                                                             | Total    | <i>Frequency</i>  | 4  | 6  | 1   | 20 | 9    | 2.40 |
|                                                                             |          | <i>Percentage</i> | 6  | 15 | 2.5 | 50 | 22.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

The table shown above enlightens the results obtained from an inverted statement asked from patients. 65% male respondents and 80% female respondents were found disagree with the statement. It means that doctors often used colloquial language or medical jargons in their conversation that was incomprehensible for the patients. Consciously or unconsciously jargons were used by the doctors and it again shows the hegemony and power of the concerned stakeholders. The overall mean score of male patients was 2.65, mean value of female patients was 2.15 and overall mean value was 2.40. Data show that majority of the respondents were almost disagree with the statement.

Table 13. Neglecting patients' concerns

| Statement                                                                   | Patients | F / %             | SA | A  | UN | DA   | SDA | Mean |
|-----------------------------------------------------------------------------|----------|-------------------|----|----|----|------|-----|------|
| The doctor overlooked some of my complaints and problems which I discussed. | Male     | <i>Frequency</i>  | 6  | 5  | 8  | 1    | 0   | 3.8  |
|                                                                             |          | <i>Percentage</i> | 30 | 25 | 40 | 5    | 0   |      |
|                                                                             | Female   | <i>Frequency</i>  | 4  | 3  | 6  | 4    | 3   | 3.05 |
|                                                                             |          | <i>Percentage</i> | 20 | 15 | 30 | 20   | 15  |      |
|                                                                             | Total    | <i>Frequency</i>  | 10 | 8  | 14 | 5    | 3   | 3.43 |
|                                                                             |          | <i>Percentage</i> | 25 | 20 | 35 | 12.5 | 7.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Giving concern and care to other's point of view is a quality of good and effective discourse. However, in medical discourse, patients often complain that doctors don't pay heed to complaints or doubts raised by them. 30% males and 20% females were strongly agree, and 25% males and 15% females were found agree with the statement that doctors overlooked their complaints and problems that they tried to discuss. Only 5% males and 35.5 females were disagreed with the statement.

Table 14. Doctor's inhospitable attitude

| Statement                           | Patients | F / %             | SA   | A  | UN   | DA   | SDA | Mean |
|-------------------------------------|----------|-------------------|------|----|------|------|-----|------|
| The doctor was in hospitable to me. | Male     | <i>Frequency</i>  | 3    | 9  | 5    | 2    | 1   | 3.55 |
|                                     |          | <i>Percentage</i> | 15   | 45 | 25   | 10   | 5   |      |
|                                     | Female   | <i>Frequency</i>  | 2    | 7  | 4    | 5    | 2   | 3.10 |
|                                     |          | <i>Percentage</i> | 10   | 35 | 20   | 25   | 10  |      |
|                                     | Total    | <i>Frequency</i>  | 5    | 16 | 9    | 7    | 3   | 3.33 |
|                                     |          | <i>Percentage</i> | 12.5 | 40 | 22.5 | 17.5 | 7.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Giving concern and care to other's point of view is a quality of good and effective discourse. However, in medical discourse, patients often complain that doctors do not pay heed to complaints or doubts raised by them. 30% males and 20% females were strongly agree, and 25% males and 15% females were found agree with the statement that doctors overlooked their complaints and problems that they discussed. Only 5% males and 35.5 females were disagreed with the statement. The overall mean value was calculated 3.43 that signify that overall responses fall in the category of being agree with the statement. It is concluded that doctors are habitual to ignore patients' complaints and problems in government hospitals.

Table 15. Tolerance and compassionate behavior

| Statement                                                   | Patients | F / %             | SA  | A    | UN  | DA   | SDA | Mean |
|-------------------------------------------------------------|----------|-------------------|-----|------|-----|------|-----|------|
| The doctor paid attention tolerantly to me and my problems. | Male     | <i>Frequency</i>  | 2   | 2    | 1   | 8    | 7   | 2.2  |
|                                                             |          | <i>Percentage</i> | 10  | 10   | 5   | 40   | 35  |      |
|                                                             | Female   | <i>Frequency</i>  | 1   | 5    | 2   | 7    | 5   | 2.5  |
|                                                             |          | <i>Percentage</i> | 5   | 25   | 10  | 35   | 25  |      |
|                                                             | Total    | <i>Frequency</i>  | 3   | 7    | 3   | 15   | 12  | 2.35 |
|                                                             |          | <i>Percentage</i> | 7.5 | 17.5 | 7.5 | 37.5 | 30  |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Positive and hospitable attitude of doctor is very important for patients' health and recovery. The above table illustrates the factors of doctors' hospitality in their conversation with patients. Data show that 60% male patients and 45% female patients related their doctor as inhospitable during their talks made with them. Only 15% male and 35% female patients rejected the statement. A large number of 22.5% respondents remained uncertain regarding this phenomenon. The overall mean value remained 3.33 that depict the opinions tilted towards agreeableness. Nearly one fourth of the total sample remained uncertain towards this opinion. The ultimate reason can be the silence of patients due to respect for the medical profession.

#### 4.4 Medical Discourse Related to Patient's Confidence in Doctor (PC)

Table 16. Patient's relaxation after consultation

| Statement                                  | Patients | F / %             | SA   | A    | UN   | DA | SDA  | Mean |
|--------------------------------------------|----------|-------------------|------|------|------|----|------|------|
| I felt relaxed after talking to my doctor. | Male     | <i>Frequency</i>  | 4    | 9    | 3    | 2  | 2    | 3.55 |
|                                            |          | <i>Percentage</i> | 20   | 45   | 15   | 10 | 10   |      |
|                                            | Female   | <i>Frequency</i>  | 5    | 8    | 2    | 2  | 3    | 3.5  |
|                                            |          | <i>Percentage</i> | 25   | 40   | 10   | 10 | 15   |      |
|                                            | Total    | <i>Frequency</i>  | 9    | 17   | 5    | 4  | 5    | 3.53 |
|                                            |          | <i>Percentage</i> | 22.5 | 42.5 | 12.5 | 6  | 12.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

The study also intends to measure patients' confidence in doctors' talks. The data shown in above table describe relaxation level of patients after their consultation visit. It is evident from the results that a large number of patients were relaxed and felt confidence in their doctor's talks. The social status of patients actually made them feel so. They confronted and felt many linguistic and behavioral problems from doctors; still they rated satisfactory level of relaxation related to whole procedure. The overall mean value of all respondents was 3.53.

Table 17. Trust in the diagnosis of patient's disease

| Statement                                                                     | Patients | F / %             | SA   | A    | UN | DA  | SDA  | Mean |
|-------------------------------------------------------------------------------|----------|-------------------|------|------|----|-----|------|------|
| The doctor appeared to be acquainted with what should be done for my trouble. | Male     | <i>Frequency</i>  | 6    | 9    | 1  | 3   | 1    | 4.56 |
|                                                                               |          | <i>Percentage</i> | 30   | 45   | 5  | 15  | 5    |      |
|                                                                               | Female   | <i>Frequency</i>  | 5    | 8    | 3  | 0   | 4    | 3.50 |
|                                                                               |          | <i>Percentage</i> | 25   | 40   | 15 | 0   | 20   |      |
|                                                                               | Total    | <i>Frequency</i>  | 11   | 17   | 4  | 3   | 5    | 4.03 |
|                                                                               |          | <i>Percentage</i> | 27.5 | 42.5 | 6  | 7.5 | 12.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Above table shows patients' responses towards their trust level in the diagnosis ability of doctors. Here again, 75% males and 65% females observed that their doctors were acquainted to sort out their medical issues. However, 20% female patients were strongly disagree with this statement. The overall mean calculated as 4.03 that explicates the higher level of agreeableness. They showed their trust in the diagnosis abilities of their doctors. Data also express that trust level was higher in male patients than trust of female patients. The mean value of males' responses was 4.56 whereas the mean value of females' responses was 3.50.

Table 18. Consideration towards confidentiality

| Statement                                                       | Patients | F / %             | SA | A  | UN   | DA | SDA  | Mean |
|-----------------------------------------------------------------|----------|-------------------|----|----|------|----|------|------|
| The doctor showed too much consideration to my confidentiality. | Male     | <i>Frequency</i>  | 4  | 7  | 2    | 5  | 2    | 3.3  |
|                                                                 |          | <i>Percentage</i> | 20 | 35 | 10   | 25 | 10   |      |
|                                                                 | Female   | <i>Frequency</i>  | 6  | 7  | 3    | 1  | 3    | 3.6  |
|                                                                 |          | <i>Percentage</i> | 30 | 35 | 15   | 5  | 15   |      |
|                                                                 | Total    | <i>Frequency</i>  | 10 | 14 | 5    | 6  | 5    | 3.45 |
|                                                                 |          | <i>Percentage</i> | 25 | 35 | 12.5 | 15 | 12.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Doctors should keep their patients’ secrets confidential as it is the part of their professional code of conduct. Data shown in above table describe consideration level of doctors to observe patients’ confidentiality. 20% males and 30% females were strongly agree with this statement. 35% males and same number females were agree with the statement. A significant number of respondents remained uncertain too. On the other side, 35% males and 20% females remained disagree with this statement. On the whole, the mean score of total sample was calculated as 3.45; which shows that overall responses are tilted towards agreeableness.

Table 19. Inability of doctor to clear doubts

| Statement                                                              | Patients | F / %             | SA | A  | UN   | DA | SDA | Mean |
|------------------------------------------------------------------------|----------|-------------------|----|----|------|----|-----|------|
| The doctor was unable to alleviate my suspicions about my poor health. | Male     | <i>Frequency</i>  | 8  | 7  | 0    | 2  | 3   | 3.75 |
|                                                                        |          | <i>Percentage</i> | 40 | 35 | 0    | 10 | 15  |      |
|                                                                        | Female   | <i>Frequency</i>  | 6  | 11 | 3    | 0  | 0   | 4.15 |
|                                                                        |          | <i>Percentage</i> | 30 | 55 | 15   | 0  | 0   |      |
|                                                                        | Total    | <i>Frequency</i>  | 14 | 18 | 3    | 2  | 3   | 3.95 |
|                                                                        |          | <i>Percentage</i> | 35 | 45 | 12.5 | 5  | 7.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

Many patients are much concerned about their sickness and poor health and they expect that their doctors will help them to alleviate their doubts. The data show that majority of the respondents recorded their mistrust upon doctors that they could not clear their doubts efficiently. The result deviated from the previous trust related statement where majority of the patients showed trust in their diagnosis and medication ability. Data revealed that doctors didn’t help them to remove their superstitions or doubts related to their poor health. The mean score of males was 3.75, mean value of females was 4.15, whereas overall mean value was 3.95. The overall results reached to the level of agreeableness.

#### 4.5 Medical Discourse Related to Patient’s Compliance Intents (CI)

Table 20. Determination to follow doctor’s advice

| Statement                                                          | Patients | F / %             | SA | A  | UN   | DA | SDA | Mean |
|--------------------------------------------------------------------|----------|-------------------|----|----|------|----|-----|------|
| I was determined to act upon the instructions of my doctor advice. | Male     | <i>Frequency</i>  | 6  | 9  | 2    | 1  | 2   | 3.95 |
|                                                                    |          | <i>Percentage</i> | 30 | 45 | 10   | 5  | 10  |      |
|                                                                    | Female   | <i>Frequency</i>  | 8  | 7  | 3    | 1  | 1   | 4.0  |
|                                                                    |          | <i>Percentage</i> | 40 | 35 | 15   | 5  | 5   |      |
|                                                                    | Total    | <i>Frequency</i>  | 14 | 16 | 5    | 2  | 3   | 3.98 |
|                                                                    |          | <i>Percentage</i> | 35 | 40 | 12.5 | 5  | 7.5 |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

The last part of the questionnaire was about the follow-up of doctor-patient discourse during patient visit. Majority of the respondents were fully determined to act upon the advice of their doctors. 30% male respondents and 40% female respondents were strongly agree; 45% male respondents and 35% female respondents were agree; whereas 10% males and 15% females remained uncertain about the statement. The overall mean value was calculated 3.98 of the whole sample. Data indicate that 75% male and female participants were agree with the statement.

Table 21. Desire of follow-up consultations

| Statement                                                                                               | Patients   | F / %      | SA   | A    | UN   | DA | SDA  | Mean |
|---------------------------------------------------------------------------------------------------------|------------|------------|------|------|------|----|------|------|
| I am fully satisfied with doctor's conversation about treatment and wish to meet same doctor in future. | Male       | Frequency  | 1    | 3    | 1    | 10 | 5    | 2.25 |
|                                                                                                         |            | Percentage | 5    | 15   | 5    | 50 | 25   |      |
|                                                                                                         | Female     | Frequency  | 2    | 4    | 6    | 5  | 3    | 2.85 |
|                                                                                                         |            | Percentage | 10   | 20   | 30   | 25 | 15   |      |
| Total                                                                                                   | Frequency  | 3          | 7    | 7    | 15   | 8  | 2.55 |      |
|                                                                                                         | Percentage | 7.5        | 17.5 | 17.5 | 37.5 | 20 |      |      |

Note. Strongly Agree SA; Agree A; Uncertain UN; Disagree DA; Strongly Disagree SDA.

When it was asked from the patients if they wish to consult the same doctor again for medication purposes, the results were quite interesting. 75% male patients and 40% female patients refused to express their wish to visit the same doctor again. Only 25% respondents expressed that they are fully satisfied with doctor's conversation and treatment so they wish to visit same doctor in future. 17.5% respondents remained uncertain regarding this viewpoint. On the other hand, 57.5% patients opined that they disagree with this statement. The overall mean value was calculated as 2.55.

#### 4. Discussion

The data obtained from observation were analyzed by applying qualitative content analysis technique. For this purpose, after enquiring the requisite consent and approval from both doctors as well as patients, their discourse was recorded and after that it was transcribed.

After the conversational analysis of doctor as well as patient, it was observed that the utmost politeness approach utilized by both the doctors as well as patient is the strategy of bald-on-record form (45.38%), which is followed by negative politeness approach (31.09 %) as well as positive politeness approach (19.33 %) and the last but not the least approach is the off-record approach (4.20 %). The most interesting point to be noted is that the patient normally utilized the bald-on-record approach more often than used by the doctor. Some examples are given as under:

Doctor: *khansi kitna hoti thi? (Bald-on-record)*

(How long is the duration of your cough?)

Doctor: *blood pressure pahly ya sugar di shikayat? (bald-on-record)*

(Are you suffering from blood pressure or diabetes?)

When the politeness strategies are employed by the patients, there is not much difference found between the strategies used by the doctors and the patients, they are rather very much similar to each others. The most frequently used strategies by the patients are mainly the bald -on-record strategies (32, 74.42%) where as the subsequent being off-record approach (5, 11.63%), chased by the both positive as well as negative strategies, together recording the equivalent frequencies (3, 6.98%). Alike doctors, all the patients frequently utilize the bald-on-record approach when they interact with their doctors throughout the consultation process. All the patients replied in a petite and concise way when they were responding to the questions asked by their doctors.

In the conversation with the female patients, less in age than their doctor, the lowest level of solidarity had been chosen however mainly the polite manners at their highest level had been employed. As for instance, when a dental surgeon was enquiring from a female patient of twenty-eight years old "*kia ap ko kissi medicine se allergy tu nai?*" he employed the word 'aap' (You) which shows his sense of respect, genuineness or solidarity. Likewise, the application of addressing expression as "*madam, janab, Amma, chacha*" (form of 'Mrs.')

and use of "*aap, tussan, saein*" might exhibit politeness. While in conversation with the male patients less in age than their doctors, the condition is contradictory and opposite as compared to the dealings with the female patients as the doctor is much more direct and use the words like '*acha puttar*' and "*acha eey dassa*". All this is noticeably based on the fact that the both speakera belong to the same gender as well as age group and in these circumstances the doctor does not want to create a space amid the patient and himself; both of them indulge in some sort of informal men-talk along with the more earnest behaviors. On the other hand, dealing with the female patients lesser in age than their doctor, equally the solidarity as well as politeness was balanced. Whereas the utterance of the word 'aap' makes the rate of solidarity much higher as a definite source of sincerity, with the application of phrases used to address such as "*amma, bibi, masi, (madam)*" intensify the rate of politeness.

Along with transcription, some portion of their non-verbal discourse was also noted into the written form in order to differentiate which type of voice feels right to which type of the patient (i.e., older or else younger). The

most important of all the factors that affect the communicative process of doctor and the patients was the problem of doctors' selection of vocabulary and expressions and proper and most suitable words in order to explain patients' problems. It was found that doctors often used colloquial language or medical jargons in their conversation that was incomprehensible for the patients and they got worried and confused.

Another factor measured to reflect DPR in medical discourse was the doctors' way of information-seeking. The major purpose of medical discourse is exchange of information between the patient and the doctor. The doctors require information about the patient so that they can make an accurate diagnosis and decision about the condition of their patients to treat them in a proper way. Therefore, they have to enquire after the patients about the causes and symptoms so that they can help them in getting recovery. However, the findings reveal that doctors' talk most of the time reflect their dominance, personally alleged power and huge social distance between the two stakeholders. Furthermore, the accent of the doctor may perhaps have an effect on the patient's understanding of communication of the doctor. Findings show that different types of non-verbal sounds uttered by doctors reflect linguistic and social disparities. Linguistic disparity in vocalization patterns may possibly affect understanding pattern of majority of patients.

Data collected by the patients after their meeting with their doctors show that the patients after their confrontation with their doctor were not fully satisfied. They expected more illustrations, more time, and more devotion on the part of their doctor. Moreover, it is also concluded after considering the interface of patients with their doctors that a large number of the patients complained that they were not informed about their physical condition completely. But the views of male and female patients regarding this matter were totally different. Female patients were slightly agree that their doctors informed them about their present physical health but male patients were almost disagree with this practice.

The overall views conclude that doctors failed to provide valid and complete information regarding patients' health. The other problem faced by the patients was that their doctors did not give a proper and comprehensive explanation of their diseases. It was also evident that male patients were much offended with the attitude and communication of their doctor than female patients. Language barriers caused many difficulties when patients interact with their doctors. The tolerance and indulgence exhibited on the part of the doctor for the patients is an additional factor which affects DPD badly. The doctor's compassion, empathy and reverence towards the patient may have a considerable influence over the communicative process of doctor and patient. The results also signify that communication throughout the medical discourse is mainly doctor-centered. The DPR level in doctor patient discourse was found relatively high, unjustified and substantially unfair. The study concludes with strong recommendation to incorporate legal and moral code in health department. It is further suggested to arrange communication trainings for doctors to provide them trainings on politeness strategies, behavioral issues and communication skills. Last but not least, there is dire need to pursue further research in the fields of medical discourse, ESP for doctors, and medical pedagogy.

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# Ellipsis and Reiteration in English and Arabic: A Contrastive Study

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## Abstract

The present study is a descriptive contrastive one because it tries to give a full explanation of ellipsis and reiteration in English and Arabic to arrive at the similarities and differences between them. It deals with ellipsis and reiteration as processes by which a linguistic item is deleted or repeated. This is primarily achieved by showing their definitions, nature, types, and functions, and by surveying the literature available and by contrasting them in the two compared languages, conducting a contrastive study. The study finds out that ellipsis and reiteration as processes are found in both languages. In addition, it also finds out that ellipsis is more widely used than reiteration in both languages and that reiteration in Arabic is used more than in English. In this regard, the study shows that there are similarities and differences between English and Arabic but the area of differences is wider than that of similarities.

**Keywords:** ellipsis, reiteration, English, Arabic, a contrastive study

## 1. Introduction

### 1.1 Introduce the Problem

This study is a descriptive contrastive one. It studies and compares ellipsis and reiteration in English and Arabic contrastively. It tries to give a full explanation of ellipsis and reiteration in English and Arabic in order to make a comparison between the two languages. Consequently, it is linguistic and applied since it shows an accurate linguistic description of the two languages in terms of ellipsis and reiteration. To the best of researcher's knowledge, ellipsis and reiteration in English and Arabic have not been studied contrastively, and the similarities and differences between the two languages are not shown in any other study.

The present study tries to answer the following questions:

- 1) What are the similarities and differences between ellipsis and reiteration in English and Arabic?
- 2) What are the syntactic and textual aspects of ellipsis and reiteration in the two languages?
- 3) How are the types of ellipsis and reiteration in both languages distinguished?

The study aims at:

- 1) Describing and comparing ellipsis in English and Arabic contrastively.
- 2) Describing and comparing reiteration in English and Arabic contrastively.
- 3) Showing to what extent the two languages are similar or different from each other in terms of ellipsis and reiteration.

To achieve the aims of the study, the following hypotheses are put. The first hypothesis states that ellipsis and reiteration as phenomena are found in both languages. The second hypothesis states that in English, ellipsis and reiteration exist in grammar and text while in Arabic, they exist only in text. The third hypothesis reads that the types of ellipsis in English are different from those of Arabic. The fourth hypothesis states that there are similarities and differences between the two languages, but the area of differences is wider than those of similarities.

### 1.2 Explore Importance of the Problem

Studying ellipsis and reiteration in English and Arabic contrastively will help textbook designers in the compilation of textbooks to be studied by Iraqis learning English as a foreign language (EFL). Such contrastive studies will also help in solving some problems of the techniques used in teaching similar and/or different aspects of EFL.

## 2. Describe Relevant Scholarship

### 2.1 Ellipsis in English and Arabic

#### 2.1.1 Definition of Ellipsis

In English and Arabic, ellipsis is the omission of one item from a sentence or a clause leaving the reader to conclude the omitted item when there is a verbal or mental evidence to that ellipted element. So, most definitions contain terms such as omission of element which can be recovered or understood from context (linguistic or physical) (Alhaashimy, 1960, p. 224; Kroeger, 2005, p. 344; Crystal, 2008, p. 166).

#### 2.1.2 The Nature of Ellipsis

According to Quirk et al. (1985, p. 883), ellipsis is regarded as grammatical omission in contrast to other types of omission. They add that ellipsis is a superficial phenomenon. Furthermore, words are omitted if they are particularly recoverable and this recoverability of words depends on the context.

Some kinds of ellipsis, which are not formal, are not dependent on the linguistic context. This means that the ellipted words cannot be recoverable from the context, as in, (you) Have a good time? The recoverability of the pronoun 'you' doesn't depend on the linguistic context of this statement (Quirk & Greenbaum, 1973, p. 253).

Halliday and Hasan (1976, p. 4) state that ellipsis involves something left unsaid but understood. They mention that ellipsis is one of the cohesive devices that give a text the identity of being a text. These devices constitute the concept of cohesion. In addition, Carter (2006, p. 902) shows that ellipsis used both by speakers and writers and particularly in speech it can be regarded as a sign of informality. Halliday (1994, p. 310) adds that ellipsis is a distinctive feature of the conversation, as in the question answer sequence.

According to Halliday and Hasan (1976, p. 8), ellipsis is similar to substitution. They can be regarded as the same processes, but the mechanisms associated with ellipsis are genuinely complex. So, they are closely related, since ellipsis is substitution by zero. Halliday and Hasan (ibid) add that ellipsis is a variation on substitution. Taboada (2005, p. 5) shows that ellipsis is used more frequently than substitution. The speaker prefers to leave something (ellipsis) than to use a substitute term for it.

Generally, according to Halliday and Hasan (1976, p. 147), English has three types of ellipsis, nominal, verbal and clausal. As with ellipsis, substitution may be nominal, verbal and clausal (ibid, p. 88).

In Arabic, Abul makaarim (2007, p. 200) shows that ellipsis means deleting an element without changing its case. So, the ellipted element is known, in spite of its absence, since it is recoverable from the context. According to Aljaarim and Amiin (1999, p. 241). The speakers may delete what can be understood by the listener depending on a situational or mental evidence. Likewise, AlanSaary (1991, p. 692), adds that ellipsis is common in Arabic syntax where Arabs delete the sentence, the letter and the case vowel.

Marogy (2012, p. 121) shows that "the aim of ellipsis is brevity and economy, but it can only occur when the speaker is certain that the listener is able to recover the full meaning of the utterance and the omitted word."

Arab scientists state that ellipsis requires many conditions such as, the existence of a situational evidence, a reported speech, ellipsis should not be confirmed because it is contrary to confirmation and ellipsis should not lead to the shortness of the abbreviated element (AlanSaary, 1991, p. 692).

#### 2.1.3 Reasons of Ellipsis

There are many reasons for ellipsis, by which, grammarians try to explain the phenomenon of ellipsis in its different places and types. These reasons are not mental and far from the reality of language, but are provisions or sequences derived by ancient people from the direct descriptive induction of language (Hammuudah, 1998, p. 31).

In English, the reasons include avoiding repetition, economy of component, continuation of thoughts and constituting the concept of cohesion (Halliday & Hasan, 1976, p. 3; Robbins, 2007, p. 106). In contrast, in Arabic, the reasons of ellipsis include; frequent use, the length of speech, ellipsis for case, ellipsis for the word structure, regular reasons (phonetic or morphological), regular synthetic reasons, reduction, conciseness, extensiveness, glorifying what is vague, protecting the ellipted element from mentioning in a specific place to

honour it, explanation after ambiguity, intending ambiguity, ignorance of the ellipted element, keeping the pause and feeling with eagerness and showing that time is shortened about saying the ellipted element (Hammuudah, 1998, pp. 31–107).

#### 2.1.4 Types of Ellipsis

There are three types of ellipsis: nominal, verbal and clausal.

##### 1) Nominal Ellipsis

Nominal ellipsis is the ellipsis that occurs within the nominal group where the noun or pronoun is deleted (Halliday & Hasan, 1976, p. 147):

##### A. Subject Ellipsis

In English, it is possible to omit the subject of the coordinated clauses if it is identical within the clauses. In superordinate clauses, the ellipsis of the subject is generally not allowed (Qirk et al., 1972, p. 482; Broughton, 1990, p. 193):

(1) John sat down and (he) told us the news.

In Arabic, it is possible to omit the subject if it is previously mentioned. AlSaydaawy (1990) shows that the subject can be deleted if the context indicates it, even it is not mentioned:

(2) (Hattaa tawarat bilHijaabi) (Saad, p. 32) (Until it disappeared behind the veil) (Itani, 2012, p. 237)

Here, the assumed omitted subject is 'the sun', since the context indicates it.

##### B. Object Ellipsis

In English, according to Qirk et al. (1972, p. 490), the object can be deleted if the realized items are retained in the last clause. This type of ellipsis is usually cataphoric:

(3) Mary washed (the shirts), Jane ironed (the shirts), and Alice folded the shirts.

MaTluub (2006, p. 189) shows that the object can be omitted after the verb of volition 'will'. Furthermore, Aljirjaany (2004, p. 155) adds that the object may be omitted by the speaker intentionally and it is indicated by the context (see Appendix A):

(4) (walau shaa?a lahadaakum ?ajma9iina) (an-Nahl, p. 9)

(Had he willed, He could have guided you all.) (Itani, 2012, p. 133)

So the omitted object is 'your guidance' (hidaayatikum).

##### C. Auxiliary Ellipsis

In English, deleting the auxiliary is generally optional. It can be deleted in coordinated clauses if the subjects are different. However, in superordinate, it is generally not allowed to omit the auxiliary (Quirk & Qreenbaum, 1973, p. 262):

(5) John should clean the shed and Peter (should) mow the lawn.

##### D. Predicate Ellipsis

Predicate ellipsis means the omission of the whole clause except the subject. In English, deleting the predicate is not common. However, predicate ellipsis occurs in constructions such as, comparative, coordinate and response constructions (Quirk et al., 1985, p. 906):

(6) Nigel finished the exam at the same time as George.

##### E. Ellipsis of the Subject Complement

In English, it is possible to omit the subject complement. The realized items must be in the last clause if the verb of this clause is not 'be' (Quirk & Qreenbaum, 1973, p. 264):

(7) George has been (the chairman), and (George) obviously could again become the chairman.

##### F. Adverbial Ellipsis

In English, deleting the adverbial is not quite recurrent because the scope of adverbial is extended to the subsequent clauses than to say that is ellipted (ibid, p. 265). Furthermore, adverbial ellipsis can occur when the adverbial is process adjunct and it is realized in the last clause (ibid):

(8) Bill drinks (sparingly), and peter smoke sparingly.

### G. Topic Ellipsis

In Arabic, the topic can be deleted if it is singular (MaTluub, 2006, p. 194). There are many purposes for deleting the topic such as its appearance with evidence indication, narrowness of situation to lengthen the speech and preserving the rhyme (AlmaraGy, 2002, p. 90). In addition, topic ellipsis can be seen more in answering questions (AlanSaary, 1991, p. 723):

(9) (wamaa ?adraaka maa hiyah, narun Hamiyah) (al-Qari'ah, pp. 10–11)

(And what will make you know what it is? (It is) a fiercely blazing fire) (Itani, 2012, p. 327)

### H. Comment Ellipsis

In Arabic, the comment can be deleted more with 'negative laa for gender' and in answering questions (Hammuda, 1998, p. 211; AlmaraGy, 2002, p. 92). There are many purposes for deleting the comment such as choose intention, trust by evidence of mind and indication on specialization:

(10) (qul law ?antum tamlikuuna khazaa?ina raHmati rabbii) (al-Isra, p. 100)

(Say, "If you possessed the treasuries of my Lord's mercy.") (Itani, 2012, p. 146)

### I. Adjective Ellipsis

In Arabic, according to Ibin jinny (1990, p. 371) the adjective can be deleted if there is an evidence referring to it. The reason behind deleting the adjective is to praise highly and to glory the conjunctive noun (Alzarkashy 2001, p. 155):

(11) (falaa nuqiimu lahum yawmalqiyaamati waznan) (al-Kahf, p. 105)

(And on the day of Resurrection, we will consider them of no weight.) (Itani, 2012, p. 153)

### J. Ellipsis of the Conjunctive Noun

In Arabic, according to ibin jinny (1991, p. 366), the conjunctive noun can be deleted if it is not vague and the adjective takes its place. Ibin Alathair (1998, pp. 300–301) shows that the conjunctive noun can be deleted more in vocative. Alzarkashy (2001, p. 154) mentions two conditions for deleting the conjunctive noun: first, the conjunctive noun should have a special adjective referring to it and second, explaining the meaning should rely up on the adjective only:

(12) (waHamalnaahu 9alallwaaHin wadusurun) (al-Qamar, p. 13)

(And we carried him on a craft of planks and nails.) (Itani, 2012, p. 280)

So the omitted noun is 'ship' (safeena)

### K. Genitive Ellipsis

In Arabic, according to Hammuda (1998, p. 233), genitive can be deleted if there is an evidence referring to it. The evidence should be clear and should be understood by the listener. ibin Alathair (1998, p. 297) shows that more than one genitive can be omitted in one sentence:

(13) (faqabiDhtu qabDhatan min ?atharil-rasuuli) (TaaHa, p. 96)

(So, I grasped a handful from the messenger's traces.) (Itani, 2012, p. 162)

So the assumed omitted nouns are 'hoof' (Haafir) and 'horse'.

### 2) Verbal Ellipsis

In English, an elliptical verbal group implies words from a preceding verbal group. There are two types of verbal ellipsis, lexical ellipsis and operator ellipsis. Lexical ellipsis means deleting the lexical verb from the verbal group i.e., any verbal group not having a lexical verb is elliptical. Operator ellipsis, on the other hand, means deleting the subject and all the auxiliaries, except the lexical verb Halliday and Hasan (1976, p. 167):

(14) A: Have you been running?

B: Yes, I have. (lexical ellipsis)

A: What have you been doing?

B: Running. (operator ellipsis)

In Arabic, according to ibin Alathair (1998, p. 285) verbal ellipsis is subdivided into two parts. In the first part, the verb appears by object indication. In the second part, the verb can be inferred from the context. Furthermore, AlanSaary (1991) shows that verbal ellipsis is common in the answering questions:

(15) (faqaalalahum rasuulullaahi naqatallaahi wasuqyaahaa) (ash-Shams, p. 13)

(The messenger of God said to them, “this is the she-camel of God. So let her drink.”) (Itani, 2012, p. 323)

So, the assumed omitted verb is ‘irrigate’ (yasqy) (isquu naqat lahi)

### 3) Clausal Ellipsis

In English, Clausal ellipsis occurs if either the model element or propositional one is omitted (Halliday & Hasan, 1976, p. 197):

(16) A: Who was going to plant a row of poplars in the park?

B: The Duke was (going to plant a row of poplars in the park).

In Arabic, clausal ellipsis means deleting the whole clause and is more common than other types of ellipsis. Clausal ellipsis includes: ellipsis of the conditional sentence, condition answer sentence and verbal sentence muhammad (2010, p. 743):

(17) (fattabi9uunii yuHbibkumullaahu) (Al Imran, p. 31)

(Then follow me, and God will love you.) (Itani, 2012, p. 26)

So the origin is ‘fain tataba9uuny yuHbibkum AllaH’

### 4) Ellipsis of the Letter

In Arabic, speakers tend to omit some letters, such as ellipsis of the propositional ‘to’, ellipsis of the propositional ‘from’, ellipsis of ‘Albaa, ellipsis of ‘Alalif’ and ellipsis of ‘vocative yaa’ (ibin kathiir, 2004, p. 280; muhammed, 2010, p. 296):

(18) (sanu9iiduhaa siiratahal?ulaa) (Ta-Ha, p. 21)

(We will restore it to its original condition.) (Itani, 2012, p. 158)

### 5) Positional Categories of Ellipsis

In English and Arabic, there are three categories of ellipsis within the positional construction: initial, medial and final ellipsis. Initial ellipsis means the omission of an initial element, as in subject omission. Medial ellipsis means the omission of a medial element, as in verb omission. Final ellipsis means the omission of a final element, as in predicate omission (Quirk & Greenbaum, 1990, p. 256; Quirk et al., 1985, p. 893).

#### 2.1.5 Types of Incohesive Ellipsis

Quirk et al. (1985, p. 894) identify three types of ellipsis, textual, situational, and structural ellipsis.

#### 1) Textual Ellipsis

Textual ellipsis, which means deleting items that are recoverable from linguistic context (Biber et al., 1999, p. 156), occurs when two clauses have components in common and these components are omitted in the second clause to avoid repeated items (Dowing & Locke, 2006, p. 243). It can be divided, according to the position of ellipsis and its antecedent, into two types: anaphoric and cataphoric ellipsis. In anaphoric ellipsis, the interpretation relies on what precedes whereas in cataphoric ellipsis, cataphoric ellipsis the interpretation relies on what comes after (Quirk & Greenbaum, 1990, p. 257).

#### 2) Situational Ellipsis

Situational ellipsis, according to Biber et al. (1999, p. 104), means dropping of words with contextually low information value. These words come at the beginning of a turn, a clause or (occasionally) a non-clausal unit. Quirk et al. (1985, p. 895) state that in situational ellipsis the interpretation does not depend on a linguistic context.

Quirk et al. (ibid) show that situational ellipsis sometimes occurs in final position, but more typically it is initial, especially taking the form of omission of subject and/or operator.

#### 3) Structural Ellipsis

In structural ellipsis, the interpretation depends on the syntactic knowledge of the structure as in the omission of the conjunction ‘that’ in, I believe (that) you are mistaken. Structural ellipsis includes the omission of elements such as determiners, pronouns, operators and other closed-class words in block language (Quirk & Greenbaum, 1990, p. 257).

## 2.2 Reiteration in English and Arabic

### 2.2.1 Definition of Reiteration

In English and Arabic, reiteration can be defined as a form of lexical cohesion that involves the repetition of a lexical item and includes the pronunciation and the meaning of that word. Reiteration may be achieved by using a general word, synonymy, near synonymy or a superordinate. (Halliday & Hasan, 1976, p. 27; Almadany, 1996, p. 345).

### 2.2.2 The Concept of Reiteration

In English, reiteration includes the repetition of a lexical item, a general word referring back to a lexical item and the use of synonymy, near synonymy or superordinate (Halliday & Hasan, *ibid*). Reiteration is considered as a stylistic feature of a writer since it mirrors the distinctive choices made by each writer (Gutwinski, 1976, p. 80).

In Arabic, reiteration is more widely used than in English. AlsayuTy (2008, p. 553) shows that reiteration is a feature of fluency. He adds that there are many advantages to reiteration such as; decision, confirmation, increasing the warning, avoiding the obliviousness of speech, augmentation and intimation and separating repeated elements.

Alshimmary (2014, p. 103) shows that reiteration is an art of periphrasis where the speaker repeats an item for purposes such as, description, praise or dispraise. He adds that repetition may be of words or of vocables. Repetition of vocables is more widely used than of meaning. However, reiteration is of great significance in argumentative discourse so as to make cohesion and persuasion thoughts (*ibid*).

### 2.2.3 Types of Reiteration

In English, the types of reiteration include; repetition, synonymy, hyponymy, meronymy, and antonymy while in Arabic, it includes; direct repetition, synonymy, partial repetition, hyponymy and semi-repetition (Halliday & Mathiessen, 2004, p. 571; Muhammad, 2009, p. 106).

#### 1) Repetition

Repetition is the most direct form of lexical cohesion that occurs when a lexical item is repeated. Repeating the lexical item occurs either by full morphological repetition (total repetition) or by partial morphological repetition of the word stem or root (partial repetition) (Hoffmann, 2012, p. 87):

(19) And you will be happy to know that I could not have another cigarette if somebody paid me to smoke. There is some link in my brain between smoking and puking now, and so, I cannot even look at cigarettes.

(20) Yesterday I left a comment on JD's [...] past about chocolate. I said I had not eaten chocolate in years....

In (19) and (20), there are textual recurrences by form and meaning. In (19), there is partial repetition between the words 'cigarettes' and cigarette' and 'smoking' and 'smoke'. Example (20) provides total repetition between the words 'chocolate' and 'chocolate' (*ibid*).

In Arabic, repetition is referred to as a direct repetition (Muhammad, 2009). Direct repetition may be of words or of sentences. It may be of the same pronunciation but of different meaning or may be of the same pronunciation and of the same meaning (9afiify, 2001, p. 106):

(21) (fawaylun lillaDiina yaktibuuna lkitaaba bi?aydiihim thuma yaquuluuna haDaa min 9ind allaah liyashtarwa bihi thamanan qaliilan fawaylun lahum mimmaa katabat ?aydiihim wawaylun lahum mimmaa yaksibuuna) (al-Baqarah, p. 79)

(So woe to those who write the Scripture with their own hands, and then say, "This is from God," that they may exchange it for a little price. Woe to them for what their hands have written, and woe to them for what they earn.) (Itani, 2012, p. 6)

So, in this example, the word 'woe' is repeated directly without any change in the text.

#### 2) Synonymy

In English, synonymy refers to the similarity of meaning between two or more items. Yule (2006, p. 104) states that words, which are synonymous, can often be substituted in sentences. He adds that the sameness of meaning between synonymous words is not always total i.e., there are certain situations in which synonymous words cannot be substituted for each other:

(22) What was his answer?

(23) What was his reply?

So, the words ‘answer’ and ‘reply’ which are synonymous, are substituted for each other.

In Arabic, according to Khayrah (2015, p. 67), synonymy means the repetition of words that have the same meaning and different form. The purpose behind using synonymy is to avoid feeling of boredom and to catch the reader’s attention. Ibin Alathair (2007, pp. 165–166) states that synonymy is more common in Quran and eloquent speech:

(24) (ʔallaahu laa ʔilaaha ʔillaa huwa alHayu lqayuumu) (al-Baqarah, p. 255)

(God there is no god except he, the living the everlasting.) (Itani, 2012, p. 21)

So, in this example the words ‘the living’ (alHay) and ‘the everlasting’ (alqayuum) are synonym. They have different form, but the same meaning. Both of them refer to ‘God’.

### 3) Hyponymy

In English, according to Halliday and Hasan (1976, p. 280), hyponymy has been referred to as a superordinate. The relation of superordinate refers to any item in which the meaning includes the meaning of a preceding item, or any word that controls the preceding one in the lexical taxonomy:

(25) Henry has bought himself a new Jaguar. He particularly lives in the car.

So, the word ‘car’ refers back to the word ‘Jaguar’, and ‘car’ is a superordinate of ‘Jaguar’ which is a more general class.

In Arabic, hyponymy contributes to text cohesion since it includes the relation between vocables and meaning. In addition, hyponymy may cause a surprise to the reader who thinks that he reads a repeated element but it is a new one since it has a different meaning (Al-9aayb (2014, p. 6):

(26) (hal jazaauliHsaani illaliHsaan) (ar-RaHman, p. 60)

(Is the reward of goodness anything but goodness?) (Itani, 2012, p. 283)

In this example, the words ‘goodness’ and ‘goodness’ have the same pronunciation but different meaning. The first one means ‘well performance’ (fi9il Hasin) whereas the second one means ‘well retribution’ (jazaa Hasin) (ibid).

### 4) Partial Repetition

In English, means repeating the same lexical item with no other than simple syntactic change (Hoffmann, 2012, p. 87):

(27) And you will be happy to know that I could not have another cigarette if somebody paid me to smoke. There is some link in my brain between smoking and puking now, and so, I cannot even look at cigarettes.

In (27), there is a partial repetition between the words ‘cigarettes’ and ‘cigarette’ and ‘smoking’ and ‘smoke’.

In Arabic, partial repetition means repeating words and vocables that have the same root. Partial repetition depends on the root of the words. it is also has been referred to as a derivational repetition (Al-9aayib, 2014, p. 70):

(28) (ʔalraHmaani rraHymi) (al-Fatihah, 2) (The most gracious, the most merciful) (Itani, 2012, p. 1)

The words ‘AlraHmaani’ and ‘AlraHymi’ represent partial repetition since they are derived from the same root ‘raHama’ (Alfaqqi, 2000, p. 26).

### 5) Meronymy

In English, meronymy, which the reverse of hyponymy, indicates the relation between an item and a more specific item (Halliday & Mathiessen, 2004, pp. 575–576):

(29) Farida had a beautiful little glass scent-bottle. She had used up all the scent long ago; but she often used to take the little stopper out.

In this example, ‘stopper’ is Meronym of bottle since ‘stopper’ is a part of the whole ‘bottle’.

### 6) Antonymy

In English, antonymy is the opposite of meaning between words. According to Halliday and Mathiessen (2004, p. 573), antonymy is a special case of synonymy and also functions with cohesive effect in a text:

(30) He fell asleep, what woke him was a loud crash.

In (30), the words ‘asleep’ and ‘woke’ have apposite meaning. So, a relation of antonymy exists between them.

### 7) Semi-Repetition

In Arabic, semi-repetition refers to some similarity of pronunciation, not of meaning, between two or more words. semi-repetition occurs at the level of sound and contributes to text cohesion (ʔafiify, 2001, p. 110):

(31) (ʔalam najʔalilʔarDha mihaadan, wajjibaala ʔawtaada) (an-Naba, pp. 6–7)

(Did we not make the earth a cradle? And the mountains pegs) (Itani, 2012, p. 313)

#### 2.2.4 Other Types of Reiteration

According to Dickins et al. (2002, pp. 100–111), repetition in can be divided into two kinds; lexical repetition and morphological repetition.

##### 1) Lexical Repetition

In English, lexical repetition means repeating the same lexical item, general word referring back to a lexical item and the use of synonymy, near synonymy or superordinate (Halliday & Hasan, 1976, p. 279):

(32) There is a boy climbing that tree. Most boys love climbing trees.

In Arabic, lexical repetition includes lexical item repetition and phrase repetition. Lexical item repetition means repeating the same word in a single sentence or in a text. It is used to serve two important functions: textual and rhetorical. Phrase repetition, on the other hand, means repeating the whole phrase in a text. It contributes to text cohesion Dickins et al. (2002, pp. 108–111):

(33) (kaana ʔaqrabumin ʔabyhi ʔillaal dunyaa, waʔabʔadu min ʔabyhi ilaaldyn)

(He was nearer to life than his father, and farther to religious than him.)

This example provides an instance of lexical repetition where the word ‘father’ is repeated twice.

##### 2) Morphological Repetition

In English, morphological repetition means repeating the same lexical item (Halliday & Hasan, 1976, p. 278):

(34) There was a large mushroom growing near her, about the same height as herself; and, when she had looked under it, it occurred to her that she might as well look and see what was on the top of it.

She stretched herself up on tiptoe, and peeped over the edge of the mushroom, ...

So, (34) provides an instance of morphological repetition: mushroom refers back to mushroom.

In Arabic, morphological repetition includes pattern repetition, root repetition and suffix repetition. Pattern repetition means repeating the same pattern, as (فاعل , faaʔil, مفعول , mafʔuul, faʔil, فعيل) in two or more words in close proximity. Root repetition involves the repetition of the same morphological root in close proximity within a text. The third type of morphological repetition is suffix repetition. It means repeating the same suffix at the end of words in close proximity (Dickins et al., 2002, pp. 100–111).

##### 3) Incohesive Reiteration

Incohesive reiteration occurs within a sentence. Quirk et al. (1985, p. 1416) state that some items are repeated (either completely or by pronoun substitution) for emphasis or clarity. Hulst (2010, p. 48) describes incohesive reiteration as a motivated type of iteration where a word (normally a content word) is repeated in order to express meaning modulations such as intensification and augmentation.

#### 2.2.5 Functions of Reiteration

In English, reiteration contributes to text cohesion since it helps the reader to recall a lexical item and associate it with another repetition of the same word (Guitwinski, 1976, p. 80). Furthermore, repetition has a stylistic function since it makes literary texts seem like everyday situations Tannen (2007, p. 8).

In Arabic, according to Dickins et al. (2002, p. 129) repetition supplies two functions. First, repetition may permit the writers to speak about linked ideas. Second, repetition may provide cohesive text-building function. Labidi (1992, p. 268) shows that repetition in Arabic has two functions: linguistic and rhetoric. Within linguistic function, repetition contributes to make the text more coherent. Within rhetoric function, on the other hand, repetition has tools such as persuasion, emphasis, assertion and assurance. However, Nazal (2009, p. 14) adds that repetition has functions such as, assurance, impedance, glorification and verification.

### 2.3 Ellipsis and Reiteration in English and Arabic

Ellipsis means deleting an item from a sentence or a clause leaving the reader to conclude the omitted item. Reiteration means repeating a lexical item. It occurs in English by using a general word, synonymy,



near-synonymy or superordinate. In Arabic, it occurs when there is a verbal or mental evidence referring to it. On the other hand, ellipsis types are different from one language to another.

In English, generally, there are five types of cohesive ties: reference, substitution, ellipsis, conjunction and lexical cohesion. Lexical cohesion includes reiteration and collocation. So ellipsis and reiteration are cohesive devices that give a text the identity of being a text. These devices constitute the concept of cohesion. Ellipsis means deleting an item from a sentence or a clause leaving the reader to conclude the omitted item. The meaning of the ellipsed word or phrase can be comprehended or recovered from the context. However, in speech, ellipsis is regarded as a sign of informality. Reiteration, on the other hand, means a form of lexical cohesion that involves the repetition of a lexical item, the use of general word to allude back to a lexical item and various things between the use of synonymy, near synonymy or superordinate. So the idea of reiteration includes not only repeating the same word but the occurrence of a related word, which may be a synonymy, near-synonymy or superordinate.

Halliday and Hasan (1976, p. 147) believe that there are three main types of ellipsis: nominal ellipsis, verbal ellipsis and clausal ellipsis whereas reiteration types include: repetition of the same word, synonymy, near-synonymy, hyponymy, meronymy and antonymy. So, there is a relation between ellipsis and reiteration since both of them are considered as cohesive devices that contribute to the text cohesion. Swan (2001, p. 14) adds that the end goal of ellipsis is to avoid reiteration, so, ellipsis is in contrary to reiteration.

In Arabic, there is no clear relation between ellipsis and reiteration but both of them contribute to the text cohesion. Ellipsis means deleting an element without changing its case. So, the ellipsed element is known, in spite of its absence, since it is recoverable from the context. Within ellipsis, the speaker may delete what can be understood by the listener depending on a situational or mental evidence. Reiteration, on the other hand, means repeating a word or more than one word and this repetition includes the pronunciation and meaning of that word. There are some purposes to reiteration, such as, description, praise or dispraise whereas purposes of ellipsis include brevity and economy of speech.

There are five types of ellipsis in Arabic: nominal ellipsis, verbal ellipsis, clausal ellipsis, ellipsis of the letter and ellipsis of the case vowel whereas reiteration types include: repetition of the same word, synonymy, hyponymy, partial repetition and semi-repetition.

### **3. Method**

This study is a descriptive contrastive one and the method of investigation in carrying out the starts with explaining ellipsis and reiteration in English and Arabic in terms of definitions, nature, types and functions. Then, the similarities and differences between the two languages in terms of ellipsis and reiteration are concluded.

In this regard, the Arabic examples, which are taken from glorious Quran, are translated to English according to Itani (2012) and Al-Hilali and Khan (2012), as well as transliterated by using Alphabetical Arabic symbols based on Betti (2007).

### **4. Results**

To achieve the aims of the study, four hypotheses are put. The first hypothesis states that ellipsis and reiteration as phenomena are found in both languages and it is proved that ellipsis and reiteration as phenomena are found in both languages and this supports the first hypothesis.

The second hypothesis states that in English, they exist in grammar and text while in Arabic, they exist only in text. It has been proved that ellipsis and reiteration exist in grammar and text in English, while in Arabic, they exist in text and this supports the second hypothesis.

The third hypothesis is put as follows: the types of ellipsis in English are different from those of Arabic. It has been proved that the types of ellipsis in English are different from those of Arabic and this supports the third hypothesis.

The fourth hypothesis, which states that there are similarities and differences between the two languages, but the area of differences is wider than that of similarities, is accepted.

### **5. Conclusions**

This section deals with the similarities and differences between English and Arabic in ellipsis and reiteration, and it gives some recommendations for those who are concerned:

### 5.1 Similarities and Differences

There are similarities and differences between ellipsis and reiteration in English and Arabic and this is shown below:

#### 5.1.1 Similarities

The following similarities are drawn from the comparison of ellipsis and reiteration in English and Arabic:

In both languages, ellipsis involves the omission of one or more elements leaving the reader to infer the omitted element and this recoverability depends on the context. Likewise, ellipsis contributes to text and sentence cohesion and it is used to avoid repetition. In this regard, subject, object, verbal, clausal, initial medial, and final ellipsis occur in both languages.

Verbal ellipsis is subdivided into parts in both languages. In English, it includes: lexical and operator ellipsis., In Arabic, in the first part, the verb appears by the object indication while in the second part, the verb can be inferred from the context.

In both languages, reiteration involves repeating item(s), and contributes to text cohesion. Repetition of the same lexical item, synonymy and hyponymy, and partial ellipsis is considered a type of reiteration in both languages.

#### 5.1.2 Differences

In English, ellipsis is regarded as a grammatical omission and there is a reference to auxiliary ellipsis while in Arabic the cases are different as ellipsis is omission in morphology and syntax and there are no auxiliaries in the way they correspond to in English.

In Arabic, there are references to topic ellipsis and comment ellipsis, while in English there are references to a predicate ellipsis, subject ellipsis, of incohesive ellipsis; textual, situational and structural ellipsis only. Likewise, Arabic treats ellipsis of the conjunctive noun as a type of nominal ellipsis and it has ellipsis of the letter as a type of ellipsis. Similarly, in Arabic, morphological repetition includes, pattern, root and suffix repetition while in English, it includes lexical item repetition.

English reiteration is considered as a stylistic feature of the writer while in Arabic, reiteration is considered a feature of fluency. In addition, English treats meronymy and antonymy as types of reiteration while Arabic does not treat them in this way.

English grammarians deal with ellipsis and reiteration as grammatical topics and as cohesive devices while Arabic grammarians deal with them superficially. English has three types of ellipsis: nominal, verbal and clausal ellipsis while Arabic has five types: nominal, verbal, clausal, ellipsis of the letter, and ellipsis of the case vowel.

Reiteration in Arabic is more widely used than in English (Karloly, 2007, p. 78). The reasons behind using ellipsis in Arabic are more than those in English, and the functions of reiteration in Arabic are more than those in English.

### 5.2 Recommendations

The recommendations arrived at in this study include the following.

There ought to be a textbook about contrastive studies and TOEFL test to be taught to the undergraduate students who learn second language at the universities. The difference in using ellipsis and reiteration in English and Arabic ought to be taken into consideration in the pedagogical process.

EFL designers ought to give the learners a clear account of ellipsis and reiteration showing their types and functions, and EFL teachers ought to be specialized in teaching contrastive studies.

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## Appendix A

### A List of Symbols of Arabic Phonemes (Betti, 2007)

|      |       |              |                |
|------|-------|--------------|----------------|
| /f/  | as in | /fiil/       | 'an elephant'  |
| /th/ | as in | /thoor/      | 'ox'           |
| /D/  | as in | /Dubaabah/   | 'fly'          |
| /Dh/ | as in | /DhaabuT/    | 'officer'      |
| /s/  | as in | /sir/        | 'secret'       |
| /S/  | as in | /Sabur/      | 'patiance'     |
| /H/  | as in | /Hufrah/     | 'hole'         |
| /z/  | as in | /zaara/      | 'visited'      |
| /ch/ | as in | /churbaayah/ | 'bed'          |
| /sh/ | as in | /shamaal/    | 'north'        |
| /kh/ | as in | /khubz/      | 'bread'        |
| /G/  | as in | /Graab/      | 'crow'         |
| /h/  | as in | /hala9/      | 'panic'        |
| /b/  | as in | /balad/      | 'country'      |
| /t/  | as in | /ta9liim/    | 'education'    |
| /T/  | as in | /Tawii/      | 'long'         |
| /d/  | as in | /dub/        | 'bear'         |
| /k/  | as in | /kabiir/     | 'big'          |
| /q/  | as in | /qalb/       | 'heart'        |
| /ʔ/  | as in | /ʔataa/      | 'came'         |
| /j/  | as in | /jamaal/     | 'camel'        |
| /m/  | as in | /maaʔ/       | 'water'        |
| /n/  | as in | /naajiH/     | 'successful'   |
| /w/  | as in | /waady/      | 'valley'       |
| /l/  | as in | /liGz/       | 'puzzle'       |
| /y/  | as in | /yawm/       | 'day'          |
| /9/  | as in | /9alaa/      | 'on'           |
| /r/  | as in | /ramaa/      | 'threw'        |
| /i/  | as in | /mi9daa/     | 'stomach'      |
| /ii/ | as in | /kariim/     | 'generous'     |
| /aa/ | as in | /jamaal/     | 'beauty'       |
| /oo/ | as in | /tilifoon/   | 'telephone'    |
| /u/  | as in | /qutila/     | 'he is killed' |
| /uu/ | as in | /9uud/       | 'stick'        |

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## Broad Subjects in Arabic

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### Abstract

In contrast to the claim made in recent studies which proposes that the initial nominative NP in Arabic is not a left-dislocated topic but rather is a broad subject, this paper argues that Arabic has no Multiple Nominative Construction of the Japanese construction. The paper provides a number of arguments to support this position. It argues that the initial noun phrase is a left-dislocated topic, occupying A'-position.

**Keywords:** broad subjects, Arabic, left dislocation, multiple nominative construction, minimalist approach

### 1. Introduction

Doron and Heycock (1999), Heycock and Doron (2003), Alexopoulou, Doron and Heycock, 2004 (henceforth, ADH), and Doron and Heycock (2010) (henceforth, collectively, DH) argue that Arabic and Hebrew have a construction in which the initial nominative DPs are a broad subject (also referred to as multiple nominatives or Major Subjects), rather than a left-dislocated topic. They claim that they behave like a broad subject of Japanese type and they share the properties of occupying a specifier position of TP. An example is given in (1), where the coindexed elements are in bold:

- 1) hind-un      yuqaabilu-ha      T-Tullaab-u  
     Hind-NOM    meet.3M-her    the students  
     'The students are meeting Hind.'

According to their analysis, the initial noun phrase in such sentences is not dislocated, but a syntactic subject.

As for Hebrew, this analysis is challenged in Landau (2009) who argues against broad subjects in Hebrew. He claims that Hebrew has no construction comparable to the Japanese multiple nominative constructions (MNC). He asserts that structures like (1) in Hebrew are uniquely analysable as left dislocation. The initial noun phrase is a left dislocated topic in A'-position as he presents several arguments in support his claim.

This paper argues, for Arabic on the basis of wide-ranging syntactic evidence, although Arabic has constructions with two initial nominative DPs, the behaviour of the outer nominative DPs is far different from the behaviour of the called 'broad subjects', the outer nominative DP in MSA is really a left-dislocated topic.

### 2. The Novel of Broad Subject

DH and ADH provide a novel argument to further distinguish between broad subject constructions and clitic left dislocation constructions. In their view, Broad Subjects are directly merged high up in the TP domain and are not a result of movement to that position. DH (1999) demonstrate that the outer nominative DP in Arabic (and Hebrew) is neither a left-dislocated topic nor focus phrase, but it is a subject which combines with a 'sentential predicate'. They argue that Arabic shares with Japanese the properties of permitting an extra clause-initial NP. They both have properties that are associated with a subject rather than left-dislocated topics.

The existence of multiple nominative subjects is uncontroversial in Japanese. In Japanese, a single clause has two or more nominative arguments. The following example illustrates this phenomenon (Note1):

- 2) Zoo      ga      hana      ga      naga-i  
     elephant NOM    trunk    NOM    long-PRS  
     'As for the elephant, its trunk is long.'

It is assumed that a certain constituent such as the one in (2) is referred as the ‘Major Subject’ (Large Subject in Shibatani 1999; Broad Subjects in Doron and Heycock 1999), because the leftmost nominative DP, *Zoo ga* (Elephant-NOM) is not the thematic subject of the verb, rather is an extra argument, marked in the nominative Case (Hideki, 2017). As claimed by Kuno (1973), Kuroda (1986), and Heycock (1993), initial nominative DPs (Broad Subjects) in Japanese behave like thematic subjects (Narrow Subjects). However, Broad Subjects differ from Narrow Subjects in two major respects. The first one is that a Broad Subject is not an argument of the predicate. The second difference is that Sentential Predicates have to satisfy an ‘aboutness’ condition. The implication of this condition is that the Sentential Predicate behaves like a Comment in terms of the aboutness requirement, respects the specificity requirement imposed on the phrase they are predicated (James, 2004, p. 292, and see references contained therein).

As for Arabic, DHs and ADH attested the multiple nominative constructions (MNC), a common construction in Japanese and claim that clause-initial NPs in Arabic (and Hebrew) have the properties associated with a subject and not with left-dislocated topics or topicalized phrases. They assert that they are really a ‘Broad Subject’. A typical MNC in Arabic as in ADH (2004, p. 334):

- 3) al-bayt-u           ʔalwaan-u-hu    zaahiyat-un  
     the-house-NOM   colours-NOM-its   bright-NOM  
     ‘The house has bright colours’  
     Lit. ‘The house, its colours are bright.’

The construction of Broad Subject is parallel to subject-predicate constructions in that broad subject is base-generated in an A-position associated with a pronominal clitic inside the sentence. Therefore, the construction of Broad Subject can violate island constraints (Note 2).

Here, according to DHs analysis the sequence *ʔalwaan-u-hu zaahiyat-un* (colours-it bright) is a predicate. The broad subject *al-bayt-u* is directly merged as the outer specifier of TP, so it is not an argument of the verb, but rather it is the subject of the sentential predicate. The narrow subject *ʔalwaan-u-hu* ‘its colour’ on the other hand, is initially generated in the thematic position within VP before rising to the inner specifier of TP.

- 4) [CP [C  $\emptyset$ ] [TP *al-bayt-u* [T' *ʔalwaan-u-hu* [T  $\emptyset$ ] [VP ~~*ʔalwaan-u-hu*~~ *zaahiyat-un*]]]]
- ↑  
 └──────────────────────────────────┘

As such the narrow subject is the argument of the verb. While broad subjects can only precede the predicate (consider the contrast between (3) and (5a)), narrow subjects can precede or follow the predicate as in (3) (5b), respectively. Broad subjects always precede narrow subjects.

- 5a)\* *ʔalwaan-u-hu           zaahiyat-un           al-bayt-u*  
     colours-NOM-its   bright-NOM   the-house-NOM  
     ‘The house has bright colours’
- b) *al-bayt-u                            zaahiyat-un           ʔalwaan-u-hu*  
     the-house-NOM   bright-NOM   colours-NOM-its  
     ‘The house has bright colours’

The narrow subject controls number agreement if and only if the verb follows it, whether or not there is a broad subject which cannot assign number agreement with the verb. Strictly speaking, DHs assert that the broad subjects occur in A-positions, and not in A'-positions the standard positions of left-dislocated topics. While the TP contains the verb and its arguments, the CP includes operator layer and clause typing (i.e., wh-operators, focus operators, declaratives, interrogatives, and exclamative).

Both the broad subject and the narrow subject are in a multiple specifier of T, while the broad subject occurs in the outer specifier, the broad subject occurs in the other specifier (Note 3). The narrow subject has to move to the specifier position of T in order to check features, including number agreement. The broad subject, on the other hand, is base-generated in the specifier position of T, as an A-position (Note 4). The rest of the sentence is the predicate of the broad subject through any unbound pronoun in its domain. DH assume the analysis illustrated in the following:

- 6) [<sub>TP</sub>   broad subject   [<sub>TP</sub> (narrow subject) [<sub>T</sub>  $\phi$ ... (narrow subject (copy))...]]]

### 3. Against Broad Subjects in Arabic

ADH present some pieces of evidence in favour of the subjecthood of the initial NP in construction of the type (3). In what follows, I will introduce their arguments and argue against them.

First, ADH claim that a broad subject in Arabic can occur in a position following immediately a copula (an auxiliary verb, in their term):

- 7) kaana l-bayt-u        ?alwaan-u-hu        zaahiyat-an  
 was the-house-NOM    colours-NOM-its    bright-ACC  
 ‘The house was of bright colours.’

They show that this is contrary to left-dislocated phrases in English which cannot be embedded either under ECM verbs or auxiliary verbs such as (8a) and (8b), respectively:

8a)\* I believed the house its colours (were/to be) bright.

b)\* Was the house its colours (were) bright.

Thus, based on the contrast between the behaviour of sentence-initial nominative NPs in Arabic and left-dislocated topics in English, DHs and ADH claim that such nominative NPs are broad subjects.

The status of the example given in (7), however, is dubious; Arabic linguists (p.c.), including myself, reject it, and in fact copula can only follow the potential broad subject (as in (9)).

- 9) al-bayt-u        kaanat        ?alwaan-u-hu        zaahiyat-an  
 the-house-NOM    was.3SF    colours-NOM-its    bright-ACC  
 ‘The house was in bright colours’

This indicates that the initial NP is not in A-position, but rather it is more likely in A’-position.

Second, ADH claim that, unlike left-dislocated topics, broad subjects in Arabic can follow the Exceptional Case Marking (ECM) verbs. This can be seen by the contrast between the followings.

- 10a) dhanan-tu    hind-a        yuqa:bilu-ha        T-Tulla:b-u  
 thought-1s    Hind-ACC    meet(3M)-her    the-students  
 ‘I believed Hind to have been met by the students.’ (Note 5)
- b)\* dhanan-tu    hind-a        yuqa:bilu        T-Tulla:b-u  
 thought-1s    Hind-ACC    meet.3SM    the-students-NOM  
 ‘I believed Hind to have been met by the students.’

Here, as claimed by ADH the broad subject *hind-a* is freely embedded under an Exceptional Case Marking (ECM) verb, *Danant-u* ‘thought’ which takes a clausal complement but assigns accusative Case to the initial NP. As such property cannot be maintained for genuine left-dislocated NPs, ADH assert that topicalized phrases in Arabic cannot occur in such contexts. ADH suggest that (10b) in order to be grammatical, it would have to be not c-commanded by the ECM as in (11):

- 11) hind-a        yuqa:bilu        T-Tulla:b-u  
 Hind-ACC    meet.3SM    the-students-NOM  
 ‘Hind, the students are meeting.’

However, two pieces of evidence argue that (11) is not a topicalization structure, as claimed by ADH, but it is typically a focused constituent that is placed clause-initially encoded in the CP layer. The first one is that the focused NP, *hind-a*, maintains its accusative Case that it gets in its canonical position. Presumably, main clause topics are always nominative.

- 12) [FP [hind-a] [F’ [F Ø] [TP yuqa:bilu T-Tulla:b-u hind-a]]]
- 

Example (11) could be an answer of the question ‘Who are the students meeting?’

Left-dislocated topics, on the other hand, are always associated with a resumptive clitic and hence it is nominative (for more discussions, see Ouhalla, 1997, 1999; Moutaouakil, 1989, 1991). Consider the following:



- 13) hind-u          yuqa:bilu-ha          T-Tulla:b-u  
 Hind-NOM    meet.3SM-her    the-students-NOM  
 ‘Hind, the students are meeting.’

The second one is that the ungrammaticality of (10b) is in fact due to the accusative Case that appears on the embedded NP, *hind-a*. It is assigned its accusative Case by virtue of the transitive verb, *yuqa:bilu* (meet). The NP, *hind-a*, will already have had its Case feature valued, as accusative, and deleted, and thus will no longer be active for Case assignment. Consequently, the Case feature on the ECM verb is still active as there is no unvalued Case feature within its local domain. The resulting derivation crashes. Agree is one of the three fundamental syntactic operations in Minimalism (Chomsky, 1995). It is concerned with features and its major function is to value features which enter the derivation unvalued and to delete uninterpretable features that have no semantic content.

Returning to our discussion, example (10a), on the other hand, is grammatical as the accusative Case assigned by the verb, *yuqa:bilu* (meet), is absorbed by the clitic attached to the verb. Like all nominal expressions, clitics need Case, they absorb the Case assigned to the argument position. Hence, this Case is no longer available for further operations which involve Case or agreement features. The Case feature on the lexical NP, *hind-a*, on the other hand, is still active for further operations. So the matrix verb, *dhanan-tu* (thought), can value and delete its Case feature. More precisely, the Case assigned to the left-peripheral NP is independent of that assigned to its resumptive clitic. So, it can be concluded that it looks as though the NP in an exceptional Case marking structure can only be a topic associated with a resumptive clitic and not a focused element associated with a gap. Exceptional Case marking structure looks rather like *ʔanna*-clauses (see for example Shlonsky, 1992; Aoun et al., 2010).

Third, ADH claim that broad subjects behave like other ordinary subjects as evident by that in a coordination construction the two conjuncts can share the outer nominative NP, where it functions as the broad subject in the first conjunction and as the narrow (ordinary) subject in the second function, as exemplified in below:

- 14)? sayya:rt-i    lawn.u-ha          za:hiyy-un    wa-    maftu:hat.un    min    l-ʔa’la  
 car(F)-my    colour.NOM-its    bright(M).NOM    and    open(F).NOM    from    above  
 ‘My car has a bright colour and is a convertible.’

Here, according to their analysis, the phrase *maftu:hat.un min l-ʔa’la* (open from above) is a predicate, which means that it is not a sentence with a null subject. However, such structure is not acceptable in MSA. One way to make it acceptable is to insert the overt pronominal subject *hia* (it) at the beginning of the second conjunct as in the following:

- 15) sayya:rt-i    lawn.u-ha          za:hiyy-un          wa-    hia maftu:hat.un          min    l-ʔa’la  
 car(F)-my    colour.NOM-its    bright(M).NOM    and    it    open(F).NOM          from    above  
 ‘My car has a bright colour and is a convertible.’

I refer the unacceptability of (14) to the standard assumption that each conjunct is typically the same kind of constituent as the other conjunct. So, the question that arises here is: why is it possible to coordinate the phrase *hi maftu:hat.un min l-ʔa’la* (it open from above), but not the phrase (*maftu:hat.un min l-ʔa’la*)? A principled answer to this question could be given in terms of constituent structure. The phrase *hia maftu:hat.un min l-ʔa’la* (it open from above (15)) is a sentence with a subject and a predicate, and so can be coordinated with another similar type of a sentence (*lawn.u-ha za:hiyy-un* ‘colour-its bright’) which contains also a subject and a predicate. Conversely, however, the phrase *maftu:hat.un min l-ʔa’la* (open from above) is not a sentence, but it is adjectival phrase (AP) and cannot be coordinated with another type such as (*lawn.u-ha za:hiyy-un* ‘colour-its bright’). Given the Split CP Hypothesis of Rizzi (1997) that TopP can be multiplied and following Alsubhi (2012), I assume that Arabic allows multiple topics (Note 6).

Fourth, ADH claim that in the distributions of broad subjects are also incompatible with left-dislocated topics in that broads subjects can follow copula verbs:

- 16) ka:na          l-bayt-u          ʔalwa:n-u-hu          za:hiyat-un  
 was.3M    the-house-NOM    colours-NOM-its    bright-NOM  
 “The house was of bright colours.”

However, I claim that NPs *l-bayt-u* ‘the house’ and *ʔalwa:n-u-hu* ‘its colours’ should be treated as topics, given that because Arabic can have multiple topics. This claim is theoretically supported by the assumption that a given head can theoretically host unlimited number of adjuncts (Hornstein & Nunes, 2008, p. 60). Furthermore, Aoun et al. (2010, p. 235) noted that a left peripheral NP associated with a pronominal clitic within an island cannot occur in such contexts as the following (from Lebanese Arabic) shows:

- 17) \*keenit/keeno      **naadia** ʕam    bixabbro    S-Sabe    yalli    sheef-a    nakte  
 Was.3sf/were.3p    Nadia    Asp.    Tell.3p    the-boy    that    saw.3sm-her    joke  
 ‘It was the case that Nadia, they were telling the boy that saw her a joke.’

Fifth, ADH claim that in contrast to left-dislocated topics and topics, broad subjects can appear with *wh*-phrases and bare quantifiers. They illustrated the following example of a *wh*-phrase from Japanese:

- 18) dare-ga    me-ga    aoi    no-desu-ka  
 who-NOM    eyes-NOM    blue    gu  
 ‘Who has blue eyes?’

They claim that it is possible for broad subjects in MNCs to be focus or topic, and thus the broad subject is possible but a left-dislocated topic is not possible to be a downward-entailing quantifier.

As for Arabic, ADH illustrate the following example of quantified broad subjects in Arabic (Note 7):

- 19) kull-u                            ʔinsa:n-in    tuHibbu-hu    ʔumm-u-hu  
 Every-NOM    man-GEN    love.3F-him    mother-NOM-his  
 ‘Everyone’s mother loves him.’  
 Lit. \* ‘Everyone, his mother loves him.’

ADH did not compare or contrast the properties of left-dislocated topics with broad subjects; they did not do not provide a counterpart left-dislocated construction either. However, examples like (19) have a compulsory resumption, i.e. P-stranding is not possible as the ungrammaticality of the following example illustrates:

- 20)\* kull-u/kull-a                            ʔinsa:n-in    tuHibbu    ʔumm-u-hu  
 every-NOM/every-ACC    man-GEN    love.3F-him    mother-NOM-his  
 ‘Everyone’s mother loves him.’  
 Lit. \* ‘Everyone, his mother loves him.’

So, following Landau (2009), obligatory resumption is not visible to information structure, and therefore this kind of construction shows no discourse properties that exclude the analysis of left-dislocated topics.

#### 4. The Initial Nominative NP Is a Left-Dislocated Topic

DH claim that initial nominative NPs in Arabic have the properties associated with an ordinary subject and not with a left-dislocated topic or a topicalized phrase. Thus, I will provide a number of arguments supporting the opposite position and propose that what is considered to be a Broad Subjects in DH and ADH is really a left-dislocated topic.

As for left-dislocated topics, Cinque (1990) defines it as a root clause phenomenon and each clause has only one left-dislocated topic. It is characterized by the existence of a lexical NP in the left-peripheral position and it is related to a pronominal element inside the clause. Dislocated NPs typically bear nominative Case marking in MSA. Aoun et al. (2010, pp. 191–195) observe that left-dislocated topics must precede the element of the complementizer phrase when they interact with it:

- 21a) zayd-un    hal    qaabalta-hu  
 Zayd-NOM    Q    met.2SM-him  
 ‘Zayd, did you meet him?’  
 b)\* hal    zayd-un    qaabalta-hu  
 Q    Zayd-NOM    met.2SM-him  
 ‘Zayd, did you meet him?’

In embedded clauses, however, the left-dislocated topics can immediately follow the complementizer:

- 22) zaʔmatu ʔanna r-risalat-a l-walad-u kataba-ha  
 claimed.IS that the-letter-ACC the-boy-NOM wrote.3SM-it  
 ‘I claimed that the letter, the boy wrote it.’

Here, the complementizer *ʔinna* assigns the accusative Case to the left-dislocated topics, *r-risalat-a*.

Note that although it is possible in some languages, such as Italian, to left-dislocate a range of phrases (Cinque, 1990), in Arabic, left-dislocated topics are restricted to NPs. This is because Arabic nominal pronouns can only associate with NPs, but not with other types of phrases. An example with two initial NPs is:

- 23) [Ali-un [r-risalat-u<sub>j</sub> [ʔarsalat-ha<sub>j</sub>]]]  
 Ali-NOM the-letter-NOM sent-it  
 ‘Ali, the letter, he sent it.’

The second NP is associated with a clitic. We can also have the other way around:

- 24) [r-risalat-u<sub>j</sub> [Ali-un [ʔarsalat-ha<sub>j</sub>]]]  
 the-letter-NOM Ali-NOM sent-it  
 ‘Ali, the letter, he sent it.’

However, these two nominals are not a single nominal, but rather they are two separate nominals.

Furthermore, the following pair of examples suggests that the so-called broad subject in Arabic does not occupy the specifier position of the TP, but rather originates as a specifier of the TopP (=Topic Projection). So, consider the contrast between the following:

- 25a) Hind-un man yuqaabilu-ha  
 Hind-NOM who meet-her  
 ‘Who are meeting Hind?’  
 b)\* man Hind-un yuqaabilu-ha  
 who Hind-NOM meet-her  
 ‘Who are meeting Hind?’

Here, *man* ‘who’ is the wh-narrow-subject, in the sense that *man* is the corresponding wh-subject of the narrow subject of the following example:

- 26) Hind-un yuqaabilu-ha T-Tullaab-u  
 Hind-NOM meet-her the-students-NOM  
 ‘The students are meeting Hind’  
 Lit. ‘Hind, the students are meeting her.’

It is assumed that wh-movement is concerned with movement of wh-phrases to the left-periphery of clauses, more precisely to FocP (=Focus Projection). Given that the CP layer of clause structure can be split into a number of projections (Force Phrase, Topic Phrase, Focus Phrase and Finiteness Phrase). Thus, the proposed wh-subject occupies Spec FocP, and hence is positioned under a topic phrase. This shows that the so-called broad subject is really a left-dislocated topic in A’-position.

Unlike left-dislocated topics, broad subjects in Japanese obey locality requirement on the anaphoric link. However, the initial nominative NP in Arabic, like Hebrew (see Landau, 2009), cannot bind local anaphors:

- 27a) [ibnat-u Aliy-in<sub>i</sub>]<sub>j</sub> ʔkhbarat Hind-a<sub>k</sub> ʔan nafsihaj<sub>k</sub>/\*nafsih<sub>i</sub>  
 daughter-NOM Ali-GEN told Hind about herself/\*himself  
 ‘Ali’s daughter told Hind about herself/\*himself’  
 b) Aliy-un<sub>i</sub>, ibnat.u-hu<sub>j</sub> ʔkhbarat Hind-a<sub>k</sub> ʔan nafsihaj<sub>k</sub>/\*nafsih<sub>i</sub>  
 Ali-NOM daughter-NOM-his told Hind about herself/\*himself  
 ‘Ali’s daughter told Hind about herself/\*himself’

The oblique anaphor in (27a) can be bound either by the accusative NP, *Hind*, or by the whole possessive subject, *ibnat Aliy* (Ali’s daughter), but definitely not by a subject-internal possessor, *Ali*. However, although this

possessor is placed in a broad subject position (27b), it cannot bind the anaphor which is rather surprising under ADH and DH's analysis. Under their analysis, the initial NP, *Ali* in (27b), is a board subject in A-position and it c-commands the anaphor within its local clause.

## 5. Conclusion

This paper argues against the analysis that Arabic has multiple nominative phrases as the type of Japanese. It gives evidence that pertains to the syntax of this construction that shows that they are not instances of broad subjects. The impossibility of multiple specifiers of TP in Arabic provides the essential left-peripheral A-bar-position for these initial nominative NPs. The paper proposes that these initial nominative NPs have some syntactic properties that distinguished them from "Broad Subjects". They behave like a left-dislocated topic in most respects.

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## Notes

Note 1. This example is from Hideki (2017).

Note 2. ADH assume that clitic-left-dislocated NPs are generated by movement in A'-position and therefore they obey island constraints.

Note 3. This analysis is casted in a theory that permits multiple specifiers to be projected for a given head.

Note 4. ADH propose that the narrow subject occupies Spec-VP and thus partial agreement is weak in the VS order, full agreement is strong, in the other hand, and thus subject movement from Spec-VP to Spec-TP is obligatory.

Note 5. I would rather translate the verb *dhanan-tu* as to suppose. In fact, this verb belongs to certainly and doubt verbs which cause the accusative Case to both the subject/topic and its predicate.

Note 6. Furthermore, Landau (2008) shows that a construction such as (15) is dubious in Hebrew in his argument against broad subject in Hebrew. DH claim that the initial NP in Hebrew can be shared by two conjunctions.

Note 7. Benmamoun (1999) shows that quantifiers in Arabic appear in two different types of structures: the first one is that quantifiers agree with the subject they modify and associate with a resumptive clitic, whereas the second one, on the other hand, makes no agreement. The agreeing quantifier can be stranded, while the non-agreeing one can. So, to account for this contrast, Benmamoun illustrates that Arabic structures containing quantifiers are divided in two types:

- i. a construct-state-like Q-NP type in which Q heads a QP
- ii. an NP-Q type in which Q heads an adjunct that modifies the NP.

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## Is Julian Barnes Reliable in Narrating *the Noise of Time*?

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### Abstract

Wayne C. Booth says that a novelist creates an implied author that is an ideal, literary, and created version of the real author. Seymour Chatman has emphasized the implied author is a principle that invents the narrator who has the direct means of communicating. Chatman says it is important distinguish among narrator, implied author, and real author.

Booth originally says that unreliable narrators vary on how far and in what direction they depart from the author's norms. The concept of Booth's term 'unreliable narrator' has been a subject to debate. In Ansgar Nunning's perspective, the reader has a role in detecting narrational unreliability. There are four forms of unreliable narration: intranarrational unreliability, internarrational unreliability, intertextual unreliability, and extratextual unreliability.

Julian Barnes' novel *The Noise of Time* is a fictional biography of a real Russian composer named Dmitri Shostakovich whose work of art flourishes even under the oppression of the Soviet government. According to a review in *The Guardian*, the novel is mainly on Shostakovich's battle with his conscience when living under the rule of Joseph Stalin. It is possible that the real author, implied author, and narrator are the same person in Barnes' case. The objective of this article is to examine whether Barnes is reliable in telling the story of Shostakovich or not.

**Keywords:** implied author, unreliable narrator, flashback, narrator

### 1. Introduction

People read fictional novels only as a means of entertainment to escape the mundane burdens and the boredom of everyday life. Some scholars and writers research the stories of fictional novels. Narratologists study how the stories are told and whether the narrators are reliable or not. In addition, narratologists discover that there is more to storytelling than authors and narrators. The case of Julian Barnes' *The Noise of Time* will be examined from the perspective of narratology specifically on the narrator's reliability.

#### 1.1 What is an Unreliable Narrator?

Wayne C. Booth says that a novelist

“creates not simply an ideal, impersonal ‘man in general’ but an implied version of ‘himself’ that is different from the implied authors we meet in other men’s works. To some novelists it has seemed, indeed, that they were discovering or creating themselves as they wrote ... Whether we call this implied author an ‘official scribe’, or adopt the term recently revived by Kathleen Tillotson—the author’s ‘second self’—it is clear that the picture the reader gets of this presence is one of the author’s most important effects. However impersonal he may try to be, his reader will inevitably construct a picture of the official scribe will never be neutral towards all values” (Booth, pp. 70–71).

In addition, the “‘implied author’ chooses, consciously or unconsciously, what we read; we infer him as an ideal, literary, created version of the real man; he is the sum of his own choices” (Booth, pp. 74–75). In Booth's perspective, “If a narrator who by every trustworthy sign is presented to us a reliable spokesman for the author professes to believe in values which are never realized in the structure as a whole, we can then talk of an insincere work. A great work establishes the ‘sincerity’ of its implied author, regardless of how grossly the man who created that author may belie in his other forms of conduct the values embodied in his work” (Booth, p. 75). Originally in Booth's terms, unreliable narrators “differ markedly depending on how far and in what direction

they depart from their author's norms" (Booth, p. 159). Moreover, "the most important of these kinds of distance is that between the fallible or unreliable narrator and the implied author who carries the reader with him in judging the narrator" (Booth, p. 158).

Seymour Chatman emphasizes that the implied author "is not the narrator, but rather the principle that invented the narrator, along with everything else in the narrative, that stacked the cards in this particular way, had these things happen to these characters, in these words or images. Unlike the narrator, the implied author can tell us nothing. He, or better, it has no voice, no direct means of communicating" (Chatman, p. 148). Furthermore, Chatman says that the "counterpart of the implied author is the implied reader—not the flesh-and-bones you or I sitting in our living rooms reading the book, but the audience presupposed by the narrative itself. Like the implied author, the implied reader is always present. And just as there may or may not be a narrator, there may or may not be a narratee" (Chatman, pp. 149–150). In Chatman's perspective, it "is as necessary to distinguish among narratees, implied readers (parties immanent to the narrative), and real readers (parties extrinsic and accidental to the narrative) as it is among narrator, implied author, and real author" (Chatman, p. 150). Subsequently, Chatman crafts the narrative-communication diagram shown as:

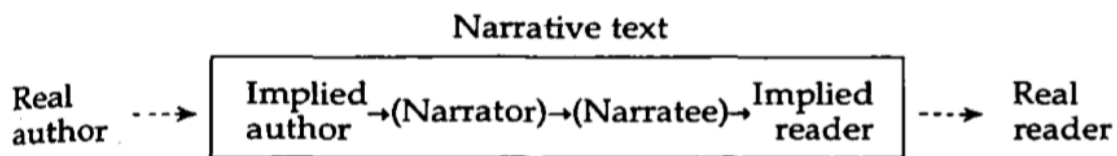


Figure 1. Narrative-communication diagram

Source: Chatman, 151.

The concept of Booth's term 'unreliable narrator' has been a subject to debate. "While only a few have denied its indispensability to the vocabulary of narrative analysis, there have been (and still are) considerable disagreements on how to define the concept" (Hansen, p. 227). Some of the contemporary narratologists "tend to define it as a reader-dependent issue: a narrator's (un)reliability is not a matter of inconsistencies or deviations internal to the narrational structure, but dependent upon the reader's preferences. If reader and narrator share a worldview, a moral standard, values, or beliefs, the narrator will be reliable to the reader. If not, he/she will be unreliable" (Hansen, pp. 227–228). Furthermore, "One of Nünning's points is that the critique that has been raised (by Nünning himself, among others) against the implied author as a way for the reader to naturalize the text according to the communicative strategies can be generalized to cover the unreliable narrator as well. When the reader is presented with textual inconsistencies (e.g., self-contradictions, illogical circumstances), one strategy of solving these is to subordinate them the concept of the 'unreliable narrator'" (Hansen, p. 228). Ansgar Nünning views it as a cognitive issue because it involves "the reader's role in the detection of narrational unreliability" (Hansen, p. 228). However, "the rather exclusive orientation towards the reader's responsibility does seem to overlook the fact that the phenomenon or unreliable narration is much more diverse than the clear-cut concept allows us to see, which is why further distinctions and conceptualizations are needed" (Hansen, p. 228).

There are four forms of unreliable narration: intranarrational unreliability, internarrational unreliability, intertextual unreliability, and extratextual unreliability. First, "*Intranarrational unreliability* designates the 'classical' definition—that is unreliability established and supported by a large stock of discursive markers" (Hansen, p. 241). Second,

"*Internarrational unreliability* designates the situation in which a narrator's version of incidents is contrasted by another or several other narrator's versions. The other narrator can, in this respect, be identical with the first if, for example, a span of time or gained knowledge occurs between the two positions. Likewise, different forms of embedment are possible. In opposition to the intranarrational version, internarrational unreliability is not necessarily marked discursively in the unreliable narrator's discourse, but comes into being by the framing of other voices and a non-correspondence with what is taking form as the factual story on their behalf—either because they are of greater authority, or because they serve as independent but agreeing witnesses" (Hansen, 241).

Third, “Intertextual unreliability is, in this respect, based on manifest character types that, on behalf of their former existence, in their configuration or paratextual mentioning ... already direct the reader’s attention towards their reliability” (Hansen, p. 242). Lastly, “the extratextual variant designates unreliability depending on the reader’s direct implementation of own values or knowledge in the textual world” (Hansen, pp. 242–243).

### 1.2 Julian Barnes and *The Noise of Time*

Julian Barnes is an author of twelve novels, three books of short stories (*Cross Channel*, *The Lemon Table* and *Pulse*), four collections of essays, and two books of non-fiction (*Nothing to Be Frightened* and *Sunday Times* number one bestseller *Levels of Life*). One of his novels *The Sense of an Ending* has won the 2011 Man Booker Prize for Fiction. Barnes’ masterpiece *The Noise of Time* is about a Russian composer named Dmitri Shostakovich whose work of art flourishes even under the oppression of the Soviet government. According to a review in *The Guardian*, the novel is mainly on Shostakovich’s battle with his conscience when living under the rule of Joseph Stalin. It is possible that the real author, implied author, and narrator are the same person in Barnes’ case. Is Barnes reliable in telling the story of Shostakovich?

### 2. Narration in *The Noise of Time* by Julian Barnes

Barnes writes the novel in third person’s point of view to tell the story of Dmitri Shostakovich and integrates the use of flashbacks. The novel has three chapters which are three critical moments of Shostakovich’s life. Internal focalizations are used throughout the novel to show what Shostakovich is thinking. There are times that the real author and implied author communicate with the real readers and implied readers respectively. Barnes starts the story with a prelude being written in Italics to provide background information before introducing the unnamed protagonist referred to as “half a man”.

The first chapter of the novel titled *On the Landing* begins with the scene where “He had been standing by the lift for three hours. He was on his fifth cigarette, and his mind was skittering” (Barnes, p. 7). The time which the story is set shown in the following passage:

“It had all begun, very precisely, he told his mind on the morning of the 28th of January 1936, at Arkangelsk railway station. No, his mind responded, nothing begins just like that, on a certain date at a certain place. It all began in many places, and at many times, some even before you were born, in foreign countries, and in the minds of others” (Barnes, p. 9).

The readers learn the name of protagonist from this particular passage:

“Destiny. It was just a grand term for something you could do nothing about. When life said to you, ‘And so’, you nodded, and called it destiny. And so, it had been his destiny to be called Dmitri Dmitrievich” (Barnes, pp. 10–11).

The narrator summarizes Dmitri’s upbringing, “He had been born in St. Petersburg, started growing up in Petrograd, finished growing up in Leningrad. Or St. Leninburg, as he sometimes liked to call it” (Barnes, p. 11). The narrator may have digressed to bring out the topic of sex to the readers, “The act of sex, young know-alls maintained, was just like drinking a glass of water: when you were thirsty, you drank, and when you felt desire, you had sex” (Barnes, p. 14). The following passage shows that there is fear living under the rule of Stalin:

“They always come for you in the middle of the night. And so, rather than be dragged from the apartment in his pyjamas, or forced to dress in front of some contemptuously impassive NKVD man, he would go to bed fully clothed, lying on top of the blankets, a small case already packed on the floor beside him. He barely slept, and lay there imagining the worst things a man could imagine. His restlessness in turn prevented Nita from sleeping. Each would lie there, pretending; also pretending not to hear and smell the other’s terror. One of his persistent waking nightmares was that the NKVD would seize Galya and pack her off—if she was lucky—to a special orphanage for children of enemies of the state. Where she would be given a new name and a new character; where she would be turned into a model Soviet citizen, a little sunflower lifting her face towards the great sun that called itself Stalin” (Barnes, p. 15).

The narrator later brings out an incident that “If it all began elsewhere, and in the minds of others, then perhaps he could blame Shakespeare, for having written *Macbeth*. Or Leskov for Russifying it into *Lady Macbeth of Mtsensk*. No, none of that. It was, self-evidently, his own fault for having written the piece that offended” (Barnes, p. 18). Before the narrator can say what happens next after the composition offends the Soviet government, Barnes gives out a backstory of Shostakovich’s mother. “Years ago, life times away, back in the last century, when his mother had been at the Irkutsk Institute for Noblewomen, she and two other girls had danced the mazurka from *A Life for the Tsar* in front of Nicolas II, then crowned prince” (Barnes, p. 21). The narrator mentions briefly about Shostakovich’s father who is “Dmitri Boleslavovich, had been a gentle,



unworldly man who worked hard and handed his salary to his wife, keeping back just a small amount of tobacco money” (Barnes, p. 21). After the digression, the narrator tells the readers what happens after the composition is performed. “Now the same paper knew that *Lady Macbeth of Mtsensk* had only succeeded outside the Soviet Union because it was ‘non-political and confusing’, and because it ‘tickled the perverted taste of the bourgeois with its fidgety, neurotic music’” (Barnes, p. 27). Before the narrator tells the readers about Shostakovich’s love life, the narrator explicates what is Free Love. When telling about Shostakovich’s love life, the narrator brings up the “Maupassant short story about the young garrison commander of a fortress town on the Mediterranean coast” (Barnes, p. 34). The narrator tells the readers “This was how you should love—without fear, without barriers, without thought for the morrow. And then, afterwards, without regret” (Barnes, p. 34). Apart from Shostakovich’s love life, the narrator brings up an event when “he felt such a terrible love for Rozochka. He did things like banging his head against the wall, and tearing at his hair, just like a character in a bad novel. Gauk warned him severely against the two women, saying that they were both prostitutes and terrible bitches. But this only increased his excitement—it was all such fun. So much fun that he’d nearly got married to Rozochka” (Barnes, p. 35). Part of Shostakovich’s personality is described as “He was an introverted man who was attracted to extroverted women” (Barnes, p. 36). Later on, the narrator brings out the complicated relationship between Shostakovich and his wife.

“And so he and Nina met, and they became lovers, but he was still trying to win Tanya back from her husband, and then Tanya fell pregnant, and then he and Nina fixed a day for their wedding, but at the last minute he couldn’t face it so failed to turn up and ran away and hid, but still they persevered and a few months later they married, and then Nina took a lover, and they decided their problems were such that they should separate and divorce, and then he took a lover, and they separated and put in the papers for a divorce, but by the time the divorce came through they realized they had made a mistake and so six weeks after the divorce they remarried, but still they had not resolved their troubles” (Barnes, p. 38).

When the implied author writes “And then Nita fell pregnant, and everything of necessity stabilized” (Barnes, p. 38), it can lead to the readers’ confusion as they will ponder whether Nita and Nina are the same person. The readers learn the last name of the protagonist “For instance: ‘Today there is to be held a concert of works by the enemy of the people Shostakovich’” (Barnes, p. 39). Shostakovich is being described as “anti-aristocratic, in feeling, politics, artistic principle” (Barnes, p. 40). Before Shostakovich is interrogated by Zakrevsky, the narrator brings out that “Power had humiliated him, taken away his livelihood, ordered him to repent. Power had told him how it wanted him to work, how it wanted him to live” (Barnes, p. 43). After the interrogation, the irony is that “Zakrevsky had himself fallen under suspicion. His interrogator interrogated. His arrester arrested” (Barnes, p. 50). The narration returns to the present when “he stood and waited, thinking about the past, fearing for the future, smoking his way through the brief present” (Barnes, p. 51). The narrator briefly summarizes his love life “He had put the theory of Free Love into practice, first with Tanya, then with Nita” (Barnes, p. 53). The narrator does show Shostakovich fantasizing “He imagined his mother sitting in a cinema while pictures of his girlfriends were projected on to the screen. Tanya—his mother applauds. Nina—his mother applauds. Rozaliya—his mother applauds even harder” (Barnes, p. 56). The readers may get mixed up between Rozochka and Rozaliya.

The second chapter titled *On the Plane* is about Shostakovich’s tour of the United States. There is a possible implied dialogue between Shostakovich and the narrator “So, Dmitri Dmitrievich, how was your trip? Wonderful, thank you, I saw all I wished to see and the company was most agreeable” (Barnes, p. 62). The narrator makes a comparison between the two different nations “If at home you were spied on by the men who smoked Belomor, here in America you were spied on by the press” (Barnes, pp. 65–66). The narrator tells an event which proceeded as

“He had hoped form some obscurity among the hundreds of other participants, but found to his dismay that he was the star name of the Soviet delegation. He had given a short speech on the Friday night and an immense one on the Saturday night. He had answered questions and posed for photographs. He was treated well; it was a public success—and also the greatest humiliation of his life. He felt nothing but self-disgust and self-contempt” (Barnes, p. 67).

The narrator digresses about tyranny turning the world upside down and “In the twelve years between 1936 and 1948, he had never felt safer than during the Great Patriotic War” (Barnes, p. 67). The narrator then reveals that “If the state made concessions, so did its citizens. He made political speeches written for him by others but—so upside down had the world become—they were speeches whose sentiments, if not whose language, he could actually endorse” (Barnes, p. 68). At the time the narrator is telling about Shostakovich’s family life (with wife and children), the narrator digresses saying “To be Russian was to be pessimistic; to be Soviet was to be

optimistic. That was why the words *Soviet Russia* were a contradiction in terms. Power had never understood this. It thought that if you killed off enough of the population, and fed the rest a diet of propaganda and terror, then optimism would result” (Barnes, p. 71). Subsequently, the narrator describes Shostakovich as a pessimistic husband and father whereas his wife and children are optimistic. The full name of the protagonist is shown in “It was the view of those at the highest level that Dmitri Dmitrievich Shostakovich was not a lost cause, and capable, *if properly directed*, or writing clear, realistic music” (Barnes, p. 75). The narrator also tells about the Union of Composers entering Shostakovich’s life and the event when “he had his Second Conversation with Power” (Barnes, p. 79). The narrator indirectly communicates with the readers that

“In an ideal world, young man should not be an ironical person. At that age, irony prevents growth, stunts the imagination. It is best to start life in a cheerful and open state of mind, believing in others, being optimistic, being frank with everyone about everything. And then, as one comes to understand things and people better, to develop a sense of irony. The natural progression of human life is from optimism to pessimism; and a sense of irony helps temper pessimism, helps produce balance, harmony” (Barnes, pp. 85–86).

The narrator continues the topic on tyranny that “demanded that you love the Party, the State, the Great Leader and Helmsman, the People. But individual love—bourgeois and particularist—distracted from such grand, noble, meaningless, unthinking ‘loves. And in these times, people were always in danger of becoming less than fully themselves. If you terrorized them enough, they became something else, something diminished and reduced: mere techniques for survival” (Barnes, pp. 86–87). The narrator then summarizes Shostakovich’s tour trip to the United States:

“He knew, when he had agreed to attend the Cultural and Scientific Congress for World Peace, that he had no choice. He also suspected that he might be displayed as a figurehead, a representative of Soviet values. He had expected some Americans to be welcoming, others to be hostile. He had been instructed that after the congress he would travel outside New York, to peace rallies in Newark and Baltimore; he would also speak and play at Yale and Harvard” (Barnes, pp. 95–96).

The narrator also shows that Shostakovich has an unpleasant dealing with “Nicholas Nabokov. A composer himself in a small way. Who had left Russia in the Thirties and found a home in America. Machiavelli said that you should never trust an exile. This one was probably working for the CIA” (Barnes, pp. 97–98). The narrator confirms that “Anyone with an ounce of political understanding would know that he hadn’t written the speeches he gave: the short one on the Friday and the very long one on the Saturday. He was handed them in advance and instructed to prepare his delivery. Naturally, he didn’t. If they chose to rebuke him, he would point out that he was a composer, not a speech-maker” (Barnes, p. 98). The narrator then brings up that “Zhdanov, who had persecuted him since 1936, who had banned him and derided him and threatened him, who had compared his music to that of a road drill and a mobile gas chamber” (Barnes, p. 102). There is another implied dialogue between the narrator and Shostakovich.

“But surely, Dmitri Dmitrievich, you could write in the secrecy of your apartment; you could circulate your music; it could be played among friends; it could be smuggled out to the West like the manuscripts of poets and novelists? Yes, thank you, an excellent idea: new music of his, banned in Russia, played in the West” (Barnes, p. 109).

The chapter ends with the narrator telling the readers that “If you saved yourself, you might also save those around you, those you loved. And since you would do anything in the world to save those you loved, you did anything in the world to save yourself” (Barnes, p. 110).

The last chapter titled *In the Car* is when Shostakovich “was an old man, he was chauffeured around Moscow, usually by Irina, but sometimes by an official driver” (Barnes, p. 116). The narrator tells about Shostakovich’s final days while informing the readers that Stalin has passed away and also labels Stalin as the Great Gardener. The narrator also makes a comparison between Stalin and France’s King Louis XIV. The narrator questions Shostakovich:

“What is wrong with our Soviet cars, Dmitri Dmitrievich? Do they not take you from place to place, are they not reliable, and built with Soviet roads in mind? How would it look if our most distinguished composer was seen to insult the Soviet motor industry by buying a Mercedes? Do members of the Politburo drive around in capitalist vehicles? Surely you can see that it is quite impossible” (Barnes, 127).

The narrator also makes a comparison between how the people in West and Soviet Union treat their chauffeurs.

“In the West, a chauffeur was a servant. In the Soviet Union, a chauffeur was a member of a well-paid and dignified profession. After the war, many chauffeurs were engineers with military experience. You knew to treat your chauffeur with respect. You never criticized his driving, or the state of the car, because the slightest such comment often resulted in the car being laid up for a fortnight with some mysterious illness. You also ignored the fact that when you did not require you chauffeur, he was probably off working on his own account, making extra money. So you deferred to him, and this was right: in certain respects, he was more important than you” (Barnes, pp. 142–143).

The narrator brings up that after “Nita had died, and then, barely a year later, his mother had died” (Barnes, p. 145), Shostakovich remarries, but the second marriage is a failure. Sometime after Shostakovich has his Third and Final Conversation with Power, he marries Irina Antonovna. The narrator then brings up that Shostakovich’s health is “always poor, declined to the point where he was unable to walk up stairs. He had been forbidden alcohol and cigarettes, prohibitions which in themselves were surely enough to kill a man. And vegetarian Power tried to help, ordering him from one end of the country to the other, to attend this premiere, receive that honor. He finished the year in hospital with kidney stones, while also enjoying radiotherapy for a cyst on the lung” (Barnes, p. 167). The narrator tells the readers “It was, of course, not just a problem for famous writers and composers, but for ordinary people too: the problem of living beyond your best span, beyond that point where life can no longer bring joy, instead only disappointment and dreadful happenings” (Barnes, pp. 176–177). The chapter ends with the follow-up on the prelude in Shostakovich’s point of view and the words are italicized.

### 3. Conclusion

Although there are life-value messages that Barnes has been telling the real readers via the novel, it is plausible that Barnes is intertextually unreliable in telling the story of Dmitri Shostakovich. The narration within *The Noise of Time* is disorganized as the story is told in a fragmented way, no matter how well the events of the story are recorded. The narrator frequently digresses giving out information about certain topics such as love, sex, and tyranny.

What makes a good novel is not just having a good story, but also having the right narrative way of telling it. There is a possible connection between Seymour Chattam’s narrative-communication and Gottfried Leibniz’s possible world theory. The implied author can be a traveler of time and space to record events of a story. The real author determining the presentation of the story recorded by the implied author is equivalent to shaping whether the narrator in the novel is reliable in telling the story to the implied and real readers or not. However, if a story is told in first person’s point of view, the narrator’s reliability depends on the point-of-view character. The discourse world is an intermediary between the possible or fictional story world and the real world.

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# Political Imbroglios in Kamila Shamsie's *Home Fire* and Mohammad Hanif's *A Case of Exploding Mangoes*

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## Abstract

This research work aims at to scrutinize two novels of Pakistani writers, Mohammad Hanif's *A Case of Exploding Mangoes* (2008) and Kamila Shamsie's *Home Fire* (2017) comparatively. Hanif's novel is about the ruling era of General Zia-ul-Haq and Shamsie's novel is about the difficulties of Muslim migrants in a foreign country. The purpose of this study is to accentuate the working of politics and political imbroglios at personal, social, civil/political, and military level; intermingling of religious values into political values; and conversion of politics into capitalism through Marxism theory which is originated by Karl Marx and Friedrich Engels in the mid-to-late nineteenth century, taken from Lois Tyson's book *Critical theory today* (2006). The researchers have substantiated through the comparative analysis of both novels that the use of politics in a positive way becomes the cause of peace and prosperity and the use of it negatively becomes the cause of creating disintegration and demolition in the society. This study spotlighted that whatever people do in their life, they do so to get personal benefits, political advantages and economic power. Conspicuous findings of the study reveal that both novels explicate intricate ideologies at personal, political, cultural and somewhat emotional levels. The novels display themes and stories, with slight manipulation of political and cultural facts and realities.

**Keywords:** Marxism, political imbroglion, Pakistani fiction

## 1. Introduction

### 1.1 Background of the Study

Kamila Shamsie is a Pakistani English novelist who was born in Karachi on 13th August, 1973 in Pakistan. She got higher education in UK and now lives there. Shamsie's eight novels have been published since 1998 to 2017 which got worldly praise and fame. She has tackled the complexities of politics at personal and social level in the novel *Home Fire* (2017). She has accentuated these issues and complexities through the characters of Isma, Aneeka, Karamat, and Parvaiz who are Muslims and migrate from Middle East to London, and Eamonn who is a non-religious and son of a powerful political figure who is recently elected home secretary of London. Shamsie very tactfully described that how people use other people for their personal benefits. She clearly manifested that people exploit ethics, morality and relations in the name of love.

Mohammad Hanif, a journalist and Pakistani-British writer was born in Okara, Pakistan in 1964. He got his early education from Pakistan and then moved to London, and in 2008 he came back to Pakistan. He is one of the worldly acknowledged Pakistani writers. His three novels have been published, and he has written two plays and script of one film as well. His novel *A Case of Exploding Mangoes* (2008) is based on the life of military and conjectures on the crash of General Zia-ul-Haq's plane. Hanif skillfully has narrated the politics at personal, social, political/civil, and military level through the characters of Ali Shigri who is an air-force pilot and is pursuing the revenge for the murder of his father for which he thinks that only the chief of army staff is responsible. It also discusses the involvement of CIA spooks, generals, blind prisoners, and a tender-hearted and beautiful love story between two cadets. Tanveer and Arif (2014) voiced that Hanif's novel has great value because it describes in an apt manner the reality of Pakistani politics, the role of army, and army's interference in civil and public politics (p. 95).

Both novels depicted politics but at different levels such as at personal, social, military, and civil/political level. Tyson (2006) has recounted Karl Marx's view that behind all human productions and events, there are peculiar historical/material reasons (p. 54). So, according to Marxists the build out of the superstructure of social, political or ideological realities is based on economics (ibid). The current study has highlighted the complexities and imbroglios of politics at different levels not only in Pakistani society but also in migrated Muslim families in foreign countries. The study has spotlighted the state where military has the right to take-over the country whenever it wants to do so. This study has also focused on the politics in personal relations and emphasized that how people gain personal benefits, do politics with other persons in the name of love and family, and in this way they play with their relations and exploit them. This study has pointed out the alliance among military officers, government of Pakistan, and USA which works as capitalism and shape the rules and laws of our political, military, social, and civil systems. These systems prevail in our society and dominate our lives.

### 1.2 Rationale of the Study

The working of politics at personal, social, military, and civil/political level is the cause due to which people at individual level and society as a whole suffers from devastation and desolation. The alliance between government and military officers creates capitalism, and dominate over the state where they work as capitalists to get personal benefits, and economic and political power. Politics in the name of love either within family or with other people destroy trust and relations; consecutively people become confused and distrusted to others. Political imbroglios are the cause due to which people become the victim of disillusionment because when they come to know that someone or something is not as good as they believe, their trust and hopes become perished, and they become totally disillusioned. These are the problems in Shamsie's *Home Fire* and Hanif's *A Case of Exploding Mangoes* on which no one has worked yet. So, the researchers attempted to go through intensive and comprehensive analysis of both novels to fill this gap.

### 1.3 Research Questions

- 1) What is the depiction of the politics in Shamsie's *Home Fire* and Hanif's *A Case of Exploding Mangoes*?
- 2) What kinds of political imbroglios at different levels are present in Shamsie's and Hanif's novels?
- 3) What are the reasons of the conversion of politics into capitalism in both novels?
- 4) How political mantles are represented/misrepresented Pakistani people, culture and society?
- 5) What are the causes of the intermingling of religious values into political values?

### 1.4 Politics and Fiction

The word politics is derived from the Greek word which means 'cities' affairs. It is a process through which decisions are being made for applying them to all the members of every group. Politics also refers to exercise and achieve the positions of governance; it means to get control over a state or human community. So, it is a practice or study of the distribution of resources and power. It is usually said that politics is all about the power. So, a political system is a framework which provides the political methods in any given society. Generally, politics includes anything which affects one's daily life such as the way through which a household or an office is managed, or how one group or one person exercises influence over another. Hence, the idea that "politics is everywhere", informal politics is understood typically as everyday politics. It is stated in *Merriam-Webster* dictionary that politics means the relations' total complex between all the people who live in society; conduct or relation in an experience's specific area as seen or dealt with especially from a political point of view such as ethnic politics, office politics etc. Adams and Dyson (2003) said that according to Aristotle, man is a political animal by nature. Dorling (2016) said that a better politics is that which can make the future generations to be happier with goals of better health and greater well-being rather than maximization of wealth. Dorling further said that not just our friends and family members but our all fellow citizens who live around us and whose lives are interlaced with our lives and will affect us at some point for good or bad.

#### 1.4.1 Marxism

According to Tyson (2006), although in Europe the Communist Bloc has failed but still those communist societies which claim they are based on the principles of Marxism developed by Karl Marx, are in reality the oligarchies in which the guns and the money are controlled by a small group of leaders and through the physical intimidation its policies are forced on a population by keeping in line. Karl Marx's theory 'Marxism', can still give us a meaningful way to understand the current events and the history even if the Communist countries were the true Marxists societies and even if all those societies had failed (ibid). He said that according to Marxists, there is a force to get economic power, material and personal benefits at the back of all activities of life such as

political, social, and cultural. In the terminology of Marxist, material circumstances become referred through economic conditions, and the ideological or social or political atmosphere which is generated by the material conditions, is known as the historical situation. So, for Marxist critic, without understanding the specific historical/material circumstances, neither human productions nor human events can be understood, in which those productions and events occur, because all human productions and events have specific historical/material causes. According to the Marxists, the socioeconomic class's differences divide the people in the ways that are more significant than the differences in ethnicity, religion, gender, or race. So, the lines are drawn for the real battle between "haves" and "have-nots", between the proletariat and bourgeoisie.

'Religion' is an ideology to which Karl Marx called "the opiate of the masses" that helps the faithful poor people become satisfied with what they have in life. So, according to Karl Marx religion works as a tranquilizer might do. For Marxist analysis, the question of the existence of God isn't the fundamental issue, rather an organized religion, what the human beings do in the name of God, is the focus. Tyson (2006) has explained that according to Marxism, the capitalism is a way in which the imperialist governments colonize the consciousness. To colonize the subordinate peoples' consciousness means to convince them to see their situations in the way imperialist nation wants from them to see it. So, Marxism focuses on historical/material forces that are the politics and the ideologies of the socio-economic systems which shape the groups' and individuals' behavior and psychological experience.

#### 1.4.2 Capitalism

According to Scott (2006), capitalism is the governance system for the economic affairs that has emerged in the different settings and which continues to move towards progress over the time. Capitalism is a system which is economic and political at the same time, or we can say that for short it's a system of the political economy. As a result, capitalism evades a simple definition. It is defined in *The Macmillan Dictionary of Modern Economics* that it is an economic, social, and political system in which private persons controlled and owned the most part of property including the capital assets. It contrasts with an old economic system which is called feudalism, in that it is characterized by the labour purchase for the money wages as opposed to direct labour which is obtained through the command, custom or duty in feudalism. The price mechanism under capitalism is used as a signaling system which distributes the resources between uses.

#### 1.5 Political Imbroglia

Political imbroglia means a state of great confusion which creates complex situation that is violently intricate and becomes the cause of painful and bitter misunderstanding as created by Shamsie and Hanif in their novels *Home Fire* and *A Case of Exploding Mangoes* respectively at personal, social, civil, political, and military level.

Since the last few decades, due to what is happening in the political scene, Pakistan is facing the challenges of insecurities, social unrest, and political instabilities. Ashraf (2014) uttered that in the global region, due to its strategic and geopolitical standing, South Asia is the most targeted region, and the stereotypical convictions such as fundamentalisms and nationalism have categorized the people of South Asian region in the stifled cabins of creed, nation, cast, culture, and religion. So, in such type of critical time, literature can no longer remain just a piece of story which is used to entertain, rather it's bound morally to fill the gaps for the sake of breaking those boundaries that leads us to destruction.

Paul (2016) said that the book *The Army and Democracy* enhances our understanding to a highly complex country 'Pakistan' and a comprehensive and rich analysis of how the development of the military of Pakistan and its continuously holding control over politics makes for the country impossible to create proper democracy and appear itself a proper democratic state. There are many writers all over the world who have focussed their writings on the emerging themes of politics, power, and political imbroglia at different levels. Jan-Werner Muller, a British writer, has written in his book *What is Populism?* published in 2016, recent decay of democracy in the Europe. Rodrik (nd) voiced in the *Harvard University Press* that Jan-Werner Muller confronts in this book to the key questions which are raised by the populism's globally resurgence. How is populism different from politics' other kinds, why is populism too much dangerous and how can populism be controlled? According to Rodrik, populism's depiction by Muller as the moralistic and anti-pluralist of democracy is masterful. Fatunla (2015) has appreciated Dambudzo Marechera and his second novel *Black Sunlight*. Marechera was a poet and novelist from Zimbabwe. According to Fatunla, in form, the second novel of Dambudzo Marechera, is deeply experimental; mocking the African nationalism's certitudes and other ideologies which are used to justify the authoritarian rule across Africa.

### 1.6 Shamsie as a Novelist

Kamila Shamsie is a Pakistani-British novelist. She used to write in the English language. She is the daughter of the famous literary compiler, editor and journalist Muneeza Shamsie. She is Attia Hosain's niece and the granddaughter of Begum Jahanara Habibullah who was also a writer. Kamila Shamsie attended Karachi Grammar School because she was brought up in Karachi. From Hamilton College, she did BA in creative writing and at the University of Massachusetts Amherst, she did MFA from the MFA Program for writers and poets, and Shamsie was influenced by Kashmiri poet Agha Shahid Ali there.

Kamila Shamsie has written eight novels since 1998 to 2017. She wrote *In the City by the Sea* in 1998, *Salt and Saffron* in 2000, *Kartography* in 2002, *Broken Verses* in 2005, *Burnt Shadows* in 2009, *Offence: The Muslim Case* in 2009, *A God in Every Stone* in 2014, and *Home Fire* in 2017. In a review in *Real Simple* on Shamsie's *Home Fire*, it is stated that she addresses about the conflict between what according to law is right versus what we as a human being feel to be right, and what for our family, we will sacrifice. According to *O, the Oprah Magazine*, Shamsie's *Home Fire* depicted the present world, and scrutinizes the family's pull and radicalism's roots. She said that this novel revealed skillfully all the ways where personal is as political as political is personal. Schaub (2017) lauded Shamsie for using simple, beautiful and smooth language in *Home Fire*. Shamsie's books have been translated in different languages. She is primarily a reviewer and columnist for *The Guardian*. She became the judge for the several literary awards including the Guardian First Book Award and Orange Award for New Writers. She was added in 2013 in Granta list of 20 best young writers.

### 1.7 Hanif as a Novelist

Mohammad Hanif is a journalist and Pakistani-British writer. He is one of the worldly acknowledged Pakistani writers. Hanif was born in 1964, Okara, Pakistan. He did graduate from Pakistan Air Force Academy as a Pilot Officer but left it to follow journalism as a career. He worked for The Washington Post, News line, and India Today. He has written plays for screen and stage also, including critically acclaimed BBC drama and feature film *The Long Night*. His novel *A Case of Exploding Mangoes* was short-listed for The Guardian Book Award, long-listed for the Man Booker Prize, and won Commonwealth Writers' Prize for Best First Novel. Hanif was the BBC Urdu Service's head in the London and now he works as their special correspondent which is based in Karachi.

Inskip (2012) said that *A Case of Exploding Mangoes* is based on real story of Zia-ul-Haq, a Pakistani dictator who in 1988 died due to the plane crash. Till now, Mohammad Hanif has written three books: *A Case of Exploding Mangoes* (2008), *Our Lady of Alice Bhatti* (2011), and *The Baloch who is not missing and others who are* (2013). Hassan (2016) vocalized that in this novel Hanif's use of language shows sarcasm at great extent, and he does great effort to re-write on one of the Pakistan's national history's darkest time period (p. 95, 101). Tanveer and Arif (2014) said that Hanif's this novel clearly manifests the personality of General Zia-ul-Haq both as Chief of Army Staff and as the president and he remained a perfect example of patriot during his rule's era over Pakistan, but he exploited and inflated political polarization in Pakistan also. Filkins (2016) voiced that when Hanif was working for BBC, he had gone to office with hope that Pakistan wouldn't make any news but it seldom happened. For a writer who is engaged with the politics, there's been a benefit. Often extraordinary literature is being produced by the politically turbulent societies: postwar Latin America, India after the independence, Russia in twilight of tsars, and Pakistan chaotic since 1947, has served Mohammad Hanif as ideas' and characters' wellspring.

## 2. Methods

### 2.1 Research Framework

The study was exploratory in nature and scope. To analyze political imbroglios in Kamila Shamie's novel *Home Fire* and Mohammad Hanif's novel *A Case of Exploding Mangoes*, Tyson (2006) *Critical theory today*, based upon different theories from which Karl Marx' and Friedrich Engels' theory Marxism was adopted, which was published in the mid-to-late nineteenth century. The researchers have explored political complexities at different levels and intermingling of religious values into political values under this theory. The data was collected, analyzed, and interpreted qualitatively. By using this theory, Shamsie's novel *Home fire* and Hanif's novel *A Case of Exploding Mangoes* were compared and the political imbroglios were explored at different levels in both novels, conversion of politics into capitalism, intermingling of religion with politics, and also the similarities and dissimilarities in both novels have been investigated.

### 2.2 Population Framework

Eight novels of Kamila Shamsie and three novels of Mohammad Hanif were the population of the study.

Table 1. Accessible population framework

| No. | Books                                            | Authors        | Year of publication | Publisher                           |
|-----|--------------------------------------------------|----------------|---------------------|-------------------------------------|
| 1   | In the city by the sea                           | Kamila Shamsie | 1998                | Bloomsbury                          |
| 2   | Salt and Saffron                                 | Kamila Shamsie | 2000                | Bloomsbury                          |
| 3   | Kartography                                      | Kamila Shamsie | 2002                | Bloomsbury                          |
| 4   | Broken Verses                                    | Kamila Shamsie | 2005                | USA                                 |
| 5   | Burnt Shadows                                    | Kamila Shamsie | 2009                | Bond Street Books                   |
| 6   | Offence: The Muslim Case                         | Kamila Shamsie | 2009                | Seagull Books                       |
| 7   | A God in Every Stone                             | Kamila Shamsie | 2014                | Bloomsbury UK                       |
| 8   | Home Fire                                        | Kamila Shamsie | 2017                | River Head                          |
| 9   | A Case of Exploding Mangoes                      | Mohammad Hanif | 2008                | Knopf                               |
| 10  | Our Lady of Alice Bhatti                         | Mohammad Hanif | 2011                | Jonathan Cape                       |
| 11  | The Baloch who is not missing and others who are | Mohammad Hanif | 2013                | Human Rights Commission of Pakistan |

### 2.3 Sampling Statistic

For the present study, the whole texts of both novels, Kamila Shamsie's *Home Fire* and Mohammad Hanif's *A Case of Exploding Mangoes* were taken as the sample from the whole population parameter.

Table 2. Sample of the study

| Books                       | Authors        | Publication | Publisher |
|-----------------------------|----------------|-------------|-----------|
| Home Fire                   | Kamila Shamsie | 2017        | Riverhead |
| A Case of Exploding Mangoes | Mohammad Hanif | 2008        | Knopf     |

#### 2.3.1 Sampling Technique

The researchers applied mixed purposive sampling technique on the whole texts of the two novels *Home Fire* by Kamila Shamsie and *A Case of Exploding Mangoes* by Mohammad Hanif. Mixed Purposive sample is a non-probability sample that is selected based on a population's characteristics and the study's objectives. This type of sampling is also known as subjective, selective, or judgmental sampling. In such type, typical case sampling and critical case sampling strategies were mixed on specific purpose and explicit nature of data.

#### 2.4 Data Collection Tools

Data collection is a process to gather and measure the information on the variables of interest in an established systematic way that enables to answer the stated research questions, test the hypothesis, and evaluate the results. The sources of the data collection were both primary and secondary. The primary source was the texts of both novels and secondary source consisted of books, journals and other archived or web resourced data. Both primary and secondary sources were used for three main tasks of the study:

##### 2.4.1 Observation

Observation is an approach to systematic data collection in which a researcher uses all his senses to investigate the people in naturally occurring situations or natural setting. There are two types of observation: quantitative and qualitative. Qualitative observation deals with the data that can be observed through our senses. They don't involve numbers or measurements. For the present study the researchers observed and collected the data in a systematic way. The researchers used positivist ontology to observe the text of the novels in order to find patterns of similarity and contrasts.

##### 2.4.2 Critical Thinking

Critical thinking is defined as a combination of reflection, problem solving, and logical reasoning. The researchers have critically analysed the primary and secondary data through logical reasoning. The claims were supported or rejected on the basis of logical but substantial arguments.

##### 2.4.3 Codification

To codify means is to arrange the things in a systematic order to make something a part of a classification or system to categorize. The researchers have compiled and organized the data through codification. What was happening in the data, the researchers have synthesized and summarized it by codification. The basis for



developing the analysis was the coding criteria that created a link between collection and interpretation of the data.

### 2.5 Data Analysis

It's the process of analyzing the qualitative data that typically involves categorizing or coding the data. The data was analysed through applying the theory of Marxism and its sub-theory capitalism. By using this theory, Shamsie's novel *Home Fire* and Hanif's novel *A Case of Exploding Mangoes* were compared and the political imbroglios were explored at different levels in both novels, intermingling of religion with politics, conversion of politics into capitalism, and also the similarities and dissimilarities in both novels have been investigated.

#### 2.5.1 Framework of Analysis

Framework is a basic structure underlying a concept, text, or system. After going through the textual data, following framework was devised to undergo content analysis of this study.

Table 3. Framework of analysis

| Categories       | Sub-categories                                                            | Further Types                                                                                                                                                      |
|------------------|---------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Politics         | Political Imbroglios                                                      | Levels of Political Imbroglios                                                                                                                                     |
| Political Levels | Personal Level<br>Social Level<br>Civil/Political Level<br>Military Level |                                                                                                                                                                    |
| Marxism Element  | Capitalism Elements                                                       | Politics from Marxism Perspective<br>Conversion of Politics into Capitalism<br>Intermingling of religious values into political values through Marxism perspective |

### 3. Data Analysis

Both novels have been written in the most artful and beautiful manner. Due to the politics at large scale, both novels are filled with political imbroglios. All the main characters of both novels face complex and intricate situations which become the cause of destruction. Hanif (2008) describes the negative effects of politics and political imbroglios and further mentions that people become blind and can't see anything clear and positive. As Secretary General in the novel tells Ali Shigri in the dark prison that he feels that he has gone blind because he couldn't see anything. He rubbed his eyes but still didn't see anything, then he says, "I knew I am not blind. I swear I can't see anything. They brought food, they opened the door but I didn't see anything. Not a thing" (ibid, p. 190, 191). These lines clearly manifest that due to the working of politics, people become confused and perplexed that they can't understand the politics behind anything, and even can't differentiate between right and wrong as Secretary General can't differentiate between night and day. They give bribe and luxurious life for doing wrong according to their demands but we can't imagine that how much they exploit and use us. From this Hanif (2008) pointed out that army, politicians, government, and capitalists all make the lower-and-middle class blind so that they can't see their tricks and mischievousness. They provide them food; they give them freedom to move in the society and live life but they can't bear and give permission if any one tries to speak or stand against them. They are just being used for these capitalists' purposes. Hanif (2008) further points out politics through which Pakistan army and government use and suppress the lower and middle class of Pakistan, and also America uses Pakistan army and government, when Ali Shigri says, "You want freedom and they give you chicken korma (p. 168)". It shows that Pakistan army and government use the people for their own personal benefits and in return provide them to some extent luxurious life. Same is the case with the America, he uses Pakistan government for its own purposes and gives them luxurious life and everything which they demand. Pakistani people, who are suffering due to these government officials, want freedom. They don't want to do what they demand but they do it to live and survive in the society. They get punished if they refuse for being used. As, it happened with Colonel Quli Shigri and Secretary General in the novel. According to Hanif (2008), General Zia-ul-Haq during his ruling era did politics by using religion. He intermingles religion with politics so that people trust him and consider him pious who is religious and can't do anything wrong. He did this so that people can't see the politics and treachery behind his religious cloak. He hanged Zulfikar Ali Bhutto to get political and economic power. He wanted to be the most powerful man of the country. Due to his greediness General Zia hanged Zulfikar Ali Bhutto. He knew that until Bhutto's death, he can't be the most powerful man of the country because people liked Bhutto. The leaders of the world requested Zia not to hang Bhutto but he didn't listen and

consider to anyone's plea and due to his uncontrollable greediness for getting power, he signed Bhutto's death warrant. Zia's conscience pricked him because of his wrong deeds and he always asked his Chief of Security, Brigadier TM who wants to kill him (ibid). Despite of "... three Special Services Group platoons surrounding his residence, a battery of anti-aircraft guns, and six different-coloured phones representing six different hotlines arranged on a table in his bedroom... (Hanif, 2008, p. 35, 36)", he still always felt himself unsafe even in his presidential home. He made friendly relations with America and supports him in Afghan war against Soviets through Pakistani army. America has too much interference in our country that's why Hanif taunts when Bannon says, "The USA has got satellites with cameras so powerful they can count the exact number of hairs on your bum (p. 29)". America uses his power to make other countries his subordinate and interferes in their social, civil, and military affairs. General Zia himself got dollars and enjoyed his power, and the fame in the world as the bravest man who stopped the different wars, but our army soldiers got nothing who were the real fighters and gave their lives to win the wars for America. The novel destroys facts of the event too. According to falsely alleged viewpoint of Hanif (2008), Zia didn't want to leave his position and power to anyone else at any cost, so, he ruled for 11 years until his subordinate army officers who also wanted that position and power, couldn't wait any more and did politics to kill him and they succeeded but they themselves also die with him except the one, General Beg. So, what politics Zia played with others to take that political and economic power, others played with him. General Akhtar wanted political and economic power and all his life he had cheated his superiors to take personal benefits and also their position and power (ibid). He played politics not only to cheat his superiors but also to create political imbroglios and battles between different countries. That's why he says that he was:

The man who has spent a decade creating epic lies and having a nation of one hundred and thirty million people believe them, the man who has waged epic psychological battles against countries much bigger, the man who credits himself for bringing the Kremlin down on its knees, is suck for an idea (p. 355).

The above lines are satire on General Akhtar that he was the man who considered himself a master mind and very tricky, and had done great politics to create battles and imbroglios between different countries, was going to be sucked due to his own idea, it means he was going to be killed in plane crash.

Zia exploited Pakistani nation by misusing the religion. He introduced and passed many good Islamic laws in the country but didn't implement them strictly, neither followed himself also. He showed himself too much religious that in his absence other army generals called him *mullah*, "A mullah without a beard, a mullah in a four-star general's uniform... (p. 42)". During Zia's first meeting with his subordinates after taking hold over the country, all were confused that "... a meeting was a meeting and mixing religion with the business of running the country was a concept not comprehensible to them (p. 39)". His subordinate army officers do politics to take his position and political and economic power. As we see General Akhtar, General Beg, and Major Kiyani who do politics to get personal benefits, and maintain political and economic power. Everybody wants more than what he has. Ali Shigri, a cadet, does politics to take revenge of his father's murder. Ali Shigri, General Akhtar, General Beg, Major Kiyani and CIA spooks create political entanglement to get their personal benefits and which take the life of General Zia-ul-Haq, General Akhtar, Major Kiyani, Obaid ullah, Arnold Raphel, and some other soldiers who are boarded at Pak One. All the characters become confused and mistrusted due to the working of politics that everyone considers the other his enemy who can cheat him any time for his benefits.

There is also politics at *physical level* in Hanif's novel. General Zia was doing politics with her wife. He cheated her wife and hid his relation with Joanne. And the First Lady started to suspect her husband when she came to know that they would stay first at Lufkin and asked her wife to pack his safari suit for the meeting at Lufkin because Zia was not used to this type of dress in official meetings. The First Lady thought "the old man was definitely up to something fishy (p. 118)".

Mohammad Hanif put emphasis on politics at *social level* in this novel. Media plays vital role in creating political confusions and complexities in any society. Newspapers and news channels presented and highlighted what the army and government asked them to do. They get important posts although they are not capable for these posts. But they get these posts because they make the government happy by working according to their orders. Hanif (2008) describes corruption and politics of editors when he says,

General Zia had tried to cultivate these editors himself and found out that they were the kind of intellectuals who prayed with him devoutly then rushed off to get drunk in the hotel rooms that his government provided them, with the booze that the Information Minister bought them. And the following morning their editorials were messy transcriptions of what General Zia had told them between their prayers and the boozing sessions (p. 113).

In the prison of Lahore Fort, the Secretary General of All Sweepers Union told Ali Shigri that he was being caught in charge of plotting to kill General Zia. To inaugurate National Cleanliness Week, his central committee

sent an invitation to Zia to which he opposed. He didn't want to invite him because "his coup d'état was a historic setback for the workers' struggle against the nationalist bourgeoisie (p. 165, 166)". This shows that army's revolution which was brought under the aegis of General Zia, was non-statutory political change. Army itself doesn't want that common people grow economically and politically. They don't want that anyone else except them get economic and political power and get hold over all natural and human resources of the country (ibid). Hanif points out the hold, involvement, and politics of army in agriculture and at social level also, when the Secretary General says that he proved through the analysis of the experience of their peasants' movement that "our modes of production are determined by the petty bourgeoisie not what they call feudal landlords, ... (p. 178)". Hanif has used the word 'bourgeoisie' in the novel again and again for the army. So, in the above quoted sentence, it represents army. Although landlords should decide what modes of production should be used for cultivation but instead of landlords, army decides it. It means that army has the hold on even agriculture also. In this novel, we can see politics at political/civil level also. According to Zia, Zulfikar Ali Bhutto was the real threat for the country, although he was not. Zia created confusions just to get economic and political power. All the people who are in power always create confusions to threaten the nation and misguide them so that people can't understand their politics. He had left all the activities outside the Army House. When his Information Minister wanted to record his address to the nation in the Army House, Zia didn't like the speech which his Information Minister had written. For Zia people will think that he is a prisoner in his own Army House and also that he is a fool and suffering from some type of mental illness. For him the speech has no emotions and it's dead. It means there must be a speech through which he could play with emotions and feelings of the nation. According to him, to tell the nation that they are facing threats is poetic. He says, "Name those threats; make them more—make them more threatening (p. 67)". Zia forced on making the threats more in quantity and also more threatening. It means that Army and government always create confusions deliberately to make the nation fool and show their importance. They themselves create confusions and threats to get their own personal benefits, and economic and political power, and then sometimes themselves solve them to show their value and power. Zia pointed out to one paragraph in his speech that says, "I will not move into the President House because it has blood in its foundations doesn't make sense. Whose blood? (Hanif, 2008, p. 67)". He asked his Information Minister, "to say something about blood-sucking politicians. Say something about poor people. You do know there are poor people in this country? (p. 67)". Then Zia threatened his Information Minister through his power when he says, "I am sure you don't want to become one of them (p. 67)". It means if he wouldn't write the speech according to which Zia wanted then Zia will take his rank and also the luxurious life from him and make him poor. This is what how army and government use people for their own purposes and if they can't do so and if dare to refuse to do then in result of it they have to suffer from critical and too much crucial conditions.

Same situations can be found out in Kamila Shamsie's *Home Fire*. In this novel Shamsie (2017) deals the working of politics at personal, social, and civil/political level to aggravate the effects of political embarrassment on our relations, on our lives, on our society, and on the world, which become created just due to the wrong use of politics. In this novel, Shamsie highlights intermingling of religion with politics through the character of newly elevated Home Secretary of Britain, Karamat Lone who has Muslim background. He first uses religion to get the support of Muslim community to get the political seat of MP. The Muslim community fully supports him so that he will help them in solving their problems in Britain but when he gets the MP seat, he does nothing for them instead create more problems for them. So, the Muslims turn their back to him. But then he gets the seat of Home Secretary through doing treachery and politics. In the novel, Karamat Lone, Aneeka Pasha, Isma Pasha, and Farooq do politics and create political imbroglios, which create intricate situations that nobody is ready to trust on the other. As Aneeka does not trust upon Isma, her elder sister; Isma on Parvaiz, her younger brother; Eamonn on Aneeka, her beloved; Eamonn on his father, Karamat Lone; Karamat Lone on his son, Eamonn; Terry on her husband, Karamat Lone; and Parvaiz on Farooq, his friend and her sisters, Aneeka and Isma. Due to their political attitude and actions, too much intricate and horrifying situation is created that ruins the two families and takes the life of Aneeka, Eamonn, and Parvaiz. As through Parvaiz, Shamsie points out the political imbroglios and its negative effects when he says, "Impossible here to know who was a true believer and who was playing along for any of a host of reasons from terror to avarice. The price of letting your mask slip was far too high for anyone to risk it (p. 169)". We can see personal politics in this novel. Isma tells police about his brother, Parvaiz's departure to Istanbul. Kamila Shamsie points out what happens if we hide things from our close relations. So, here Shamsie highlights the bad effects of politics in relations. Isma without taking Aneeka, her sister in confidence, gives information about her brother's activities to police. When Aneeka comes to know about it, she was being hurt and confused. Isma says to Aneeka that one day police would have found out all and Aneeka says, "'You don't know that.' ... 'They might not have.' (p. 42)". Aneeka says that when Parvaiz feels that he has done a mistake, "... he could have come home. ... You have made him not able to come home.' (p.

42)”. Isma tells her that there was no way to do anything for her brother so, she did what she could do for her sister and herself. Isma deceives Aneeka, “We are in no position to let the state question our loyalties. Don’t you understand that? If you co-operate, it makes a difference (p. 42)”. Isma says that she doesn’t want that her sister may suffer due to her brother that’s why she informed police about him. But Aneeka says that she must suffer because Parvaiz has gone. Isma replies that Parvaiz has done this, not she. Isma voices, “When they treat us this way the only thing we can do for our own sanity is let them go (ibid)”. But Aneeka disagrees with Isma and says, “Parvaiz is not our father. He’s my twin. He’s me. But you, you’re not our sister any more (p. 42)”. Aneeka loves her brother. She can do anything for him. Through these lines, it becomes clear that how politics exploits personal relations. Isma’s politics to save her sister and herself from difficulties creates intricate situation. Aneeka, her younger sister started to hate her. That’s why Aneeka says, “... You betrayed us. Both of us. And then you tried to hide it from me. Don’t call, don’t text, don’t send me pictures ... We have no sister (p. 42)”. Now we can see clearly that how politics creates confusions in a family that becomes the cause of complex situation and the family members become mistrusted. No one in the family trusts on the other anymore. Eamonn goes at Aunt Naseem’s home to give them Isma’s parcel. Aneeka doesn’t like Eamonn’s presence at her Aunt’s home but then a plan comes in her mind and she thinks to take advantage from it and asks Eamonn to take her to his home if he lives alone. At Eamonn’s home, Aneeka starts to work on her plan to attract Eamonn towards her. Both have close intimacy. Both show intimate love for each other. After spending the first night together, Eamonn feels her everywhere in his home. In the morning, Aneeka awakes early for the morning prayer and Eamonn sees her praying in full dress. He asks her after completing her prayer, “What were you praying for? (p. 70)” while Aneeka starts unbuttoning her shirt. Aneeka says, “Prayer isn’t about transaction, Mr Capitalist. It’s about starting the day right (p. 70)”. It means that what human beings do it’s not compulsory that it will be for money because all are not capitalists and not work to get money all the time. They have other preferences in their life than money as for Aneeka in the novel. Shamsie (2017) puts satire on capitalism that every time they work and think to increase their economic power. Aneeka tries to trap Eamonn through politics. She says to Eamonn that she didn’t mind what his father had done to her father but he is unforgiving for all this and she doesn’t like if Eamonn is like him while she kisses frantically at his mouth, neck, and jaw to make him involve in her passionately. Aneeka succeeds in making Eamonn to stand against his father for her so, she asks, “What if you were the one asking him to do the forgiving? (p. 80)”. Eamonn asks her that if she wants from him that he should ask his father about her father or any other family member but she refuses. She says that she wants to know about Eamonn that what his father can do for Eamonn. Eamonn says, “He’s one kind of person as a politician. Another kind as a father. There’s nothing he wouldn’t do for me (p. 80)”. These words show that due to power Karamat Lone can do anything either right or wrong. This is what Aneeka wants to know so she says, “That’s good... That’s how it should be (p. 80)”, and during all this discussion she continuously loves him. Eamonn asks Aneeka about her brother, Parvaiz’ activities in Syria and Raqqa if they are fighting there? Aneeka tells, “God, no! He’s with their media unit (p. 95)”. Then Eamonn understands what her brother does there so, he speaks, “*Their*. The black-and-white flag, the British-accented men who stood beneath it and sliced men’s heads off their shoulders. And the media unit, filming it all (p. 95)”. With the feeling of rage and fear he starts to destroy the plants while Aneeka tries to stop him and pulls him inside the room. Aneeka says to Eamonn, “Fight like a man, not a boy (p. 96)”, and Eamonn asks her in reply, “That kind of advice that gets passed down from father to son in your family? (p. 96)”. At that moment Eamonn feels Aneeka misfit in his home. Aneeka surprises on what Eamonn says but she turns to her plan and tells Eamonn that her brother wants to come back home. Eamonn voices that now her brother should live there what he has chosen for him. Aneeka requests Eamonn for help and he asks, “Why did you get into the Tube with the Home Secretary’s son that day? (p. 96)”, and she replies that she did that because she thought that he is beautiful. Eamonn speaks with full anger, “Don’t lie to me (p. 96)”, then, Aneeka speaks the truth with very low voice, “... I thought the Home Secretary’s son could help my brother come home and avoid charges (p. 96)”. Shamsie through these words accentuates politics in close relations and also Marxism that people use their relations to get their personal benefits as Aneeka is doing. The above quoted line makes it clear that Aneeka is using him and cheating him for bringing her brother back. Shamsie points out here that due to politics, complex situations become created and people become mistrusted and confused as Eamonn is, so, he says that he felt the pain like which he never felt before and asks, “That’s what this has all been about? (p. 97)”. She says no and tries to take his hand but he physically pushes her away from him. Eamonn doesn’t believe her and says that she has done much with him with love drama, so, Aneeka says, “You were hope... How can anyone fail to love hope? (p. 97)”, Eamonn voices, “A love that’s entirely contingent on what hope can do for your brother (p. 97)”. These words show that Eamonn now comprehends the whole planning and politics behind Aneeka’s love drama. Aneeka tells him that she is worried due to her brother because he wants to come back home but Eamonn’s father won’t allow him. She says, “I’m so tired of it. I want

to be here, completely. With you (p. 100)". Kamila Shamsie herself comments upon what Aneeka says, "It was what she'd say if she were still only trying to manipulate him. It was what she'd say if she'd really fallen in love with him (p. 100)". But Eamonn loves her so, he takes her in his arms and asks to tell him all about her brother because he is ready to help her (ibid). Farooq meets Parvaiz in Britain and traps him. He exploits Parvaiz emotionally for being a son of martyr and convinces him to continue his father's good work at Raqqa. Farooq tells him that his father liked to be known from his son's name Abu Parvaiz to provoke his love for his father. Parvaiz decides to go with Farooq for knowing about his father and taking revenge of him when he sees the picture of a man in the desert with his head cut off in the same dress as his father used to wear, he can't bear the pain at the thought that may be his father was also treated like that. Parvaiz comes to know from Scotsman at Raqqa that when Farooq meets Parvaiz in Britain, he was giving training to his cousins there but Farooq speaks lie to him. Then Parvaiz comes to know about Farooq's cleverness, politics, hypocrisy, and business and wants to kill him. One day he runs out of their villa and tries to go back to Britain but Farooq kills him.

We find politics at civil/political level in Shamsie's novel too. Isma meets Eamonn and tells him why she doesn't like his father. She tells about his father and her whole family. She tells about what has happened with her father and that his father could do anything for them but he didn't do because he just wants to save his political seat and reputation as a British MP. It shows that people don't help each other so that they can be good in the book of powerful people who can be British or Americans etc. They do so because they don't want to lose the endowed facilities, luxuries, and power from them. Isma tells him all about the treatment of the British government with her family for being Muslim on just suspecting to be involved with terrorists. They didn't know even that her father was alive or dead. Kamila Shamsie accentuates politics of Karamat Lone to prove himself a British and make his political position stronger when Eamonn watches a video of his father addressing to the students at the predominantly Muslim school in Bradford in which he says,

There is nothing this country won't allow you to achieve—Olympic medals, captaincy of the cricket team, pop stardom, reality TV crowns. And if none of that works out, you can settle for being Home Secretary. You are, we are, British. Britain accepts this. So do most of you. But for those of you who are in some doubt about it, let me say this: don't set yourselves apart in the way you dress, the way you think, the outdated codes of behaviour you cling to, the ideologies to which you attach your loyalties. Because if you do, you will be treated differently—not because of racism, though that does still exist, but because you insist on your difference from everyone else in this multi-ethnic, multi-religious, multitudinous United Kingdom of ours. And look at all you miss out on because of it (ibid, p. 87, 88).

Through Karamat Lone's this speech, Shamsie satires on the politics of Muslims who leave their religion, their culture, and their ethics and values to get political and economic power and also the Non-Muslims who use Muslims to exploit other Muslims. As in the novel, British government is using Karamat Lone against Muslims. The above quoted lines clearly manifest that Muslims are being treated bad due to their Muslimness and if they leave their religion, change their ideologies, and change their dress style they will be known as British. In other words, if Muslims do everything according to British, then they become accepted as British otherwise not. Aneeka loves her brother and because her brother wants to come back home, that's why she takes stand against British government and demands to allow her brother's dead body back in Britain, "He was a beautiful, gentle boy. Don't you try to tell me who he was. I knew him from the day he was born. Shame on you, Mr Home Secretary. Shame on you! Give us our boy to bury, give his mother the company of her son in the grave (p. 191)". Kamila Shamsie accentuates here the courage and boldness of a girl who is even a girl but can do anything to save her relations. All newspapers and TV channels present all information about the terrorist, Parvaiz Paha. They tell that Parvaiz was working with ISIS' media wing which is responsible for the fighters' and so-called jihadi brides' recruitment, and that the Home Secretary is going to pass a new law that, "Under present rules only dual nationals or naturalized citizens with a claim to another nationality can have their citizenship revoked... citizenship is a privilege not a right or birthright (p. 198)". It means that people of Britain now can keep only one identity and that is British and their citizenship will be cancelled if they are being involved in any act against UK. In appearance, this law looks positive because through this all British will be equal in every manner but Karamat says this for his own benefit because he himself has dual nationality, and through this he wants to save himself and proves himself British. But he forgets that British people are so prejudiced and they will never ever accept any Muslim having political and economic power in their country or somewhere else.

There's also politics at social level in Kamila Shamsie's novel. Eamonn thinks that whenever Muslim events came, Eamonn's father was busy to celebrate British's and Americans' events with them. Karamat intentionally avoids Muslims' events. He doesn't care that his family is with him or not. He just tries to show himself one of those British and Americans to get political power. When Eamonn goes at Auntie Naseem's home, he enjoyed

Pakistani hospitality there about which his father used to say sometimes that English has changed his children's lives. At the day when his father's speech becomes viral over social media, Aneeka comes at Eamonn's home. Eamonn thinks that due to rain she became wet. And during drying her hair he asks Aneeka, "Does anyone give you a hard time because of the hijab? (Shamsie, 2017, p. 90)". She replies that females most of the time gets hard time for whatever they wear. She tells about different reasons of hard time that sometimes people become more hostile due to what happens as due to "Terrorist attacks involving European victims. Home Secretaries talking about people setting themselves apart in the way they dress (p. 90)". And she also tells him that she was not showering in the rain but "some guy spat at me on the Tube (p. 90)". It means that she faces this situation due to her hijab. During all this conversation Eamonn remains silent. He knows about what Aneeka is talking. Then what Aneeka speaks, it's a big reality and the reason of disintegration in the societies. So, she asks him that what he does when his father makes a speech like that. She asks, does he say,

Dad, you're making it OK to stigmatize people for the way they dress? Do you say, what kind of idiot stands in front of a group of teenagers and tells them to conform? Do you say, why didn't you mention that among the things this country will let you achieve if you're Muslim is torture, rendition, detention without trial, airport interrogations, spies in your mosques, teachers reporting your children to the authorities for wanting a world without British injustices? (p. 90, 91)

Shamsie through the above quoted lines, accentuates that the Muslim politicians like Karamat Lone does all this to prove themselves one of the Non-Muslims and tries to make their political position strong to get more higher rank. They don't care how much hard time Muslim community faces due to them. And due to the politics of Karamat Lone to maintain and increase his power, he doesn't only lose the life of his own son but his son's beloved, Aneeka and her brother, Parvaiz also.

#### 4. Findings and Discussions

The researchers have taken two novels of Pakistani writers, *A Case of Exploding Mangoes* (2008) by Mohammad Hanif and *Home Fire* (2017) by Kamila Shamsie for the present study. The research questions raised at the start of the study has been logically answered in the lights of findings obtained through text analysis.

##### 4.1 What Is the Depiction of the Politics in Shamsie's *Home Fire* and Hanif's *A Case of Exploding Mangoes*?

Both novels are based on politics. As it had been pointed out in analysis of *A Case of Exploding Mangoes* that how General Zia-ul-Haq did politics to supersede Zulfikar Ali Bhutto to get hold over the whole country and its nation. According to writer, General Akhtar, General Beg, Major Kiyani, and Ali Shigri do politics to kill General Zia-ul-Haq. CIA spooks do politics to maintain their hold over Islamic countries. Same thing is highlighted in *Home Fire*, as Karamat Lone does politics to get higher political position, Aneeka Pasha does politics to save her brother, Parvaiz Pasha's life, Isma Pasha does politics to save her sister's and her life from difficulties, and Farooq does politics to trap Parvaiz and use him for terrorism. There is politics at different levels in both novels such as personal, social, and civil/political, but politics at military level is found out only in the novel *A Case of Exploding Mangoes*. The study highlights personal politics in *Home Fire* through the relations between the lover and his beloved, Eamonn and Aneeka Pasha; between two sisters, Isma Pasha and Aneeka Pasha, between the father and his son, Karamat Lone and Eamonn; and between two friends, Parvaiz and Farooq, and in *A Case of Exploding Mangoes*, between the husband and his wife, General Zia-ul-Haq and the First Lady. Politics at social level is highlighted in *A Case of Exploding Mangoes* through the Pakistani media which does politics to present to the people what Army wants from them to present, through the character of the Secretary General of All Sweepers Union through whom Hanif points out in the novel the politics of army at social level. In *Home Fire*, social politics is accentuated through what behaviour Aneeka faces from British people due to the laws which Karamat Lone passes; which become the cause of disintegration in the society and increase more problems for Muslim community in Britain. Politics at civil/political level is found out in both novels. As in *A Case of Exploding Mangoes* through the ruling era of General Zia-ul-Haq as a President of Pakistan and his politics to maintain and make his ruling time period longer. In *Home Fire*, politics is revealed through the newly elevated Home Secretary of Britain, Karamat Lone. Politics at military level is found out only in *A Case of Exploding Mangoes* through the characters of General Zia-ul-Haq, General Akhtar, General Beg, Major Kiyani, Ali Shigri, and CIA spooks.

##### 4.2 What Kinds of Political Imbroglions at Different Levels Are Present in Shamsie's and Hanif's Novels?

The study has brought to light in the analysis that politics works in both novels and due to the working of politics at different levels complex, intricate, and confused situations have been created at those levels. Because people become confused and mistrusted due to duality and politics that they can't understand who is true and who is liar.

As in *A Case of Exploding Mangoes* due to the politics of General Zia-ul-Haq at personal level, such a complex situation becomes created that his wife doesn't believe and love her anymore instead she considers herself a widow. In *Home Fire*, Isma, Aneeka, Karamat Lone, and Farooq do politics in the name of family, love, and friendship. Aneeka plays love drama with Eamonn so that he would help her to bring her brother, Parvaiz back from Raqqa and due to her politics, a time comes when Eamonn becomes confused and doesn't understand that he should believe on her love or not; Isma gives about her brother, Parvaiz the whole information to the British police to save her sister and herself from difficulties and hides it from her younger sister, Aneeka. Due to it an intricate situation becomes created that Aneeka doesn't believe on Isma anymore for anything and Parvaiz becomes dead; Karamat Lone does politics with his son. He says to his son that if he'll leave Aneeka then he'll help her and her brother. Eamonn does this but Karamat Lone doesn't do anything for Aneeka instead he takes revenge from her for using Eamonn for herself, so, such a complicate situation becomes created that Eamonn starts hating his father and due to these political imbroglios, Eamonn and Aneeka die. Farooq does politics with Parvaiz and shows himself very loyal and sincere friend of Parvaiz. Parvaiz is innocent and he believes on Farooq. Due to Farooq's mischievousness Parvaiz becomes mistrusted and confused, and can't understand upon whom he should believe or not, and at the end Farooq himself kills Parvaiz.

At social level, in *A Case of Exploding Mangoes* political imbroglios become prominent due to the politics of army and media that create disintegration in the society and as farmers and sweepers become separated because their unity is being destroyed by the army's interference in agriculture. In *Home Fire*, politics at social level is highlighted through the depiction of the British politicians', media's and people's hate and attitude towards migrants there due to which such an intricate situation comes into being that disintegration becomes created in the society which becomes the cause of destruction.

In *A Case of Exploding Mangoes*, at civil/political level, political imbroglios are created by General Zia-ul-Haq as he hanged Zulfikar Ali Bhutto. In *Home Fire*, Karamat Lone does politics at civil/political level and creates complex and confused situations as he passes new laws against Muslim community and other migrants there to make his political position strong which becomes the reason of creating complications in the country and in his life also. The politics at military level is highlighted through the Pakistan army and CIA spooks at national and international level to maintain their hold and power over Pakistan as General Zia-ul-Haq, General Akhtar and CIA spooks don't want to stop the wars in Islamic countries so create confusions to continue the wars, and as Lieutenant Bannon creates political imbroglios through using Obaid ullah against his friend, Ali Shigri, and Obaid ullah doesn't know the politics behind this confusion but Ali Shigri comprehends that his friend is being used against him and that there is must someone behind it, and as General Zia-ul-Haq's killing of Colonel Quli Shigri also created imbroglios.

#### 4.3 What Are the Reasons of the Conversion of Politics into Capitalism in Hanif's and Shamsie's Novels?

As in both novels, the researcher has found out politics and political imbroglios at different levels, it has been clear that different characters do politics at different levels. But General Zia-ul-Haq and General Akhtar in the novel *A Case of Exploding Mangoes*, and Karamat Lone in the novel *Home Fire*, do politics as capitalists. They suppress the others through their economic and political power. They always try to keep the others under their control. They don't want that anyone else comes in equal position and power as they have. They believe that they have all the power and can do anything right or wrong with anyone. They do wrong with others even ruin their lives and careers. They want to be the most powerful men in their countries that the whole country and its nation would be under their control. As General Akhtar does with General Zia-ul-Haq and Akhtar Masih; and General Zia-ul-Haq does with General Akhtar, Colonel Quli Shigri, Secretary General of All Pakistan Sweepers Union, and blind Zainab. As Karamat Lone does with Pasha family, the Muslim community, and other migrants in Britain. Even Karamat challenges Allah Almighty in the arrogance of his political and economic power which he forgets is bestowed him by Allah. Mohammad Hanif throughout the novel presents army as a bourgeoisie and others as proletariat, and Kamila Shamsie also presents Lone family as a bourgeoisie and Pasha family as proletariat. Throughout the novels, the upper class suppresses the other and gets personal benefits from them.

#### 4.4 How Political Mantles Are Represented/Misrepresented Pakistani People, Culture and Society?

The study has highlighted the political oligarchy at different levels in both novels through applying the theory Marxism and its sub-theory Capitalism. As Marxism is an economic system that structures human societies, Marxist methodology is used originally a method of socio-political and economic inquiry known as historical materialism to critique and analyse capitalism's development and role of the class struggle in the systematic economic change. So, it's used to analyse and interpret all individual, social, political, cultural, historical events from economic point of view. Lois Tyson further says that Marxists believe that behind every activity of life,

there is a force of economic power that drives them. According to the Marxism theory, people do politics and maintain dual personality to gain personal benefits and to gain political and economic power, and fame. In the present study, the researchers have highlighted that at what level all the characters do politics, they do it for their personal benefits and some for political and economic power also.

#### 4.5 What Are the Causes of Intermingling of Religious Values into Political Values?

According to Tyson (2006), Karl Marx called religion “an opiate”. For Karl Marx and other Marxists, the existence of God isn’t an issue but what human beings do in the name of God and organized religion is the focus of them (ibid, p. 59). It is also highlighted in both novels that significance presence of the intermingling of religious values into political values can be seen. There is exploitation at huge level through using religion in both novels. No other thing can cause the destruction at such a large scale as religion does because people love their religion. As in *Home Fire*, Farooq, one Scottish, and one American do politics with Parvaiz using religion which exploits Parvaiz Pasha and takes his life; and Karamat Lone uses religion to get political and economic power. Same happens in *A Case of Exploding Mangoes*, as General Zia-ul-Haq shows himself religious and pious so that nobody can comprehend his duality and mischievousness. According to Hanif (2008), he wears the cloak of religion so that people like him. He introduces and passes new Islamic laws also but he himself not follows those laws. Hanif (2008) asserts that Zia takes guidance from holy Quran for politics but just use it for his own personal benefits, not for the benefit of the country and its nation.

Bringing up rear all the above analysis and discussion, it has been clear that both novels are replete with politics, political attitudes and political benefits and threats. Study has brought to light the reasons for which people do politics and create political imbroglios. To get personal benefits and political and economic power, people play politics and cheat others, and those who get economic and political power, work in their societies like capitalists and ruin the life and careers of others for their own personal benefits and also to maintain and increase their power. The study has also explored the similarities and dissimilarities in both novels through comparative analysis. It has highlighted in the analysis that there is politics and political imbroglios in both novels but both novels have politics at personal, social, and political/civil level. However, politics at military level is found out only in Mohammad Hanif’s novel, *A Case of Exploding Mangoes* (2008). The researchers have come to conclusion that if the politicians stop corruption and become sincere and honest with us and our country, army will stop their interference in political/civil and social matters of the country. In both novels, the current study has found out the conversion of politics into capitalism and the working of capitalists for their personal benefits. Study has also explored in the wrong use of religion for politics and highlighted the destruction due to it. Findings also reveal the negative impact of politics, political imbroglios, capitalism, and intermingling of religious values into political values.

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# Transforming ESL Teaching Modalities Using Technological Tools

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## Abstract

A qualitative approach was used to analyze the effect of technology on enabling ESL students to grasp new content. The major objective of this research was to explore the techniques and strategies implemented by ESL tutors. The research also identified the technological tools such as smart board computers, and tablets that ESL teachers can use in passing information so as to allow students relate with whatever is being taught. Data was collected through conducting interviews on two ESL tutors who are highly experienced, and by conducting an in-depth literature review. In the findings, four themes became evident. They are; 1) Numerous techniques are applicable in teaching ESL such as tablets, computers, and smartboards; 2) A major benefit of incorporating technology in ESL is higher independency rates among students 3) Various challenges are normally faced by the tutors when using technology to teach ESL including lack of knowledge on how to use the provided technology, poor student engagement, failure of emerging technologies in being user friendly, and off-task behavior. 4) Teachers, parents, and students appreciate the use of technology in teaching and learning. Moreover, this research reviewed the specific strategies that are applied by teachers so as to ensure that there is better receptivity amongst students. This research paper is intended to help provide a better understanding to tutors who may want to incorporate technology in teaching ESL.

**Keywords:** English as a Second Language, English Language Learners, technology, differentiated instruction

## 1. Introduction

### 1.1 The Problem

Analysis shows that America and surrounding countries continue to be diverse as people from different backgrounds stream into the region in search of jobs and academic advancement. For instance, a high percentage of Canadians are either immigrants, or they are descendants of a long lineage that came into Canada many years ago. Statistics Canada indicates that approximately 242,000 persons are given letters of permanent residency in Canada on an annual basis. Approximately one fifth of the population doesn't speak fluent English and have another supportive language (Statistics Canada, 2011). Since English can easily be learned, a high number of immigrants want to learn the language. Therefore, advanced approaches have to be employed in supporting the large population that needs to study English as a Second Language (ESL).

Some of the people who have been born and bred in Canada also need support since English is not the only native language in the country (Erben, Ban, & Castañeda, 2009). On the other hand, students who move to Canada on scholarship basis have to be fluent in English Language so that they can relate with tutors and other students properly. The society is immersed in a technological environment. Therefore, it is essential that tutors and parents be able to provide students with knowledge on how technological devices can be exploited in a manner that allows better comprehension of English language (Sabzian & Gilakjani, 2013). The following chart shows steps that are taken to identify potential English learners in different states within the US. The continuous increase in demand for ESL studies calls for better teaching modalities as the pen and paper approach fails to address the most critical needs of ESL learners (Falk & Blumenreich, 2005).

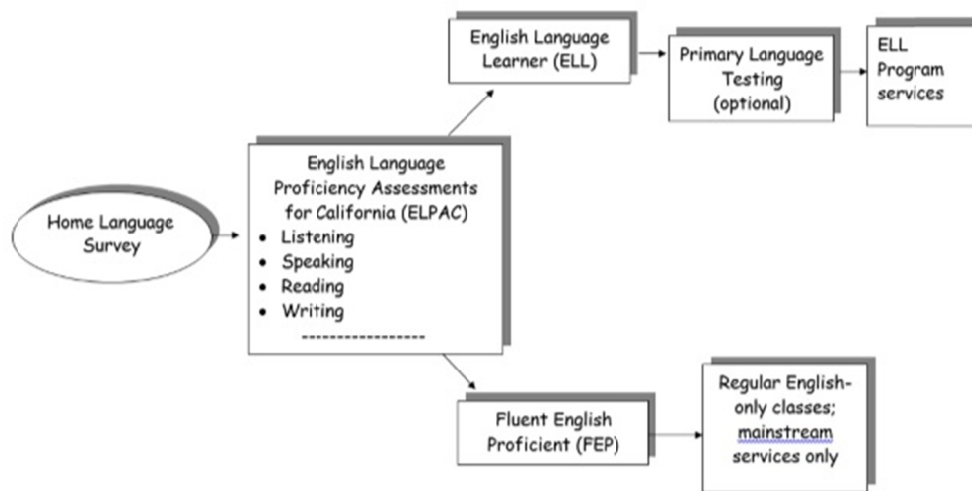


Figure 1. Initial placement flow chart for students new to California

Source: <https://www.powayusd.com/PUSD/media/LSS/ELL/PUSD-EL-Master-Plan-Final-2018.pdf>

### 1.2 Purpose of the Study

The primary purpose of conducting this research is to create a better understanding of ESL learners' requirements, and different approaches that ESL tutors can employ in order to encourage better acquisition of the English language. The study will precisely focus on how technology can support the overall academic success of ESL learners in a classroom that is highly inclusive, rather than when using a withdrawal/pull down program.

### 1.3 Research Questions

The primary research question is; what role is played by technology in supporting ESL learners in a classroom?

The sub questions that support the primary research question are;

- 1) What are the strategies and methods that are used by ESL tutors in order to encourage high levels of engagement from learners?
- 2) How does technology support tutors who are involved in teaching ESL?
- 3) How does technology support ESL learning within a classroom setting?
- 4) What are the primary technological tools that can be used to support ESL students within an inclusive class?
- 5) What are the major challenges that teachers face when using technology to teach ESL?
- 6) What kind of perception do students, teachers, and parents have with regards to using technology in an ESL classroom?

## 2. Relevant Research and Concepts

English Language Learners (ELL) are defined as students for whom English is not first language. Such students have extensive backgrounds in culture and school experience, and this provides them with unique strengths as well as needs. Most students who intend to study English as a Second Language may not necessarily be from outside a country where English is spoken. They may have been born in an English-speaking nation, but since they belong to a community that doesn't embrace English as a first language, they end up requiring intensive tutoring to enable them have a better comprehension of the English language (Jung & Suhyun 2012). It is essential that ESL learners be taught the Instructional Language in English since they are mandated to complete a curriculum that helps them to become proficient in using English terminologies (Turner, 2010). The chart shows the most common strategies that ESL tutors can employ in class. Role plays enables ESL learners to comprehend suitable approaches of relaying instructions in English.

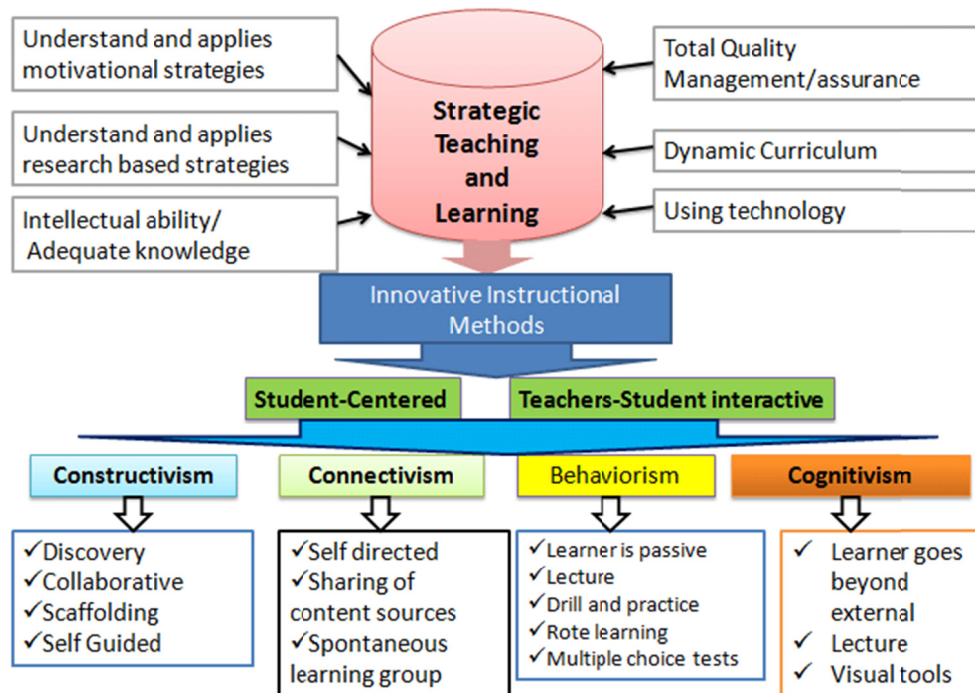


Figure 2. Pedagogical teaching strategies

Source:

[https://www.researchgate.net/figure/Strategic-Teaching-and-Learning-Approach-Towards-Sustainable-Engineering-Education\\_fig2\\_320215842](https://www.researchgate.net/figure/Strategic-Teaching-and-Learning-Approach-Towards-Sustainable-Engineering-Education_fig2_320215842)

English Language Learners may learn the language over different time periods. For moderate fluency to be adopted, approximately two years are needed, while about five years are needed for an ELL to become as fluent as a native English speaker. Suitable approaches and strategies need to be adopted in relating English to ESL learners since this is the determinant between developing a positive or negative attitude (Falk & Blumenreich, 2005). The following charts shows the current approach that is used to assess the skill level of new ESL students. In order for teachers to understand a particular students' requirements, their skill level in writing and speaking must be understood. Analyzing ESL/ELL students' skills enables a teacher to understand the most suitable approach that can be adopted while in the classroom environment (Kenney, 2011).

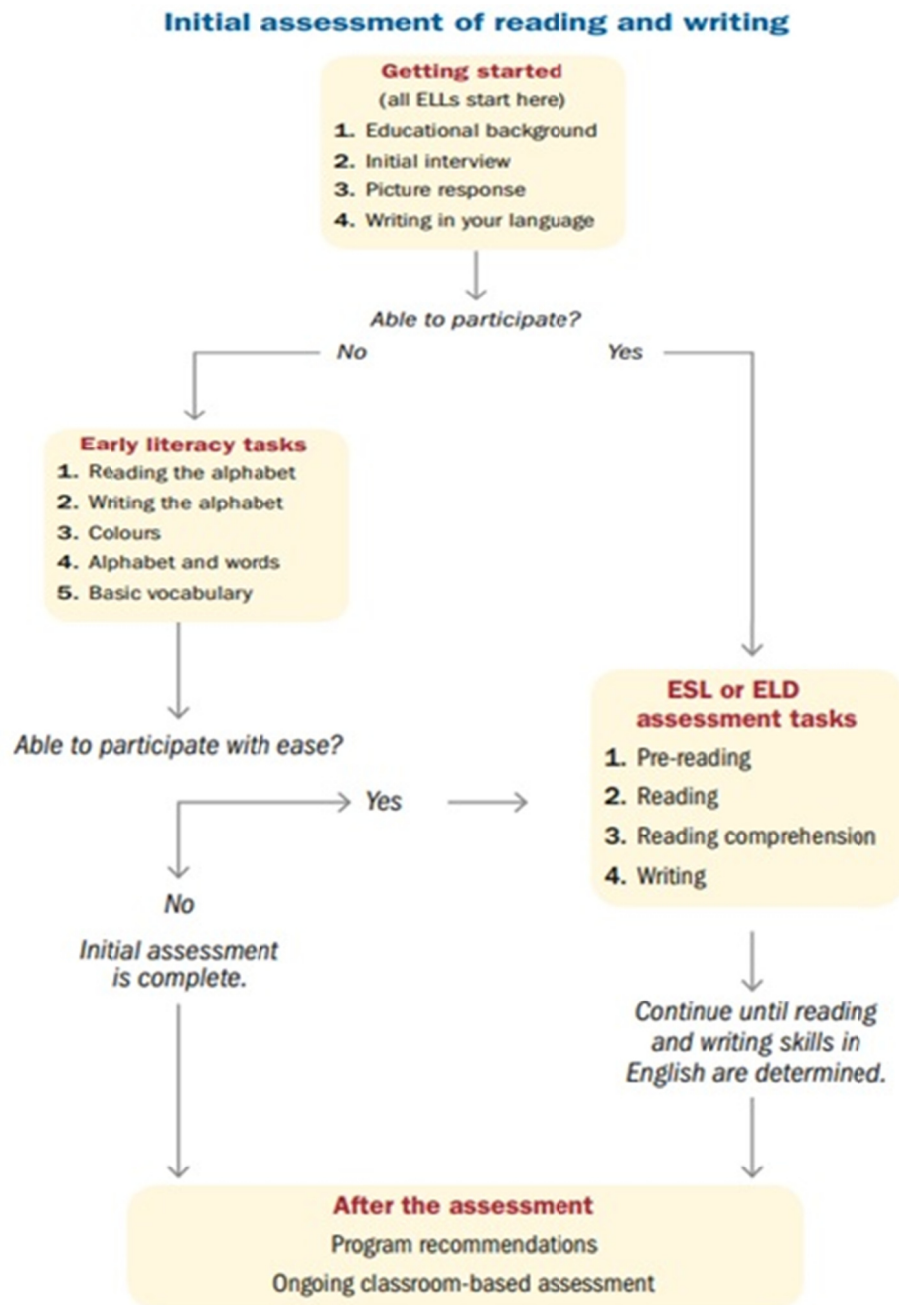


Figure 3. Student assessment chart (Ontario 36)

Source: Ontario Ministry of Education. (2008). *Supporting English Language Learners: A Practical Guide for Ontario Educators, Grades 1 to 8*, pp. 34-38.

### 2.1 Technology in the Classroom

Many institutions appreciate the use of technology in classrooms in order to improve how instructions are passed to the students. When students are introduced to technology early enough, just like when a child is introduced to their native language when he/she is still young, then a learner is able to engage easily with the tool that is to be used. According to Briggs (1998), when children are allowed to teach each other using technology, the latter provides them with an enriching and affirming learning environment. Utilizing technology in teaching ESL is therefore, unarguably suitable since it can offer a meaningful approach for the learning process.

## Suitability of Technology in the Classroom

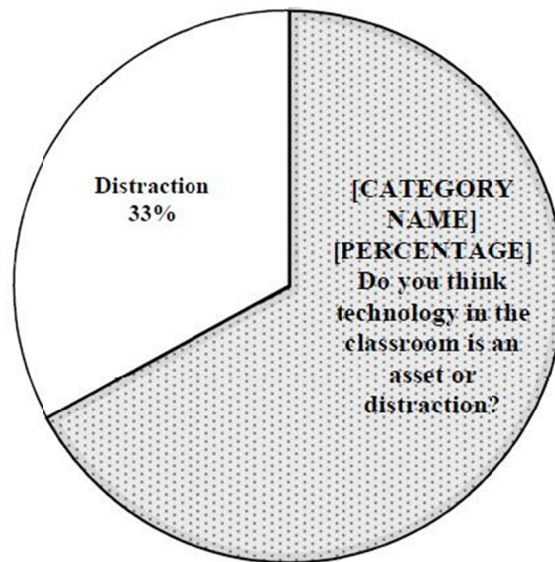


Figure 4. Suitability of technology in the classroom

Source: <http://www.vspectator.com/2015/10/27/millennials-in-the-classroom/>

Technology motivates students to learn while being encouraged to read, speak, listen, and easily write (Ilter, 2009). Turner (2010) proposes that approximately 67% of teaching staff believes that technology can be an invaluable asset in the classroom. However, using technology is not fully sufficient in allowing ESL students comprehend the English Language. A teacher who has very clear objectives should be present, and he/she should be able to offer students with learning experiences that allow them to develop a passion for the new language (Schwartz & Pollishuke, 2013).

### 2.2 Computer Assisted Language Learning

Before being able to use technology in teaching English Language, teachers should understand the most common terms that are associated with technology. They include CALL (Computer Assisted Language), TELL (Technology Enhanced Language), and CELL (Computer Enhanced Language Learning). Most importantly, tutors should create an approachable environment that encourages learning and better association with the students (Egbert, 2005). At no point can the teacher be substituted by the technology that is being used as both support each other in delivering instructions to the students in a manner that allows the latter to comprehend better. Technology can be used in different ways within the classroom. However, student involvement should always be encouraged so as to create an authentic learning experience (Egbert, 2005).

## 3. Methodology

### 3.1 Procedures

This research used a qualitative research approach since the primary objective was to develop a greater understanding of the strategies and methods that are currently used by instructors to assist ESL learners. Qualitative research is highly naturalistic as it assists in understanding an event that happens in a specific setting. In this case, the qualitative approach is essential since it will provide a clear understanding of a phenomenon that is almost unknown. The research data was also provided by additional research on ESL, and a study with the technological tools that tutors use in modern class settings.

Information for the relevant research section was obtained from databases such as CRCA, ERIC, and Summon. Next step involved conducting interviews on two ESL tutors where one was done through Skype and the other on a face to face basis. The interview was essential as it helped understand the approaches that are used in class and how ESL teachers interact with their students in a technologically enabled environment. The final step involved a critical review of the interview transcripts.

### 3.2 Data Collection Instruments

A General interview technique was used when questioning the participants (Turner, 2010). This approach allows

for gathering sufficient data on the general topic. Doing this enabled us to focus on specific pre-set questions. At the same time, the interviewees were allowed some freedom and adaptability. The goal in this case was to collect sufficient information from a less experienced tutor on student understanding of English Language when technology is used in a classroom. Additionally, it also allowed us to collect data from a highly experienced tutor who has been involved in educating ESL students within a withdrawn environment.

During the interview process, the focus was on two aspects. First of all, to gain information from a teacher who is in the process of teaching ESL students using technology as this would enable understand the current conditions within ESL classrooms. Secondly, to understand the progression of using technology in ESL classrooms, as this would provide me with extensive information on the changes that have occurred over time. Therefore, the first participant had a 20-year experience in teaching ESL, while the second participant was a teacher who was practicing ESL teaching in Toronto.

### *3.3 Data Collection and Analysis*

In an ongoing research process such as this one, data analysis starts off the moment it is collected. Once data is collected, it is essential to review and reflect on the collection process (Falk & Blumenreich). For the purpose of data analysis, the data was transcribed using Express Transcriber. The next step involved feeding data into an excel spreadsheet that had three columns. The research questions were copied onto the Excel sheet so as to relate them with the acquired responses. After completing the transfer of information onto the Excel file, data was categorized based on the previously identified themes. This process allowed us to see how the identified themes were related with the collected Data. Afterwards, the data was organized into a table created with Word Processor. While classifying, describing, and interpreting data, we created codes that allowed for proper categorization of the data y (Ramsay, 2011). Information that did not make sense was discarded, then the data was divided based on codes, themes, and categories initially developed within the Excel file.

## **4. Findings**

After conducting an in-depth analysis of the feedback provided by the research participants, the following four primary themes were identified;

- 1) Numerous teaching approaches are used by ESL tutors and the most common technologies that are used in the process include smart boards, computers, and tablets.
- 2) There are various benefits of using technology. The main one is improvement in independence levels amongst the students.
- 3) Challenges that are resolvable do exist when trying to relay instructions to the students. The highest challenge in this case revolves around the inability to understand the technology.
- 4) Teacher, students, and parents have a positive perception with regard to using technology in the class.

### *4.1 Theme 1*

Based on the feedback that I acquired from my interviewees, the following strategies appear to be intensively used within the classroom;

- 1) Equitable literary approach
- 2) Parents-students utilization of the first language
- 3) Employing different technological tools within the class setting
- 4) Visual Scaffolding
- 5) Emphasizing on routines within a class environment
- 6) Encouraging students to be patient and tolerant
- 7) Keep in touch with homeroom teacher and encourage them to support ESL teaching processes.

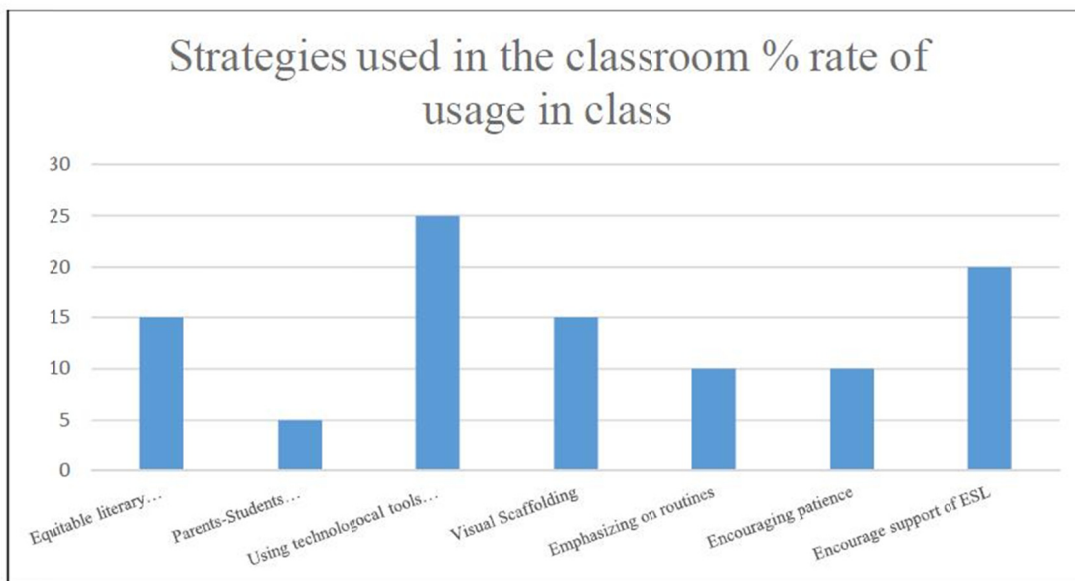


Figure 5. Rate of usage of ESL teaching modalities

Both respondents said the most important factor in ESL teaching profession is having a character of patience. While both groups have expectation of each other, tolerance and patience are two very important aspects in the classroom. When an atmosphere of tolerance is established, then students gain the confidence to air out their needs. This allows the tutor to understand the student progress. When students feel comfortable with their environment, they become motivated to take bigger risks in the effort to learn and develop new language skills. Hubbard and Whitsett (2009) argue that tutors who appreciate the students’ values send an unspoken message that the best performance is expected. On the other hand, the students end up reciprocating this environment by working hard to succeed.

4.2 Theme 2

Based on the feedback obtained from the two interviewees, the following major benefits of using technology in the process of teaching ESL were identified.

- 1) Students are provided with greater room for expressing themselves, and this boosts their skill and language levels.
- 2) Technology leads to higher motivation levels, self-confidence, and independence.

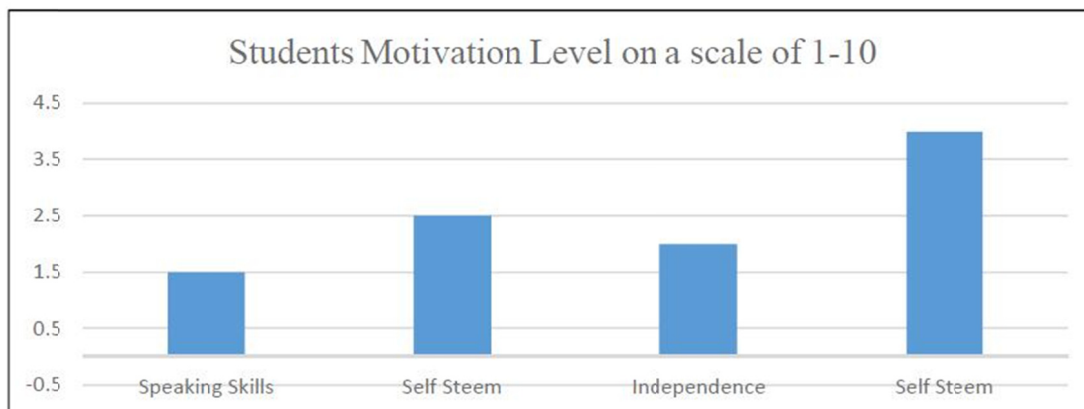


Figure 6. Comparison of motivation levels on ESL students’ as a result of using technological tool



In this case, technology allowed the learners to continually practice whatever they had been able to learn when they are inside and outside the classroom. It allows students to express themselves in more than just one way. This provides greater opportunities for the learners since they can be able to take photos or record audio voices so that they can learn from these processes (Lepi, 2013).

Both respondents agreed that the use of technology in their classes allows students to become independent very quickly. The first respondent said that understanding the use of a technology be it an app or the computer offered students with a classroom setting that is inclusive. The second respondent said that technology offers students a safe environment for practicing their skills. Approaches such as Scaffolding offers students with visuals that allow them to take reasonable risks while trying out their language (Patnoudes, 2012).

#### 4.3 Theme 3

Both interviewees admitted to being faced with complications while trying to educate ESL students using technology, and they highlighted the following issues;

- 1) Unfriendly technologies being introduced to the process of teaching
- 2) Technical failures and difficulties
- 3) Off-task tendencies and Low student engagement
- 4) Unfamiliarity of the provided technology

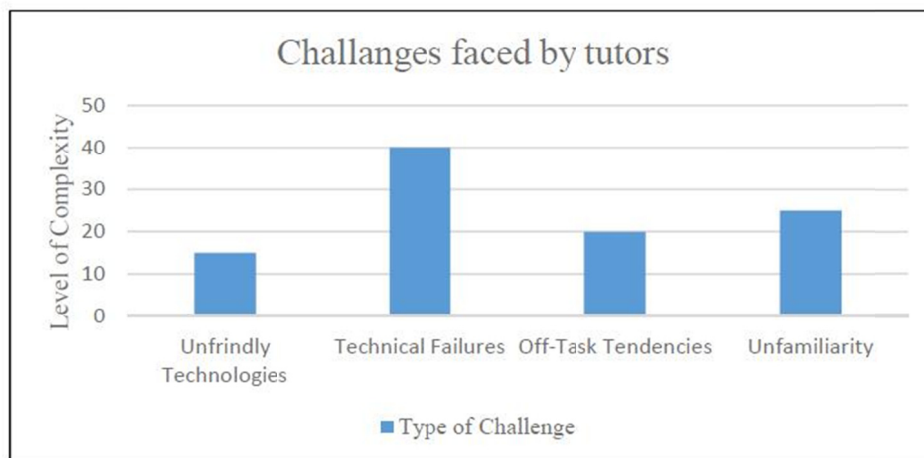


Figure 7. Different challenges that ESL tutors face

A huge distractor when trying to integrate technology into any industry is the possibility to encounter challenges (Kenney, 2011). When this happens, it may discourage users from enjoying the interaction process. The more a technology fails, the more it provides us with an environment for understanding it better. Susan (1997) proposed that in most teaching scenarios, tutors are left to gain technological skills by themselves instead of using a pre-set design. The challenges and tasks that they encounter when teaching using operating systems and apps provide them with an environment of learning the system deeply. Although this is a slow approach, it always ends up working. However, sometimes this approach may be discouraging both for the tutors and students.

#### 4.4 Theme 4

Both research participants agreed to the fact that the teachers, parents, and students exhibit a positive reaction upon the introduction of technology in the classroom. Julie Ramsay (2011) argues that the current society has different expectations, which are different from those that used to exist in the past. Julie Ramsay (2011) proposed that learning through writing serves a greater purpose than just helping students become prepared for future life engagements. When students are offered a platform that can allow them to learn and lead during a class session, they become very motivated. Using technology in class ensures that skills for future life are gained (Ramsay, 2011).

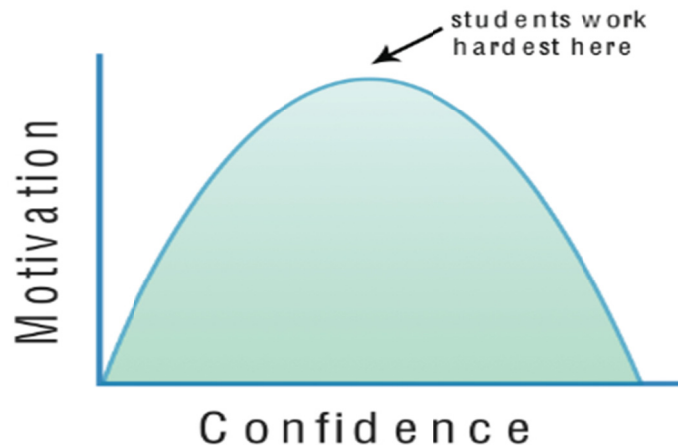


Figure 8. Confidence buildup as a result of using Technology

Source: [http://www.foza.com/post\\_motivational-charts-or-graphs\\_177789/](http://www.foza.com/post_motivational-charts-or-graphs_177789/)

Focus in the current society has been directed on the C's (Collaboration, Creativity, Communication, Citizenship and Critical Thinking) that are associated with education (Meskill, 2005). Students expect that by the end of the classroom session they will be able to employ critical thinking, communicate, and collaborate in the process of solving problems. Likewise, the same expectation is held onto by parents and teachers.

#### 4.5 Summary

While the two participants are not related, they concluded that apart from the improvement in self-confidence, technology allows ESL learners to boost their English-speaking skills.

### 5. Discussion

This research was initially conducted with interest in understanding how ESL tutors employ technology within classroom settings. However, it ended up with becoming more interested on how technology has impacted the teaching process of ESL, and its greater importance in such an environment. Technology can play the mere role of a tool. However, if it is properly implemented, it may lead to greater advantages being acquired. This study revealed that technology is a useful tool that can help ESL students easily cement the acquired knowledge.

Based on the relevant research section, approximately one fifth of the population in Canada can speak more than just English. On the other hand, about three quarters of Elementary schools in Ontario (60%) plus the secondary schools have ESL students. This alone makes the number of ESL students in Ontario to be approximately 85% of the total ELL learners in Canada. Therefore, it is necessary to ensure that more resources, including teacher skills, are directed towards teaching ESL worldwide. Most of the challenges that are being encountered in teaching ESL revolve around technological aspects (Ilter, 2009).

### 6. Conclusion

Most teachers have little knowledge of how technology can be incorporated in the process of enhancing, teaching, and learning ESL. Secondly, the absence of sufficient funds curtails the integration of technology into the process of educating ESL students. Lepi (2013) suggests that teachers adore education technology, but they tend to use it less often. Other factors that have been identified as being the biggest contributors of the failure to integrate technology in ESL includes absence of well skilled staff, little training being offered to teachers on how they can use technological tools to successfully teach ESL in the classroom, and very little time being offered during the implementation phase (Patnoudes, 2012). This study showed that technology allows ESL students to learn English language more confidently since they don't fear criticism from peers.

### 7. Limitations

This study was faced by certain limitations, which mainly around the sample size for interview that is used. Although sufficient amount of data was gained from those who were involved in teaching ESL using two different approaches, we believe that questioning a large group of participants would have helped us to

understand the topic at hand much better. There was also a time constraint as I was forced to undertake this research process in a period of two years while still having to engage myself in a very demanding education program.

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**Appendix A****Interview Questions**

- 1) How long have you been in the teaching profession?
- 2) What philosophy do you adopt in the process of teaching?
- 3) Approximately how long have you been involved in teaching ESL?
- 4) What Strategies do you adopt in the process of teaching ESL?
- 5) In a Single day, approximately how many times do you incorporate technology while teaching?
- 6) What kind of feedback do you usually get from ESL learners?
- 7) Which Technological tools do you employ in the classroom while teaching ESL?
- 8) Is there a particular program that has been rolled out for use while teaching ESL?
- 9) Are there any other approaches that you are used by your colleagues when teaching ESL?
- 10) What advice would you give with regards to the use of technology while teaching ESL?

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